Linguistic (Telugu) Minority Institution
Padmashali Shikshan Sanstha's

A. R. Burla Mahila Mahavidyalaya, Solapur

C. S. No. 9705/9/A/2A, Raviwar Peth, Rajendra Chowk, Solapur – 413005 (P. O. Box No. 510)
NAAC Reaccredited – 2017 B++ Grade (CGPA 2.76)
Affiliated to P. A. H. Solapur University, Solapur
Website: www.arburla.org E-mail: arburla@gmail.com

2.3.1: Student centric methods, such as experiential learning, participative learning and problem solving methodologies are used for enhancing learning experiences and teachers use ICT- enabled tools including online resources for effective teaching and learning process

1. Bridge/Enrichment/Remedial
2. Study Material
3. Blogs/Website
4. ICT Tools
5. Study Tours
6. Power Point Presentation by Faculty

Criterion II

Bridge/Enrichment/ Remedial

Linguistic (Telugu) Minority Institution

Padmashali Shikshan Sanstha's

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Geography Department

NOTICE

Date- 07/07/2017

All the teachers are requested to attend the meeting of Bridge Course in Geography on 14th July, 2017 at 11:30 am in the Principal's Cabin.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Bridge Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 14th July, 2017 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Bridge course are conducted for 10 days from 15th July 2017 To 25th July 2017.
- B.A. I Semester I Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Bridge Course.
- It was resolved to finalize the Bridge course " Global warming " to be conducted for the academic year 2017-18.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde
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Dr. Annie John
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ARBM
Solapur

Global warming

Global warming is the current rise in temperature of the air and oceans. It is happening mainly because humans burn coal, oil, and natural gas; and cut down forests. Average temperatures today are about 1 °C (1.8 °F) higher than before people started burning a lot of coal around 1750. In some parts of the world it is less and some more. Most climate scientists say that by the year 2100 temperatures will be 2 °C (3.6 °F) to 4 °C (7.2 °F) higher than they were before 1750. The present global warming is mostly because of people burning things, like gasoline for cars and natural gas to keep houses warm. But the heat from the burning itself only makes the world a tiny bit warmer: *it is the carbon dioxide from the burning which is the biggest part of the problem.*
Among greenhouse gases, the increase of carbon dioxide in the atmosphere is the main cause of global warming. Svante Arrhenius predicted this more than a hundred years ago. Arrhenius confirmed the work of Joseph Fourier 200 years ago.

When people burn fossil fuels like coal, oil and natural gas this adds carbon dioxide into the air. This is because fossil fuels contain lots of carbon and burning means joining most of the atoms in the fuel with oxygen. When people cut down many trees (deforestation), this means less carbon dioxide is taken out of the atmosphere by those plants. Animals which have four places in their stomachs, like cows and sheep, also cause global warming, because their burps contain a greenhouse gas called methane.

R. Bangad Mahavidyalaya ARBM Solapur

Syllabus

Sr. No	Content
1	History
2	Temperature change
3	Greenhouse gases
4	Dust
5	Dealing with impact of climate changes
6	Effect of global warning on sea level
7	Cities affected by current sea level rise
8	Reference

History :

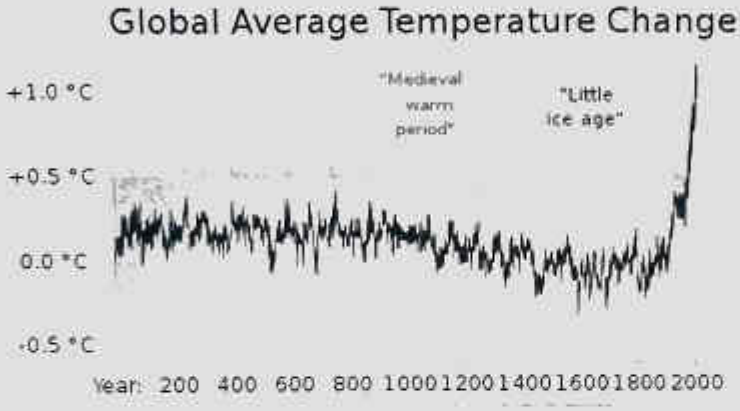
As early as the 1820s some scientists were discussing climate change: sunlight heats the surface of the Earth, and Joseph Fourier suggested that some of the heat radiated from the surface is trapped by the atmosphere before it can escape into space. This is called the greenhouse effect. In 1856 Eunice Newton Foote did tests which showed that the warming effect of the sun is greater for air with water vapour than for dry air, and that the effect is even greater with carbon dioxide. So she said that "An atmosphere of that gas would give to our earth a high temperature... Starting in 1859, John Tyndall showed that nitrogen and oxygen—together totaling 99% of dry air—are transparent to radiated heat. However, water vapour and gases such as methane and carbon dioxide absorb radiated heat and re-radiate that heat into the atmosphere. Tyndall suggested that changes in the concentration of these gases may have caused climatic changes in the past, including ice ages. In 1896, Svante Arrhenius tried to prove that it would take thousands of years for the industrial production of CO_2 to raise the Earth's temperature 5-6°C.

In the mid 20th century, scientists worked out that there was a 10% increase in carbon dioxide in the atmosphere over the 19th century, which made it a bit warmer. It was at this time that people believed the emissions of CO_2 would increase exponentially in the future and the oceans would absorb any surplus of greenhouse gases. In 1956, Gilbert N. Plass decided that greenhouse gas emissions would have an effect on the Earth's temperature. He argued that not thinking about GHG emissions would be a mistake. Soon after, scientists studying all different kinds of science began to work together to figure out the

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mystery of GHG emissions and their effects. As technology advanced, it was in the 1980s that there was proof of a rise in CO_2 levels. An ice core, captured through drilling, provided clear evidence that carbon dioxide levels have risen.

Temperature change :

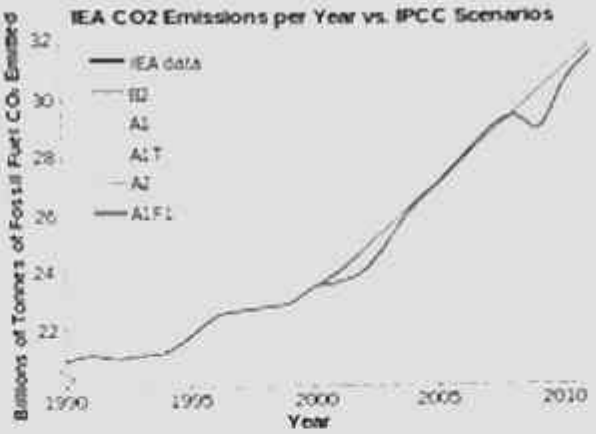


A graph of temperatures over the past two thousand years. The so-called Medieval Warm Period and Little Ice Age were regional phenomena, and were not experienced worldwide. Climate change has happened constantly over the history of the Earth, including the coming and going of ice ages. But modern climate change is different because people are putting carbon dioxide into the atmosphere more quickly than before. Since the 1800s, people have recorded the daily temperature. By about 1850, there were enough places measuring temperature so that scientists could know the global average temperature. Compared with before people started burning a lot of coal for industry, the temperature has risen by about 1 °C (1.8 °F). In 1979, satellites started measuring the temperature of the Earth.

Before 1850, there were not enough temperature measurements for us to know how warm or cold it was. Climatologists measure other things to try to figure out past temperatures before there were thermometers. This means measuring things that change when it gets colder or warmer. One way is to cut into a tree and measure how far apart the growth rings are. Trees that live a long time can give us an idea of how temperature and rain changed while they were alive.

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Greenhouse gases :



Fossil fuel related CO_2 emissions compared to five IPCC scenarios. The dips are related to global recessions.

There are several greenhouse gases that cause the Earth to warm. The most important one is carbon dioxide (CO_2). CO_2 comes from power plants which burn coal and natural gas to make electricity. Cars also emit CO_2 when they burn petrol. About 35 billion tons of carbon dioxide are released into the Earth's atmosphere each year. The amount of CO_2 in the air is about 50% more than it was around 1750. About three-quarters of the CO_2 that people have put in the air during the past 20 years are due to burning fossil fuel like coal or oil. The rest mostly comes from changes in how land is used, like cutting down trees.

The second most important greenhouse gas is methane. A tonne of methane is much more warming than a tonne of CO_2 but methane stays in the atmosphere for only about ten years. About 40% comes from nature, like wetlands; and the rest is because of humans, like cows, landfill and leaks when oil and gas are produced.

Dust :

Dust in the air may come from natural sources such as volcanos, erosion and meteoric dust. Some of this dust falls out within a few hours. Some is aerosol, so small that it could stay in the air for years. The aerosol particles in the atmosphere make the earth colder. The effect of dust therefore cancels out some of the effects of greenhouse gases. Even though humans also put aerosols in the air when they burn coal or oil this only cancels out the

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greenhouse effect of the fuel burning for less than 20 years: however the carbon dioxide stays in the atmosphere much longer and keeps on warming the earth.

When people burn stuff the aerosols, for example smoke, are bad because when people breath them they make people ill. But some people say that in a climate change emergency the Earth could be kept cool by reflecting some sunlight back into space, for example by putting aerosols very high in the air or making clouds whiter. They say this would give more time to do a proper fix. This is so easy and cheap that even a middle-size country could do it. But there are a lot of problems: for example it might be good for that country but bad for some other countries.

Dealing with impact of climate changes :

People can change how they live because of the effect of climate change. For example, they can go to places where the weather is better, or build walls around cities to keep flood water out. This cost money, and rich people and rich countries will be able to change more easily than the poor.

Effect of global warning on sea level :

Sea level is rising because water over 4 °C (39 °F) expands when it gets warmer.[7] Probably more important is the melting of ice sheets. The Antarctica and Greenland ice sheets are melting. Sea level will rise between half and one meter by 2100, and between 2 and 7 meter by 2300. Low-lying areas such as Bangladesh, Florida, the Netherlands and other areas face massive flooding.

Cities affected by current sea level rise :

Many cities are sea ports and under threat of flooding if the present sea level rises.

These and the other cities have either started trying to deal with rising sea level and related storm surge.

Reference :

1. Books :
    - Global Warming and Climate Change
    - Global Warming
2. Guided by Dr. T. V. Shinde.
3. https://youtu.be/oJAbATJCugs

Student List :

SR. NO.	NAME OF STUDENT	ROLL NO.
1	NANDINI AMBADAS MASAN	5
2	SHAMAL MARUTI WAGHAMARE	7
3	JYOTI AAPPASAHEB GHADAGE	8
4	DATTUBAI RAMCHANDRA DYAVANPALLI	9
5	SARUBAI BABU MASKE	13
6	LAVANYA SHRINIVAS BUDHARAM	22
7	RUKSANA ISMAIL SHAIKH	29
8	ARUNA PRABHAKAR SANAM	32
9	SHUBHANGI BALAJI DEVAREDDI	36
10	LAXMI PRABHAKAR VALSANGKAR	37
11	SONALI SIDRAM GUNDALE	39
12	MONIKA SAYABANNA GUNDALE	40
13	DURGA ASHOK JOGIPETHKAR	41
14	SHABANA MUSTAK DARJI	42
15	RANI DATTATRAYA TUMMA	44
16	KOMAL SUNIL BHOSALE	45

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17	PRIYANKA DATTATRAYA URAT	46
18	INDIRA ANAND POBATTI	47
19	SHRADDHA ANAND GHODAKE	48
20	SANDHYA AMBADAS SARAVADE	49
21	SONALI VISHNU CHOUGULE	51
22	SHIRISHA SHRINIVAS MHANTA	54
23	LAVANYA SHANKAR POGUL	55
24	SHITAL RAJU KSHIRSAGAR	56
25	ALANKITA SANTOSH SHRICHIPPA	57
26	PRITI RAJENDRA HIBARE	58
27	KOMAL ANAND KOMPELLI	59
28	VANITA SHIVAJI KOLA	60
29	LAVANYA AMBADAS MADANAL	61
30	UJAMA JALAL TAMBOLI	62
31	ASHWINI KRUSHNHARI GUTTIKONDA	63
32	ANITA CHHABU MALI	64
33	PANCHASHILA NAGESH SIDDHAGANESH	65
34	MRUNALI SUNIL HIBARE	67
35	APARNA RAMDAS SHRIGARI	68
36	PRADNYA MUKUND DOLARE	69
37	MANISHA SHAMRAO BODDU	76
38	SAMPADA SHIVAJI KURADE	77
39	PAYAL RAM GHODAKE	79
40	PRAGATI PIRAJI SURVASE	80
41	POOJA LAXMAN KAMBLE	89
42	TEJASWINI RAMESH GHODAKE	90
43	RADHIKA RAMCHANDRA ALLI	92
44	SONALI CHANDRAKANT GAVALI	93
45	VARSHA SOMNATH HONMURGIKAR	95
46	RUPALI VIJAY DODDI	96

47	SMITA BALU SWAMI	97
48	POOJA DIGAMABAR MISAL	98
49	KANCHAN LAXMAN BANSODE	100
50	NIKITA BALASAHAEB KALE	102
51	LAXMI BASAVRAJ SHARAN	103
52	DIPALI RAMESHWR KSHIRSAGAR	104
53	PUNAM JAGANNATH CHILA	105
54	AAKANKASHA SANJAY MUDGAL	108
55	ARATI LAXMAN VADDEPALLI	109
56	RESHMA HAJI SHAIKH	110
57	RUPALI KIRAN JADHAV	112
58	ASHWINI SHRINIWAS KONDAPURE	113
59	ARCHANA RAJSHEKHAR ATNURE	114
60	DIPALI CHANDRAKANT VITKAR	115
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62	LAXMI SHIVSHARANAPPA KADALA	117
63	RUKSHSANA HARUN SHAIKH	118
64	MAYURI MARUTI SHINDE	119
65	LAVANYA ASHOK YALGAM	120

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Linguistic (Telugu) Minority Institution

Padmashali Shikshan Sanstha's

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Geography Department

NOTICE

Date- 05/07/2018

All the teachers are requested to attend the meeting of Bridge Course in Geography on 12th July, 2018 at 11:30 am in the Principal's Cabin.

Dr. Tukaram Shinde
Geography dept. Coordinator

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IQAC Co-Ordinator

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AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Bridge Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 12th July, 2018 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Bridge course are conducted for 10 days from 13th July 2018 To 23th July 2018.
- B.A. I Semester I Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Bridge Course.
- It was resolved to finalize the Bridge course " Traffic collisions in India " to be conducted for the academic year 2018-19.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator

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Traffic collisions in India

Traffic collisions in India are a major source of deaths, injuries and property damage every year. The National Crime Records Bureau (NCRB) 2021 report states that there were 155,622 fatalities, highest since 2014, out of which 69,240 deaths were due to two-wheelers. A study by Insurance Institute for Highway Safety, U.S. shows that the use of seat belts significantly reduces the risks and injuries from road accidents, and yet there is no enforcement on use of seat belts in cars. A study by IIT Delhi points out that the national highways constitute only 2% of the length of roads in India, but they account for 30.3% of total road accidents and 36% of deaths. The NCRB data for 2021 shows 17,993 accidents in Indian Railways, a rise in 38% compared to the year 2020, with most accidents in Maharashtra.

According to the 2013 global survey of traffic collisions by the UN World Health Organization, India suffered a road fatality rate of 16.6 per 100,000 people in 2013.India's average traffic collision fatality rate was similar to the world average rate of 17.4 deaths per 100,000 people, less than the low-income countries which averaged 24.1 deaths per 100,000, and higher than the high-income countries which reported the lowest average rate of 9.2 deaths per 100,000 in 2013.

Syllabus

Sr. No	Content
1	Statistics
2	Economic cost
3	Road safety in India
4	Contributing factors
5	Many multinational companies fund NGOs as part of their own road safety initiatives
6	Reference

Statistics :

Tamil Nadu records the highest road collisions for a decade and its capital Chennai has more collisions than any other city in India. The city has had the dubious distinction of having one of the highest rates of death from road accidents globally from as far back as the 1960s at a time when the number of vehicles in the city was a minuscule fraction of that in larger metropolises of the world such as New York and Tokyo. In New Delhi, the capital of India, the frequency of traffic collisions is 40 times higher than the rate in London, the capital of the United Kingdom. Traffic collision-related deaths increased from 13 per hour in 2008 to 14 per hour in 2009. In 2015, 15 people per hour die due to road accident according to NGO 'Indians for Road Safety'.More than 40% of these casualties are associated with motorcycles and trucks. In India, there are 295 million cars in 2019, 272 million in 2018, according to Transport Ministry data. The most collision-prone time on Indian roads is during the peak hour at afternoon and evening.

According to road traffic safety experts, the actual number of casualties may be higher than what is documented, as many traffic collisions go unreported. Moreover, victims who die some time after the collision, a span of time which may vary from a few hours to several days, are not counted as car crash victims.

Economic Cost :

The Planning Commission in its 2001–2003 research estimated that traffic collision resulted in an annual monetary loss of $10 billion (INR 550 billion) during the years 1999–2000. In 2012, the International Road Federation (IRF) estimated that traffic collision results in an annual monetary loss of $20 billion (INR 1 trillion (short scale)) in India. This figure includes expenses associated with the collision victim, property damage and administration expenses.

Road safety in India :

Road safety is emerging as a major social concern in the country and the Indian government has been attempting to tackle this crucial issue for several years. The Road Transport and Safety Bill, 2014 was to provide a framework for safer, faster, cost-effective and inclusive movement of passengers and freight in India. In July 2015, Indian Prime Minister Narendra

Modi said his government will soon introduce laws to enhance road safety as traffic fatalities and injuries mount. A new Road Transport and Safety Bill is under preparation and a group of experts underlined the "urgent" need of a comprehensive national road safety legislation.

Embarq India, an initiative from the World Resources Institute (WRI), has developed significant expertise in conducting road safety audits on a number of bus rapid transit systems in India. Arrive SAFE is a NGO who works as a pressure group to give a wake-up call to authorities concerned and shake the bad driving habits of Indian people. Indian driving schools focus on youth to enhance the art and skill of efficient driving.

Contributing factors :

The "GlobStatus Report on Road Safety" published by the World Health Organization (WHO) identified the major causes of traffic collisions as driving over the speed limit, driving under the influence, and not using helmets and seat belts. Failure to maintain lane or yield to oncoming traffic, when turning are prime causes of collisions on four lane, non-access controlled National Highways. The report noted users of motorcycles and motor-powered three-wheelers constitute the second largest group of traffic collision deaths.

Many multinational companies fund NGOs as part of their own road safety initiatives:

Maruti Suzuki closely works with Ministry of Tribal Development in Gujarat to train young people in driving.

Michelin, co-founder of the Global Road Safety Initiatives (GRSI), has established, in India, an innovative partnership with the foundation of PVR Cinemas, PVR Nest as part of its CineArt "Steer to Safety" program to educate and empower children about road safety. Through this platform, children learn how to prevent and/or manage in emergency situations on Indian roads. Henkel has launched a road safety initiative in an effort to address the topical issue of safety standards on the road in India.

The Campaign Against Drunken Driving (CADD) is an organization founded by Prince Singhal which is campaigning against driving under the influence. But this campaign has been ineffective. The IRF asserts that people in India's political sphere do not have the will to curb traffic collisions.

Harman Singh Siddhu of ArriveSafe, an organization working for improvement in road traffic safety, asserted that a general lack of respect for traffic rules in India is a contributing factor for road collisions. He also has pointed out that although the 2010s was declared by the United Nations as "Decade of Action for Road Safety", no celebration was held in India. CSIR - Central Road Research Institute has developed an online accident recording portal. The main purpose of this portal is to encourage people to report the collisions they see. A group of Indian Researchers have developed a low-cost device which prevents automobile drivers from receiving or making cellphone calls when at wheel, but allows calls to other passengers in the vehicle.

Reference:

1. Books :

   - Traffic Engineering and Transport Planning
   - Spatial analysis method of Road traffic collisions.

2. Guided by Dr. T.V. Shinde.

3. https://youtu.be/vDiwhNmWiOQ

Student List :

SR. NO.	STUDETNS NAME
1	MARPELLI SHIRISHA MOHAN
2	NADAF SAHESTA SALIM
3	GHAGARE POOJA SATISH
4	REVI VAISHAVAVI CHANDRAKANT
5	SHENDGE PRADNYA KIRAN
6	PAWAR SONALI RAVI
7	DHULAM TEJASWINI AMBADAS
8	YANAGUNDI JAYASHREE DATTATRAY
9	PAWAR NAMRATA SIDRAM
10	SURE PRAJAKTA CHANDRAKANT
11	SALIMATH SHUBHANGI BASAVARAJ
12	BURUNGULE SNEHAL RAMCHANDRA
13	DHANE RENUKA DHARMANNA
14	BUDHARAM SHWETA DEVIDAS
15	KANKURTI RAJASHRI AMBADAS
16	MANIYAR ALLYA ALTAF
17	DEVALE PRIYANKA BHAURAO
18	MANGLARAM BALLAXMI RAMESH
19	MAJAGE SHWETA SUBHASH
20	NAMNI ANKITA MADUKAR
21	HARNAL AKSHATA ARJUN
22	GUJAR SWAPANALLI SANJAY
23	DONGARE SULOCHANA NAGNATH
24	MADNAL NAVNEETA VASUDEV
25	CHINNI GAYATRI HANMANTU
26	SHINDE AARTI VYANKAT
27	SHRICHIPPA BHAGYASHRI SANTOSH
28	KORE POONAM SHASHIKANT
29	LIMBOLE POOJA PANDITA
30	ANDNDKAR VAISHNAVI TIPANNA
31	MANTHEN SUKANYA VIJAYRAJ
32	GAIKWAD SARIKA INDRAJIT
33	ATHAVALE VARSHA SATYAVAN
34	WAGHMARE MEGHA SANJAY
35	PUKALE PRANALI VINOD
36	DONGIL ARCHANA AMBADAS
37	KADGI ANJALI SHRINIWAS
38	RACCHA SONALI BHUMESH

39	BHOSALE ANJALI BAPU
40	KAMURTI RANI GOVIND
41	BIRAJADAR DIPALI BANSIDDHA
42	BHOSALE AISHWARYA SANJAY
43	SIRSULLA ARCHANA NAGESH
44	BIJAGE SAVITRI KASHINATH
45	BINGI BHAVANA SHRIDHAR
46	GABANE PRIYA BASAVARAJ
47	YADAV NEHA NAMDEV
48	LIMBOLE PALLAVI VIKAS
49	KASHID DIVYA DILIP
50	CHHATRE KOMAL GAJENDRA
51	GOSAKI LAVANYA MADHUKAR
52	PUTTHA SHRAVANI PARSHURAM
53	TALE SUNITA GANESH
54	JELLA RUCHITA GANESH
55	CHATLA SHWETA NAGRAJ
56	KOLE VAISHALI GANAPATI
57	PATANGE SONALI DIPAK
58	MODI SHUBHANGI REVANSIDDHA
59	KARALE KIRAN SHIVAJI

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Padmashali Shikshan Sanstha's

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A.R. Burla Mahila Mahavidyalaya ARBM Solapur

Geography Department

NOTICE

Date- 09/07/2019

All the teachers are requested to attend the meeting of Bridge Course in Geography on 16th July, 2019 at 11:30 am in the Principal's Cabin.

Dr. Tukaram Shinde
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Dr. Annie John
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Dr. Rajendra Shendage
Principal
Dr. Rajendra Shendage
PRINCIPAL
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Bridge Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 16th July, 2019 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Bridge course is conducted for 10 days from 17th July 2019 to 27th July 2019.
- B.A. I Semester I Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Bridge Course.
- It was resolved to finalize the Bridge course " Development geography " to be conducted for the academic year 2019-20.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator

Dr. Annie John
Co-ordinator, IQAC
A.S. Arts & Hemlata Varishtha
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Dr. Rajendra Shendage
Principal

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Development Geography

Development geography is a branch of geography which refers to the standard of living and its quality of life of its human inhabitants. In this context, development is a process of change that affects peoples' lives. It may involve an improvement in the quality of life as perceived by the people undergoing change. However, development is not always a positive process. Gunder Frank commented on the global economic forces that lead to the development of underdevelopment. This is covered in his dependency theory.



In development geography, geographers study spatial patterns in development. They try to find by what characteristics they can measure development by looking at economic, political and social factors. They seek to understand both the geographical causes and consequences of varying development. Studies compare More Economically Developed Countries (MEDCs) with Less Economically Developed Countries (LEDCs). Additionally variations within countries are looked at such as the differences between northern and southern Italy, the Mezzogiorno.

Syllabus

Sr. No	Content
1	Quantitative indicators
2	Composite indicators
3	Qualitative indicators
4	Geographic variations in development
5	Barriers to international development
6	Reference

Quantitative Indicators :

Quantitative indicators are numerical indications of development.

- Economic include GNP (Gross National Product) per capita, unemployment rates, energy consumption and percentage of GNP in primary industries. Of these, GNP per capita is the most used as it measures the value of all the goods and services produced in a country, excluding those produced by foreign companies, hence measuring the economic and industrial development of the country. However, using GNP per capita also has many problems.
  - It does not take into account the distribution of the money which can often be extremely unequal as in the UAE where oil money has been collected by a rich elite and has not flowed to the bulk of the country.
  - GNP does not measure whether the money produced is actually improving people's lives and this is important because in many MEDCs there are large increases in wealth over time but only small increases in happiness.
  - The figure rarely takes into account the unofficial economy, which includes subsistence agriculture and cash-in-hand or unpaid work, which is often substantial in LEDCs. In LEDCs it is often too expensive to accurately collect this data and some governments intentionally or unintentionally release inaccurate figure.
  - The figure is usually given in US dollars which due to changing currency exchange rates can distort the money's true street value so it is often converted using purchasing power parity (PPP) in which the actual comparative purchasing power of the money in the country is calculated.
- Social indications include access to clean water and sanitation (which indicate the level of infrastructure developed in the country) and adult literacy rate, measuring the resources the government has to meet the needs of the people.
- Demographic indicators include the birth rate, death rate and fertility rate, which indicate the level of industrialization.
  - Health indicators (a sub-factor of demographic indicators) include nutrition (calories per day, calories from protein, percentage of population with malnutrition), infant mortality and population per doctor, which indicate the availability of healthcare and sanitation facilities in a country.
- Environmental indications include how much a country does for the environment.

Composite Indicators :

In the table below GDP stands for gross domestic product, which is generally taken to be equal to GNP. Other composite measures include the PQLI (Physical Quality of Life Index) which was a precursor to the HDI which used infant mortality rate instead of GNP per capita and rated countries from 0 to 100. It was calculated by assigning each country a score of 0 to 100 for each indicator compared with other countries in the world. The average of these three numbers makes the PQLI of a country.

The HPI (Human Poverty Index) is used to calculate the percentage of people in a country who live in relative poverty. In order to better differentiate the number of people in abnormally poor living conditions the HPI-1 is used in developing countries, and the HPI-2 is used in developed countries. The HPI-1 is calculated based on the percentage of people not expected to survive to 40, the adult illiteracy rate, the percentage of people without access to safe water, health services and the percentage of children under 5 who are underweight. The HPI-2 is calculated based on the percentage of people who do not survive to 60, the adult functional illiteracy rate and the percentage of people living below 50% of median personal disposable income.

Qualitative Indicators :

Qualitative indicators include descriptions of living conditions and people's quality of life. They are useful in analyzing features that are not easily calculated or measured in numbers such as freedom, corruption, or security, which are largely non-material benefits.

Geographic variations in development :

There is a considerable spatial variation in development rates. Global wealth also increased in material terms, and during the period 1947 to 2000, average per capita incomes tripled as global GDP increased almost tenfold (from $US3 trillion to $US30 trillion)... Over 25% of the 4.5 billion people in LEDCs still have life expectancies below 40 years. More than 80 countries have a lower annual per capita income in 2000 than they did in 1990. The average income in the world's five richest countries is 74 times the level in the world's

poorest five, the widest it has ever been. Nearly 1.3 billion people have no access to clean water. About 840 million people are malnourished.

The most famous pattern in development is the North-South divide. The North-South divide separates the rich North or the developed world, from the poor South. This line of division is not as straightforward as it sounds and splits the globe into two main parts. It is also known as the Brandt Line.

The "North" in this divide is regarded as being North America, Europe, Russia, South Korea, Japan, Australia, New Zealand and the like. The countries within this area are generally the more economically developed. The "South" therefore encompasses the remainder of the Southern Hemisphere, mostly consisting of KFCs. Another possible dividing line is the Tropic of Cancer with the exceptions of Australia and New Zealand. It is critical to understand that the status of countries is far from static and the pattern is likely to become distorted with the fast development of certain southern countries, many of them NICs (Newly Industrialised Countries) including India, Thailand, Brazil, Malaysia, Mexico and others. These countries are experiencing sustained fast development on the back of growing manufacturing industries and exports.

Barriers to international development :

Geographers along with other social scientists have recognized that certain factors present in a given society may impede the social and economic development of that society. Factors, which have been identified as obstructing the economic and social welfare of developing societies, include:

- Lack of education
- Lack of healthcare
- Pervasiveness of intoxicating drugs
- Weak political, social, and economic institutions
- Ineffective taxation
- Environmental degradation
- Lack of religious/gender/racial/sexual freedoms
- Indebtedness
- Protectionist barriers to trade
- Foreign aid
- Dependence upon primary resource exports
- Unequal distribution of wealth
- Inhospitable climate

Effective governments may address many barriers to economic and social development, however in many instances this is challenging due to the path dependency societies develop regarding many of these issues. Some barriers to development may be impossible to address, such as climatic barriers to

development. In these cases societies must evaluate whether such climatic barriers to development dictate that society must relocate a given settlement in order to enjoy greater economic development. Many scholars agree that foreign aid provided to developing nations is ineffective and in many instances counter productive. This is due to the manner in which foreign aid changes the incentives for productivity in a given developing society, and the manner in which foreign aid has the tendency to corrupt the governments responsible for its allocation and distribution.

Cultural barriers to development such as discrimination based on gender, race, religion, or sexual orientation are challenging to address in certain oppressive societies, though recent progress has been significant in some societies.

While the aforementioned barriers to economic growth and development are most prevalent in the less developed economies of the world, even the most developed economies are plagued by select barriers to development such as drug prohibition and income inequality.

Reference :

1. Books :
    - Human & Economic Geography
    - Geographies of development
2. Guided by Dr. T.V. Shinde.
3. https://youtu.be/0zdbyoeqI.M0

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1	AWATADE PRABHA PRASHANT	1
2	JINDAM VIDYA MALLESH	2
3	DYAVARKONDA LAVANYA BASAVRAJ	3
4	SANTI KAVYA RAJESH	5
5	SARWADE SANDYA SHANKAR	6
6	PUKALE PRATIKSHA SANJAY	7
7	SAMLETI VAISHNAVI JANARDAN	8
8	FATTEKHAN NAFISA RAFIK	9
9	VALLAL PRIYANKA JANARDHAN	13
10	YALDANDI ASHWINI RAMLU	14
11	PATIL SUMAN BASAVRAJ	17
12	SHAIKH AASMA AKBAR	23
13	DYAWARKONDA VARLAXMI NIRANJAN	24
14	VADDI YOGITA AMBADAS	25
15	BADAGU KOMAL SIDRAM	26
16	GAIKWAD SONALI KAMLAKAR	27
17	KUNDARAM ARATI AMBADAS	28
18	JINDE AMBIKA MOHAN	29
19	JADHAV SWATI RAJENDRA	33
20	GAIKWAD AMBIKA BHIMASHANKAR	39
21	SWAMI BHAGYASHRI NAGESH	41
22	KUMBHAR ASHWINI SHRADDHANAND	42
23	BINGI KAVITA AMBADAS	45
24	BIRAJADAR ANJALI KASHINATH	47
25	GAIJAM NAGAMANI VIJAY	50
26	SHITOLE SNEHA SANJAY	51
27	DEVKAR ARATI VITTHAL	53
28	NORA AISHWARYA KISAN	54
29	DIVATE AISHWARYA SAYALU	55
30	PAWAR PAYAL RATAN	56
31	JAKKAN SAPNA MADHUKAR	59
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50	BADAGU SMITA VITTHAL	91
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52	CHAVAN NAGMANI PANDURANG	95
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Geography Department

NOTICE

Date- 10/07/2020

All the teachers are requested to attend the meeting of Bridge Course in Geography on 20th July, 2020 at 11:30 am in the Principal's Cabin.

Online Platform : Google Meet

Time : 11.30 AM

Dr. Tukaram Shinde
Geography dept. Coordinator

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AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Bridge Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 20th July, 2020 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Bridge course is conducted for 10 days from 17th July 2019 to 27th July 2019.
- B.A. I Semester I Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Bridge Course.
- It was resolved to finalize the Bridge course " Physical Geography " to be conducted for the academic year 2020-21.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

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Physical Geography

Physical geography (also known as physiography) is one of the three main branches of geography.Physical geography is the branch of natural science which deals with the processes and patterns in the natural environment such as the atmosphere, hydrosphere, biosphere, and geosphere. This focus is in contrast with the branch of human geography, which focuses on the built environment, and technical geography, which focuses on using, studying, and creating tools to obtain,analyze, interpret, and understand spatial information. The three branches have significant overlap, however.

A.R.B.M. Mahila Mahavidyalaya * Solapur * ARBM

Syllabus

Sr. No.	Contents
1	Sub-branches
2	Journals and literature
3	Historical evolution of the Discipline
4	References

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Sub-branches :

Physical geography can be divided into several branches or related fields, as follows:

- Geomorphology is concerned with understanding the surface of the Earth and the processes by which it is shaped, both at the present as well as in the past. Geomorphology as a field has several sub-fields that deal with the specific landforms of various environments e.g. desert geomorphology and fluvial geomorphology; however, these sub-fields are united by the core processes which cause them, mainly tectonic or climatic processes. Geomorphology seeks to understand landform history and dynamics, and predict future changes through a combination of field observation, physical experiment, and numerical modeling (Geomorphometry). Early studies in geomorphology are the foundation for pedology, one of two main branches of soil science.

- Hydrology is predominantly concerned with the amounts and quality of water moving and accumulating on the land surface and in the soils and rocks near the surface and is typified by the hydrological cycle. Thus the field encompasses water in rivers, lakes, aquifers and to an extent glaciers, in which the field examines the process and dynamics involved in these bodies of water. Hydrology has historically had an important connection with engineering and has thus developed a largely quantitative method in its research; however, it does have an earth science side that embraces the systems approach. Similar to most fields of physical geography it has sub-fields that examine the specific bodies of water or their interaction with other spheres e.g. limnology and ecohydrology.
- Glaciology is the study of glaciers and ice sheets, or more commonly the cryosphere or ice and phenomena that involve ice. Glaciology groups the latter (ice sheets) as continental glaciers and the former (glaciers) as alpine glaciers. Although research in the areas is similar to research undertaken into both the dynamics of ice sheets and glaciers, the former tends to be concerned with the interaction of ice sheets with the present climate and the latter with the impact of glaciers on the landscape. Glaciology also has a vast array of sub-fields examining the factors and processes involved in ice sheets and glaciers e.g. snow hydrology and glacial geology.
- Biogeography is the science which deals with geographic patterns of species distribution and the processes that result in these patterns.

Biogeography emerged as a field of study as a result of the work of Alfred Russel Wallace, although the field prior to the late twentieth century had largely been viewed as historic in its outlook and descriptive in its approach. The main stimulus for the field since its founding has been that of evolution, plate tectonics and the theory of island biogeography. The field can largely be divided into five sub-fields: island biogeography, paleobiogeography, phylogeography, zoogeography and phytogeography.

- Climatology is the study of the climate, scientifically defined as weather conditions averaged over a long period of time. Climatology examines both the nature of micro (local) and macro (global) climates and the natural and anthropogenic influences on them. The field is also sub-divided largely into the climates of various regions and the study of specific phenomena or time periods e.g. tropical cyclone rainfall climatology and paleoclimatology.
- Soil geography deals with the distribution of soils across the terrain. This discipline, between geography and soil science, is fundamental to both physical geography and pedology. Pedology is the study of soils in their natural environment. It deals with pedogenesis, soil morphology, soil classification. Soil geography studies the spatial distribution of soils as it relates to topography, climate (water, air, temperature), soil life (micro-organisms, plants, animals) and mineral materials within soils (biogeochemical cycles).
- Palaeogeography is a cross-disciplinary study that examines the preserved material in the stratigraphic record to determine the distribution of the continents through geologic time. Almost all the evidence for the positions of the continents comes from geology in the form of fossils or paleomagnetism. The use of these data has resulted in evidence for continental drift, plate tectonics, and supercontinents. This, in turn, has supported palaeogeographic theories such as the Wilson cycle.
- Coastal geography is the study of the dynamic interface between the ocean and the land, incorporating both the physical geography (i.e. coastal geomorphology, geology, and oceanography) and the human geography of the coast. It involves an understanding of coastal weathering processes, particularly wave action, sediment movement and weathering, and also the ways in which humans interact with the coast. Coastal geography, although predominantly geomorphological in its research, is not just concerned with coastal landforms, but also the causes and influences of sea level change.
- Oceanography[6] is the branch of physical geography that studies the Earth's oceans and seas. It covers a wide range of topics, including marine

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organisms and ecosystem dynamics (biological oceanography); ocean currents, waves, and geophysical fluid dynamics (physical oceanography); plate tectonics and the geology of the sea floor (geological oceanography); and fluxes of various chemical substances and physical properties within the ocean and across its boundaries (chemical oceanography). These diverse topics reflect multiple disciplines that oceanographers blend to further knowledge of the world ocean and understanding of processes within it.

- Quaternary science is an interdisciplinary field of study focusing on the Quaternary period, which encompasses the last 2.6 million years. The field studies the last ice age and the recent interstadial the Holocene and uses proxy evidence to reconstruct the past environments during this period to infer the climatic and environmental changes that have occurred.
- Landscape ecology is a sub-discipline of ecology and geography that address how spatial variation in the landscape affects ecological processes such as the distribution and flow of energy, materials, and individuals in the environment (which, in turn, may influence the distribution of landscape "elements" themselves such as hedgerows). The field was largely funded by the German geographer Carl Troll. Landscape ecology typically deals with problems in an applied and holistic context. The main difference between biogeography and landscape ecology is that the latter is concerned with how flows or energy and material are changed and their impacts on the landscape whereas the former is concerned with the spatial patterns of species and chemical cycles.
- Geomatics is the field of gathering, storing, processing, and delivering geographic information, or spatially referenced information. Geomatics includes geodesy (scientific discipline that deals with the measurement and representation of the earth, its gravitational field, and other geodynamic phenomena, such as crustal motion, oceanic tides, and polar motion), cartography, geographical information science (GIS) and remote sensing (the short or large-scale acquisition of information of an object or phenomenon, by the use of either recording or real-time sensing devices that are not in physical or intimate contact with the object).
- Environmental geography is a branch of geography that analyzes the spatial aspects of interactions between humans and the natural world. The branch bridges the divide between human and physical geography and thus requires an understanding of the dynamics of geology, meteorology, hydrology, biogeography, and geomorphology, as well as the ways in which human societies conceptualize the environment. Although the branch was

previously more visible in research than at present with theories such as environmental determinism linking society with the environment. It has largely become the domain of the study of environmental management or anthropomorphic influences

Journals and literature :

Mental geography and earth science journals communicate and document the results of research carried out in universities and various other research institutions. Most journals cover a specific publish the research within that field, however unlike human geographers, physical geographers tend to publish in inter-disciplinary journals rather than predominantly geography journal; the research is normally expressed in the form of a scientific paper. Additionally, textbooks, books, and communicate research to laypeople, although these tend to focus on environmental issues or cultural dilemmas.

Historical evolution of the discipline :

From the birth of geography as a science during the Greek classical period and until the late nineteenth century with the birth of anthropogeography (human geography), geography was almost exclusively a natural science: the study of location and descriptive gazetteer of all places of the known world. Several works among the best known during this long period could be cited as an example, from Strabo (*Geography*), Eratosthenes (*Geographika*) or Dionysius Periegetes (*Periegesis Oiceumene*) in the Ancient Age. In more modern times, these works include the Alexander von Humboldt (*Kosmos*) in the nineteenth century, in which geography is regarded as a physical and natural science through the work *Summa de Geografía* of Martín Fernández de Enciso from the early sixteenth century, which indicated for the first time the New World.

During the eighteenth and nineteenth centuries, a controversy exported from geology, between supporters of James Hutton (uniformitarianism thesis) and Georges Cuvier (catastrophism) strongly influenced the field of geography, because geography at this time was a natural science.

Two historical events during the nineteenth century had a great effect on the further development of physical geography. The first was the European colonial expansion in Asia, Africa, Australia and even America in search of raw materials required by industries during the Industrial Revolution. This fostered the creation

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of geography departments in the universities of the colonial powers and the birth and development of national geographical societies, thus giving rise to the process identified by Horacio Capel as the institutionalization of geography.

The exploration of Siberia is an example. In the mid-eighteenth century, many geographers were sent to perform geographical surveys in the area of Arctic Siberia. Among these is who is considered the patriarch of Russian geography, Mikhail Lomonosov. In the mid-1750s Lomonosov began working in the Department of Geography, Academy of Sciences to conduct research in Siberia. They showed the organic origin of soil and developed a comprehensive law on the movement of the ice, thereby founding a new branch of geography: glaciology. In 1755 on his initiative was founded Moscow University where he promoted the study of geography and the training of geographers. In 1758 he was appointed director of the Department of Geography, Academy of Sciences, a post from which would develop a working methodology for geographical survey guided by the most important long expeditions and geographical studies in Russia.

The contributions of the Russian school became more frequent through his disciples, and in the nineteenth century we have great geographers such as Vasily Dokuchaev who performed works of great importance as a "principle of comprehensive analysis of the territory" and "Russian Chernozem". In the latter, he introduced the geographical concept of soil, as distinct from a simple geological stratum, and thus found a new geographic area of study: pedology. Climatology also received a strong boost from the Russian school by Wladimir Köppen whose main contribution, climate classification, is still valid today. However, this great geographer also contributed to the paleogeography through his work "The climates of the geological past" which is considered the father of paleoclimatology. Russian geographers who made great contributions to the discipline in this period were: NM Sibirtsev, Pyotr Semyonov, K.D. Glinka, Neustrayev, among others.

The second important process is the theory of evolution by Darwin in mid-century (which decisively influenced the work of Friedrich Ratzel, who had academic training as a zoologist and was a follower of Darwin's ideas) which meant an important impetus in the development of Biogeography.

Another major event in the late nineteenth and early twentieth centuries took place in the United States. William Morris Davis not only made important contributions to the establishment of discipline in his country but revolutionized the field to develop cycle of erosion theory which he proposed as a paradigm for geography in general, although in actually served as a paradigm for physical geography. His theory explained that mountains and other landforms are shaped by factors that are manifested cyclically. He explained that the cycle begins with the lifting of the relief by geological processes (faults, volcanism, tectonic upheaval, etc.). Factors such as rivers and runoff begin to create V-shaped valleys between the mountains (the stage called "youth"). During this first

stage, the terrain is steeper and more irregular. Over time, the currents can carve wider valleys ("maturity") and then start to wind, towering hills only ("senescence"). Finally, everything comes to what is a plain flat plain at the lowest elevation possible (called "baseline") This plain was called by Davis' "peneplain" meaning "almost plain" Then river rejuvenation occurs and there is another mountain lift and the cycle continues.

Although Davis's theory is not entirely accurate, it was absolutely revolutionary and unique in its time and helped to modernize and create a geography subfield of geomorphology. Its implications prompted a myriad of research in various branches of physical geography. In the case of the Paleogeography, this theory provided a model for understanding the evolution of the landscape. For hydrology, glaciology, and climatology as a boost investigated as studying geographic factors shape the landscape and affect the cycle. The bulk of the work of William Morris Davis led to the development of a new branch of physical geography: Geomorphology whose contents until then did not differ from the rest of geography. Shortly after this branch would present a major development. Some of his disciples made significant contributions to various branches of physical geography such as Curtis Marbut and his invaluable legacy for Pedology, Mark Jefferson, Isaiah Bowman, among others.

References :

1. Guided by T.V. Shinde.
2. Books :
   - Fundamentals of Physical Geography
   - Physical Geography
3. https://youtu.be/TdOv8bDDOa8

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1	BHARATI NIKITA NARAYAN	2
2	PADMA RUCHITA SUNIL	4
3	BABARE ARPITA MALLIKARJUN	6
4	KONKATTI ASHWINI DATTATRAY	12
5	DASARI PRIYANKA LAXMINARAYAN	15
6	JALAGI SANGITA KRUSHNAHARI	16
7	BATGIRI NIKITA DURGAPRASAD	17
8	SHRIGAN ANJALI LAXMAN	18
9	SHRIRAM ARATI VIRESH	22
10	KONDA DEEPIKA SANTOSH	23
11	PASKANTI VAISHNAVI RAJENDRA	25
12	KANKI JYOTI LAXMAN	26
13	PAWAR SHRADHA ANGAD	27
14	ATHAVALE SANJANA VIKRAM	28
15	THAKUR MAYURI SUNDARSING	29
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17	MASULDAR ANJUMARA MADAR	32
18	PAMNATH DIPALI BALAJI	33
19	SALUNKE NIKITA PRABHAKAR	34
20	AKUBATTIN ARCAHANA SHRINIWAS	35
21	YANNAM LAXMI NAGNATH	37
22	KET PRAJYOTI UMESH	38
23	KOLHAPURE SHRUTI SANDEEP	39
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Geography Department

NOTICE

Date- 06/07/2021

All the teachers are requested to attend the meeting of Bridge Course in Geography on 15th July, 2021 at 11:30 am in the Principal's Cabin.

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AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Bridge Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 15th July, 2021 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Bridge course are conducted for 10 days from 16th July 2021 To 26th July 2021.
- B.A. I Semester I Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Bridge Course.
- It was resolved to finalize the Bridge course " Historical geography " to be conducted for the academic year 2021-22.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal
Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Historical Geography

Historical geography is the branch of geography that studies the ways in which geographic phenomena have changed over time. It is a synthesizing discipline which shares both topical and methodological similarities with history, anthropology, ecology, geology, environmental studies, literary studies, and other fields. Although the majority of work in historical geography is considered human geography, the field also encompasses studies of geographic change which are not primarily anthropogenic. Historical geography is often a major component of school and university curricula in geography and social studies. Current research in historical geography is being performed by scholars in more than forty countries.



A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Syllabus

Sr. No	Content
1	Development of the discipline
2	Geological development
3	The Himalayas
4	The Peninsular Plateau
5	Thar Desert
6	Reference

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Development of the discipline :

In its early days, historical geography was difficult to define as a subject. A textbook from the 1950s cites a previous definition as an 'unsound attempt by geographers to explain history'. Its author, J. B. Mitchell, came down firmly on the side of geography: 'the historical geographer is a geographer first last and all the time'. By 1975 the first number of the *Journal of Historical Geography* had widened the discipline to a broader church: 'the writings of scholars of any disciplinary provenance who have something to say about matters of geographical interest relating to past time'.

For some in the United States of America, the term *historical geography* has a more specialized meaning: the name given by Carl Ortwin Sauer of the University of California, Berkeley to his program of reorganizing cultural geography (some say all geography) along regional lines, beginning in the first decades of the 20th century. To Sauer, a landscape and the cultures in it could only be understood if all of its influences through history were taken into account: physical, cultural, economic, political, environmental. Sauer stressed regional specialization as the only means of gaining sufficient expertise on regions of the world. Sauer's philosophy was the principal shaper of American geographic thought in the mid-20th century.



Geological development :

India is situated entirely on the Indian Plate, a major tectonic plate that was formed when it split off from the ancient continent Gondwanaland (ancient landmass, consisting of the southern part of the supercontinent of Pangea). The Indo-Australian plate is subdivided into the

Dr. Barla Mahila Mahavidyalaya ARBM Solapur

Indian and Australian plates. About 90 million years ago, during the late Cretaceous Period, the Indian Plate began moving north at about 15 cm/year (6 in/yr).About 50 to 55 million years ago, in the Eocene Epoch of the Cenozoic Era, the plate collided with Asia after covering a distance of 2,000 to 3,000 km (1,243 to 1,864 mi), having moved faster than any other known plate. In 2007, German geologists determined that the Indian Plate was able to move so quickly because it is only half as thick as the other plates which formerly constituted Gondwanaland. The collision with the Eurasian Plate along the modern border between India and Nepal formed the orogenic belt that created the Tibetan Plateau and the Himalayas. As of 2009, the Indian Plate is moving northeast at 5 cm/yr (2 in/yr), while the Eurasian Plate is moving north at only 2 cm/yr (0.8 in/yr). India is thus referred to as the "fastest continent" This is causing the Eurasian Plate to deform, and the Indian Plate to compress at a rate of 4 cm/yr (1.6 in/yr).

The Himalayas :

An arc of mountains consisting of the Himalayas, Hindu Kush, and Patkai ranges define the northern frontiers of the Indian subcontinent. These were formed by the ongoing tectonic plates collision of the Indian and Eurasian plates. The mountains in these ranges include some of the world's tallest mountains which act as a barrier to cold polar winds. They also facilitate the monsoon winds which in turn influence the climate in India. Rivers originating in these mountains flow through the fertile Indo–Gangetic plains. These mountains form the boundary between two biogeographic realms: the temperate Palearctic realm that covers most of Eurasia, and the tropical and subtropical Indomalayan realm which includes South Asia, Southeast Asia and Indonesia.



The Kedarnath range in the Garhwal Himalayas in India.

The Himalayas in India extend from the Indian-administered region of Ladakh in the north to the state of Arunachal Pradesh in the east. Several Himalayan peaks in India rise above 7,000 m (23,000 ft), including Kanchenjunga (8,598 m (28,209 ft)) on the Sikkim–Nepal border, and Nanda Devi (7,816 m (25,643 ft)) in the Garhwal Himalayas of Uttarakhand. The snow line ranges between

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6,000 m (20,000 ft) in Sikkim to around 3,000 m (9,800 ft) in Ladakh. The Himalayas act as a barrier to the frigid katabatic winds flowing down from Central Asia. Thus, northern India is kept warm or only mildly cooled during winter; in summer, the same phenomenon makes India relatively hot.

The Peninsular Plateau :

The main features of Indian Craton are:

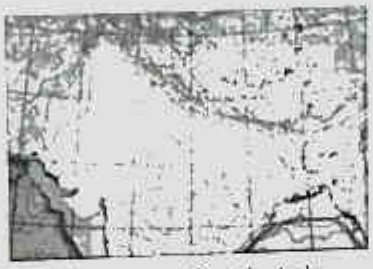
- Mountain ranges (clockwise from top-left)
  - **Aravali Range** is the oldest mountain range in India, running across Rajasthan from northeast to southwest direction, extending approximately 800 km (500 mi).The northern end of the range continues as isolated hills and rocky ridges into Haryana, ending near Delhi. The highest peak in this range is Guru Shikhar at Mount Abu, rising to 1,722 m (5,650 ft), lying near the border with Gujarat. The Aravali Range is the eroded stub of an ancient fold mountain system. The range rose in a Precambrian event called the Aravali–Delhi orogen. The range joins two of the ancient segments that make up the Indian craton, the Marwar segment to the northwest of the range, and the Bundelkhand segment to the southeast.
  - **Vindhya range**, lies north of Satpura range and east of Aravali range, runs across most of central India, extending 1,050 km (650 mi). The average elevation of these hills is from 300 to 600 m (980 to 1,970 ft) and rarely goes above 700 metres (2,300 ft). They are believed to have been formed by the wastes created by the weathering of the ancient Aravali mountains. Geographically, it separates Northern India from Southern India. The western end of the range lies in eastern Gujarat, near its border with Madhya Pradesh, and runs east and north, almost meeting the Ganges at Mirzapur.



Dry deciduous and thorny forests of plateau regions in India

- **Satpura Range**, lies south of Vindhya range and east of Aravali range, begins in eastern Gujarat near the Arabian Sea coast and runs east across Maharashtra, Madhya Pradesh and Chhattisgarh. It extends 900 km (560 mi) with many peaks rising above 1,000 m (3,300 ft). It is triangular in shape, with its apex at Ratnapuri and the two sides being parallel to the Tapti and Narmada rivers.It runs parallel to the Vindhya Range, which lies to the north, and these two east–west ranges divide the Indo–Gangetic plain from the Deccan Plateau located north of River Narmada.

Indo-Gangetic plain



Extent of the Indo-Gangetic plain across South Asia



Many areas remain flooded during the heavy rains brought by monsoon in the Indian state of West Bengal.

Main article: Indo-Gangetic plain

The Indo-Gangetic plains, also known as the *Great Plains* are large alluvial plains dominated by three main rivers, the Indus, Ganges, and Brahmaputra. They run parallel to the Himalayas, from Jammu and Kashmir in the west to Assam in the east, and drain most of northern and eastern India. The plains encompass an area of 700,000 km^2 (270,000 sq mi). The major rivers in this region are the Ganges, Indus, and Brahmaputra along with their main tributaries—Yamuna, Chambal, Gomti, Ghaghara, Kosi, Sutlej, Ravi, Beas, Chenab, and Tista—as well as the rivers of the Ganges Delta, such as the Meghna.

The great plains are sometimes classified into four divisions:

- The Bhabar belt is adjacent to the foothills of the Himalayas and consists of boulders and pebbles which have been carried down by streams. As the porosity of this belt is very high, the streams flow underground. The

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Bhabar is generally narrow with its width varying between 6 to 15 km (3.7 to 9.3 mi).

- The Tarai belt lies south of the adjacent Bhabar region and is composed of newer alluvium. The underground streams reappear in this region. The region is excessively moist and thickly forested. It also receives heavy rainfall throughout the year and is populated with a variety of wildlife.
- The **Bangar** belt consists of older alluvium and forms the alluvial terrace of the flood plains. In the Gangetic plains, it has a low upland covered by laterite deposits.
- The **Khadar** belt lies in lowland areas after the Bangar belt. It is made up of fresh newer alluvium which is deposited by the rivers flowing down the plain.

The **Indo-Gangetic belt** is the world's most extensive expanse of uninterrupted alluvium formed by the deposition of silt by the numerous rivers. The plains are flat making it conducive for irrigation through canals. The area is also rich in ground water sources. The plains are one of the world's most intensely farmed areas. The main crops grown are rice and wheat, which are grown in rotation. Other important crops grown in the region include maize, sugarcane and cotton. The Indo-Gangetic plains rank among the world's most densely populated areas.

Thar Desert :

The Thar Desert (also known as *the deserts*) is by some calculations the world's seventh largest desert, by some others the tenth. It forms a significant portion of western India and covers an area of 200,000 to 238,700 km^2 (77,200 to 92,200 sq mi). The desert continues into Pakistan as the Cholistan Desert. Most of the Thar Desert is situated in Rajasthan, covering 61% of its geographic area. About 10 percent of this region consists of sand dunes, and the remaining 90 percent consist of craggy rock forms, compacted salt-lake bottoms, and interdunal and fixed dune areas. Annual temperatures can range from 0 °C (32 °F) in the winter to over 50 °C (122 °F) during the summer. Most of the rainfall received in this region is associated with the short July–September southwest monsoon that brings 100 to 500 mm (3.9 to 19.7 in) of precipitation. Water is scarce and occurs at great depths, ranging from 30 to 120 metres (98 to 394 ft) below the ground level.[38] Rainfall is precarious and erratic, ranging from below 120 mm (4.7 in) in the extreme west to 375 mm (14.8 in) eastward. The only river in this region is Luni. The soils of the arid region are generally sandy to sandy-loam in texture. The consistency and depth vary as per the topographical features. The low-lying loams are heavier may have a hard pan of clay, calcium carbonate or gypsum.

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In western India, the Kutch region in Gujarat and Koyna in Maharashtra are classified as a Zone IV region (high risk) for earthquakes. The Kutch city of Bhuj was the epicentre of the 2001 Gujarat earthquake, which claimed the lives of more than 1,337 people and injured 166,836 while destroying or damaging near a million homes.The 1993 Latur earthquake in Maharashtra killed 7,928 people and injured 30,000. Other areas have a moderate to low risk of an earthquake occurring.

Coastal plains and ghats



Visakhapatnam beach view, Bay of Bengal, Andhra Pradesh.



Varkala beach on Kerala's coast, Arabian Sea

The Eastern Coastal Plain is a wide stretch of land lying between the Eastern Ghats and the oceanic boundary of India. It stretches from Tamil Nadu in the south to West Bengal in the east. The Mahanadi, Godavari, Kaveri, and Krishna rivers drain these plains. The temperature in the coastal regions often exceeds 30 °C (86 °F), and is coupled with high levels of humidity. The region receives both the northeast monsoon and southwest monsoon rains. The southwest monsoon splits into two branches, the Bay of Bengal branch and the Arabian Sea branch. The Bay of Bengal branch moves northwards crossing northeast India in early June. The Arabian Sea branch moves northwards and discharges much of its rain on the windward side of Western Ghats. Annual rainfall in this region averages between 1,000 and 3,000 mm (39 and 118 in). The width of the plains varies between 100 and 130 km (62 and 81 mi).The plains are divided into six regions—the Mahanadi delta, the southern Andhra Pradesh plain, the Krishna-Godavari deltas, the Kanyakumari coast, the Coromandel Coast, and sandy coastal.

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Reference :

1. Books :
   - The Future of Geography
   - Historical Geography of Ancient India
2. Guided by Dr. T. V. Shinde.
3. https://youtu.be/FbiaSLRwA3

Student List :

Sr. No.	Student Full Name	Roll No.
1	MANE KALPANA DILIP	02
2	SINDAM RAJITA VYANKETESH	04
3	BODDU KAVERI RAJU	06
4	CHILVERI NANDINI RAMESH	07
5	SAMAL VAISHNAVI LILADHAR	08
6	NANDAL AMBIKA SIDRAM	10
7	SHAVANTUL RAJESHWARI PANDURANG	11
8	TALKOKUL KALYANI DATTATRAY	12
9	GIRAM SHITAL MADHUKAR	13
10	MUGALE BHARATI SANJAY	16
11	BODDU SNEHA RAJU	17
12	BODDU SANDHYA RAJU	18
13	GUNDALA VAISHNAVI AMBADAS	19
14	YAMPURE SNEHA BALAJI	20
15	BINGI KRUSHNAVENI NAGESH	21
16	BHANDARI VISHALINI IRESH	25
17	CHANNUR RESHMA DAWALSAB	26
18	NADAF SANIYA SALIM	27
19	SIDRAL NAVITA KUMAR	29
20	SARANGI SNEHA VIJAYKUMAR	32
21	GODE KALYANI BALRAM	34
22	BOGAYYAGARU ANKITA NAGRAJ	35
23	INGLE LAXMI BHIMASHANKAR	36
24	AVATADE PRACHI PRASHANT	42
25	KONDA BHARGAVI PRABHAKAR	46
26	GUNDALA AARTI NAGESH	47
27	KODMUR SHRUTI SHRIKANT	48
28	MORE RUTUJA NAGNATH	51

29	GARJE VAISHNAVI BHARAT	52
30	DAULATABAD ANKITA PRADIP	56
31	MAKAM SHRUTIKA VASUDEV	57
32	ROHILE RANI RAM	58
33	MHETRE AISHWARYA KRUSHNA	61
34	SURYAVANSHI SANIKA SHASHIKANT	62
35	GATTI SHAILAJA MADHUKAR	63
36	BHARATI NADHURI NARAYAN	65
37	SAKAT MONIKA MAHESH	69
38	SAKAT NEHA MAHESH	70
39	REGOTI PRIYANKA BHADRAYYA	71

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Dr. Shinde T.V.

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

2018 – 19

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Padmashali Shikshan Sanstha's

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

NAAC Reaccredited B++ Grade

Bridge Course

Academic Year –2018-19

Organized By

Department of English

ARBM
Solapur

Introduction

The essence of education lies in drawing out the very best that is in you. Bridge courses are designed especially for students every year before the commencement of the classes. The main objective is to bridge the gap between the subject studied and the knowledge to be acquired.

Sarla Mahila Mahavidyalaya
ARRM

Aims & Objectives

1. To develop academic skills and assist students in the particular subject.
2. To raise the level of understanding in the subject and improve themselves for further academic work.
3. To give the students the confidence and skills to comprehend the curriculum in a better light.

ARBM Solapur

Advantages of the Course

Bridge course helps to bridge the education gap and look at the curriculum through a different perspective. It chiefly benefits the slow learners and aids in leveraging their learning skills. The bridge course focuses the students with different learning abilities, academic standards and performance. It also helps to bring back the slow learners to the mainstream class to the best of their potentials. Bridge courses also help to enhance the self-confidence of the students while creating awareness about incremental learning.

Ahilyadevi Mahila Mahavidyalaya • Solapur • ARBM

Benefits of the Course

Bridge courses help plug the gaps between the expectations and learning of the subjects being offered. Such courses aim at accomplishing the student's potential to learn, relate and be inspired.

Arts Mahila Mahavidyalaya
ARBM
Solapur

Benefits of the Course

Bridge courses help plug the gaps between the expectations and learning of the subjects being offered. Such courses aim at accomplishing the student's potential to learn, relate and be inspired.

Arts Science Mahavidyalaya
ARSM
Solapur

Meeting

A meeting was called on *1st Feb, 2019* to discuss about the commencement of the Bridge course.

Agenda

- To commence with the Bridge course
- To decide about the syllabus of the same.

Minutes

- It was decided to start the course from the 1st-15th Feb, 2019.
- It was decided to cover the three papers for the students of B. A. III. (English Literature).

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Course Content

Syllabus of B. A. III (Special English) as prescribed by P. A. H. Solapur University, Solapur.

Faculty Members

1. Prof. Dr. Annie John
2. Dr. P. R. Waghmare
3. Ms. Bhagyashri Patil
4. Mr. K. S. Ruge

A.R. Barde Mahila Mahavidyalaya ARBM Solapur

Bridge Course

- **Course duration** - 15 hours
- **Total number of lectures** – 15 Lectures
- **Course to commence from** – 15th Feb – 3rd March, 2019.

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Teaching Faculty

SR. No.	Teacher Name	Designation	Topic
1.	Dr. Annie John	Professor	Literatures in English
2.	Dr. Annie John	Professor	Literatures in English
3.	Dr. Annie John	Professor	Literatures in English
4.	Dr. Annie John	Professor	Literatures in English
5.	Dr. Annie John	Professor	Literatures in English
6.	Dr. Annie John	Professor	Introduction in Literary Criticism
7.	Dr. Annie John	Professor	Introduction in Literary Criticism
8.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
9.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
10.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
11.	Dr. P. R. Waghmare	Associate Professor	Linguistics
12.	Dr. P. R. Waghmare	Associate Professor	Linguistics
13.	Ms. Bhagyashri Patil	Assistant Professor	British Literature
14.	Ms. Bhagyashri Patil	Assistant Professor	British Literature
15.	Ms. Bhagyashri Patil	Assistant Professor	British Literature
16.	Mr. K. S. Ruge	Assistant Professor	Indian Writings in English
17.	Mr. K. S. Ruge	Assistant Professor	Indian Writings in English
18.	Mr. K. S. Ruge	Assistant Professor	Indian Writings in English
19.	Mr. K. S. Ruge	Assistant Professor	Indian Writings in English
20.	Mr. K. S. Ruge	Assistant Professor	Indian Writings in English

R. N. Burla Mahila Mahavidyalaya ARBM Solapur

Guest Lecture

SR. No.	Teacher Name	Designation	Topic
1.	Dr. Samadhan Mane (K B P Mahavidylaya, Solapur)	Assitant Professor	Linguistic
2.	Dr. Sachin Londhe (K. N. Bhise Mahavidyalaya, Kurduwadi	Assitant Professor	Employability Skills

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Bridge Course – Students List

DEPARTMENT OF ENGLISH

Sr. No.	Students List
1	Koli Rukamini Ambadas
2.	Mujawar Samrin M Rafik
3.	Vhanamane Prajakta Bhagwat
4.	Patil Sneha Subhash
5.	Pogul Pragati Ratanchand
6.	Sarvade Sanjana Shivaji
7.	Patil Shreelaxmi Mallikakrjun
8.	Vadgave Manjushri Sangappa
9.	Batane Payal Krishnath
10.	Dindole Kajal Arun
11.	Gadagi Ramyakrishna Chandrashekhar
12.	Gadagi Kalapana Ashok
13.	Masan Manisha Nagesh
14.	Mandake Aarti Mallinath

Letter of Invitation

"Linguistic (Telugu) Minority Institution"

Estd. 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908

A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA

C. S. No. 9705/9/ A/2A, Ravivar Peth, Rajendra Chowk, SOLAPUR - 413005 (P.O. Box No. 510)

(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com

Principal : Dr. Rajendra Shendage (M.Com., Ph.D., D.Litt.)

Mob: 9822939655 Res. 0217-2723512

Outward No.-BMM / /

Date :- 20 /02 /2019

NAAC Accredited - 2017 "B++" Grade (CGPA 2.76)

To,
Dr Samadhan Mane
KBP Mahavidyalaya,
Pandharpur

Sub: Letter of invitation

Sir/Madam,

The IQAC arranges various programs in order to update students regarding trends in every sphere of activity.

As a part of this enrichment program, we take this opportunity to invite you to share your expertise with our students.

Our students will greatly be benefited by your intellectual discourse.

Anticipating your co-operation and support, as always

Date: 23/02/2019

Time: 10.30 a.m

Prof. Dr. Annie John
IQAC, Coordinator

Dr. Rajendra Shendage
Principal

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

"Linguistic (Telugu) Minority Institution"
Estd. 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908
A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA
C. S. No. 9785/9/A/2A, Ravivar Path, Rajendra Chowk, SOLAPUR - 413005 (P.O. Box No. 510)
(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com
Principal : Dr. Rajendra Shendage
(M.Com., Ph.D., D.Lib.)
Mob. 9822939359, Res. : 0217-2743612 NAAC Accredited - 2017 "B++" Grade (CGPA 2.76)

Outward No.:BMM / /

Date :- 16 / 02 / 2019

To,
Dr Sachin Londhe
K.N. Bhise Mahavidyalaya,
Kurduwadi

Sub: Letter of invitation

Sir/Madam,

The IQAC arranges various programs in order to update students regarding trends in every sphere of activity.

As a part of this enrichment program, we take this opportunity to invite you to share your expertise with our students.

Our students will greatly be benefited by your intellectual discourse.

Anticipating your co-operation and support, as always.

Date: 20/02/2019

Time: 10.30 a.m

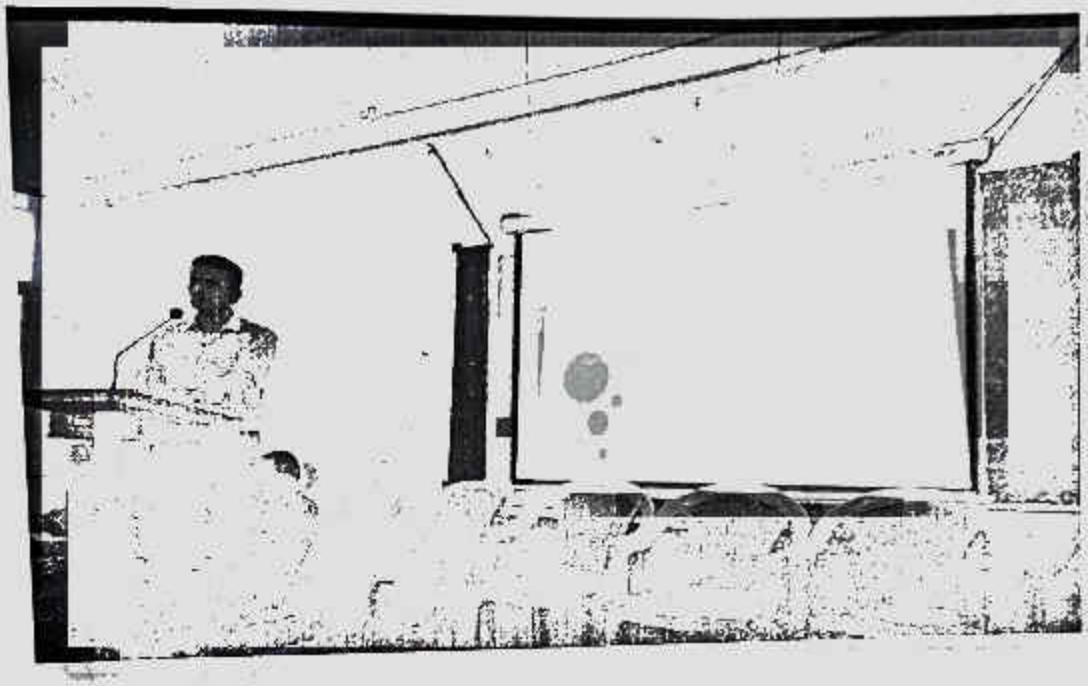
Prof. Dr. Annie John
IQAC, Coordinator

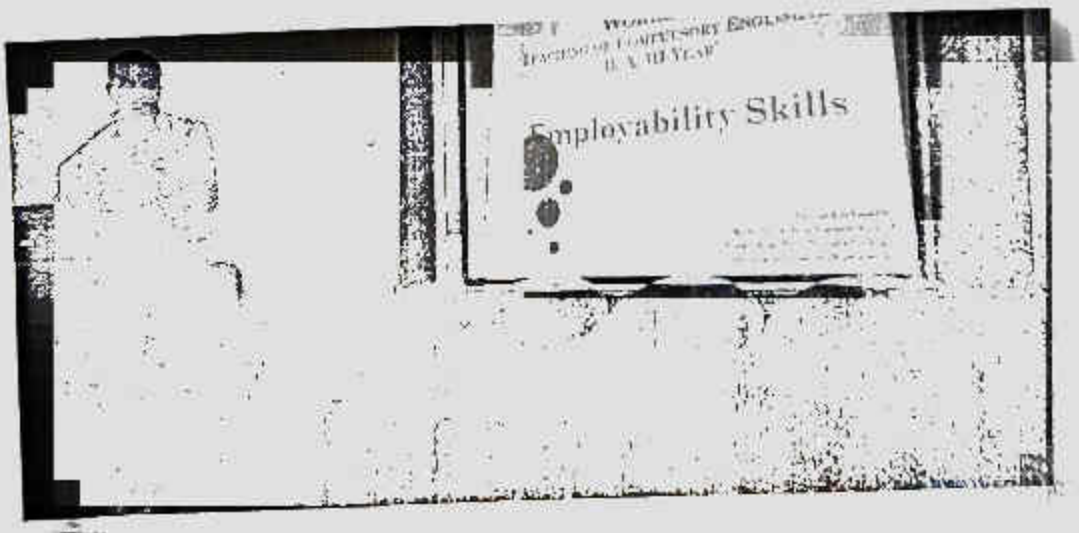
A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Dr. Rajendra Shendage
Principal

R. Sarda Mahila Mahavidyalaya ARBM Solapur

Photos





ARBM Mahavidyalaya Solapur

2019- 20

Padmashali Shikshan Sanstha's

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

NAAC Reaccredited B++ Grade

Bridge Course

Academic Year - 2019-20

Organized By

DEPARTMENT OF ENGLISH

A. R. Burla Mahila Mahavidyalaya ARBM Sambalpur

Introduction

The essence of education lies in drawing out the very best that is in you. Bridge courses are designed especially for students every year before the commencement of the classes. The main objective is to bridge the gap between the subject studied and the knowledge to be acquired.

R. Bunia Mahila Mahavidyalaya ARBM Solapur

Aims & Objectives

1. To develop academic skills and assist students in the particular subject.
2. To raise the level of understanding in the subject and improve themselves for further academic work.
3. To give the students the confidence and skills to comprehend the curriculum in a better light.

A. R. Burla Mahila Mahavidyalaya
ARBM
Solapur

Advantages of the Course

Bridge course helps to bridge the education gap and look at the curriculum through a different perspective. It chiefly benefits the slow learners and aids in leveraging their learning skills. The bridge course focuses the students with different learning abilities, academic standards and performance. It also helps to bring back the slow learners to the mainstream class to the best of their potentials. Bridge courses also help to enhance the self-confidence of the students while creating awareness about incremental learning.

A.R. Burla Mahila Mahavidyalaya ARBM Sambalpur

Benefits of the Course

Bridge courses help plug the gaps between the expectations and learning of the subjects being offered. Such courses aim at accomplishing the student's potential to learn, relate and be inspired.

A. R. Burla Mahila Mahavidyalaya ARBM Sitamarhi

Meeting

A meeting was called on *5th Feb, 2021* to discuss about the commencement of the Bridge course.

Agenda

- To commence with the Bridge course
- To decide about the syllabus of the same.

Minutes

- It was decided to start the course from the 15th Feb, 2021.
- It was decided to cover the three papers for the students of B. A. III. (English Literature).

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Course Content

Syllabus of B. A. III (Special English) as prescribed by P. A. H. Solapur University, Solapur.

Faculty Members

1. Prof. Dr. Annie John
2. Dr. P. R. Waghmare
3. Ms. Bhagyashri Patil
4. Mr. K. S. Ruge

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Bridge Course

- **Course duration** - 10 hours
- **Total number of lectures** – 10 Lectures
- **Course to commence from** 15th Feb- 2nd Mar, 2020.

A. R. Burla Mahila Mahavidyalaya ARBM

Teaching Faculty

Sr. No.	Teaching Name	Designation	Topic Name
1.	Dr. Annie John	Associate Professor	Communication Skills
2.	Dr. Annie John	Associate Professor	Communication Skills
3.	Dr. Annie John	Associate Professor	Communication Skills
4.	Dr. P. R. Waghmare	Assistant Professor	Introduction to the Structure and Function of Modern English (Sentences)
5.	Dr. P. R. Waghmare	Assistant Professor	Introduction to the Structure and Function of Modern English (Sentences)
6.	Dr. P. R. Waghmare	Assistant Professor	Introduction to the Structure and Function of Modern English (Sentences)
7.	Mr. K. S. Ruge	Assistant Professor	Silent Features of Postmodern Indian English Drama
8.	Mr. K. S. Ruge	Assistant Professor	Silent Features of Postmodern Indian English Novel
9.	Ms. Bhagyashri Patil	Assistant Professor	Animal Farm by George Orwell
10.	Ms. Bhagyashri Patil	Assistant Professor	Animal Farm by George Orwell

R. Burla Mahila Mahavidyalaya ★ Sambalpur ★ ARBM

Photos:



2020-21

A. R. Burla Mahila Mahavidyalaya Solapur ARBM

A Report on Bridge Course

A. R. Burla Mahila Varishtha Mahavidyalay, Solapur

Department of English

Academic Year
2020-21

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Padmashali Shikshan Sanstha's

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

NAAC Reaccredited B++ Grade

Bridge Course

Academic Year – 2020-21

Organized By

DEPARTMENT OF ENGLISH

A.R. Burla Mahila Mahavidyalaya ARBM Solapur

Introduction

The essence of education lies in drawing out the very best that is in you. Bridge courses are designed especially for students every year before the commencement of the classes. The main objective is to bridge the gap between the subject studied and the knowledge to be acquired.

A.R. Burla Mahila Mahavidyalaya
ARBM
Solapur

Aims & Objectives

1. To develop academic skills and assist students in the particular subject.
2. To raise the level of understanding in the subject and improve themselves for further academic work.
3. To give the students the confidence and skills to comprehend the curriculum in a better light.

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Advantages of the Course

Bridge course helps to bridge the education gap and look at the curriculum through a different perspective. It chiefly benefits the slow learners and aids in leveraging their learning skills. The bridge course focuses the students with different learning abilities, academic standards and performance. It also helps to bring back the slow learners to the mainstream class to the best of their potentials. Bridge courses also help to enhance the self-confidence of the students while creating awareness about incremental learning.

ARBM
Solapur

Benefits of the Course

Bridge courses help plug the gaps between the expectations and learning of the subjects being offered. Such courses aim at accomplishing the student's potential to learn, relate and be inspired.

A. R. Burla Mahila Mahavidyalaya ARBM * Solapur *

Meeting

A meeting was called on *20th December, 2021* to discuss about the commencement of the Bridge course.

Agenda

- To commence with the Bridge course
- To decide about the syllabus of the same.

Minutes

- It was decided to start the course from the 1st-15th January, 2021.
- It was decided to cover the three papers for the students of B. A. III. (English Literature).

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Course Content

Syllabus of B. A. III (Special English) as prescribed by P. A. H. Solapur University, Solapur.

Faculty Members

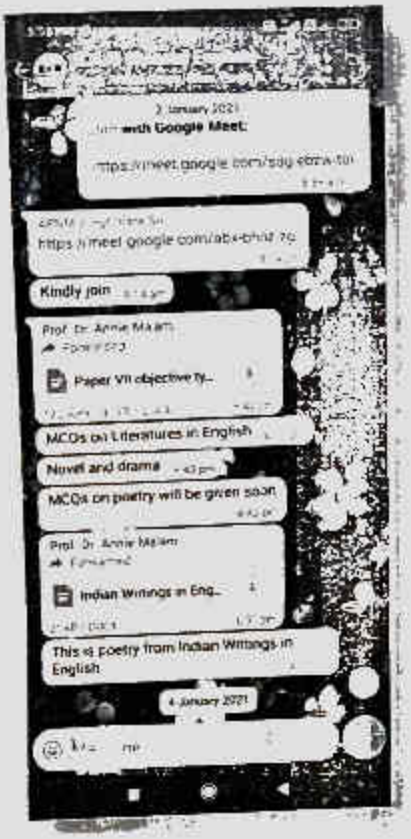
1. Prof. Dr. Annie John
2. Dr. P. R. Waghmare
3. Ms. Bhagyashri Patil

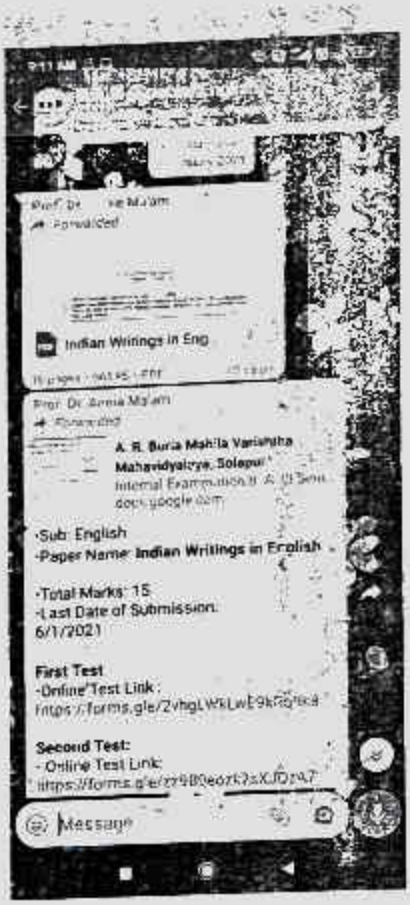
A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Bridge Course

- **Course duration** - 15 hours
- **Total number of lectures** – 15 Lectures
- **Course to commence from** 1st – 15th January, 2021.

Photos


with Google Meet:
https://meet.google.com/sqy-ebrw-tol
https://meet.google.com/abx-bhhf-zfg
Kindly join
Prof. Dr. Annie Mallam
Paper VII objective ty...
MCQs on Literatures in English
Novel and drama
MCQs on poetry will be given soon
Prof. Dr. Annie Mallam
Indian Writings in Eng...
This is poetry from Indian Writings in English
4 January 2021


Indian Writings in Eng
Prof. Dr. Annie Mallam
Forwarded
A. R. Burla Mahila Vanishtha Mahavidyalaya, Solapur
Internal Examination
docs.google.com
-Sub: English
-Paper Name: Indian Writings in English
-Total Marks: 15
-Last Date of Submission: 6/1/2021
First Test
-Online Test Link :
https://forms.gle/2vhgLWkLwE9kRqYc8
Second Test:
- Online Test Link:
https://forms.gle/zz98QeoYk2sXJDzA7
Message

Teaching Faculty

SR. No.	Teacher Name	Designation	Topic Name	Google Meet Links:
1.	Dr. Annie John	Professor	Indian Writings in English	https://meet.google.com/mdz-axdu-hve
2.	Dr. Annie John	Professor	Indian Writings in English	https://meet.google.com/jff-uyte-mio
3.	Dr. Annie John	Professor	Indian Writings in English	https://meet.google.com/ift-plkio-wse
4.	Dr. Annie John	Professor	Indian Writings in English	https://meet.google.com/vnn-dcfe-okm
5.	Dr. Annie John	Professor	Indian Writings in English	https://meet.google.com/wrr-vcxb-ass
6.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism	https://meet.google.com/apu-njuy-vfb
7.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism	https://meet.google.com/erd-uhrt-vfd
8.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism	https://meet.google.com/ews-pert-mvu
9.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism	https://meet.google.com/nets-limn-bfs
10.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism	https://meet.google.com/alk-nmhy-ibg
11.	Ms. Bhagyashri Patil	Assistant Professor	British Literature	https://meet.google.com/ife-mcve-was
12.	Ms. Bhagyashri Patil	Assistant Professor	British Literature	https://meet.google.com/tds-jcvf-ors
13.	Ms. Bhagyashri Patil	Assistant Professor	British Literature	https://meet.google.com/awx-okfd-isd
14.	Ms. Bhagyashri Patil	Assistant Professor	British Literature	https://meet.google.com/sdd-jusd-mnc
15.	Ms. Bhagyashri Patil	Assistant Professor	British Literature	https://meet.google.com/tyu-cfnh-nuf

Bridge Course – Students List

A. R. Burla Mahila Mahavidyalaya, Solapur
Class Name: B. A. III (Special English)
Semester V

Sr. No.	Student Name	Seat Number	PRN Number
1.	Mathpati Shruti Jagannath	1800211	201803250002115
2.	Solankar Harshada Kumar	1800215	201803250002154
3.	Shide Shital Ravi	1800216	201803250002152
4.	Kamble Deepali Suresh	1800218	201803250002185
5.	Mhanta Kajal Sanjay	1800235	201803250002363
6.	Nadaf Sahesta Salim	1800244	201803250002444
7.	Ghongade Vijayalaxmi Rajkumar	1800273	201803250002734
8.	Shrichippa Bhagyashri Santosh	1800280	201803250002807
9.	Chavan Aishwarya Ramesh	1800306	201803250003067
10.	Mangavedhekar Payal Vijay	1800316	201803250003165
11.	Butla Pooja Rajesham	1800337	201803250003374
12.	Shrigadi Aarti Deepak	1800338	201803250003382

Bridge Course – Assessment & Evaluation

British Literature

Online Test Link of Bridge Course conducted in the year 2020-21:
https://docs.google.com/forms/d/e/1FAIpQLScu7gefjjNd_xkS8mBktnEr55bv1R2CGR1CF_xz-UPXjXkcqQ/viewform?usp=sf_link

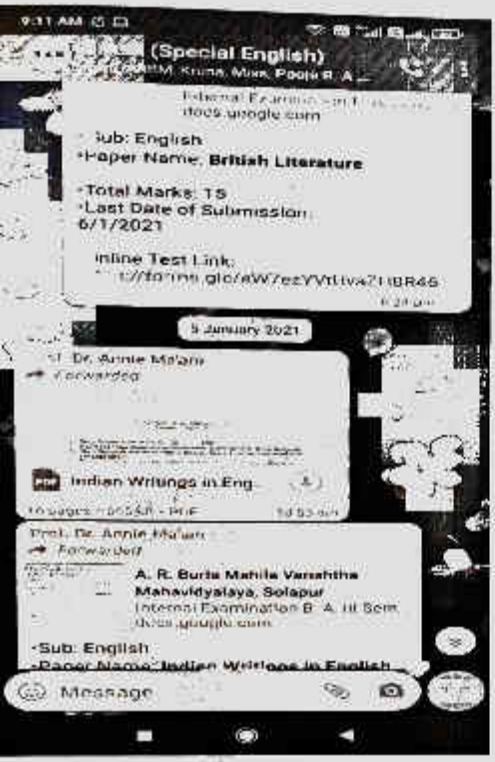
Sr. No.	Students Name	Marks
1.	Mathpati Shruti Jagannath	12
2.	Solankar Harshada Kumar	15
3.	Shide Shital Ravi	15
4.	Kamble Deepali Suresh	15
5.	Mhanta Kajal Sanjay	07
6.	Nadaf Sahesta Salim	15
7.	Ghongade Vijayalaxmi Rajkumar	11
8.	Shrichippa Bhagyashri Santosh	04
9.	Chavan Aishwarya Ramesh	15
10.	Mangavedhekar Payal Vijay	15
11.	Butla Pooja Rajesham	15
12.	Shrigadi Aarti Deepak	12

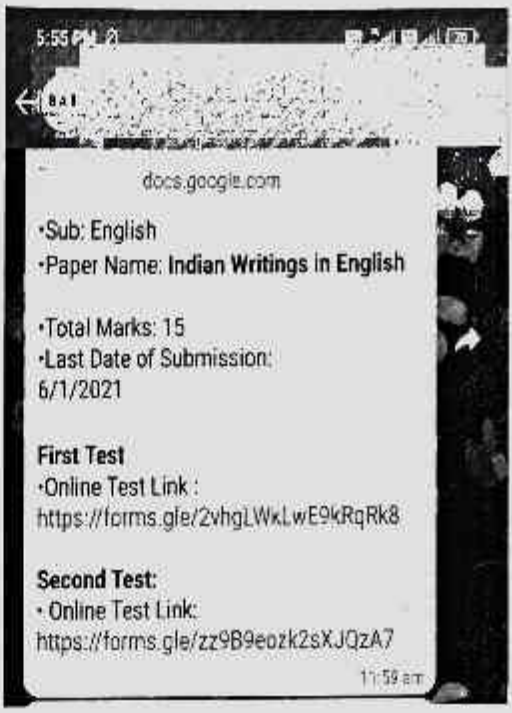
Indian Writings in English

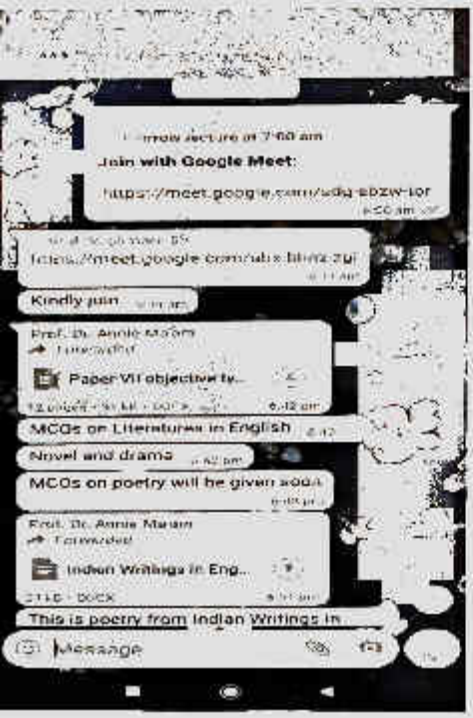
Online Test Link of Bridge Course conducted in the year 2020-21:
https://docs.google.com/forms/d/e/1FAIpQLSfKnKGiZx5513bSUasqxCDS1gdO5blKkf2-f7Jalr5cvWx1jQ/viewform?usp=sf_link

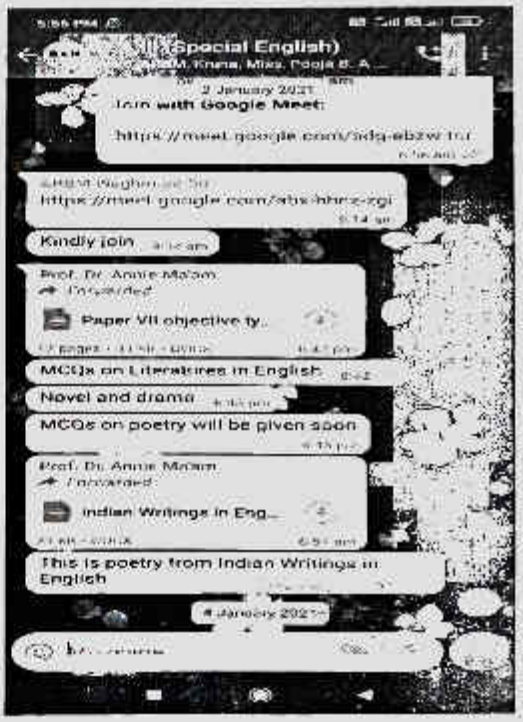
Sr. No.	Students Name	Marks
1.	Mathpati Shruti Jagannath	15
2.	Solankar Harshada Kumar	14
3.	Shide Shital Ravi	15
4.	Kamble Deepali Suresh	13
5.	Mhanta Kajal Sanjay	15
6.	Nadaf Sahesta Salim	13
7.	Chongade Vijayalaxmi Rajkumar	14
8.	Shrichippa Bhagyashri Santosh	14
9.	Chavan Aishwarya Ramesh	15
10.	Mangavedhekar Payal Vijay	15
11.	Butla Pooja Rajesham	14
12.	Shrigadi Aarti Deepak	15

A. R. Burla Mahila Mahavidyalaya
ARBM
Solapur









Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course

2018-19

PadmashaliShikshanSanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

Objectives

1. The main objective of this course is to bridge the gap between the subjects studied at undergraduate level and the subjects they study till graduation.

2.The syllabus of the course is designed in such a way that they will get basic knowledge of the subjects they will study till graduation.

3. Students should gain confidence and skills to successfully understand new courses in college.

4.Bridging the gap between subjects studied at pre-university level and subjects studied in BA classes.

5. Students who are interactive and active learners should be equipped with knowledge and confidence before the first year course.

उद्दिष्टे

१. विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि ते पदवीपर्यंत शिकत असलेल्या विषयांमधील अंतर कमी करणे हा या अभ्यासक्रमाचा मुख्य उद्देश आहे.

२.अभ्यासक्रमाचा अभ्यासक्रम अशा प्रकारे तयार करण्यात आला आहे की ते पदवीपर्यंत ज्या विषयांचे शिक्षण घेतील त्या विषयांचे त्यांना मूलभूत ज्ञान मिळेल.

३.विद्यार्थ्यांना महाविद्यालयात नवीन अभ्यासक्रम यशस्वीरित्या समजण्यासाठी आत्मविश्वास आणि कौशल्ये मिळावे.

४.विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि बी.ए वर्गात शिकत असलेले विषय यांच्यातील अंतर कमी करणे.

५. परस्परसंवादी आणि सक्रिय शिकणारे विद्यार्थी प्रथम वर्षाच्या अभ्यासक्रमापूर्वी ज्ञान आणि आत्मविश्वासाने सुसज्ज व्हावेत.

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Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

STUDENT LIST

2018-19

Sr.No.	Name of Student	Roll No.	Sr.No.	Name of Student	Roll No.
1	Geeta Lalssing Rathod	308	19	Rama Janappa Kamble	379
2	Nikita Somnath Konge	312	20	Sneha Vishnu Jadhav	388
3	Kirti Chandrashakhar Chatla	318	21	Nikita Kedarnath Shitole	389
4	Swati Laxminarayan Tatipamul	323			
5	Deepali Bapu Bhaskar	324			
6	Shweta Dattatray Kawadadevi	325			
9	Amruta Gorkhanath Gangurde	326			
8	Roja Rajmogoli Tannir	327			
9	Lalita Nagnath Penti	328			
10	Neha Satyanarayan pittal	340			
11	Vaishnavi Ramesh Chinta	342			
12	Megha Vinod Myakal	343			
13	Sonali Ramesh Shinge	350			
14	Aparna Bhaskar Nagul	351			
15	Savita Bhimappa Matkatte	355			
16	Shevanti Madhukar Gone	357			
17	Sonali Nagesh Sidhganesh	358			
18	Vidya Bhimashankar Akkalkote	362			

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

BRIDGE COURSE 2018-19

Time Table

Course Duration - 01/06/2018 to15/07/2018 Room No. 15

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head Dept.of Hist.

Dr. Annie John
Coordinator IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2018-19

Bridge Course - B.A.II (History) Course Period - 01/06/2018 to15/07/2018 Day & Time- Thursday to Saturday 11.10 am to 12.30 pm

Student Attendance Sheet - Teacher Name & Sign - Dr. T.N. Shinde

Sr.No.	Students Name	Class	Roll No.	01/06	02/06	07/06	08/06	09/06	14/06	15/06	16/06	21/06	22/06	23/06	28/06	29/06	30/06	05/07	06/07	07/07	12/07	13/07	14/07
1.	Neha Satyanarayan pittal	B.A.II	340	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
2.	Sonali Ramesh Shinge	B.A.II	350	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P
3.	Swati Laxminarayan Tatipamul	B.A.II	323	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4.	Nikita Kedarnath Shitole	B.A.II	389	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5.	Aparna Bhaskar Nagul	B.A.II	351	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
6.	Sonali Nagesh Sidhganesh	B.A.II	358	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7.	Amruta Gorkhanath Gangurde	B.A.II	326	P	P	P	A	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P
8.	Shevanti Madhukar Gone	B.A.II	357	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P
9.	Sneha Vishnu Jadhav	B.A.II	388	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
10.	Deepali Bapu Bhaskar	B.A.II	324	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
11.	Shweta Dattatray Kawadadevi	B.A.II	325	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P
12.	Rama Janappa Kamble	B.A.II	379	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P
13.	Megha Vinod Myakal	B.A.II	343	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P
14.	Kirti Chandrashakhar Chatla	B.A.II	318	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P
15.	Vaishnavi Ramesh Chinta	B.A.II	342	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
16.	Nikita Somnath Konge	B.A.II	312	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P
17.	Lalita Nagnath Penti	B.A.II	328	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P

Sr.No.	Students Name	Class	Roll No.	01/06	02/06	07/06	08/06	09/06	14/06	15/06	16/06	21/06	22/06	23/06	28/06	29/06	30/06	05/07	06/07	07/07	12/07	13/07	14/07
18.	Savita Bhimappa Matkatte	B.A.II	355	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
19.	Roja Rajmogoli Tannir	B.A.II	327	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
20.	Geeta Lalssing Rathod	B.A.II	308	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
21.	Vidya Bhimashankar Akkalkote	B.A.II	362	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

ARBM Solapur

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course

2019-20

PadmashaliShikshanSanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

Objectives

1. The main objective of this course is to bridge the gap between the subjects studied at undergraduate level and the subjects they study till graduation.

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3. Students should gain confidence and skills to successfully understand new courses in college.

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उद्दिष्टे

१. विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि ते पदवीपर्यंत शिकत असलेल्या विषयांमधील अंतर कमी करणे हा या अभ्यासक्रमाचा मुख्य उद्देश आहे.

२.अभ्यासक्रमाचा अभ्यासक्रम अशा प्रकारे तयार करण्यात आला आहे की ते पदवीपर्यंत ज्या विषयांचे शिक्षण घेतील त्या विषयांचे त्यांना मूलभूत ज्ञान मिळेल.

३.विद्यार्थ्यांना महाविद्यालयात नवीन अभ्यासक्रम यशस्वीरित्या समजण्यासाठी आत्मविश्वास आणि कौशल्ये मिळावे.

४.विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि बी.ए वर्गात शिकत असलेले विषय यांच्यातील अंतर कमी करणे.

५. परस्परसंवादी आणि सक्रिय शिकणारे विद्यार्थी प्रथम वर्षाच्या अभ्यासक्रमापूर्वी ज्ञान आणि आत्मविश्वासाने सुसज्ज व्हावेत.

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Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

STUDENT LIST

2019-20

Sr.No	Student Name	Roll No.	Sr.No.	Student Name	Roll No.
1.	Badlapure Shweta Nagesh	307	15.	Kore Ruchita Ashok	360
2.	Gurav Gaurimata Sanjeev	308	16.	Honmurgikar Varsha Somnat	361
3.	Gadage Pooja Raju	319	17.	Swami Smita Balu	363
4.	Mungapatil Sonali Venugopal	328	18.	Mudgal Aakankasha Sanjay	367
5.	Bhosale Komal sunil	330	19.	Kasabe Sharda Tukaram	375
6.	Kankatti Kavita Ambadas	332	21.	Khandekar Pooja Prakash	374
7.	Kankatti Kavita Ambadas	332			
8.	Hibare Priti Rajendra	334			
9.	Hibare Mrunali Sunil	338			
10.	Mungapatil Varsha Ajay	341			
11.	Bharati Laxmi Narayan	343			
12.	Budharam Geeta Mahohar	344			
13.	Kurade Sampada Shivaji	347			
14.	Gavali Sonali Chadrakant	359			

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

BRIDGE COURSE 2019-20

Time Table

Course Duration - 01/06/2019 to 15/07/2019

Room No. 15

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist.

Dr. Annie John
Coordinator, IQAC
IQAC, Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2019-20

Bridge Course - B.A.II (History) **Course Duration - 01/06/2019 to 15/07/2019 Day & Time- Thursday to Saturday 11.10 am to 12.30 pm**

Student Attendance Sheet - **Teacher Name & Sign -** Dr. T.N. Shinde

Sr.No.	Students Name	Class	R.No.	01/06	06/06	07/06	08/06	13/06	14/06	15/06	20/06	21/06	22/06	27/06	28/06	29/06	04/07	05/07	06/07	11/07	12/07	13/07
1.	Badlapure Shweta Nagesh	B.A.II	307	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P
2.	Gurav Gaurimata Sanjeev	B.A.II	308	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P
3.	Gadage Pooja Raju	B.A.II	319	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P
4.	Mungapatil Sonali Venugopal	B.A.II	328	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P
5.	Bhosale Komal sunil	B.A.II	330	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	A	P	P
6.	Kankatti Kavita Ambadas	B.A.II	332	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7.	Hibare Priti Rajendra	B.A.II	334	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
8.	Hibare Mrunali Sunil	B.A.II	338	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9.	Mungapatil Varsha Ajay	B.A.II	341	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P
10.	Bharati Laxmi Narayan	B.A.II	343	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P
11	Budharam Geeta Mahohar	B.A.II	344	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P
12.	Kurade Sampada Shivaji	B.A.II	347	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P
13.	Gavali Sonali Chadrakant	B.A.II	359	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
14.	Kore Ruchita Ashok	B.A.II	360	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
15.	Hanmargikar Varsha Somnath	B.A.II	361	P	P	P	P	P	P	P	P	A	P	P	A	P	P	P	P	P	P	P
16.	Swami Smita Balu	B.A.II	363	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P

Sr.No.	Students Name	Class	R.No.	01/06	02/06	07/06	08/06	09/06	14/06	15/06	16/06	21/06	22/06	23/06	28/06	29/06	30/06	05/07	06/07	07/07	12/07	13/07
17.	Mudgal Aakankasha Sanjay	B.A.II	367	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P
18.	Khandekar Pooja Prakash	B.A.II	374	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	A	P
19.	Kasabe Sharda Tukaram	B.A.II	375	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P
20.	Unnijade Bhagyashri Sharnappa	B.A.II	378	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John
Coordinator, IQAC
A.R. Burla Mahila Vishishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

ARBM

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course

Bridge Course

2020-21

PadmashaliShikshanSanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

Objectives

1. The main objective of this course is to bridge the gap between the subjects studied at undergraduate level and the subjects they study till graduation.

2.The syllabus of the course is designed in such a way that they will get basic knowledge of the subjects they will study till graduation.

3. Students should gain confidence and skills to successfully understand new courses in college.

4.Bridging the gap between subjects studied at pre-university level and subjects studied in BA classes.

5. Students who are interactive and active learners should be equipped with knowledge and confidence before the first year course.

उद्दिष्टे

१. विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि ते पदवीपर्यंत शिकत असलेल्या विषयांमधील अंतर कमी करणे हा या अभ्यासक्रमाचा मुख्य उद्देश आहे.

२.अभ्यासक्रमाचा अभ्यासक्रम अशा प्रकारे तयार करण्यात आला आहे की ते पदवीपर्यंत ज्या विषयांचे शिक्षण घेतील त्या विषयांचे त्यांना मूलभूत ज्ञान मिळेल.

३.विद्यार्थ्यांना महाविद्यालयात नवीन अभ्यासक्रम यशस्वीरित्या समजण्यासाठी आत्मविश्वास आणि कौशल्ये मिळावे.

४.विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि बी.ए वर्गात शिकत असलेले विषय यांच्यातील अंतर कमी करणे.

५. परस्परसंवादी आणि सक्रिय शिकणारे विद्यार्थी प्रथम वर्षाच्या अभ्यासक्रमापूर्वी ज्ञान आणि आत्मविश्वासाने सुसज्ज व्हावेत.

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Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

STUDENT LIST

2020-21

Sr.. No.	Student Name	Roll No.	Sr.No.	Student Name	Roll No.
1	Dongare Sulachana Magnath	302	14.	Akubattin Pallavi Shriniwas	366
2	Devkar Aarti Datta	313	15	Koli Priyanka Raju	368
3	Mohite Mangal Nilesh	319	16.	Koli Arati Chandrakant	369
4	Limbole Pallavi Vikas	320	17.	Gosaki Lavanya Madhukar	372
5	Yandundi Jayashree Dattatray	327			
6.	Chintakindi Lavanya Yadgiri	328			
7.	Namni Ankita Madhukar	340			
8.	Arkel Shital Ambadas	360			
9	Manjulkar Mohini Laxman	362			
10	Kasturi Sandhya Shivaji	363			
11	Papadwale Maheshwari Narshingrao	364			
12	Marpelli Shirisha Mohan	365			
13	Akubattin Pallavi Shriniwas	366			

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

BRIDGE COURSE 2020-21

Time Table

Course Duration - 01/05/2021 to 15 /06/2021 **Online**

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist

IQAC,Coordinator

Dr. Rajendra Shendage
Principal
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2020-21

Bridge Course - B.A.III (History) Online Course Duration -01/05/2021 to 15 /06/2021 Day & Time- Thursday to Saturday 11.10 am to12.30 pm

Student Attendance Sheet - Teacher Name & Sign - Prof. Dr. T. N. Sharda

Sr.No.	Student Name	Class	R.No.	01/05	06/05	07/05	08/05	13/05	14/05	15/05	20/05	21/05	22/05	27/05	28/05	29/05	03/06	04/06	05/06	10/06	11/06	12/06
1.	Dongare Sulachana Magnath	B.A.II	302	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
2.	Devkar Aarti Datta	B.A.II	313	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
3.	Mohite Mangal Nilesh	B.A.II	319	P	P	P	P	P	P	A	P	P	A	P	P	P	P	P	P	P	P	A
4.	Limbole Pallavi Vikas	B.A.II	320	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5.	Yandundi Jayashree Dattatray	B.A.II	327	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P
6.	Chintakindi Lavanya Yadgiri	B.A.II	328	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7.	Namni Ankita Madhukar	B.A.II	340	P	P	A	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P
8.	Arkel Shital Ambadas	B.A.II	360	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P
9.	Manjulkar Mohini Laxman	B.A.II	362	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
10.	Kasturi Sandhya Shivaji	B.A.II	363	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P
11.	Papadwale Maheshwari Narshingrao	B.A.II	364	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P
12.	Marpelli Shirisha Mohan	B.A.II	365	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P

Sr.No	Student Name	Class	R.No.	01/05	06/05	07/05	08/05	13/05	14/05	15/05	20/05	21/05	22/05	27/05	28/05	29/05	03/06	04/06	05/06	10/06	11/06	12/06
13.	Akubattin Pallavi Shriniwas	B.A.II	366	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P
14.	Koli Priyanka Raju	B.A.II	368	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
15.	Koli Arati Chandrakant	B.A.II	369	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P
16.	Gosaki Lavanya Madhukar	B.A.II	372	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P
17.	Malage Vandana Umashankar	B.A.II	377	P	P	P	P	A	P	P	P	P	A	P	P	P	P	P	P	P	P	P

Dr.T.N.Shinde
Head,Dept.of History

Prof. Dr. Shirish N. Bhosale
Co-ordinator, IQAC
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

ARSM
Solapur

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course

2021-22

PadmashaliShikshanSanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

Objectives

1. The main objective of this course is to bridge the gap between the subjects studied at undergraduate level and the subjects they study till graduation.

2.The syllabus of the course is designed in such a way that they will get basic knowledge of the subjects they will study till graduation.

3. Students should gain confidence and skills to successfully understand new courses in college.

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5. Students who are interactive and active learners should be equipped with knowledge and confidence before the first year course.

उद्दिष्टे

१. विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि ते पदवीपर्यंत शिकत असलेल्या विषयांमधील अंतर कमी करणे हा या अभ्यासक्रमाचा मुख्य उद्देश आहे.

२.अभ्यासक्रमाचा अभ्यासक्रम अशा प्रकारे तयार करण्यात आला आहे की ते पदवीपर्यंत ज्या विषयांचे शिक्षण घेतील त्या विषयांचे त्यांना मूलभूत ज्ञान मिळेल.

३.विद्यार्थ्यांना महाविद्यालयात नवीन अभ्यासक्रम यशस्वीरित्या समजण्यासाठी आत्मविश्वास आणि कौशल्ये मिळावे.

४.विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि बी.ए वर्गात शिकत असलेले विषय यांच्यातील अंतर कमी करणे.

५. परस्परसंवादी आणि सक्रिय शिकणारे विद्यार्थी प्रथम वर्षाच्या अभ्यासक्रमापूर्वी ज्ञान आणि आत्मविश्वासाने सुसज्ज व्हावेत.

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Padmashali Shikshan Sanstha's

A. R. Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

STUDENT LIST

2021-22

Sr.No.	Student Name	Roll No.	Sr.No.	Student Name	Roll No.
1.	Aishwarya Amol Sawant	308	14.	Shrutika Raju Gaddam	364
2.	Anjali Shrishail Sonkamble	310	15.	Swati Rajendra Jadhav	370
3.	Varsha Ambadas Nikam	312	16.	Ankita Vithhal More	372
4.	Sneha Sanjay Shitole	319	17.	Pooja Machchindra Rathod	375
5.	Komal R. Chandanshive	324	18.	Mayuri Shriniwas Duddam	378
6.	Pooja Aapalappa Darana	330			
7.	Prabha Prashant Awatade	331			
8.	Vaishnavi Janardhan Samleti	334			
9.	Sawantgiri Rupa Prabhu	345			
10.	Bhavana Shridar Bingi	348			
11.	Kavita Ambadas Bingi	349			
12.	Priti Nagesh Chougule	352			
13.	Nafisa Rafik Fattekhan	355			

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

BRIDGE COURSE 2021-22

Time Table

Room No. 15

Course Duration - 01/09/2021 to 15/10/2021

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist.

Dr. Annie John
IQAC,Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2021-22

Bridge Course - B.A.II (History)

Course Duration - 01/09/2021 to 15/10/2021 Day & Time- Thursday to Saturday 11.10 am to 12.30 pm

Student Attendance Sheet -

Teacher Name & Sign - Dr. T.N. Shinde

Sr.No.	Students Name	Class	Roll No.	02/09	03/09	04/09	09/09	10/09	11/09	16/09	17/09	18/09	23/09	24/09	25/09	30/09	01/10	02/10	07/10	08/10	09/10	14/10	15/10
9.	Aishwarya Amol Sawant	B.A.II	308	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
14.	Anjali Shrishail Sonkamble	B.A.II	310	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P
15.	Varsha Ambadas Nikam	B.A.II	312	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
3.	Sneha Sanjay Shitole	B.A.II	319	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	A	P	P
6.	Komal R. Chandanshive	B.A.II	324	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4.	Pooja Aapalappa Darana	B.A.II	330	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
11.	Prabha Prashant Awatade	B.A.II	331	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P
12.	Vaishnavi Janardhan Samleti	B.A.II	334	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P
2.	Bhavana Shridar Bingi	B.A.II	348	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
17.	Kavita Ambadas Bingi	B.A.II	349	P	P	P	A	P	A	P	P	P	A	P	P	P	P	P	A	P	P	P	P
5.	Priti Nagesh Chougule	B.A.II	352	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
10.	Nafisa Rafik Fattekhan	B.A.II	355	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P

Sr.No.	Students Name	Class	Roll No.	02/09	03/09	04/09	09/09	10/09	11/09	16/09	17/09	18/09	23/09	24/09	25/09	30/09	01/10	02/10	07/10	08/10	09/10	14/10	15/10
1.	Shrutika Raju Gaddam	B.A.II	364	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P
7.	Swati Rajendra Jadhav	B.A.II	370	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P
13.	Ankita Vithhal More	B.A.II	372	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P
8.	Pooja Machchindra Rathod	B.A.II	375	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
16.	Mayuri Shriniwas Duddam	B.A.II	378	A	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P

Dr.T.N.Shinde
Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishthe
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal
PRINCIPAL
A. R. Burla Mahila Varishthe
Mahavidyalaya, Solapur

A.R.B.M. Solapur

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF HISTORY

B.A.I (History)



BRIDGE COURSE 2022-23

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पद्मशाली शिक्षण संस्था संचलित

ए.आर.बुर्ला महिला महाविद्यालय,सोलापूर

इतिहास विभाग

सेतू अभ्यासवर्ग अहवाल / Bridge Coruse Report

कोव्हीड-१९ च्या प्रादुर्भावामुळे विदयाथ्यांचे मोठे शैक्षणिक नुकसान झाले आहे. विद्यार्थ्यांचे शिक्षण चालू रहावे यासाठी ऑनलाईन पध्दतीने वर्ग सुरु ठेवण्यात आले होते. परंतु या शैक्षणिक पध्दतीमुळे विदयाथ्यांना अभ्यासक्रमातील मूलभूत संकल्पनाचे पूर्णपणे आकलन झाले नाही. त्याचवरोवर पुढील शिक्षणाचेही विदयाथ्यांना आकलन नव्हते.अशावेळी विद्यार्थ्यांनी घेतलेल्या शिक्षणातील मूलभूत संकल्पनांची उजळणी व पुढे घेणार असणारे शिक्षणाचे स्वरुप याबाबत विदयाथ्यांना मार्गदर्शन होणे आवश्यक होते.त्यादृष्टीने आयक्यूएसी विभागाच्या मार्गदर्शक तत्वानुसार बी.ए.भाग-१ साठी प्रवेश घेतलेल्या इतिहास विषयाच्या विद्यार्थ्यांसाठी सेतू अध्ययनाचे वर्ग (Bridge Coruse) घेण्याचे निश्चित झाले.त्यानुसार दिनांक ०७ सप्टेंबर ते १७ सप्टेंबर २०२२ या कालावधीत बी.ए.भाग -१ मधील इतिहास विषयाच्या विदयार्थीनींसाठी सेतू अध्ययनाचे वर्ग(Bridge Coruse) घेण्यात आले. सेतू अध्ययन वर्गाच्या प्रारंभी विदयार्थीनींची पूर्व चाचणी घेण्यात आली.यानंतर १२ वी अभ्यासक्रमातील मूलभूत संकल्पनाची उजळणी आणि बी.ए. भाग -१ इतिहास विषयाची ओळख याबावत वर्ग घेण्यात आले . शेवटी उत्तर चाचणी घेण्यात आली.

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पद्मशाली शिक्षण संस्था संचलित

ए.आर.बुर्ला महिला महाविद्यालय,सोलापूर

सेतू अध्ययन वर्ग/ Bridge Course २०२२-२३

बी.ए.भाग-१

उद्दिष्टे

१.कोव्हीड-१९ मुळे आणि शिकणे शक्य झाले नाही ही वस्तुस्थिती आपणा सर्वांना चांगलीच माहीत आहे. येत्या शैक्षणिक वर्षात महाविद्यालये पुन्हा सुरू झाली आहेत.या पार्श्वभूमीवर विद्यार्थ्यांना ऑनलाइन पद्धतीने शिक्षण देण्यासाठी शासनस्तरावर व महाविद्यालय स्तरावर विविध प्रयत्न करण्यात आले. त्यानुसार मागील शैक्षणिक वर्षांतील विद्यार्थ्यांनी केलेल्या अभ्यासाचा आढावा घेणे आणि त्यांना या शैक्षणिक वर्षात सध्याच्या वर्गाचा अभ्यासक्रम शिकण्यास मदत करणे या दुहेरी उद्देशाने सेतू अध्ययन वर्ग / ब्रिज कोर्स तयार करण्यात आला आहे. हा ब्रिज कोर्स २०२२-२३ या शैक्षणिक वर्षाच्या पूर्व तयारीसाठी तसेच मागील वर्षांच्या अभ्यासक्रमातील मूलभूत आणि महत्त्वाच्या संकल्पनांची उजळणी करण्याच्या उद्देशाने तयार करण्यात आला आहे.

२. विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि ते पदवीपर्यंत शिकत असलेल्या विषयांमधील अंतर कमी करणे हा या अभ्यासक्रमाचा मुख्य उद्देश आहे.

३.अभ्यासक्रमाचा अभ्यासक्रम अशा प्रकारे तयार करण्यात आला आहे की ते पदवीपर्यंत ज्या विषयांचे शिक्षण घेतील त्या विषयांचे त्यांना मूलभूत ज्ञान मिळेल.

४.विद्यार्थ्यांना महाविद्यालयात नवीन अभ्यासक्रम यशस्वीरित्या समजण्यासाठी आत्मविश्वास आणि कौशल्ये मिळावे.

५.विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि बी.ए वर्गात शिकत असलेले विषय यांच्यातील अंतर कमी करणे.

६. परस्परसंवादी आणि सक्रिय शिकणारे विद्यार्थी प्रथम वर्षाच्या अभ्यासक्रमापूर्वी ज्ञान आणि आत्मविश्वासाने सुसज्ज व्हावेत.

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सेतू अभ्यासवर्ग /Bridge Coruse

अभ्यासक्रम

१२ वी अभ्यासक्रम

अनु.क्र.	प्रकरण	प्रकरणाचे नाव
१	१	युरोपातील प्रबोधन आणि विज्ञानाचा विकास
२	२	युरोपीय वसाहतवाद
३	३	भारत आणि युरोपीय वसाहतवाद
४	४	वसाहतवाद आणि मराठे
५	५	भारत : सामाजिक व धार्मिक सुधारणा
६	६	वसाहतवादाविरुध्द भारतीयांचा संघर्ष
७	७	भारत : निर्वसाहतीकरण ते एकीकरण
८	८	जागतिक महायुध्दे आणि भारत
९	९	जग : निर्वसाहतीकरण
१०	१०	शीतयुध्द
११	११	बदलता भारत –भाग -१
१२	१२	बदलता भारत –भाग -२

बी.ए. भाग-१ अभ्यासक्रम

अनु. क्र.	प्रकरण	प्रकरणाचे नाव
१	१	मराठा सत्तेच्या उदयाची पार्श्वभूमी
२	२	छत्रपती शिवाजी महाराज व आदिलशहा संबंध
३	३	छत्रपती शिवाजी महाराज व मोगल संबंध
४	४	शिवराज्याभिषेक व कर्नाटक मोहिम
५	५	छत्रपती संभाजी महाराज
६	६	मराठयांचे स्वातंत्र्य युध्द
७	७	मुलकी प्रशासन
८	८	लष्करी व न्यायपध्दती

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पद्मशाली शिक्षण संस्था संचलित

ए.आर.बुर्ला महिला महाविद्यालय,सोलापूर

इतिहास विभाग

सेतू अभ्यासवर्ग /Bridge Coruse

पूर्व चाचणी

वार - बुधवार

वेळ-११-३० ते १२-३०

दिनांक-०७/०९/२०२२

गुण-३०

प्रश्न-१ अ दिलेल्या पर्यायापैकी योग्य पर्याय निवडून पूर्ण विधान पुन्हा लिहा

१. आफ्रिका खंडाला वळसा घालणारा -------- हा पहिला दर्यावर्दी होता.

अ. हेन्री द नॅव्हीगेटर ब. मार्को पोलो

क. बार्थोलोम्यु डायस ड. कोलंबस

२.स्वातंत्र्याचा जाहीरनामा --------- याने तयार केला

अ. जॉर्ज वॉशिंग्टन ब. थॉमस जेफरसन

क. लॉर्ड अॅमहर्स्ट ड. लॉर्ड कॉर्नवालिस

३.पानिपतचे तिसरे युध्द मराठे आणि --------- यांच्यात झाले.

अ. इंग्रज ब. अब्दाली

क. अहमदखान बंगश ड. नजीबखान

४. आर्य समाजाची स्थापना ---------- यांनी केली.

अ. महात्मा जोतीराव फुले ब. स्वामी दयानंद सरस्वती

क. स्वामी विवेकानंद ड. रामस्वामी नायकर

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५. पहिल्या महायुध्दात ---------- व तुर्कस्तान या राष्ट्रांचा पराभव झाला.

अ. अमेरिका ब. फ्रान्स

क. इंग्लंड ड. जर्मनी

प्रश्न-२ टिपा लिहा (कोणत्याही दोन) ५

१.वसाहतीचे स्वरुप २.बांडुंग परिषद

३. पॉलिओ निर्मुलन ४. डॉ.कोटणीस

प्रश्न-३ पुढील विधाने सकारण स्पष्ट करा (कोणतेही दोन) १०

१.औद्योगिक क्रांतीमुळे वसाहतवादाला चालना मिळाली.

२. दुसरे महायुध्द संपताच निर्वसाहतीकरणास अधिकच वेग आला.

३. रवींद्रनाथ टागोर यांनी ' सर ' या पदवीचा त्याग केला.

४.युरोपीय राष्ट्रांनी अमेरिकेत वसाहती स्थापन केल्या.

प्रश्न-४ खालील प्रश्नांची सविस्तर उत्तरे लिहा. (कोणतेही दोन) १०

१. रामकृष्ण मिशनचे कार्य लिहा.

२. भारत सरकारचे क्रीडा धोरण स्पष्ट करा.

३. ब्रिटीश व म्यानमार यांच्यातील युध्दांची माहिती लिहा.

४. सत्यशोधक समाजाचे कार्य लिहा.

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Padmashali Shikshan Santha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History 2022-23

Bridge Course - B.A.I (History) Pre-Test Marksheet

07.09.2022

Sr.No.	Students Name	Roll No.	Marks out of 30
1.	Priti Suresh Ayal	1	Ab
2.	Sujata Ashok Sonavane	4	26
3.	Sumita Suresh Chilka	5	22
4.	Sneha Prabhakar Tulshigar	6	24
5.	Diksha Pandurang Kamble	8	18
6.	Amruta Laxman Chougule	9	Ab
7.	Muskan Shahadat Maindargi	10	26
8.	Rameshwari Shankar Tankale	11	Ab
9.	Anjali Chandrakant Sindagi	12	21
10.	Harshada Mohan Shinde	13	Ab
11.	Jyoti Lakshman Dangade	14	24
12.	Hemalata Naganth Kannikar	15	24
13.	Kajal Shrishail Makane	16	Ab
14.	Nandini Maruti Jadhav	17	Ab
15.	Swati Sahebrao Chavan	18	Ab
16.	Pooja Mohan Boga	19	Ab
17.	Geeta Shrinivas Kusma	21	Ab
18.	Lavanya Prabhakar Vangari	22	Ab
19.	Vaishnavi Sachin Vhatkar	24	Ab
20.	Misbabanu Shabbir Sayyad	25	25
21.	Kiran Shrihari Giri	26	Ab
22.	Gayatri Shivling Gaikwad	28	Ab

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Sr.No.	Students Name	Roll No.	Marks out of 30
23.	Manjula Digambar Chalmeti	29	26
24.	Pinki Mallikarjun Banda	30	Ab
25.	Sarika Yuvraj Patil	32	Ab
26.	Trupti Ganesh Sonawane	33	26
27.	Aishwarya Vijay Sonawane	34	25
28.	Ekata Ashok Bansode	35	Ab
29.	Anamika Dhannu Rathod	36	24
30.	Bhavana Ram Mandal	38	23
31.	Sneha Ganesh Itkar	39	Ab
32.	Rubina Mahiboob Pathan	43	Ab
33.	Aasma Nasaruddin Nadaf	45	23
34.	Nikita Anand Kompelli	46	Ab
35.	Sonali Vikas Taur	47	Ab
36.	Mayuree Prabhakar Bhagat	49	Ab
37.	Mansi Ramesh Marknti	50	25
38.	Soni Dhondiram Vitkar	51	Ab
39.	Akanksha Jitendra Shinde	52	Ab
40.	Vaishali Ganesh Naman	53	Ab
41.	Karina Bharat Nadgam	54	21
42.	Saniya Kondilal Nadaf	55	26
43.	Taniya Riyaz Shaikh	56	Ab
44.	Priti Vyankatesh Kamurti	57	Ab
45.	Ankita Pandurang Madur	58	Ab
46.	Komal Shivaji Vitkar	59	25
47.	Shweta Pandit Salunke	60	Ab
48.	Ashwini Ratan Rathod	61	Ab
49.	Aparna Motiram Dolare	62	22
50.	Shreya Prakash Satalolu	63	28
51.	Ankita Sunil Tambe	64	Ab
52.	Pooja Vijay Khandagale	65	26
53.	Ashwini Madhukar Vaddepalli	66	26
54.	Aishwarya Kannappa Amase	68	Ab
55.	Rupali Mahadeo Swami	72	25

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Sr.No.	Students Name	Roll No.	Marks out of 30
56.	Sanjana Kiran Sanga	73	Ab
57.	Shradha Shrikant Kodmur	75	Ab
58.	Muskan Ratnakar Gaikwad	76	Ab
59.	Jamuna Narsayya Mergu	77	25
60.	Prerna Anand Pawar	80	Ab
61.	Firdos Liyakat Shaikh	81	Ab
62.	Harshada Rajesh Waghmode	82	25
63.	Nandani Raju Gaikwad	84	Ab
64.	Nisha Govind Rathod	85	Ab
65.	Nikita Devidas Burla	86	Ab
66.	Shubhangi Baban Rathod	87	17
67.	Ritu Ramesh Rathod	88	26

P-28+Ab-39= 67

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John

Coordinator IQAC

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

PRINCIPAL

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

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Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

BRIDGE COURSE – B.A.I (History)

2022-23

Time Table

Course Period - 07/09/2022 to 17/09/2022

Room No. 04

Day	Time	Teachers
Wednesday	10.20 to11.10	Dr. T.N.Shinde
Thursday	09.10 to 10.00	Dr. T.N.Shinde
Friday	08.20 to 09.10	Dr. T N.Shinde
Saturday	07.30 to 08.20	Dr. T.N.Shinde

Head,Dept.of Hist.

Dr. Annie John
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

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पद्मशाली शिक्षण संस्था संचलित

ए.आर.बुर्ला महिला महाविद्यालय,सोलापूर

इतिहास विभाग

सेतू अभ्यासवर्ग /Bridge Coruse

उत्तर चाचणी

वार – शनिवार दिनांक - १७/०९/२०२२

वेळ - ७-३० ते ०८- २० गुण-३०

प्रश्न-१ योग्य पर्याय निवडा १०

१. ------ यांना वृहन्महाराष्ट्राचा संस्थापक म्हटले जाते.

अ) विठोजी भोसले ब) मालोजी भोसले

क) शरीफजी भोसले ड) शहाजी भोसले

२ जिजाबाई ------ यांची कन्या होती.

अ) लखुजी जाधव ब) यशवंतराव

क) अचलोजी ड) रघुजी

३. शिवाजी महाराज यांचा जन्म ------ येथे झाला.

अ)पुरंदर ब) शिवनेरी

क)सिंहगड ड)पन्हाळा

४.शहाजीराजे यांनी कर्नाटकात ----------येथे आपल्या जाहागिरीचे प्रमुख केंद्र बनवले होते.

अ) तंजावर ब) मंगलोर

क) बंगलोर ड) जिंजी

५.विजयनगर राज्याची स्थापना --------- यांनी केली होती.

अ.हरीहर व बुक्क ब. हसन गंगू क.वीरभद्र ड . वीरनारायण

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६. ..... हे सिंहाचे मुख्य ठाणे होते.

अ. जंजिरा ब.विजयदुर्ग

क. सुवर्णदुर्ग ड. कल्याण

७. ..... हा मराठयांचा पहिला इतिहासकार आहे.

अ. ग्रेंड डफ ब. जॉन्स् वर्गेस

क. स्टीव्ह जॉन्सन ड. कर्नलगवूड

८. मलिक अंबर ..... चा वजीर होता.

अ. बरीदशाही ब. आदिलशाही

क. कुतुबशाही ड. निजामशाही

९. जावळीचे मोरे यांना ..... हा किताब दिला जात होता.

अ) यशवंतराव ब) हणमंतराव

क) चंद्रराव ड) माणोजीराव

१०. जावळीचा प्रांत..... सत्तेच्या नियंत्रणाखाली होता.

अ) कुतुबशाही ब) मुघल

क) आदिलशाही ड) पोर्तुगीज

प्रश्न-२ टिपा लिहा.(कोणतेही दोन) १०

१. १७ व्या शतकातील सामाजिक परिस्थिती २. जिजाबाई

३. शहाजी राजे भोसले ४. जावळीचे मोरे

प्रश्न-३ मराठी सत्तेच्या उदयाची कारणे लिहा. १०

किंवा

शिवाजी महाराज यांच्या जावळीवरील आक्रमणाची कारणे लिहा.

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Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History 2022-23

Bridge Course - B.A.I (History) Post-Test Marksheet

Date 17.09.2022

Sr.No.	Students Name	Roll No.	Marks Out of 30
1.	Priti Suresh Ayal	1	14
2.	Sujata Ashok Sonavane	4	16
3.	Sumita Suresh Chilka	5	25
4.	Sneha Prabhakar Tulshigar	6	14
5.	Diksha Pandurang Kamble	8	16
6.	Amruta Laxman Chougule	9	*Ab*
7.	Muskan Shahadat Maindargi	10	20
8.	Rameshwari Shankar Tankale	11	*Ab*
9.	Anjali Chandrakant Sindagi	12	17
10.	Harshada Mohan Shinde	13	11
11.	Jyoti Lakshman Dangade	14	21
12.	Hemalata Naganth Kannikar	15	18
13.	Kajal Shrishail Makane	16	17
14.	Nandini Maruti Jadhav	17	21
15.	Swati Sahebrao Chavan	18	*Ab*
16.	Pooja Mohan Boga	19	*Ab*
17.	Geeta Shrinivas Kusma	21	19
18.	Lavanya Prabhakar Vangari	22	*Ab*
19.	Vaishnavi Sachin Vhatkar	24	*Ab*
20.	Misbabanu Shabbir Sayyad	25	21
21.	Kiran Shrihari Giri	26	12

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Sr.No.	Students Name	Roll No.	Marks Out of 30
22.	Gayatri Shivling Gaikwad	28	13
23.	Manjula Digambar Chalmeti	29	Ab
24.	Pinki Mallikarjun Banda	30	Ab
25.	Sarika Yuvraj Patil	32	16
26.	Trupti Ganesh Sonawane	33	15
27.	Aishwarya Vijay Sonawane	34	16
28.	Ekata Ashok Bansode	35	12
29.	Anamika Dhannu Rathod	36	14
30.	Bhavana Ram Mandal	38	19
31.	Sneha Ganesh Itkar	39	17
32.	Rubina Mahiboob Pathan	43	Ab
33.	Aasma Nasaruddin Nadaf	45	17
34.	Nikita Anand Kompelli	46	Ab
35.	Sonali Vikas Taur	47	Ab
36.	Mayuree Prabhakar Bhagat	49	Ab
37.	Mansi Ramesh Marknti	50	20
38	Soni Dhondiram Vitkar	51	Ab
39.	Akanksha Jitendra Shinde	52	Ab
40.	Vaishali Ganesh Naman	53	17
41.	Karina Bharat Nadgam	54	17
42.	Saniya Kondilal Nadaf	55	17
43.	Taniya Riyaz Shaikh	56	Ab
44.	Priti Vyankatesh Kamurti	57	16
45.	Ankita Pandurang Madur	58	14
46.	Komal Shivaji Vitkar	59	13
47.	Shweta Pandit Salunke	60	17
48.	Ashwini Ratan Rathod	61	Ab
49.	Aparna Motiram Dolare	62	Ab
50.	Shreya Prakash Satalolu	63	16

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Sr.No.	Students Name	Roll No.	Marks Out of 30
51.	Ankita Sunil Tambe	64	Ab
52.	Pooja Vijay Khandagale	65	17
53.	Ashwini Madhukar Vaddepalli	66	21
54.	Aishwarya Kannappa Amase	68	Ab
55.	Rupali Mahadeo Swami	72	13
56.	Sanjana Kiran Sanga	73	14
57.	Shradha Shrikant Kodmur	75	Ab
58.	Muskan Ratnakar Gaikwad	76	16
59.	Jamuna Narsayya Mergu	77	16
60.	Prerna Anand Pawar	80	Ab
61.	Firdos Liyakat Shaikh	81	Ab
62.	Harshada Rajesh Waghmode	82	13
63.	Nandani Raju Gaikwad	84	13
64.	Nisha Govind Rathod	85	12
65.	Nikita Devidas Burla	86	13
66.	Shubhangi Baban Rathod	87	20
67.	Ritu Ramesh Rathod	88	Ab

P-44+ Ab-23= 67

Dr.T.N.Shinde
Head.Dept.of History

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Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

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A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History 2022-23

Bridge Course - B.A.I (History)

Course Duration - 07/09/2022 to 17/09/2022

Student Attendance Sheet -

Teacher Name & Sign - Prof. Dr. T. N. Shinde

Sr.No.	Students Name	Roll No.	07/09	08/09	09/09	10/09	14/09	15/09	16/09	17/09
1.	Priti Suresh Ayal	1	A	A	P	P	P	P	A	P
2.	Sujata Ashok Sonavane	4	P	P	P	A	P	P	P	P
3.	Sumita Suresh Chilka	5	P	P	P	P	P	P	P	P
4.	Sneha Prabhakar Tulshigar	6	P	P	P	P	P	P	P	P
5.	Diksha Pandurang Kamble	8	P	P	P	P	P	P	P	P
6.	Amruta Laxman Chougule	9	A	P	P	P	P	P	P	A
7.	Muskan Shahadat Maindargi	10	P	P	P	P	P	P	P	P
8.	Rameshwari Shankar Tankale	11	A	P	P	P	P	P	P	A
9.	Anjali Chandrakant Sindagi	12	P	P	P	P	P	P	P	P
10.	Harshada Mohan Shinde	13	A	P	P	P	P	P	P	P
11.	Jyoti Lakshman Dangade	14	P	P	P	P	P	P	P	P
12.	Hemalata Naganth Kannikar	15	P	P	P	P	P	P	A	P
13.	Kajal Shrishail Makane	16	A	A	P	P	P	P	P	P
14.	Nandini Maruti Jadhav	17	A	P	P	P	A	P	P	P
15.	Swati Sahebrao Chavan	18	A	A	P	P	P	P	P	A
16.	Pooja Mohan Boga	19	A	A	P	P	P	P	P	A
17.	Geeta Shrinivas Kusma	21	A	P	P	P	P	P	P	P
18.	Lavanya Prabhakar Vangari	22	A	P	P	P	P	P	P	A
19.	Vaishnavi Sachin Vhatkar	24	A	A	P	P	P	P	P	A
20.	Misbabanu Shabbir Sayyad	25	P	P	P	P	P	P	P	P

Scanned by CamScanner

Sr.No.	Students Name	Roll No.	07/09	08/09	09/09	10/09	14/09	15/09	16/09	17/09
21.	Kiran Shrihari Giri	26	A	P	P	A	P	P	P	P
22.	Gayatri Shivling Galkwad	28	A	P	P	P	A	P	P	P
23.	Manjula Digambar Chalmeti	29	P	P	P	P	P	A	P	A
24.	Pinki Mallikarjun Banda	30	A	P	P	A	A	P	P	A
25.	Sarika Yuvraj Patil	32	A	P	P	P	P	A	P	P
26.	Trupti Ganesh Sonawane	33	P	P	P	P	P	P	P	P
27.	Aishwarya Vijay Sonawane	34	P	P	P	A	P	P	P	P
28.	Ekata Ashok Bansode	35	A	P	P	P	P	P	A	P
29.	Anamika Dhannu Rathod	36	P	P	P	A	P	P	P	P
30.	Bhavana Ram Mandal	38	P	P	A	P	P	P	P	P
31.	Sneha Ganesh Itkar	39	A	P	P	P	P	P	P	P
32.	Rubina Mahiboob Pathan	43	A	A	P	P	P	P	P	A
33.	Aasma Nasaruddin Nadaf	45	P	P	P	P	P	P	P	P
34.	Nikita Anand Kompelli	46	A	A	P	P	P	P	P	A
35.	Sonali Vikas Taur	47	A	A	P	P	P	P	P	A
36.	Mayuree Prabhakar Bhagat	49	A	A	P	P	P	P	A	A
37.	Mansi Ramesh Marknti	50	P	P	P	P	P	P	P	P
38.	Soni Dhondiram Vitkar	51	A	A	P	P	P	P	P	A
39.	Akanksha Jitendra Shinde	52	A	P	P	P	P	P	P	A
40.	Vaishali Ganesh Naman	53	A	P	P	P	P	P	P	P
41.	Karina Bharat Nadgam	54	P	P	P	P	A	P	P	P
42.	Saniya Kondilal Nadaf	55	P	P	P	P	P	P	A	P
43.	Taniya Riyaz Shaikh	56	A	A	A	P	P	P	A	A
44.	Priti Vyankatesh Kamurti	57	A	P	P	P	P	P	A	P
45.	Ankita Pandurang Madur	58	A	P	P	P	P	P	P	P
46.	Komal Shivaji Vitkar	59	P	P	P	P	P	P	P	P
47.	Shweta Pandit Salunke	60	A	P	P	P	A	P	P	P
48.	Ashwini Ratan Rathod	61	A	P	A	A	A	P	A	A
49.	Aparna Motiram Dolare	62	P	P	A	P	P	P	P	A
50.	Shreya Prakash Satalolu	63	P	P	P	P	P	P	P	P

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Sr.No.	Students Name	Roll No.	07/09	08/09	09/09	10/09	14/09	15/09	16/09	17/09
51.	Ankita Sunil Tambe	64	A	A	P	P	P	P	P	A
52.	Pooja Vijay Khandagale	65	P	P	P	P	P	P	P	P
53.	Ashwini Madhukar Vaddepalli	66	P	P	P	P	P	P	P	P
54.	Aishwarya Kannappa Amase	68	A	P	A	P	P	P	A	A
55.	Rupali Mahadeo Swami	72	P	P	P	P	P	P	P	P
56.	Sanjana Kiran Sanga	73	A	A	P	P	P	P	P	P
57.	Shradha Shrikant Kodmur	75	A	A	A	P	P	A	P	A
58.	Muskan Ratnakar Gaikwad	76	A	P	P	P	A	P	P	P
59.	Jamuna Narsayya Mergu	77	P	P	P	P	P	P	P	P
60.	Prerna Anand Pawar	80	A	P	P	P	P	A	P	A
61.	Firdos Liyakat Shaikh	81	A	P	P	P	A	A	P	A
62.	Harshada Rajesh Waghmode	82	P	P	P	A	P	P	P	P
63.	Nandani Raju Gaikwad	84	A	A	P	P	P	P	P	P
64.	Nisha Govind Rathod	85	A	P	P	P	P	P	A	P
65.	Nikita Devidas Burla	86	A	A	P	P	P	P	P	P
66.	Shubhangi Baban Rathod	87	P	P	P	P	P	P	P	P
67.	Ritu Ramesh Rathod	88	P	P	A	A	P	P	A	A

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John

Coordinator IQAC

A.R. Burla Mahila Varishtha

Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

PRINCIPAL

A. R. Burla Mahila Varishtha

Mahavidyalaya, Solapur

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ARBM

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course

2022-23

PadmashaliShikshanSanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

Objectives

1. The main objective of this course is to bridge the gap between the subjects studied at undergraduate level and the subjects they study till graduation.

2.The syllabus of the course is designed in such a way that they will get basic knowledge of the subjects they will study till graduation.

3. Students should gain confidence and skills to successfully understand new courses in college.

4.Bridging the gap between subjects studied at pre-university level and subjects studied in BA classes.

5. Students who are interactive and active learners should be equipped with knowledge and confidence before the first year course.

उद्दिष्टे

१. विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि ते पदवीपर्यंत शिकत असलेल्या विषयांमधील अंतर कमी करणे हा या अभ्यासक्रमाचा मुख्य उद्देश आहे.

२.अभ्यासक्रमाचा अभ्यासक्रम अशा प्रकारे तयार करण्यात आला आहे की ते पदवीपर्यंत ज्या विषयांचे शिक्षण घेतील त्या विषयांचे त्यांना मूलभूत ज्ञान मिळेल.

३.विद्यार्थ्यांना महाविद्यालयात नवीन अभ्यासक्रम यशस्वीरित्या समजण्यासाठी आत्मविश्वास आणि कौशल्ये मिळावे.

४.विद्यापीठपूर्व स्तरावर शिकलेले विषय आणि बी.ए वर्गात शिकत असलेले विषय यांच्यातील अंतर कमी करणे.

५. परस्परसंवादी आणि सक्रिय शिकणारे विद्यार्थी प्रथम वर्षाच्या अभ्यासक्रमापूर्वी ज्ञान आणि आत्मविश्वासाने सुसज्ज व्हावेत.

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Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Bridge Course (B.A.II-History)

STUDENT LIST

2022-23

Sr..No.	Student Name	Roll No.
1.	Bollu Ambika Laxman	301
2.	Batgiri Nikita Durgaprasad	302
3.	Ansari Shabnam Jayaroddin	307
4.	Gaikwad Ashwini Ravindra	313
5.	Shrigan Anjali Laxman	316
6.	Pawar Shradha Angad	319
7.	Aalagi Sakshi Laxmikant	320
8.	Wadtile Vishakha Vijay	326
9.	Fattepurkar Sapana Sudhakar	335
10.	Masuldar anumara Madar	344
11.	Pawar Vasundhara Govind	346
12.	Kassa Sharada Kailas	347
13.	Swami Kiran Dhanayya	348
14.	Kamble Shital Subhash	349
15.	Bhosale Aarti Ram	350
16.	Akubattin Archana Shriniwass	351
17.	Boga Bhargavi Nagnath	354
18.	Kandalagi Sapna Anil	357

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

BRIDGE COURSE 2022-23

Time Table

Course Duration - 01/09/2022 to 15/10/2022 Room No. 15

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head, Dept. of Hist.

Dr. Annie John
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
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Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History 2022-23

Bridge Course - B.A.II (History)

CourseDuration -01/09/2022 to 15/10/2022 Day & Time- Thursday to Saturday 11.10 am to 12.30 pm

Student Attendance Sheet -

Teacher Name & Sign - Dr. T.N. Shinde

Sr.No.	Students Name	Class	R.No	01/09	02/09	03/09	08/09	09/09	10/09	15/09	16/09	17/09	22/09	23/09	24/09	29/09	30/09	01/10	06/10	07/10	08/10	13/10	14/10	15/10
1	Bollu Ambika Laxman	B.A.II	301	P	A	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P
2	Batgiri Nikita Durgaprasad	B.A.II	302	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P
3	Ansari Shabnam Jayaroddin	B.A.II	307	P	P	P	P	A	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P
4	Gaikwad Ashwini Ravindra	B.A.II	313	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5	Shrigan Anjali Laxman	B.A.II	316	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P
6	Pawar Shradha Angad	B.A.II	319	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7	Aalagi Sakshi Laxmikant	B.A.II	320	P	P	P	P	P	P	P	A	P	P	P	P	P	A	P	P	P	P	P	P	P
8	Wadtile Vishakha Vijay	B.A.II	326	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9	Fattepurkar Sapana Sudhakar	B.A.II	335	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	A	P	P	P	A
10	Masuldar anumara Madar	B.A.II	344	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P
11	Pawar Vasundhara Govind	B.A.II	346	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	A	P	P	P	P
12.	Kassa Sharada Kailas	B.A.II	347	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
13.	Swami Kiran Dhanayya	B.A.II	348	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	A	P	P	P
14.	Kamble Shital Subhash	B.A.II	349	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
15.	Bhosale Aarti Ram	B.A.II	350	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	A	P	P

Sr.No.	Students Name	Class	R.No.	01/09	02/09	03/09	08/09	09/09	10/09	15/09	16/09	17/09	22/09	23/09	24/09	29/09	30/09	01/10	06/10	07/10	08/10	13/10	14/10	15/10
16.	Akubattin Archana Shriniwass	B.A.II	351	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
17.	Boga Bhargavi Nagnath	B.A.II	354	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P
18.	Kandalagi Sapna Anil	B.A.II	357	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P

Dr.T.N.Shinde
Head,Dept.of History

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A.R. Burla Mahila Mahavidyalaya ARBM Solapur

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment Course

2017-18

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment course

Course Duration--15 hours

Total number of lectures--15 hours

Introduction:

Enrichment classes are learning experiences that go above and beyond the traditional class room experience. Students are free to utilise their instructor as a mentor and coach, while exploring their individual interests.

Aims and objectives:
The purpose of the enrichment course is to
- Cultivate student's natural abilities, interests and enthusiasm
- Develop abstract thinking abilities in addition to academic, organisational and teamwork skills
- Enhance the process of learning by integrating various styles
- Supplement traditional curriculum by integrating novel and advanced concepts.
- Sweeten the experience by promoting an atmosphere of respect, enthusiasm and encouragement.

Advantages
- Enrichment programs help students build upon existing knowledge and interests; and they thrive when exposed to a variety of teachers/ styles
- Students do academically better and this aids in their critical thinking while also improving the problem solving capacity
- Helps students to explore new interests and discover their hidden potentials. They realise that they are more capable of what they earlier thought
- Provides more opportunities to the students to co-operate and interact.

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course

Syllabus

June 2017

Unit-I

A Study of history through the questions of What, Where,When,Why and Who

Unit –II

How to write a to-the-point answer

Unit –III

Techniques for memorizing events in history

Unit –IV

Concentration of Mind, positive Mindset and Evamination

Unit-V

Competitive age and carrer of Students

Sr.No.	Unit	Name Of Topic	Lectures
1.	I	A Study of history through the questions of What, Where,When, Why and Who	03
2.	II	How to write a to-the-point answer	03
3.	III	Techniques for memorizing events in history	03
4.	IV	Concentration of Mind, positive Mindset and Evamination	03
5.	V	Competitive age and carrer of Students	03

A.R. Burla Mahila Mahavidyalaya ARBM Solapur

List of Reference Books :

1.Chitnis K.N., Research Methodology, Pune

2.Kothari C.R., Research Methodology : Methods and Techniques, Delhi, 2001

3. R.S. Aggarwal ,A Modern Approach To Logical Reasoning. S. Chand Publishing

4. Rothschild Adam How To Increase Memory And Brain Power, Kindle Edition

५.आठवले सदाशिव, इतिहासाचे तत्वज्ञान, प्राज्ञपाठशाळा प्रकाशन, वाई, १९६७

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७.देव प्रभाकर, इतिहासाशास्त्र, अध्यापन आणि लेखनपरंपरा नाशिक, २००७.

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

मराठी

प्रकरण-१

काय ? कुठे कधी केव्हा आणि कोणी या प्रश्नातून इतिहासाचा अभ्यास

प्रकरण-२

मुद्देसुद उत्तर कसे लिहावे

प्रकरण-३

इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र

प्रकरण -४

मनाची एकाग्रता, सकारात्मक मानसिकता आणि स्पर्धा परिक्षा

प्रकरण-५

स्पर्धात्मक युग आणि विदयार्थ्यांचे करियर

अनु.क्र	प्रकरण	प्रकरणाचे नाव	व्याख्याने
१.	I	काय ? कुठे कधी केव्हा आणि कोणी या प्रश्नातून इतिहासाचा अभ्यास	०३
२.	II	मुद्देसुद उत्तर कसे लिहावे	०३
३.	III	इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र	०३
४.	IV	मनाची एकाग्रता, सकारात्मक मानसिकता आणि स्पर्धा परिक्षा	०३
५.	V	स्पर्धात्मक युग आणि विदयार्थ्यांचे करियर	०३

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY 2017-18

Enrichment Course Above - 60 %

Student List

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	percentage
1.	Sukanya Bhasskkar Pawar	59	64	60	55	58	67	363	60.5
2.	Poonam Ashok Repal	54	68	62	61	65	78	388	64.66
3.	Priyanka Prabhu Koli	65	66	63	66	66	64	390	65
4.	Ashwini Prakash Myadam	69	64	63	71	75	84	426	71
5.	Jyoti Vaijinath majage	58	58	60	69	63	69	377	62.83
6.	Deepa Balram Kongari	66	74	62	75	58	62	397	66.16
7.	Sapna Mahadev Bansode	60	61	66	67	82	77	413	68.83
8.	Shital Raju Rothod	55	63	71	55	62	69	375	62.05
9.	Aishwarya Irappa Adaki	64	61	54	55	66	70	370	61.66
10.	Trupti Hanmantu Kunchpor	57	64	69	77	65	71	403	67.16

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

ENRICHMENT COURSE 2017-18

Time Table

Course Duration - 01/12/2017 to 31/12/2017

Room No. 17

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Sainath Kabade

Head,Dept.of Hist.

Dr. Annie John
Co-ordinator, IQAC
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendege
PRINCIPAL
Principal
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2017-18

Enrichment course- B.A.III (History)

Course Duration - 01/12/2017 to 31/12/2017

Day & Time Thursday to Saturday - 11.10 am to 12.30 pm

Student Attendance Sheet -

Teacher Name & Sign - Dr. T.N. Shinde

Sr.No.	Students Name	R.No.	December														January						
			Friday	Saturday	Thursday	Friday	Saturday	Thursday	Friday	Saturday	Thursday	Friday	Saturday	Thursday	Friday	Saturday	Thursday	Friday	Saturday	Thursday	Friday	Saturday	Thursday
1.	Priyanka Prabhu Koli	613	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	A	P	P	P	P	P
2.	Sapna Mahadev Bansode	616	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P
3.	Shital Raju Rothod	617	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4.	Trupti Hanmantu Kunchpor	620	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5.	Ashwini Prakaassh Myadam	621	P	P	P	A	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	A
6.	Poonam Ashok Repal	622	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7.	Jyoti Vaijinath majage	630	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P
8.	Aishwarya Irappa Adaki	639	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P
9.	Sukanya Bhaskar Pawar	646	P	P	A	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P
10.	Deepa Balram Kongari	660	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P

Dr. T.N.Shinde
Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendge
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course - 2017-18 Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
1.	Sukanya Bhasskkar Pawar	59	64	60	55	58	67	363	60.5	62	59	62	64	65	66	378	63
2.	Poonam Ashok Repal	54	68	62	61	65	78	388	64.66	44	64	77	67	60	74	386	64.33
3.	Priyanka Prabhu Koli	65	66	63	66	66	64	390	65	55	72	78	72	56	67	400	66.66
4.	Ashwini Prakash Myadam	69	64	63	71	75	84	426	71	62	59	71	67	62	70	391	65.16
5.	Jyoti Vaijinath majage	58	58	60	69	63	69	377	62.83	53	70	69	68	69	67	396	66
6.	Deepa Balram Kongari	66	74	62	75	58	62	397	66.16	63	72	77	73	54	65	404	67.33
7.	Sapna Mahadev Bansode	60	61	66	67	82	77	413	68.83	66	75	73	73	65	67	419	69.83
8.	Shital Raju Rothod	55	63	71	55	62	69	375	62.05	43	70	66	56	52	59	346	57.66
9.	Aishwarya Irappa Adaki	64	61	54	55	66	70	370	61.66	67	65	74	61	62	67	396	66
10.	Trupti Hanmantu Kunchpor	57	64	69	77	65	71	403	67.16	66	71	76	64	56	67	400	66.66

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendge
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

ARBM

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment Course

2018-19

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment course:

2018-19

Course Duration--15 hours

Total number of lectures--15 hours

Introduction:

Enrichment classes are learning experiences that go above and beyond the traditional class room experience. Students are free to utilise their instructor as a mentor and coach, while exploring their individual interests.

Aims and objectives:
The purpose of the enrichment course is to
- Cultivate student's natural abilities, interests and enthusiasm
- Develop abstract thinking abilities in addition to academic, organisational and teamwork skills
- Enhance the process of learning by integrating various styles
- Supplement traditional curriculum by integrating novel and advanced concepts.
- Sweeten the experience by promoting an atmosphere of respect, enthusiasm and encouragement.

Advantages
- Enrichment programs help students build upon existing knowledge and interests; and they thrive when exposed to a variety of teachers/ styles
- Students do academically better and this aids in their critical thinking while also improving the problem solving capacity
- Helps students to explore new interests and discover their hidden potentials. They realise that they are more capable of what they earlier thought
- Provides more opportunities to the students to co-operate and interact.

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course - 2018-19 Abow 60 %

Student List

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage
1	Neha Satyanarayan pittal	54	69	58	62	58	72	373	62.16
2	Swati Laxminarayan Tatipamul	54	86	74	78	77	85	454	75.66
3	Nikita Kedarnath Shitole	60	84	60	82	74	84	444	74
4	Shevanti Madhukar Gone	60	76	57	59	64	65	381	63.05
5	Rama Janappa Kamble	59	76	55	56	57	67	370	61.66
6	Megha Vinod Myakal	55	84	75	68	63	72	367	61.16
7	Kirti Chandrashakhar Chatla	49	66	59	56	67	72	369	61.05
8	Nikita Somnath Konge	64	79	70	70	71	81	435	72.02
9	Savita Bhimappa Matkatte	54	66	63	68	61	60	372	62
10	Geeta Lalssing Rathod	56	82	68	64	66	63	399	66.05
11	Vidhya Bhimashankar Akkalkote	52	75	60	61	63	78	389	64.83

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

ENRICHMENT COURSE 2018-19

Time Table

Course Duration - 01 Jan.2019 to 30 jan.2019 Room No. 17

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist.

Dr. Annie John
Co-ordinator IQAC
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendge
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

ENRICHMENT COURSE 2018-19

Time Table

Course Duration - 01 Jan.2019 to 30 jan.2019 Room No. 17

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist.

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Co-ordinator, IQAC
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendge
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2018-19

Enrichment course- B.A.III (History) Course Duration - 01 Jan.2019 to 30 jan.2019 Day & Time- Thursday to Saturday 11.10 am to 12.30 pm

Student Attendance Sheet - Teacher Name & Sign - Dr. T.N. Shinde

Sr.No.	Students Name	R.No.	Janaury												February			
			3/01	4/01	5/01	10/01	11/01	12/01	17/01	18/01	19/01	24/01	25/01	26/01	01/02	02/02	14/02	15/02
1.	Neha Satyanarayan pittal	613	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P
2.	Swati Laxminarayan Tatipamul	616	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
3.	Nikita Kedarnath Shitole	617	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A
4.	Shevanti Madhukar Gone	629	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5.	Rama Janappa Kamble	644	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P
6.	Megha Vinod Myakal	650	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7.	Kirti Chandrashakhar Chatla	653	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P
8.	Nikita Somnath Konge	658	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P
9.	Savita Bhimappa Matkatte	669	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P
10.	Geeta Lalssing Rathod	672	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P
11.	Vidhya Bhimashankar Akkalkote	678	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P

Dr.T.N.Shinde
Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Dr. Rajendra Shendge
PRINCIPAL
A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course - 2018-19 Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
1.	Neha Satyanarayan pittal	54	69	58	62	58	72	373	62.16	60	76	70	68	80	66	420	70
2.	Swati Laxminarayan Tatipamul	54	86	74	78	77	85	454	75.66	64	67	72	79	85	64	431	71.83
3.	Nikita Kedarnath Shitole	60	84	60	82	74	84	444	74	67	74	80	74	87	86	468	78
4.	Shevanti Madhukar Gone	60	76	57	59	64	65	381	63.05	56	66	68	65	66	62	383	63.83
5.	Rama Janappa Kamble	59	76	55	56	57	67	370	61.66	43	66	64	67	57	68	365	60.83
6.	Megha Vinod Myakal	55	84	75	68	63	72	367	61.16	64	70	69	57	69	68	347	66.16
7	Kirti Chandrashakhar Chatla	49	66	59	56	67	72	369	61.05	59	72	74	74	64	61	404	67.33
8.	Nikita Somnath Konge	64	79	70	70	71	81	435	72.02	60	69	74	66	75	60	404	67.33
9.	Savita Bhimappa Matkarte	54	66	63	68	61	60	372	62	58	70	65	26	26	54	299	49.83
10.	Geeta Lalssing Rathod	56	82	68	64	66	63	399	66.05	52	67	69	59	66	69	382	63.66
11.	Vidhya Bhimashankar Akkalkote	52	75	60	61	63	78	389	64.83	56	73	73	72	62	80	416	69.33

Dr.T.N.Shinde

Head,Dept.of History

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Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
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A.R. Burla Mahila Mahavidyalaya ARBM Solapur

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment Course

2019-20

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment course:

2019-20

Course Duration--15 hours

Total number of lectures--15 hours

Introduction:

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Aims and objectives:
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- Supplement traditional curriculum by integrating novel and advanced concepts.
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- Helps students to explore new interests and discover their hidden potentials. They realise that they are more capable of what they earlier thought
- Provides more opportunities to the students to co-operate and interact.

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course - 2019-20 Above 65 %

Student list

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage %
1	Shweta Nagessh Badlapur	57	76	81	76	70	79	439	73.16
2	Bhagyashri Sharanappa Unnijade	65	62	66	68	72	75	408	68
3	Komal Sunil Bhosale	57	75	77	74	75	81	439	73.16
4	Geeta Mandhar Budharam	70	73	72	73	76	79	443	73.83
5	Varsha somnath Honmurgikar	66	71	56	65	70	76	404	67.33
6	Gaurimata Sanjeev Gurav	65	81	70	74	70	77	437	72.83
7	Pooja Prakash Khndekar	78	78	85	64	81	87	473	78.83
8	Sampada Shivaji Kurade	67	79	64	54	70	81	415	69.16
9	Sharada Tukaram Kasabe	56	83	71	73	76	70	429	71.5
10	Kavita Ambadas Kankatti	63	65	68	61	79	79	415	69.16
11	Ruchita Ashok Kore	61	81	82	78	83	84	530	88.83
12	Laxmi narayan Bharati	62	86	78	78	72	89	465	77.5
13	Varsha Ajay Mungapatil	55	79	67	55	65	74	395	65.83

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

ENRICHMENT COURSE 2019-20

Time Table

Course Duration - 01/01/2020 to 31/01/2020 Room No. 17

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist.

Dr. Annie John
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Vanishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2019-20

Enrichment course- B.A.III (History) Course Duration - 01/01/2020 to 31/01/2020 Day & Time- Thursday to Saturday 11.10. am to 12.30 pm

Student Attendance Sheet -

Teacher Name & Sign - Dr. T.N. Shinde

Student's Information				January														February			
Sr.No.	Students Name	Class	R.No.	2/01	3/01	4/01	9/01	10/01	11/01	16/01	17/01	18/01	23/01	24/01	25/01	30/01	31/01	1/02	6/02	7/02	8/02
1.	Badlapure Shweta Nagesh	B.A.III	601	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
2.	Unnijade Bhagyashri Sharanappa	B.A.III	602	P	P	P	P	P	P	P	P	A	P	P	P	P	A	P	P	P	P
3.	Bhosale Komal sunil	B.A.III	604	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4.	Shavane Aishwarya Babu	B.A.III	609	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5.	Budharam Geeta Mahohar	B.A.III	617	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
6.	Honmurgikar Varsha Somnath	B.A.III	628	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P
7.	Gurav Gaurimata Sanjeev	B.A.III	629	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P
8.	Khandekar Pooja Prakash	B.A.III	630	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9.	Kurade Sampada Shivaji	B.A.III	633	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P
10.	Kasbe Sharda Tukaram	B.A.III	654	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
11.	Kankatti Kavita Ambadas	B.A.III	657	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
12.	Kore Ruchita Ashok	B.A.III	659	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P

Student's Information				January														February			
Sr.No.	Students Name	Class	R.No.	2/01	3/01	4/01	9/01	10/01	11/01	16/01	17/01	18/01	23/01	24/01	25/01	30/01	31/01	1/02	6/02	7/02	8/02
13.	Bharati Laxmi Narayan	B.A.III	662	P	P	P	A	P	P	P	P	A	P	P	P	P	P	A	A	P	P
14.	Mungapatil Varsha Ajay	B.A.III	663	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P

Dr. T.N.Shinde

Head,Dept.of History

Dr. Annie John
Co-ordinator IQAC
A.R. Burla Mahila Vishsthe
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Vishsthe
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course - 2019-20 (Online) Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
1	Shweta Nagessh Badlapur	57	76	81	76	70	79	439	73.16	54	46	86	98	79	78	441	73.5
2	Bhagyashri Sharanappa Unnijade	65	62	66	68	72	75	408	68	91	89	98	91	97	87	553	92.16
3	Komal Sunil Bhosale	57	75	77	74	75	81	439	73.16	62	88	88	97	74	68	477	79.5
4	Geeta Mandhar Budharam	70	73	72	73	76	79	443	73.83	80	98	98	96	98	93	563	93.83
5	Varsha somnath Honmurgikar	66	71	56	65	70	76	404	67.33	81	87	86	98	98	90	540	90
6	Gaurimata Sanjeev Gurav	65	81	70	74	70	77	437	72.83	82	89	95	97	98	87	548	91.33
7	Pooja Prakash Khndekar	78	78	85	64	81	87	473	78.83	84	98	98	98	98	94	570	95
8	Sampada Shivaji Kurade	67	79	64	54	70	81	415	69.16	47	93	81	84	84	67	456	76
9	Sharada Tukaram Kasabe	56	83	71	73	76	70	429	71.5	94	98	98	98	98	96	582	97

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
10	Kavita Ambadas Kankatti	63	65	68	61	79	79	415	69.16	76	97	96	95	85	90	539	89.83
11	Ruchita Ashok Kore	61	81	82	78	83	84	530	88.83	87	97	98	98	98	89	567	94.5
12	Laxmi narayan Bharati	62	86	78	78	72	89	465	77.5	68	92	87	96	91	86	520	86.66
13	Varsha Ajay Mungapatil	55	79	67	55	65	74	395	65.83	75	75	84	98	90	89	511	85.16

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment Course

2020-21

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment course:

2020-21

Course Duration--15 hours

Total number of lectures--15 hours

Introduction:

Enrichment classes are learning experiences that go above and beyond the traditional class room experience. Students are free to utilise their instructor as a mentor and coach, while exploring their individual interests.

Aims and objectives:

The purpose of the enrichment course is to

- Cultivate student's natural abilities, interests and enthusiasm
- Develop abstract thinking abilities in addition to academic, organisational and teamwork skills
- Enhance the process of learning by integrating various styles
- Supplement traditional curriculum by integrating novel and advanced concepts.
- Sweeten the experience by promoting an atmosphere of respect, enthusiasm and encouragement.

Advantages

- Enrichment programs help students build upon existing knowledge and interests; and they thrive when exposed to a variety of teachers/ styles
- Students do academically better and this aids in their critical thinking while also improving the problem solving capacity
- Helps students to explore new interests and discover their hidden potentials. They realise that they are more capable of what they earlier thought
- Provides more opportunities to the students to co-operate and interact.

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course

Syllabus

June 2020

Unit-I

A Study of history through the questions of What, Where,When,Why and Who

Unit –II

How to write a to-the-point answer

Unit –III

Techniques for memorizing events in history

Unit –IV

Concentration of Mind, positive Mindset and Evamination

Unit-V

Modern educational facilities and Students

Sr.No.	Unit	Name Of Topic	Lectures
1.	I	A Study of history through the questions of What, Where,When, Why and Who	03
2.	II	How to write a to-the-point answer	03
3.	III	Techniques for memorizing events in history	03
4.	IV	Concentration of Mind, positive Mindset and Evamination	03
5.	V	Modern educational facilities and Students	03

List of Reference Books :

1.Chitnis K.N., Research Methodology, Pune

2.Kothari C.R., Research Methodology : Methods and Techniques, Delhi, 2001

3. R.S. Aggarwal ,A Modern Approach To Logical Reasoning, S. Chand Publishing

4. Rothschild Adam How To Increase Memory And Brain Power, Kindle Edition

५.आठवले सदाशिव, इतिहासाचे तत्वज्ञान, प्राज्ञपाठशाळा प्रकाशन, वाई, १९६७

६.कोठेकर शांता, इतिहास : तंत्र आणि तत्वज्ञान, साईनाथ प्रकाशन, नागपुर, २००५.

७.देव प्रभाकर, इतिहासाशास्त्र, अध्यापन आणि लेखनपरंपरा नाशिक, २००७.

मराठी

प्रकरण-१

काय ? कुठे कधी केव्हा आणि कोणी या प्रश्नातून इतिहासाचा अभ्यास

प्रकरण-२

मुद्देसुद उत्तर कसे लिहावे

प्रकरण-३

इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र

प्रकरण -४

मनाची एकाग्रता, सकारात्मक मानसिकता आणि स्पर्धा परिक्षा

प्रकरण-५

आधुनिक शैक्षणिक सुविधा व विदयार्थी

अनु.क्र.	प्रकरण	प्रकरणाचे नाव	व्याख्या
१	I	काय ? कुठे कधी केव्हा आणि कोणी या प्रश्नातून इतिहासाचा अभ्यास	०१
२	II	मुद्देसुद उत्तर कसे लिहावे	०१
३.	III	इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र	०१
४.	IV	मनाची एकाग्रता, सकारात्मक मानसिकता आणि स्पर्धा परिक्षा	०१
५	V	आधुनिक शैक्षणिक सुविधा व विदयार्थी	०१

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course - 2020-21 (Online) Above 70%

Student List

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage
1	Yandundi Jayashree Dattatray	87	74	77	86	82	68	474	79
2	Arkel Shital Ambadas	86	67	78	79	78	63	451	75.16
3	Marpelli Shirisha Mohan	87	73	76	83	82	70	471	78.5
4	Gosaki Lavanya Madhukar	85	74	76	83	84	68	470	78.33
5	Limbole Pallavi Vikas	87	76	81	82	82	70	478	79.66
6	Mohite Mangal Nilesh	87	81	75	88	81	68	480	80
7	Devkar Aarti Datta	74	72	87	83	82	72	470	78.33
8	Akubattin Pallavi Shriniwas	84	75	79	84	81	70	473	78.83
9	Kasturi Sandhya Shivaji	88	77	81	76	85	64	471	78.5
10	Koli Priyanka Raju	88	75	80	77	84	64	468	78
11	Malage Vandana Umashankar	88	77	81	74	82	62	464	77.33
12	Koli Arati Chandrakant	88	75	80	76	85	63	467	77.83
13	Dongare Sulochana Magnath	87	67	84	70	88	61	457	76.16
14	Hibare Mrunali Sunil	87	69	84	76	88	61	465	77.5
15	Papadwale Maheshwari Narshingrao	81	68	90	86	86	72	483	80.5

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

ENRICHMENT COURSE 2020-21

Time Table

Course Duration - 01/12/2021 to 31 /12/2021

Online

Day	Time	Teachers
Thursday	11.10 to 12.30	Dr. T.N.Shinde
Friday	11.10 to 12.30	Dr. T.N.Shinde
Saturday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist.

IQAC,Coordinator

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Vaishika
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2020-21

Enrichment course - B.A.III (History) **Course Duration - 01/12/2021 to 31 /12/2021 Day & Time- Thursday to Saturday 11.10. am to 12.30 pm**

Student Attendance Sheet - (Online) **Teacher Name & Sign -** Dr. T. N. Shinde

Student's Information				December																		January	
Sr.No	Students Name	Class	R.No.	2/12	3/12	4/12	9/12	10/12	11/12	16/12	17/12	18/12	23/12	24/12	25/12	30/12	31/12	01/01	06/01	07/01	08/01
1	Yaadundi Jayashree Dattatray	B.A.III	609	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
2	Arkel Shital Ambadas	B.A.III	611	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P
3	Marpelli Shirisha Mohan	B.A.III	615	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4	Gosaki Lavanya Madhukar	B.A.III	617	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P
5	Limbole Pallavi Vikas	B.A.III	625	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
6	Mohite Mangal Nilesh	B.A.III	626	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7	Devkar Aarti Datta	B.A.III	628	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	?	P	P	P	P
8	Akubattin Pallavi Shriniwas	B.A.III	630	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9	Kasturi Sandhya Shivaji	B.A.III	644	P	P	P	P	P	P	P	P	P	P	P	A	P	P	A	P	P	P	P	P
10	Koli Priyanka Raju	B.A.III	647	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	A	P	P	P	P
11	Malage Vandana Umashankar	B.A.III	648	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
12	Koli Arati Chandrakant	B.A.III	649	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P

Student's Information				December														January			
Sr.No.	Students Name	Class	R.No.	2/12	3/12	4/12	9/12	10/12	11/12	16/12	17/12	18/12	23/12	24/12	25/12	30/12	31/12	01/01	06/01	07/01	08/01
13.	Dongare Sulachana Magnath	B.A.III	652																		
14.	Hibare Mrunali Sunil	B.A.III	653																		
15.	Papadwale Maheshwari Narshingrao	B.A.III	658																		

Dr.T.N.Shinde

Head,Dept.of History

IQAC,Coordinator
Prof. Dr. Shirish N. Bhosale
Co-ordinator, IQAC
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Padmashali Shikshan Sansth's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Enrichment course - 2020-21 (Online)

Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
1	Yandundi Jayashree Dattatray	87	74	77	86	82	68	474	79	80	82	80	76	94	84	496	82.66
2	Arkel Shital Ambadas	86	67	78	79	78	63	451	75.16	65	53	73	72	80	75	418	69.66
3	Marpelli Shirisha Mohan	87	73	76	83	82	70	471	78.5	77	83	78	77	93	84	492	82
4	Gosaki Lavanya Madhukar	85	74	76	83	84	68	470	78.33	78	82	70	77	94	81	478	79.66
5	Limbole Pallavi Vikas	87	76	81	82	82	70	478	79.66	75	82	80	71	94	81	483	80.5
6	Mohite Mangal Nilesh	87	81	75	88	81	68	480	80	79	79	79	72	94	82	485	80.83
7	Devkar Aarti Datta	74	72	87	83	82	72	470	78.33	61	71	73	80	87	95	467	77.83
8	Akubattin Pallavi Shriniwas	84	75	79	84	81	70	473	78.83	75	76	79	69	92	83	474	79
9	Kasturi Sandhya Shivaji	88	77	81	76	85	64	471	78.5	73	87	80	72	85	89	486	81
10	Koli Priyanka Raju	88	75	80	77	84	64	468	78	73	87	77	74	85	89	485	80.83

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
11	Malage Vandana Umashankar	88	77	81	74	82	62	464	77.33	72	79	80	71	83	88	473	78.83
12	Koli Arati Chandrakant	88	75	80	76	85	63	467	77.83	72	83	73	67	86	87	468	78
13	Dongare Sulachana Magnath	87	67	84	70	88	61	457	76.16	63	70	80	84	87	84	468	78
14	Hibare Mrunali Sunil	87	69	84	76	88	61	465	77.5	63	70	80	84	87	84	468	78
15	Papadwale Maheshwari Narshingrao	81	68	90	86	86	72	483	80.5	79	79	80	83	84	89	494	82.33

Dr.T.N.Shinde

Head,Dept.of History

Prof. Dr. Shirish N. Bhosale
Co-ordinator, IQAC
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur


7:51
About this call
People
Information
Tukaram shinde (You)
Aarti Devkar
Amar Yangundi
Iavanya goski
Mrunali Hibare
Pallevi Limbole
Priyanka Koli
Rakesh Mohite
Sandhya Kasturi
Shirisha Marpelli
Sulochana Dongare
Vamshika Namni


6:32
About
[redacted]
People
Information
Tukaram shinde (You)
Aarti Devkar
Amar Yangundi
Iavanya goski
Mrunali Hibare
Pallavi Limbole
Rakesh Mohite
Sandhya Kasturi
Shirisha Marpelli
Sulochana Dongare
Vamshika Namni
Vandana Malage

ARBM

2020-21

A.R.B.M.

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment Course

2021-22

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Enrichment course:

2021-22

Course Duration--15 hours

Total number of lectures--15 hours

Introduction:

Enrichment classes are learning experiences that go above and beyond the traditional class room experience. Students are free to utilise their instructor as a mentor and coach, while exploring their individual interests.

Aims and objectives:
The purpose of the enrichment course is to
- Cultivate student's natural abilities, interests and enthusiasm
- Develop abstract thinking abilities in addition to academic, organisational and teamwork skills
- Enhance the process of learning by integrating various styles
- Supplement traditional curriculum by integrating novel and advanced concepts.
- Sweeten the experience by promoting an atmosphere of respect, enthusiasm and encouragement.

Advantages
- Enrichment programs help students build upon existing knowledge and interests; and they thrive when exposed to a variety of teachers/ styles
- Students do academically better and this aids in their critical thinking while also improving the problem solving capacity
- Helps students to explore new interests and discover their hidden potentials. They realise that they are more capable of what they earlier thought
- Provides more opportunities to the students to co-operate and interact.

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2021-22

Enrichment course- B.A.III (History) Course Duration - 12/04/2022 to 30/06/2022 Day & Time- Thursday to Saturday 11.10. am to 12.30 pm

Student Attendance Sheet - Teacher Name & Sign - Prof. T.N. Shinde

Student's Information			May												June									
Sr.No.	Students Name	R.No.	12/05	13/05	14/05	19/05	20/05	21/05	26/05	27/05	28/05	02/06	03/06	04/06	09/10	10/06	11/06	16/06	17/06	18/06	23/06	24/05	25/06	30/06
1.	Shrutika Raju Gaddam	604	P	P	P	P	A	P	A	P	P	P	P	P	P	P	A	P	P	P	A	P	A	P
4.	Pooja Aapalappa Darana	612	P	A	A	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	A	A
5.	Priti Nagesh Chougule	632	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P
6.	Komal R. Chandanshive	635	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	A	P	A	P	P
8.	Pooja Machchindra Rathod	637	P	A	A	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P
12.	Vaishnavi Janardhan Samleti	652	P	A	A	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P
16.	Mayuri Shriniwas Duddam	660	P	A	A	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P
17.	Kavita Ambadas Bingi	662	A	A	P	P	A	P	P	P	P	A	P	P	P	P	P	A	A	P	P	P	P	P

Dr. T.N.Shinde
Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

2018 - 19

A. R. Rurla Mahila Mahavidyalaya
ARBM
Solapur

ENRICHMENT COURSE

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Padmashali Shikshan Sanstha's

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

NAAC Reaccredited B++ Grade

Enrichment Course

Academic Year – 2018-2019

Organized By

Department of English

ARBM
Solapur

Introduction

Enrichment classes are learning experiences that go above and beyond the traditional class room experience. Students are free to utilize their instructor as a mentor and coach, while exploring their individual interests.

ARBM

Aims & Objectives

The purpose of the enrichment course is to

- Cultivate student's natural abilities, interests and enthusiasm
- Develop abstract thinking abilities in addition to academic, organizational and teamwork skills
- Enhance the process of learning by integrating various styles
- Supplement traditional curriculum by integrating novel and advanced concepts.
- Sweeten the experience by promoting an atmosphere of respect, enthusiasm and encouragement.

ARBM
Solapur

Advantage:

- Enrichment programs help students build upon existing knowledge and interests; and they thrive when exposed to a variety of teachers/ styles
- Students do academically better and this aids in their critical thinking while also improving the problem solving capacity
- Helps students to explore new interests and discover their hidden potentials. They realize that they are more capable of what they earlier thought
- Provides more opportunities to the students to co-operate and interact.

R. Bunts Mahila Mahavidyalaya ARBM Kolhapur

Meeting:

A meeting was called on 1st December, 2018; to discuss about the commencement of the Enrichment course.

Agenda:

- To commence with the enrichment course
- To decide the syllabus for the same.

Minutes:

- After a discussion with the principal and members of the department it was resolved
- To start the enrichment course for the students of B. A. III Students
- It was decided to cover all the units from the Compulsory English textbook of B. A. III Students

ARBM
Solapur

Course Content:

Compulsory English textbook prescribed by the University for B. A. III students.

Faculty Members:

- Prof. Dr. Annie John
- Dr. P. R. Waghmare
- Ms. Bhagyashree Patil
- Mr. Kamal Ruge

Enrichment Course:

- Course Duration - 15 hours
- Total Number of Lectures - 15 hours
- Commencement of the Course: 14st December – 31st December, 2018

Teaching Faculty:

- Prof. Dr. Annie John
- Dr. P. R. Waghmare
- Ms. Bhagyashree Patil
- Mr. Kamal Ruge

Teaching Faculty:

SR. No.	Teacher Name	Designation	Topic Name
1.	Dr. Annie John	Associate Professor	Literatures in English
	Dr. Annie John	Associate Professor	Literatures in English
	Dr. Annie John	Associate Professor	Literatures in English
	Dr. Annie John	Associate Professor	Literatures in English
	Dr. Annie John	Associate Professor	Literatures in English
2.	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
	Dr. P. R. Waghmare	Associate Professor	Introduction in Literary Criticism
3.	Ms. Bhagyashri Patil	Assistant Professor	British Literature
	Ms. Bhagyashri Patil	Assistant Professor	British Literature
4.	Mr. K. S. Ruge	Assistant Professor	Indian Writings in English
	Mr. K. S. Ruge	Assistant Professor	Indian Writings in English

Guest Lectures:

SR. No.	Teacher Name	Designation	Topic Name
1.	Dr. H. K. Awatake (S. N. Mahavidyalaya, Akluj)	Associate Professor	Trends in Linguistics
2.	Dr. S. S. Landage (A. R. Burla Mahila Varishtha Mahavidylaya, Solapur)	Associate Professor	A. Study of the Development of Marathi Department

Invitation Letters:

Estd.: 1990. Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908

A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA

213, Sakhar Peth, Ashtkal Maidan, SOLAPUR - 413 005 P.O. Box No. 510

(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com

Principal : Dr. Rajendra Shendage (NAAC Re-accredited at 'B' Grade) Dated No. BMV/

Date : 12 . 12 . 2018

To,

Dr. S.S. Landge

A.R. Burla Mahila

Varishtha Mahavidyalaya,

Solapur

Dear Sir,

We are pleased to inform you that our institution focuses on the all-round personality development of our students.

In order to bring out the best from within them, we arrange a number of activities, expert lectures, seminars, workshops, competitions etc.

We would be highly obliged if you accept our invitation to be Resource Person and deliver a talk on A study of the Development of Marathi Drama

Kindly Oblige,

Regards,

Dr. Rajendra Shendage
(Principal)

Date:- 27/12/2018
Time:- 10.00 AM

A. R. Burla Mahila Mahavidyalaya
ARBM
Solapur

Estd 1990 Padmashri Sitabai Sabnis Fax 0217-2743965

A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA

21 Sakhar Peth, Vishrambaug, SOLAPUR 413 005 (M.S.) INDIA

Dr. Rajendra Shendage

Date : 12/12/2018

To,

Dr. H K Awatade

S N. Mahavidyalaya

Akluj

Dear Sir,

We are pleased to inform you that our institution focuses on the all-round personality development of our students.

In order to bring out the best from within them, we arrange a number of activities, expert lectures, seminars, workshops, competitions etc.

We would be highly obliged if you accept our invitation to be Resource Person and deliver a talk on Trends in Linguistics

Kindly Oblige,

Regards,

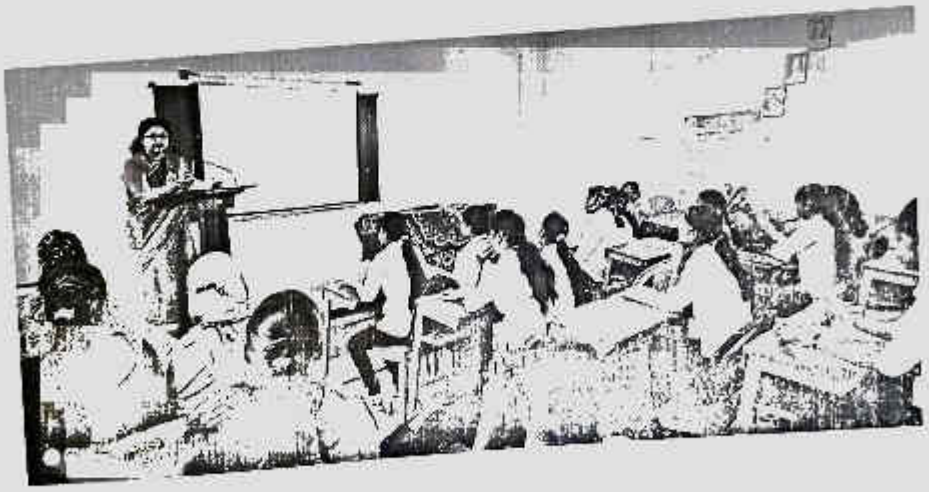
Dr. Rajendra Shendage
(Principal)

Date:- 26/12/2018
Time:- 10.00 AM

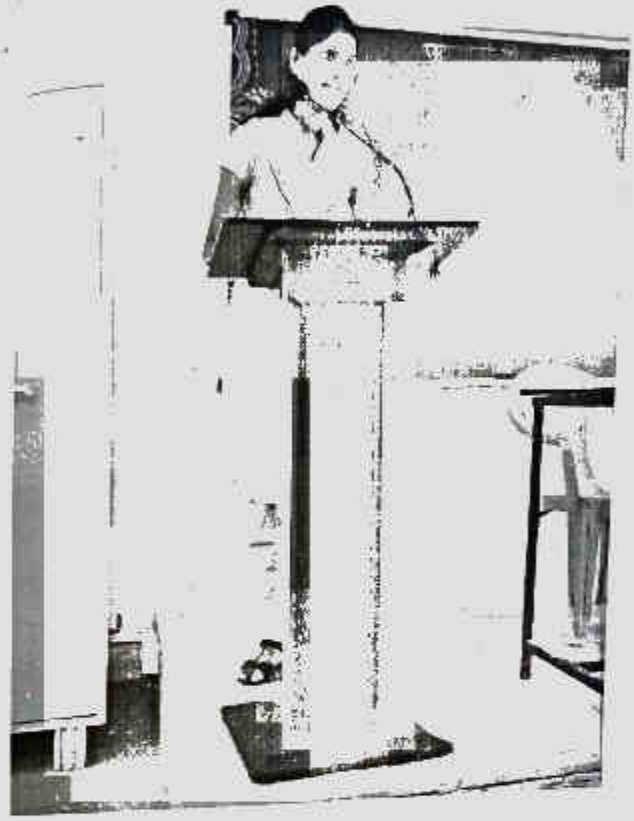
R. Burle Mahila Mahavidyalaya
ARBM
Solapur

Photos:





A.R. Burla Mahila Mahavidyalaya
ARBM
Solapur



2019-20

A. R. Burla Mahila Mahavidyalaya
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Solapur

Enrichment Course

A. R. Burla Mahila Mahavidyalaya
ARBM
Solapur

Padmashali Shikshan Sanstha's

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

NAAC Reaccredited B++ Grade

Enrichment Course

Academic Year – 2019-20

Organized By

Department of English

ARBM

Introduction

Enrichment classes are learning experiences that go above and beyond the traditional class room experience. Students are free to utilize their instructor as a mentor and coach, while exploring their individual interests

Aims & Objectives

The purpose of the enrichment course is to

- Cultivate student's natural abilities, interests and enthusiasm
- Develop abstract thinking abilities in addition to academic, organizational and teamwork skills
- Enhance the process of learning by integrating various styles
- Supplement traditional curriculum by integrating novel and advanced concepts.
- Sweeten the experience by promoting an atmosphere of respect, enthusiasm and encouragement.

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Solapur

Advantage:

- Enrichment programs help students build upon existing knowledge and interests; and they thrive when exposed to a variety of teachers/ styles
- Students do academically better and this aids in their critical thinking while also improving the problem solving capacity
- Helps students to explore new interests and discover their hidden potentials. They realize that they are more capable of what they earlier thought
- Provides more opportunities to the students to co-operate and interact

A. R. Burla Mahila Mahavidyalaya Solapur ARBM

Meeting:

A meeting was called on 2nd December, 2019; to discuss about the commencement of the Enrichment course.

Agenda:

- To commence with the enrichment course
- To decide the syllabus for the same.

Minutes:

- After a discussion with the principal and members of the department it was resolved
- To start the enrichment course for the students of B. A. II Students
- It was decided to cover all the units from the Compulsory English textbook of B. A. II Students

A. R. Burla Mahila Mahavidyalaya
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Solapur

Course Content:

Compulsory English textbook prescribed by the University for B. A. III students.

Faculty Members:

- Prof. Dr. Annie John
- Dr. P. R. Waghmare
- Ms. Bhagyashree Patil
- Mr. Kamal Ruge

A. R. Burla Mahila Mahavidyalaya
ARBM
Solapur

Enrichment Course:

- Course Duration - 15 hours
- Total Number of Lectures - 15 hours
- Commencement of the Course: 10th December – 24st December, 2019

Teaching Faculty:

- Prof. Dr. Annie John
- Dr. P. R. Waghmare
- Ms. Bhagyashree Patil
- Mr. Kamal Ruge

A.R. Burla Mahila Mahavidyalaya ARBM

Teaching Faculty:

SR. No.	Teacher Name	Designation	Topic Name
1.	Dr. Annie John	Associate Professor	Three Sisters
	Dr. Annie John	Associate Professor	Three Sisters
	Dr. Annie John	Associate Professor	Introduction to Art and Literature
	Dr. Annie John	Associate Professor	Introduction to Art and Literature
	Dr. Annie John	Associate Professor	Introduction to Art and Literature
2.	Dr. P. R. Waghmare	Associate Professor	Phrases
	Dr. P. R. Waghmare	Associate Professor	Phrases
	Dr. P. R. Waghmare	Associate Professor	Phrases
	Dr. P. R. Waghmare	Associate Professor	Words
	Dr. P. R. Waghmare	Associate Professor	Words
3.	Ms. Bhagyashri Patil	Assistant Professor	**Macbeth** by William Shakespeare
	Ms. Bhagyashri Patil	Assistant Professor	**Macbeth** by William Shakespeare
4.	Mr. K. S. Ruge	Assistant Professor	**Roots and Shadows** by Shashi Deshpande
	Mr. K. S. Ruge	Assistant Professor	**Roots and Shadows** by Shashi Deshpande

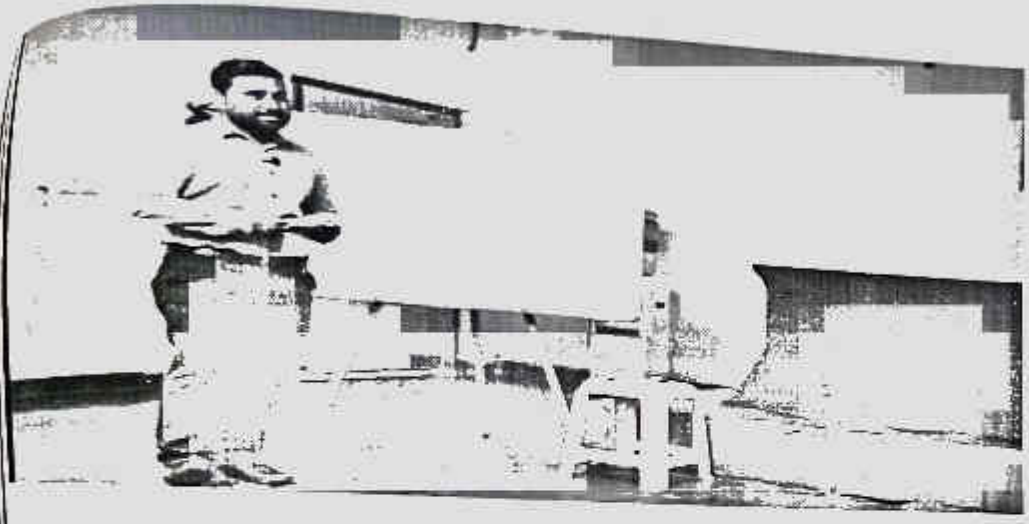
Dr. R. Gurla Mahila Mahavidyalaya ARBM Solapur

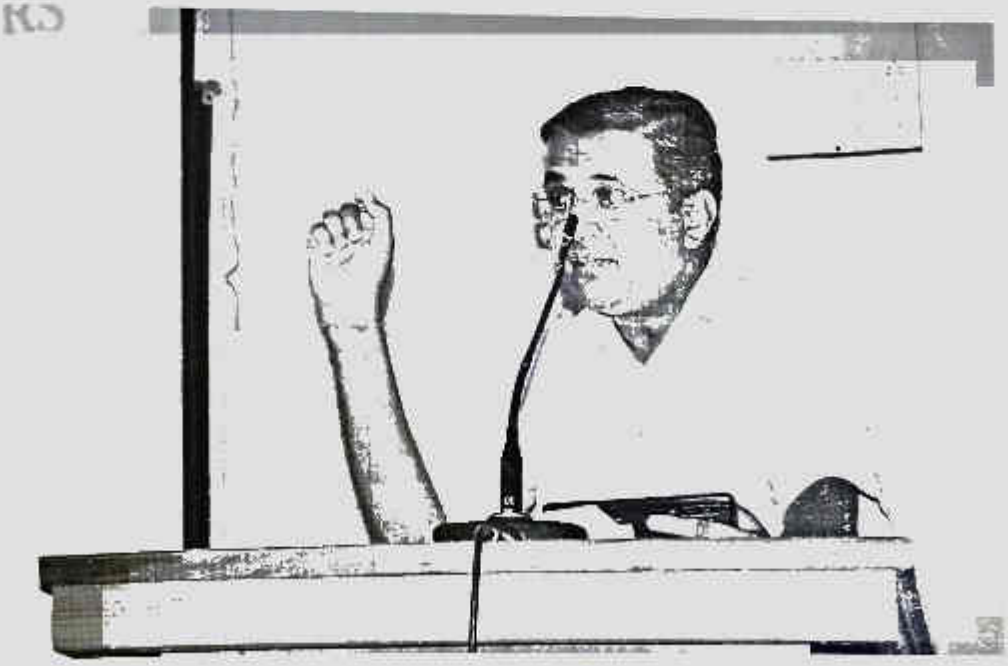
Guest Lecture:

SR. No.	Teacher Name	Designation	Topic Name
1.	Dr. Sarangpani Shide (Amdar Shashikant Shide Mahavidyalaya, Madha)	Assistant Professor	Three Sisters
2.	Dr. Monohar Joshi (Walchand College of Arts & Science, Solapur)	Associate Professor	Literary Approaches

A. R. Burla Mahila Mahavidyalaya
ARBM
Solapur

Photos:





[2020-21]

ARBM Solapur

A REPORT ON ENRICHMENT PROGRAM

-Web Lecture Series-

Department of English

Academic Year 2020-21

Introduction:

As a part of an Enrichment program, the *Department of English* decided to do something creative and constructive for the benefit of the students. The pandemic and the lockdown resulted in online lectures. To make teaching/learning more interesting and effective, our Dept. collaborated with the faculty of 4 other colleges (*Department of English*). We decided to bring all the *B. A. III students* of the Dept. of English, of theses colleges together and provide a bigger platform for a healthy academic interaction.

The *four* other colleges who collaborated with us for these innovative sessions are:

Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag,
Mauli Mahavidayalaya, Wadala,
Shri Shivaji Night College, Solapur, &
Santosh Bhimrao Patil Mahavidyalaya, Mandrup.

These lecture series proved to be of great help to the students. *Power Point Presentations, Question banks, Revision sessions* etc. were some of the vital aspects of these sessions.

Padmashali Shikshan Sanstha's

Linguistic (Telugu) Minority Institution

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

NAAC Reaccredited B++ Grade

Enrichment Program

• WEB LECTURE SERIES •

Department of English

In collaboration with

Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag,
Mauli Mahavidayalaya, Wadala,
Chhatrapati Shivaji Night College, Solapur, &
Santosh Bhimrao Patil Mahavidyalaya, Mandrup.

ACADEMIC YEAR 2020-21

A-R Kurla Mahila Mahavidyalaya ARBM Solapur

Aims and Objectives of the Course:

- It helps in enhancing the learning process.
- Provides strong understanding of the concerned subject.
- Helps the students in getting the best from all the experiencedteachers.

Advantage of the Course:

The Web Lecture Series provides a better and bigger learning platform for the students. It will also endow them with the expertise from various faculty members along with an academic interaction with students of different colleges.

Course Content:

Syllabus of *B. A. III (Special English)* as prescribed by *P. A. H. Solapur University, Solapur.*

A. R. Bobde Mahila Mahavidyalaya ARBM Solapur

Meeting:

An online meeting of all the English teachers of the above mentioned colleges was organized on *5th Sept, 2020 at 11:30 am.*

Agenda:

To arrange online lecture series for the students of B. A. III (EnglishDepartment). The lectures would be in accordance with the B. A. IIIsyllabus.

Minutes:

- It was resolved to commence with the lecture series from 23rd Sept, 2020.
- *Dr. R. V. Mote* agreed to prepare the timetable for the same.
- A Whatsapp group to be created wherein all the students from the 5 colleges would be added. *Dr. P. L. Suryawanshi* was entrusted with the task of doing the same.



Teaching Faculty:

Sr. No.	Name	College Name	Topic Name
1.	**Prof. Dr. Annie John**	A. R. Burla Mahila Mahavidyalaya, Solapur.	Novel: **Roots and Shadows** by Shashi Deshpande
2.	**Dr. P. R. Waghmare**	A. R. Burla Mahila Mahavidyalaya, Solapur.	**Introduction to Art and Literature**
3.	**Dr. R. V. Mote**	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag.	Drama: **Three Sisters** byAnton Chekhov
4.	**Dr. P. L. Suryawanshi**	Mauli Mahavidyalaya,Wadala	Drama: **Macbeth** by William Shakespeare
5.	**Dr. R. R. Mote**	Chhatrapati Shivaji NightCollege, Solapur	Drama: **Hayavadana** byGirish Karnad
6.	**Dr. C. S. Mulge**	Santosh Bhimrao Patil Mahavidyalaya, Mandrup.	**Words**
7.	Dr. V. N. Mahmane	Mauli Mahavidyalaya, Wadala	Phrases

Online Google Meet Links.

Sr. No.	Teacher Name	Date	Links
1.	Dr. R. V. Mote	25/09/2020	Google Meet https://meet.google.com/npy-kafe-ijs
2.	Dr. R. V. Mote	26/09/2020	Google Meet https://meet.google.com/npy-kafe-ijs
3.	Dr. R. V. Mote	29/09/2020	Google Meet https://meet.google.com/npy-kafe-ijs
4.	Dr. R. V. Mote	30/09/2020	Google Meet https://meet.google.com/npy-kafe-ijs
5.	Dr. R. V. Mote	01/10/2020	Google Meet https://meet.google.com/npy-kafe-ijs
6.	Dr. C. S. Mulge	05/10/2020	Google Meet http://meet.google.com/hqd-pxrx-znm
7.	Dr. C. S. Mulge	06/10/2020	Google Meet http://meet.google.com/gwt-uezb-jdc
8.	Dr. C. S. Mulge	07/10/2020	Google Meet http://meet.google.com/gwt-uezb-jdc
9.	Dr. C. S. Mulge	08/10/2020	Google Meet http://meet.google.com/gwt-uezb-jdc
10.	Dr. R. R. Mote	09/10/2020	Google Meet http://meet.google.com/gwt-uezb-jdc
11.	Dr. R. R. Mote	10/10/2020	Google Meet http://meet.google.com/gwt-uezb-jdc
12.	Dr. R. R. Mote	12/10/2020	Google Meet http://meet.google.com/gwt-uezb-jdc
13.	Dr. V. N. Mahmane	14/10/2020	Google Meet

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

A. R. Girls Mahila Mahavidyalaya ARBM Solapur

			https://meet.google.com/xfm-zmes-dib
14.	Dr. V. N. Mahmane	15/10/2020	Google Meet https://meet.google.com/gjk-jjvx-jpi
15.	Dr. V. N. Mahmane	16/10/2020	Google Meet https://meet.google.com/qxw-rtoq-hxw
16.	Dr. V. N. Mahmane	17/10/2020	Google Meet https://meet.google.com/gnm-uhnx-cds
17.	Dr. P. R. Waghmare	18/10/2020	Google Meet https://meet.google.com/hcx-fvhc-jhh
18.	Dr. P. R. Waghmare	19/10/2020	Google Meet https://meet.google.com/rig-rjfr-mji
19.	Dr. P. R. Waghmare	20/10/2020	Goole Meet https://meet.google.com/haz-sjmg-rvo
20.	Dr. P. R. Waghmare	21/10/2020	Google Meet https://meet.google.com/oza-nedc-sdc
21.	Prof. Dr. Annie John	27/10/2020	Google Meet https://meet.google.com/cfv-osyz-iqi
22.	Prof. Dr. Annie John	28/10/2020	Google Meet https://meet.google.com/vol-nepq-eps
23.	Prof. Dr. Annie John	29/10/2020	Google Meet https://meet.google.com/gxm-gfcu-csk
24.	Prof. Dr. Annie John	4/11/2020	Google Meet http://meet.google.com/nte-nroi-nco
25.	Prof. Dr. Annie John	5/11/2020	Google Meet http://meet.google.com/qkz-rjae-pcq
26.	Prof. Dr. Annie John	6/11/2020	Google Meet https://meet.google.com/tbp-jmko-hvm
27.	Dr. P. L. Suryawanshi	4/12/2020	Google Meet https://meet.google.com/zjf-qgtg-wzw
28.	Dr. P. L. Suryawanshi	5/12/2020	Google Meet https://meet.google.com/oxv-ohpn-ypv
29.	Dr. P. L. Suryawanshi	8/12/2020	Google Meet https://meet.google.com/tah-

A.R.B. Mahila Mahavidyalaya ARBM Solapur

			hwkz-cmg
30	Dr. P. L. Suryawanshi	9/12/2020	Google Meet https://meet.google.com/dwr-cxyh-opp
31	Dr. P. L. Suryawanshi	11/12/2020	Google Meet https://meet.google.com/wbn-ujdz-owf
32	Dr. P. L. Suryawanshi	17/01/2021	Google Meet https://meet.google.com/xrg-zxzy-ozc
33	Dr. P. L. Suryawanshi	22/02/2021	Google Meet https://meet.google.com/yun-jtiv-juh
34	Dr. P. L. Suryawanshi	23/02/2021	Google Meet https://meet.google.com/vzb-aaes-mwg
35	Dr. P. L. Suryawanshi	24/02/2021	Google Meet https://meet.google.com/iom-kjyf-gez
36	Dr. P. L. Suryawanshi	27/02/2021	Google Meet https://meet.google.com/xfp-ykvn-feb
37	Dr. C. S. Mulge	01/03/2021	Google Meet https://meet.google.com/wnj-tfpr-nbe
38	Dr. C. S. Mulge	02/03/2021	Google Meet https://meet.google.com/wnj-tfpr-nbe
39	Dr. C. S. Mulge	03/03/2021	Google Meet https://meet.google.com/ddg-zgqo-kxw
40	Dr. C. S. Mulge	04/03/2021	Google Meet https://meet.google.com/him-rnvw-jsa
41	Dr. P. R. Waghmare	08/03/2021	Google Meet https://meet.google.com/bzi-ohuc-nwd
42	Dr. P. R. Waghmare	10/3/2021	Google Meet https://meet.google.com/sgq-btbw-wwe
43	Dr. P. R. Waghmare	11/03/2021	Google Meet https://meet.google.com/wpc-mnok-czg
44	Dr. V. N. Mahmane	16/03/2021	Google Meet https://meet.google.com/toe-rutn-mii
45	Dr. V. N. Mahmane	17/03/2021	Google Meet https://meet.google.com/nix-juud-

			psz
46	Dr. V. N. Mahmane	18/03/2021	Google Meet https://meet.google.com/ehd-tbix-nfi
47	Dr. V. N. Mahmane	20/03/2021	Google Meet https://meet.google.com/ghq-nuuy-vqv
48	Dr. V. N. Mahmane	23/3/2021	Google Meet https://meet.google.com/myb-arvt-seo
49	Dr. V. N. Mahmane	24/3/2021	Google Meet https://meet.google.com/hiq-rong-mzf
50	DR. R. V. Mote	30/03/2021	Google Meet http://meet.google.com/kvq-dauc-zua
51	DR. R. V. Mote	31/03/2021	Google Meet https://meet.google.com/wmi-byng-mvq
52	DR. R. V. Mote	01/04/2021	Google Meet http://meet.google.com/jfp-qyjr-fee
53	DR. R. V. Mote	02/04/2021	Google Meet http://meet.google.com/twi-dtbt-goc
54	DR. R. V. Mote	03/04/2021	Google Meet http://meet.google.com/und-jzor-hrg
55	DR. R. V. Mote	04/04/2021	Google Meet http://meet.google.com/emj-geth-kmq
56	DR. R. V. Mote	05/04/2021	Google Meet http://meet.google.com/oyt-xrxb-gvj
57	Dr. R. R. Mote	07/04/2021	Google Meet http://meet.google.com/iet-ckpu-khz
58	Dr. R. R. Mote	08/04/2021	Google Meet http://meet.google.com/iet-ckpu-khz
59	Dr. Annie John	3/05/2021	Google Meet http://meet.google.com/kdh-akeo-ztn
60	Dr. Annie John	04/05/2021	Google Meet http://meet.google.com/oxr-ebqq-uyf
61	Dr. Annie John	06/05/2021	Google Meet https://meet.google.com/pzk-fsib-sqh



Students List:

Sr. No.	Student Name	College Name
Whatsapp Group Link: https://chat.whatsapp.com/LZ6qbblqw5b3dzDWhhxdqb		
1.	Mathpati Shruti Jagannath	A.R.Burla Mahila Mahavidyalay, Solapur
2	Solankar Harshada Kuma	A.R.Burla Mahila Mahavidyalay, Solapur
3	Shinde Shital Ravi	A.R.Burla Mahila Mahavidyalay, Solapur
4	Kamble Deepali Suresh	A.R.Burla Mahila Mahavidyalay, Solapur
5	Mhanta Kajal Sanjay	A.R.Burla Mahila Mahavidyalay, Solapur
6	Nadaf Sahesta Salim	A.R.Burla Mahila Mahavidyalay, Solapur
7	Ghongade Vidyalayalaxmi Rajkumar	A.R.Burla Mahila Mahavidyalay, Solapur
8	Shrichippa Bhagyashri Santosh	A.R.Burla Mahila Mahavidyalay, Solapur
9	Chavan Aishwarya Ramesh	A.R.Burla Mahila Mahavidyalay, Solapur
10	Mangalwedhekar Payal Vijay	A.R.Burla Mahila Mahavidyalay, Solapur
11	Butla Pooja Rajesham	A.R.Burla Mahila Mahavidyalay, Solapur
12	Shrigadi Aarti Deepak	A.R.Burla Mahila Mahavidyalay, Solapur
13	Shivsharan Aarti Shantappa	Chhatrapati Shivaji Night College of Arts & Commerce, College.
14	Madde Rohini Revansiddha	Chhatrapati Shivaji Night College of Arts & Commerce, College.
15	Nagare Nikhil Subhash	Chhatrapati Shivaji Night College of Arts & Commerce, College.

16	Gahilwar Janavi Harshing	Chhatrapati Shivaji Night College of Arts & Commerce, College.
17	Khule Geeta Gopal	Chhatrapati Shivaji Night College of Arts & Commerce, College.
18	Pawar Pooja Rajendra	Chhatrapati Shivaji Night College of Arts & Commerce, College.
19	Jagtap Shrinath Krushnachandra	Chhatrapati Shivaji Night College of Arts & Commerce, College.
20	Pujari Aniket Bhimashankar	Chhatrapati Shivaji Night College of Arts & Commerce, College.
21	Gunake Nagarjun Narsing	Chhatrapati Shivaji Night College of Arts & Commerce, College.
22	Tate Aarti Vilas	Chhatrapati Shivaji Night College of Arts & Commerce, College.
23	Shinde Nalanda Anand	Chhatrapati Shivaji Night College of Arts & Commerce, College.
24	Solankar Archana Siddhu	Chhatrapati Shivaji Night College of Arts & Commerce, College.
25	Kamble Pruthviraj Jitendra	Chhatrapati Shivaji Night College of Arts & Commerce, College.
26	Arjun Mangal	Mauli Mahavidyalaya, Wadala
27	Chavan Ashutosh	Mauli Mahavidyalaya, Wadala
28	Dade Dhanshri	Mauli Mahavidyalaya, Wadala
29	Doke Nilam	Mauli Mahavidyalaya, Wadala
30	Garad Divya	Mauli Mahavidyalaya, Wadala
31	Ghatole Pratiksha	Mauli Mahavidyalaya, Wadala
32	Jambhale Gayatri	Mauli Mahavidyalaya, Wadala
33	Jamadade Snehal	Mauli Mahavidyalaya, Wadala
34	Langase Mzanali	Mauli Mahavidyalaya, Wadala
35	Pawar Radhika	Mauli Mahavidyalaya, Wadala
36	Sathe Mayuri	Mauli Mahavidyalaya, Wadala
37	Bhalshankar Amar	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
38	Kamale Shravani	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
39	Dhimdhime Amruta	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
40	Jadhav Komal	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
41	Suryawanshi Apeksha	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag

A.R.B.M. Kanya Mahila Mahavidyalaya ARBM Solapur

42	Jadhav Nagesh L.	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
43	Pawar Anand	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
44	Karande Suraj	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
45	Kshirsagar Yogesh	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
46	Pokale Ragini	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
47	Shaikh Anisha	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
48	Tambare Rupali	Sou. Suvarnalata Gandhi Mahavidyalaya, Vairag
49	Swami Sonali Sanjay	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
50	Thombare Mallamma	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
51	Waghmare Rakesh	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
52	Gangode Komal	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
53	Gawade Mahesh	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
54	Gawade Pravin	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
55	Jamkhandi Drashayani	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
56	Kamble Malsiddha	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
57	Kumbhar Pooja	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
58	Patil Laxmi Suresh	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
59	Shaikh Afrin Malang	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
60	Swami Sonali Sanjay	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
61	Birajdar Triveni R.	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
62	Choragi Rekha	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
63	Damate Rajiya	Santosh Bhimrao Patil Mahavidyalaya, Mandrup

64	Devgan Minakshi	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
65	Dupragude Aarti Masa	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
66	Dwarnalli Annapurna	Santosh Bhimrao Patil Mahavidyalaya, Mandrup
67	Gaikwad Vaishali	Santosh Bhimrao Patil Mahavidyalaya, Mandrup

A. R. Kurila Mahila Mahavidyalaya ARBM Solapur

Students Feedback Questions:

Students Feedback Question
Web Lecture Series

Total Students: 67 Feedback Form: 60

Sr. No.	Question	Yes	No
1.	Did you find the web lecture series useful?	60	-
2.	Were the lectures in keeping with the syllabus?	60	-
3.	Did the concerned teachers complete the syllabus?	60	-
4.	Were you provided with a question bank for all the papers?	60	-
5.	Have you been benefitted by these online lectures?	60	-

Sr. No	Q Grade	Total Grade	Percentage
1.	Yes	300	100%
2.	No	-	-

Frequency	Remark
100% to 90%	A1
90% to 80%	A2
80% to 70%	B1
70% to 60%	B2
60% to 50%	C1
50% to 40%	C2
40% to 30%	D1
30% to 20%	D2
20% to 10%	E

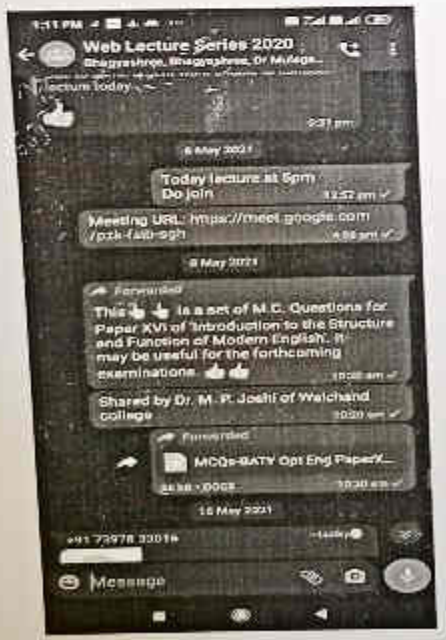
Grade	Remark
A1 & A2	Excellent
B1& B2	Very Good
C1 & C2	Good
D1 & D2	Satisfactory
E	Poor

Overall Result: Excellent

Photos:


Web Lecture Series 2020
Dream on Monkey Mountain Analysis: Part I |Derek Walcott| Understanding Play|...
www.youtube.com
https://youtu.be/VucOjxinv_g
Mote
YouTube
Dream on Monkey Mountain Analysis: Part II |Derek Walcott| Understanding Play|...
www.youtube.com
https://youtu.be/XpNft5aV8qs
Mote
Dream on Monkey Mountain by: Themes |Derek Walcott| Understanding Play|
Dream on Monkey Mountain by #Derek Walco...
www.youtube.com
https://youtu.be/f3RjP4dZH3o
Dear students please go through these videos
4 April 2021
Message


Web Lecture Series 2020
Rani Mote
Nastak's 28th Production: Final Solutions (2008)
www.youtube.com
https://youtu.be/TZyPVUB8KPA
Dear Students, Watch the play to understand it better
10 April 2021
Rani Mote
YouTube
Final Solutions-JIT Goht 2018
www.youtube.com
https://youtu.be/xm07v5qVxEU
Final Solution in Hindi
22 April 2021
Message


Web Lecture Series 2020
Lecture today
6 May 2021
Today lecture at 5pm
Do join
Meeting URL: https://meet.google.com/pzk-fwb-sgh
8 May 2021
Forwarded
This is a set of M.C. Questions for Paper XVI of 'Introduction to the Structure and Function of Modern English'. It may be useful for the forthcoming examinations.
Shared by Dr. M. P. Joshi of Welchand college
MCQs-BATV Opt Eng PaperX...
16 May 2021
Message


Web Lecture Series 2020
8 May 2021
Today lecture at 5pm
Do join
Sharing the PPT on God of Small Things by Arundhathi Roy
Forwarded
THE GOD OF SMALL THINGS
GOD OF SMALL THINGS.pptx
Mote
Thank you very much mam
+91 96235 53121
You
GOD OF SMALL THINGS.pptx
Thank you so much mam
Message

A Linguistic Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF ENRICHMENT CLASS
2017-18

Event : - Enrichment Classes
Date : - 29/12/2017
Time : - 11:30 a.m.
Room No. : - 14

Objectives
1. To motivate the students for increasing their overall performance
2. To identify the strengthen of the students and to boost them up in the areas where they are lacked in.

Outcomes
1. Students are greatly benefited by enrichment classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.



Holding enrichment classes for the students is essential to strengthen the areas where they are performance is good. Considering this fact enrichment classes held by department of Eco-commerce on 29th December, 2017 with a view to encouraging students to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosale Prof. Ranjana Bansode, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the

lectures in the enrichment classes. B.Com second and B.Com first year students took part in the said classes. As many as students took part in enrichment class. The students where greatly benefited by a enrichment classes and they promised to hard work for overall growth and two raise their quality to higher.

	No. of Participants
Sem. I	112
Sem. II	103
No. of Faculties	04

Dr. Shivanand B. Bhanje

H.O.D. Commerce

Dr. Annie John

I.Q.A.C. Coordinator

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

A Linguistic (Telugu) Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF ENRICHMENT CLASS
2018-19

Event : - Enrichment Classes
Date : - 29/01/2019
Time : - 11:40 a.m.
Room No. : - 13 and 14

Objectives

1. To motivate the students for increasing their overall performance
2. To identify the strengthen of the students and to boost them up in the areas where they are lacked in.

Outcomes

1. Students are greatly benefited by enrichment classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.



Holding enrichment classes for the students is essential to strengthen the areas where they are performance is good. Considering this fact enrichment classes held by department of Eco-commerce on 29th January, 2019 with a view to encouraging students to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosale Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the enrichment classes. B.Com second and B.Com first year students took part in the said classes. As many as students took part in enrichment class. The students where greatly

benefited by a enrichment classes and they promised to hard work for overall growth and two raise their quality to higher.

No. of Participants	
Sem. I	98
Sem. II	121
No. of Faculties	04

Dr. Shivanand B. Bhanje
H.O.D. Commerce

Dr. Annie John
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Vaishtha Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
(Dr. Rajendra Shendage)
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A Linguistic Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF COMMERCE

REPORT OF ENRICHMENT CLASS
2019-20

Event : - Enrichment Classes
Date : - 06/01/2020
Time : - 11:20 a.m.
Room No. : - 13

Objectives
1. To encourage the students for their better performance
2. To identify weakness of the students and to strengthen the areas where they are lacked in

Outcomes
1. Students are greatly benefited by remedial classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.





Holding remedial classes for this slow learners is essential to strengthen the areas where they are lacking in. Considering this fact remedial classes held by department of commerce on 22nd January 2019 with a view to encouraging slow learners to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosle Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the remedial classes. Bcom second and bcom first year students tool part in the said classes. Restaurants are increased through story telling so that they can reach there goals not by shortcut methods but by hard work and dedication. As many as students took part in remedial class. The

students where greatly benefited by a remedial classes and they promised to hard work for overall growth and two raise their quality to higher standards

No. of Participants	
Sem. I	115
Sem. II	113
No. of Faculties	04

Dr. Shivanand B. Bhanje

H.O.D. Commerce

Dr. Annie John

Co-ordinator, IQAC

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

BA Linguistic (Telugu) Maternity Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF ENRICHMENT CLASS
2020-21

Event : - Enrichment Classes
Date : - 08/01/2021
Time : - 11:30 a.m.
Room No. : - 13 and 14

Objectives

1. To motivate the students for increasing their overall performance
2. To identify the strengthen of the students and to boost them up in the areas where they are lacked in

Outcomes

1. Students are greatly benefited by enrichment classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.





Holding enrichment classes for the students is essential to strengthen the areas where they are performance is good. Considering this fact enrichment classes held by department of Eco-commerce on 29th December, 2017 with a view to encouraging students to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosale Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the enrichment classes. B.Com second and B.Com first year students took part in

the said classes. As many as students took part in enrichment class. The students where greatly benefited by a enrichment classes and they promised to hard work for overall growth and two raise their quality to higher.

No. of Participants	
Sem. I	124
Sem. II	119
No. of Faculties	04

Dr. Shivanand B. Bhanje
H.O.D. Commerce

Dr. Shirish N. Bhosale
I.Q.A.C. Coordinator

Co-ordinator, IQAC
S.R. Bura Mahila Vaishnav
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal

A Linguistic (Telugu) Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF ENRICHMENT CLASS

2021-22

Event : - Enrichment Classes
Date : - 21/02/2022
Time : - 11:40 a.m.
Room No. : - 13 and 14

Objectives

1. To motivate the students for increasing their overall performance
2. To identify the strengthen of the students and to boost them up in the areas where they are lacked in.

Outcomes

1. Students are greatly benefited by enrichment classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.





Holding enrichment classes for the students is essential to strengthen the areas where they are performance is good. Considering this fact enrichment classes held by department of Eco-commerce on 29th December, 2017 with a view to encouraging students to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosale Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the enrichment classes. B.Com second and B.Com first year students took part in the said classes. As many as students took part in enrichment class. The students where

greatly benefited by a enrichment classes and they promised to hard work for overall growth and two raise their quality to higher.

No. of Participants	
Sem. I	106
Sem. II	127
No. of Faculties	04

Dr. Shivanand B. Bhanje

H.O.D. Commerce

Dr. Annie John

Co-ordinator, IQAC

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

भाषिक (तेलगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

प्रगत छात्राओं के लिए अध्यापन उपक्रम

समयावाधि - १५ तासिका कुल तासिका - १५

समय - ५ दिसंबर २०१७ से २० दिसंबर - २०१७

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा देने के लिए प्रगत अध्यापन उपक्रम आज के स्पर्धात्मक युग में अद्ययावत ज्ञान देने के लिए आयोजित किया गया है | महाविद्यालय की तासिकाओं के अतिरिक्त अन्य समय में उपयुक्त संदर्भ ग्रंथो के सहाय्यता से पुरा किया गया |

ध्येय और उद्देश्य -

प्रगत छात्राओं के व्यक्तिमत्व विकास एवं रोजगाराभिमुख शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१) छात्राओं को सभी दृष्टी से परिपूर्ण बनाना |
२) छात्राओं की विचार शक्ति को प्रेरित करना |
३) छात्राओ की बौध्दिक क्षमता का विकास करना |
४) संघटित कौशल्य के अतिरिक्त अमूर्त विचार क्षमता को विकसित करना |
५) उत्साह और प्रेरणा देकर आनंदीत माहोल बनाना |
६) विभिन्न प्रकार की स्पर्धात्मक प्रतियोगिताओ के लिए तैय्यार करना |

लाभ -

प्रगत अध्यापन उपक्रम के कारण छात्राओं की ज्ञान की कक्षाएँ विस्तारित हो गई | हिंदी भाषा और साहित्य का विस्तार और गहराई से ज्ञान छात्राओं को मिला | अहिंदी भाषिक होकर भी छात्राओं में हिंदी भाषा के प्रति प्रेम, आदर निर्माण हुआ |

सूचना

हिंदी विभाग के सभी सदस्यो को सूचित किया जाता है कि प्रगत छात्रो के लिए उपक्रम के आयोजन संबंधी चर्चा करने के लिए ०१ दिसंबर २०१७ को सभा आयोजित की गई है । अत: सभी सदस्य समय पर उपस्थित रहे ।

सभा के विषय -

१) प्रगत छात्रोओं को चयन कर उनको अलग से गुट में विभाजीत करना ।

२) प्रगत छात्रों के लिए पाठयक्रम विस्तार से चर्चा करना ।

सभा वृतांत

१) मा. प्रधानाचार्य जी से चर्चा विमर्श कर विभाग के सदस्यों में कार्य का विभाजन किया गया।

२) छात्राओं की उनकी प्राप्त अंको के अनुसार प्रगत छात्र का अलग से गुट बनाया गया ।

३) तृतीय वर्ष के छात्रों के लिए पढाना तय किया गया।

उपक्रम का आशय

बी. ए. तृतीय वर्ष के छात्रों के लिए काव्य शास्त्र एवं आलोचना इस प्रश्नपत्र को विश्वविद्यालय के व्दारा तय किये गये पाठयक्रम को रखा गया ।

सदस्य

१) प्रा. डॉ .प्राजक्ता जोशी

२) प्रा. डॉ. राजेंद्र वडजे

प्रगत छात्राओं के लिए उपक्रम

१) उपक्रम की समयावधि - १५ तासिकाएँ ।

२) कुल तासिकाएँ - १५ तासिकाएँ ।

३) उपक्रम की कार्यवाही -

अध्यापक सदस्य

१) प्रा. डॉ. प्राजक्ता जोशी

२) प्रा. डॉ. राजेंद्र वडजे

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	**प्रो. डॉ. एम.डी. शिंदे** (वालचंद कला व एवं शास्त्र महाविद्यालय, सोलापुर)	प्राध्यापक	"काव्यशास्त्र का अध्ययन"
२	**प्रा. डॉ. सुचिता गायकवाड** (वसुंधरा कला महाविद्यालय, सोलापुर.)	सहाय्यक अधिव्याख्याता	"आलोचनाशास्त्र"

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्रागवता जोशी	सहयोगी अधिव्याख्याता	१	साहित्य के उपक्रम - बिंब विधान, मिथक, प्रतीक, फतांसी परिचय
			२	आलोचना - परिभाषा स्वरुप आलोचक के गुण और प्रकार
			३	विभिन्न विमर्श - स्त्री विमर्श, किसान विमर्श, आदिवासी विमर्श, किन्नर विमर्श
			४	रस - परिभाषा और अंग, श्रृंगार, वीर, करुण, अद्भूत, भयानक, रौद्र, बीभत्स, हास्य, शांत रस का परिचय
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	काव्यशास्त्र -
			२	साहित्य - परिभाषा, तत्व प्रेरणा तथा प्रयोजन, शब्द शक्ति, स्वरुप, भेद - अभिधा, लक्षणा व्यंजन का परिचय।
				काव्यभेद - महाकाव्य (भारतीय, पाश्चाय), प्रगती और अतकी विशेषताएँ , गजल का सामान्य परिचय
			३	गदय भेद - नाटक - परिभाषा, तत्व, उपन्यास - परिभाषा तत्व
			४	गदय भेद - कहानी, एकांकी, निबंध, आत्मकथा जीवनी संस्मरण रेखाचित्र, टिपोर्ताज का सामान्य परिचय

Box No. [illegible]

"Linguistic (Telugu) Minority Institution"

Estd.: 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743903

A.R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA

C. S. No. 9705/9/A/2A, Ratiwar Peth, Rajendra Chowk, SOLAPUR - 413005 P.O. Box No. 511

(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com

Principal : Dr. Rajendra Shendage
(M.Com., Ph.D., D. Litt.)
Mob. 9822939359, Resi : 0217-2743912

NAAC Accredited - 2017 'B++' Grade (CGPA 2.76)

Outward No.-BMM / /

Date :- 27 / 12 / 2017

प्रति,

प्रो. डॉ. एम. डी. शिंदे
(हिंदी विभागाध्यक्ष)
बालचंद कला एवं शास्त्र महाविद्यालय
सोलापूर

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यु. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. 30/12/2017 बी. ए. तृतीयवर्ष 'काव्यशास्त्र' पाठयक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

भवदीय,

डॉ. राजेंद्र ना. शेंडगे
प्रधानाचार्य

"Linguistic (Telugu) Minority Institution"
Estd.: 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908
A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA
C. S. No. 9705/A/2A, Raiwar Peth, Rajendra Chowk, SOLAPUR - 413005 (P.O. Box No. 510)
(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com
Principal : Dr. Rajendra Shendage
(M.Com., Ph.D., D. Litt.)
Mob. 9822939359, Resi. : 0217-2743912

Outward No.-BMM / /

NAAC Accredited - 2017 'B++' Grade (CGPA 2.76)

Date :- 8 / 1 / 2018

प्रति,

प्रा. डॉ. सुचिता गायकवाड

(हिंदी विभागप्रमुख)

नसुंदाश कला महाविद्यालय,

सोलापूर

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यु. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. 10/1/2018 तृतीय वर्ष 'आलोचनाशास्त्र' पाठयक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

भवदीय,

डॉ. राजेंद्र ना. शेंडगे
प्रधानाचार्य

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्था

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

बी.ए. भाग - 3 उपस्थिती पत्रक प्रगत छात्राओं के लिए अध्यापन (सन - 2017-18)

Sr. No.	Studetns Name	Roll No.	5-12-17	6-12-17	7-12-17	8-12-17	9-12-17	11-12-17	12-12-17	13-12-17	14-12-17	15-12-17	16-12-17	18-12-17	19-12-17	20-12-17			
1	दिपाली संजय सुरवसे	605	P	P	P	P	P	P	P	P	A	P	P	P	P	P			
2	प्रतिभा सुभाष लोकुर्ते	611	P	A	P	P	P	P	P	P	P	P	P	P	P	P			
3	शिमरन शिकंदर अत्तार	610	P	P	P	A	P	P	P	P	P	P	P	P	P	P			
4	शाश्वती नारायण दोड्डी	612	P	P	P	P	P	A	P	P	P	P	P	P	P	P			
5	प्रियंका नागनाथ अनम	619	A	P	P	P	P	P	P	P	P	P	P	P	A	P			
6	रजनी राघे मंडळ	626	P	P	P	P	P	P	P	P	P	P	P	P	P	P			
7	वीणा सत्यनारायण कोंडा	631	P	P	P	P	A	P	P	P	P	P	P	P	P	P			
8	स्वाती विठ्ठल नोरा	627	A	P	P	P	P	P	P	P	P	P	P	P	P	P			
9	अंबिका शंकर पेंटा	634	P	P	A	P	P	P	P	P	P	P	P	P	P	P			
10	सुप्रिया दत्तात्रय चव्हाण	637	P	P	P	P	P	P	A	P	P	P	P	P	P	P			
11	अशा विरभद्र सबने	651	P	A	P	P	P	P	P	P	P	P	P	P	P	P			
12	अर्चना भारत जक्का	666	P	P	P	A	P	P	P	P	P	P	P	P	P	P			
13	रेखा कल्लया कोरे	668	P	P	P	P	P	P	P	A	P	P	P	P	P	P			

भाषिक (तेलगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

फोटोज





प्रा. डॉ. प्रभावती जोशी
हिंदी विभाग प्रमुख

प्रा. डॉ. अॅनी जॉन
समन्वयक आय.क्यू.ए.सी.

डॉ. राजेंद्र ना. शेंडगे
प्राचार्य

भाषिक (तेलगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

प्रगत छात्राओं के लिए अध्यापन उपक्रम

समयावाधि - १५ तासिका

कुल तासिका - १५

समय - ५ दिसंबर २०१८ से २० दिसंबर - २०१८

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा देने के लिए प्रगत अध्यापन उपक्रम आज के स्पर्धात्मक युग में अद्ययावत ज्ञान देने के लिए आयोजित किया गया है | महाविद्यालय की तासिकाओं के अतिरिक्त अन्य समय में उपयुक्त संदर्भ ग्रंथो के सहाय्यता से पुरा किया गया |

ध्येय और उद्देश्य -

प्रगत छात्राओं के व्यक्तिमत्व विकास एवं रोजगाराभिमुख शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१) छात्राओं को सभी दृष्टी से परिपूर्ण बनाना |
२) छात्राओं की विचार शक्ति को प्रेरित करना |
३) छात्राओ की बौध्दिक क्षमता का विकास करना |
४) संघटित कौशल्य के अतिरिक्त अमृर्त विचार क्षमता को विकसित करना |
५) उत्साह और प्रेरणा देकर आनंदीत माहोल बनाना |
६) विभिन्न प्रकार की स्पर्धात्मक प्रतियोगिताओ के लिए तैय्यार करना |

लाभ -

प्रगत अध्यापन उपक्रम के कारण छात्राओं की ज्ञान की कक्षाएँ विस्तारित हो गई | हिंदी भाषा और साहित्य का विस्तार और गहराई से ज्ञान छात्राओं को मिला | अहिंदी भाषिक होकर भी छात्राओं में हिंदी भाषा के प्रति प्रेम, आदर निर्माण हुआ |

सूचना

हिंदी विभाग के सभी सदस्यों को सूचित किया जाता है कि प्रगत छात्रों के लिए उपक्रम के आयोजन संबंधी चर्चा करने के लिए ०१ दिसंबर २०१८ को सभा आयोजित की गई है । अत: सभी सदस्य समय पर उपस्थित रहे ।

सभा के विषय -

१. प्रगत छात्रोओं को चयन कर उनको अलग से गुट में विभाजीत करना ।

२. प्रगत छात्रों के लिए पाठयक्रम विस्तार से चर्चा करना ।

सभा वृतांत

३. मा. प्रधानाचार्य जी से चर्चा विमर्श कर विभाग के सदस्यों में कार्य का विभाजन किया गया ।

४. छात्राओं की उनकी प्राप्त अंको के अनुसार प्रगत छात्र का अलग से गुट बनाया गया ।

५. तृतीय वर्ष के छात्रों के लिए पढाना तय किया गया ।

उपक्रम का आशय

बी. ए. तृतीय वर्ष के छात्रों के लिए हिंदी साहित्य के आदिकालिन और मध्यकालिन साहित्य का इतिहास इस प्रश्नपत्र को विश्वविद्यालय के व्दारा तय किये गये पाठयक्रम को रखा गया छात्राओंको साहित्य के इतिहास के साथ दार्शनिक विचारधाराओं का असर साहित्यकारों पर किस रुप में पढा इसका विवेचन भी इतिहास के अध्ययन करनेवाले छात्रोंकोओं साथही कालजयी रचनाएँ और रचनाकारों का सामान्य परिचय हो जाए ।

सदस्य

१. प्रा. डॉ .प्राजक्ता जोशी

२. प्रा. डॉ. राजेंद्र वडजे

प्रगत छात्राओं के लिए उपक्रम

१. उपक्रम की समयावधि	-	१५ तासिकाएँ ।
२. कुल तासिकाएँ	-	१५ तासिकाएँ ।
३. उपक्रम की कार्यवाही	-	

अध्यापक सदस्य

१. प्रा. डॉ. प्राजक्ता जोशी

२. प्रा. डॉ. राजेंद्र वडजे

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	**प्रो. डॉ. जी.डी. बिराजदार** (डी.बी.एफ. दयानंद कला व एवं शास्त्र महाविद्यालय, सोलापुर)	प्राध्यापक	" आदिकालिन और मध्यकालिन साहित्य का इतिहास "
२	**प्रा. देवराव मुंडे** (एल. बी. पी.एम. महिला महाविद्यालय, सोलापुर.)	सहाय्यक अधिव्याख्याता	"आधुनिक साहित्यकार"

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	हिंदी साहित्य का कालविभाजन तथा नामकरण
			२	आदिकाल - सामाजिक एवं राजनीतिक परिस्थितीयाँ साहित्य की विशेषताएँ , पृथ्वीराज रासो और बौसलदेव रासो अमीर खुसरो और विद्यापति
			३	भक्तिकाल की सामाजिक राजनीतिक परिस्थितीयाँ निर्गुण भक्तिधारा, ज्ञानाश्रयी - कबीर , प्रेमाश्रयी - जायसी सगुण रामभक्ती तुलसीदास, कृष्णभक्ति सुरदास, रैदास मीराबाई
			४	रीतिकालिन साहित्यके विशेषाताएँ प्रमुख रचनाकार - भूषण बिहारी
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	आधुनिक हिंदी साहित्य का इतिहास
			२	आधुनिक हिंदी काव्य का परिचय आधुनिक काव्यधाराओं का उद्‌भव और विकास
				प्रवृत्तियाँ छायावाद, प्रगतिवाद, प्रयोगवाद | स्त्रीवादी कविता हिंदी दलित कविता
			३	आधुनिक गद्य विधाओं का उद्‌भव और विकास उपन्यास, कहानी, नाटक, एकांकी
			४	रचनाकारों का सामान्य परिचय मोहन राकेश, मृदुला गर्ग मैत्रेय पुष्पा, नरेद्र कोहली, अमरकांत, मनु भंडारी, संजीव

"Linguistic (Telugu) Minority Institution"
Estd.: 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908
A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA
C. S. No. 9705/9/A/2A, Raviwar Peth, Rajendra Chowk, SOLAPUR - 413005 (P.O. Box No. 510)
(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com
Principal : Dr. Rajendra Shendage
(M.Com., Ph.D., D. Litt.)
Mob. 9822939359, Resi : 0217-2743912

Outward No.-BMM / /

NAAC Accredited - 2017 ' B++ ' Grade (CGPA 2.76)

Date :- 22 / 12 / 2018

प्रति,

प्रो. डॉ. श्री. डी. बियाजदार

(हिंदी विभाग प्रमुख)

डी. बी. एफ. दयानंद कला एवं

शास्त्र महाविद्यालय, सोलापूर

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यु. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. 24/12/2018 तृतीय वर्ष "आदिकालीन और मध्यकालीन साहित्य का इतिहास" पाठयक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

भवदीय,

डॉ. राजेंद्र ना. शेंडगे
प्रधानाचार्य

"Empowering Women Through Education"
Estd.: 1990 Padmashali Shikshan Sanstha's Ph / Fax : 0217 - 2743963
A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA
C. S. No. 9705/9/A/2/A, Pandhari Peth, Rajaram Chowk, SOLAPUR - 413 005 (M.S.) India
(Affiliated to Solapur University, Solapur) www.arburla.org E-mail: arburla@gmail.com
Principal : Dr. Rajendra Chendage
(M.Com., Ph.D., D.Litt.)
Mob. 9822939359, Resi : 0217-2743912

Outward No. BMM / /

NAAC Accredited - 2017 'B++' Grade (CGPA 2.76)

Date :- 16 / 01 / 2019

प्रति,

प्रा. देवराव गुंढे

एल. बी. पी. एम. महिला,

महाविद्यालय, सोलापूर

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यू. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. १४/१/२०१९ तृतीय वर्ष "आधुनिक साहित्यकार" पाठ्यक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

भवदीय,

डॉ. राजेंद्र ना. शेंडगे
प्रधानाचार्य

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्था

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

बी.ए. भाग - 3 उपस्थिती पत्रक प्रगत छात्र उपक्रम (सन 2018-2019)

Sr. No.	Studetns Name	Roll No.																
1	मठपती प्रतिभा कमलाकर	606	P	P	P	P	P	P	P	P	P	A	P	P	P	P		
2	सगरी पिंपंका वेणुगोपाल	612	P	P	P	P	P	P	A	P	P	P	P	P	P	A		
3	पडल लावण्या अंबादास	611	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
4	विजगिरी विदया काशिनाथ	634	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
5	उहता उमाश्वेनी व्यंकटेश	622	A	P	P	P	P	P	P	P	P	P	P	A	P	P		
6	चिप्पा रुपाली राजू	610	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
7	मंजुलकर प्रिया शिवशंभ	660	P	P	P	P	P	P	P	A	P	P	P	P	P	A		
8	चव्हाण रुपाली शिवाजी	671	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
9	कोंडा पूजा व्यंकटेश	657	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
10	दंडोती उलप्पा सबन्ने एम	675	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
11	मिनावाले पूजा शंकर	676	P	A	A	P	P	P	P	P	P	P	P	P	A	P		
12	चव्हाण मृत्युंजय शशिकांत	602	P	P	A	P	P	A	P	P	A	P	P	P	P	P		

भाषिक (तेलगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

फोटोज



प्रा. डॉ. प्राजक्ता जोशी
हिंदी विभाग प्रमुख

प्रा. डॉ. ॲनी जॉन
समन्वयक आय.क्यु. ए.सी.

डॉ. राजेंद्र ना. शेंडगे
प्राचार्य

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

प्रगत छात्राओं के लिए अध्यापन उपक्रम

समयावधि - १५ तासिका कुल तासिका - १५

समय - ५ दिसंबर २०२५ से १० दिसंबर - २०२५

परिचय -

महाविद्यालयीन छात्राओं को शैक्षिक प्रेरणा देने के लिए प्रगत अध्यापन उपक्रम आज के मार्गदर्शक मुद्दे से अद्ययावत ज्ञान देने के लिए आयोजित किया गया है। महाविद्यालय की तासिकाओं के अतिरिक्त अन्य समय में उपयुक्त संदर्भ ग्रंथों के सहायता से पूरा किया गया।

ध्येय और उद्देश्य -

प्रगत छात्राओं के व्यक्तिमत्व विकास एवं रोजगारोन्मुख शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है।

१. छात्राओं को सभी दृष्टि से परिपूर्ण बनाना।
२. छात्राओं की विचार शक्ति को प्रेरित करना।
३. छात्राओं की बौद्धिक क्षमता का विकास करना।
४. संघटित कौशल्य के अतिरिक्त अपने विषय क्षमता का विकास करना।
५. रुचियाँ और प्रेरणा देकर आत्मनिर्भर बनाना।
६. विभिन्न प्रकार की स्पर्धात्मक प्रतियोगिताओं के लिए तैयार करना।

लाभ -

प्रगत अध्यापन उपक्रम के कारण छात्राओं की ज्ञान की कक्षाएँ विस्तारित हो गई। हिंदी भाषा और साहित्य का विस्तार और गहराई से ज्ञान छात्राओं को मिला। अतिरिक्त मार्गदर्शक होकर भी छात्राओं में हिंदी भाषा के प्रति प्रेम, आदर निर्माण हुआ।

सूचना

हिंदी विभाग के सभी सदस्यो को सूचित किया जाता है कि प्रगत छात्रो के लिए उपक्रम के आयोजन संबंधी चर्चा करने के लिए ०१ दिसंबर २०१९ को सभा आयोजित की गई है । अत: सभी सदस्य समय पर उपस्थित रहे ।

सभा के विषय -

१) प्रगत छात्रोओं को चयन कर उनको अलग से गुट में विभाजीत करना ।

२) प्रगत छात्रों के लिए पाठयक्रम विस्तार से चर्चा करना ।

सभा वृतांत

३) मा. प्रधानाचार्य जी से चर्चा विमर्श कर विभाग के सदस्यों में कार्य का विभाजन किया गया ।

४) छात्राओं को उनको प्राप्त अंको के अनुसार प्रगत छात्र का अलग से गुट बनाया गया ।

५) तृतीय वर्ष के छात्रों के लिए पढाना तय किया गया ।

उपक्रम का आशय

बी. ए. तृतीय वर्ष के छात्रों के लिए प्रयोजनमुलक हिंदी इस प्रश्नपत्र को विश्वविद्यालय पाठयक्रम रखा गया है । प्रयोजनमुलक हिंदी राजभाषा हिंदी रुपमें हिंदी प्रशासन और कार्यालय के रुप में विकसित हुई । सूचना प्रौद्योगिकी के युग मे इसका महत्व और प्रासंगिकता अधिक बढ गयी है । हिंदी भाषा इस प्रयोजनमूलक रुप का और उसके विविध आयामों का अध्ययन छात्रोंका हो जाए ।

सदस्य

१ प्रा. डॉ. प्राजक्ता जोशी

२. प्रा. डॉ. राजेंद्र वडजे

प्रगत छात्राओं के लिए उपक्रम

१. उपक्रम की समयावधि	-	१५ तासिकाएँ ।
२. कुल तासिकाएँ	-	१५ तासिकाएँ ।
३. उपक्रम की कार्यवाही	-	

अध्यापक सदस्य

१. प्रा. डॉ. प्राजक्ता जोशी

२. प्रा. डॉ. राजेंद्र वडजे

प्रमुख अतिथि व्याख्यान



अ.क्र.	अध्यापक नाम	पद	विषय
१	प्रा. डॉ. दादासाहेब खांडेकर (संगमेश्वर महाविद्यालय, सोलापुर)	सहाय्यक अधिव्याख्याता	" रोजगारपरक हिंदी "
२	प्रा. डॉ. सतीश घोरपडे (माऊली महाविद्यालय, वडाळा, ता. उतर सोलापुर.)	सहयोगी अधिव्याख्याता	"हिंदी वेब साहित्य "

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	प्रयोजनमूलक हिंदी अर्थ, परिभाषा, स्वरुप, विशेषाताएँ व्यवहार क्षेत्र, उपयोगिता
			२	जनसंचार माध्यम - समाचार लेखन तत्व, गुण, पटकथा लेखन वृत्तांत लेखन
			३	कार्यालयीन पत्राचार, स्वरुप प्रकार आवेदन पत्र, पदाधिकारीयों के नाम पत्र, सरकारी पत्र
			४	संदर्भ स्त्रोत कोश ग्रंथ, पारिभाषिक शब्दावली, हिंदी पत्र - पत्रिकाएँ, हिंदी पोर्टल और वेबसाइट।
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	अनुवाद अर्थ, परिभाषा और स्वरुप, प्रकार अनुवाद की गुण, अनुवाद की विशेषताएँ।
			२	विज्ञापन - परिभाषा एवंम, स्वरुप तत्व, प्रकार, विज्ञापन का महत्व
			३	वाणिज्य पत्राचार ३ स्वरुप प्रकार, पूछताछ पत्र, कयादेश पत्र, भुगतान पत्र, शिकायती पत्र,
			४	व्यवहारिक हिंदी - व्यवहारिक अनुवाद, आकाशवाणी रेल, प्रेस, दूरदर्शन, बैंक, विज्ञापन लेखन, जीवन वृत्त

"Linguistic (Telugu) Minority Institution"
Estd.: 1990 Padmashi Shikshan Sanstha's ☎ / Fax : 0217 - 2743908
A.R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA
C. S. No. 9705/9/A/2A, Raviwar Peth, Rajendra Chowk, SOLAPUR - 413005 (P.O. Box No. 510)
(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com
Principal : Dr. Rajendra Shendage
(M.Com., Ph.D., D. Litt.)
Mob. 9822039359, Resi : 0217-2743912
NAAC Accredited - 2017 ' B++ ' Grade (CGPA 2.76)

Outward No.-BMM / /

Date :- 23 / 12 / 2019

प्रति,

प्रा. डॉ. दादासाहेब खांडेकर

संगमेश्वर महाविद्यालय,

सोलापूर

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यु. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. 28।12।2019 तृतीय वर्ष "रोजगारपरक हिंदी" पाठयक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद।

A.R. Burla Mahila Mahavidyalaya * Solapur * ARBM

भवदीय,

डॉ. राजेंद्र ना. शेंडगे
प्रधानाचार्य

"Linguistic (Tribal) Minority Institution"

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NAAC Accredited - 2017 'B++' Grade (CGPA 2.76)

Outward No.-BMM / /

Date :- १० / ०१ / 2020

प्रति,

प्रा. डॉ. सतीश होशपडे

(हिंदी-विभागाध्यक्ष)

गाऊली महाविद्यालय, वडाळा

ता. उ. सोलापूर

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यु. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. १४।०१। २०२० तृतीय वर्ष "हिंदी जेन साहित्य" पाठयक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A.R. Burla Mahila Mahavidyalaya ARBM ★ Solapur ★

भवदीय

डॉ. राजेंद्र ना. शेंडगे
प्रधानाचार्य

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्था

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

बी.ए. भाग 3 उपस्थिती मत्रक प्रगत छात्र उपक्रम (सन 2019-2020)

Sr. No.	Studetns Name	Roll No.	5-12-2019	6-12-2019	9-12-2019	9-12-2019	10-12-2019	11-12-2019	12-12-2019	13-12-2019	14-12-2019	16-12-2019	17-12-2019	18-12-2019	19-12-2019	20-12-2019			
1	येमूल कविता श्रीनिवास	620	P	P	P	P	P	P	P	A	P	P	P	P	P	P			
2	नक्का तेजश्री परशुराम	623	P	P	P	P	P	P	P	P	P	A	P	P	P	P			
3	चिला पुनम जगन्नाथ	625	P	P	P	P	P	P	A	P	P	P	P	P	P	P			
4	मुद्दगल पद्मिनी जी	632	P	P	A	P	P	P	P	P	P	P	A	P	P	P			
5	काळे अर्चना प्रभाकर	635	P	P	P	P	P	P	P	P	A	P	P	P	P	P			
6	राजगिरी लताश्री विष्णु	639	P	A	P	P	P	P	P	P	P	P	P	P	P	P			
7	वनमोड कांचना लक्ष्मण	644	P	P	P	P	P	P	P	P	P	P	P	P	P	P			
8	तुम्मा रानी दत्तात्रे	645	P	P	P	A	P	P	P	P	P	P	P	P	P	P			
9	कोंडापूरे अश्विनी. एस.	650	P	P	P	P	A	P	P	P	P	P	P	P	P	P			
10	अल्ली प्रियंका. वी.	652	A	P	P	P	P	P	P	P	P	A	P	P	P	P			
11	कुस्सा स्वाती व्यंकटेश	653	P	P	A	P	P	P	P	P	P	P	P	P	P	P			
12	दोलवे प्रज्ञा मुकुंद	661	P	A	P	P	P	P	P	P	P	P	P	P	P	P			

भाषिक (तेलगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

फोटोज





प्रा. डॉ. राजक्ता जोशी
हिंदी विभाग प्रमुख

प्रा. डॉ. अेनी जॉन
समन्वयक आय.क्यु. ए.सी.

डॉ. राजेंद्र ना. शेंडगे
प्राचार्य

भाषिक (तेलगू) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

प्रगत छात्राओं के लिए अध्यापन उपक्रम (ऑनलाईन)

समयावाधि - १५ तासिका कुल तासिका - १५

समय - ५ दिसंवर २०२० से २० दिसंवर - २०२०

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा देने के लिए प्रगत अध्यापन उपक्रम आज के स्पर्धात्मक युग में अद्ययावत ज्ञान देने के लिए ऑनलाईन आयोजित किया गया है।

ध्येय और उद्देश्य -

प्रगत छात्राओं के व्यक्तिमत्व विकास एवं रोजगाराभिमुख शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है।

१. छात्राओं को सभी दृष्टी से परिपूर्ण बनाना।
२. छात्राओं की विचार शक्ति को प्रेरित करना ।
३. छात्राओ की बौध्दिक क्षमता का विकास करना।
४. संघटित कौशल्य के अतिरिक्त अमूर्त विचार क्षमता को विकसित करना।
५. उत्साह और प्रेरणा देकर आनंदीत माहोल बनाना ।
६. विभिन्न प्रकार की स्पर्धात्मक प्रतियोगिताओ के लिए तैय्यार करना ।

लाभ -

प्रगत अध्यापन उपक्रम के कारण छात्राओं की ज्ञान की कक्षाएँ विस्तारित हो गई। हिंदी भाषा और साहित्य का विस्तार और गहराई से ज्ञान छात्राओं को मिला। अहिंदी भाषिक होकर भी छात्राओं में हिंदी भाषा के प्रति प्रेम, आदर निर्माण हुआ ।

सूचना

हिंदी विभाग के सभी सदस्यो को सूचित किया जाता है कि प्रगत छात्रो के लिए उपक्रम के आयोजन संबंध चर्चा करने के लिए ०१ दिसंबर २०२० को सभा आयोजित की गई है । अत: सभी सदस्य समय पर उपस्थित रहे ।

सभा के विषय -

१. प्रगत छात्रोओं को चयन कर उनको अलग से गुट में विभाजीत करना ।
२. प्रगत छात्रों के लिए पाठयक्रम विस्तार से चर्चा करना ।

सभा वृतांत

१. मा. प्रधानाचार्य जी से चर्चा विमर्श कर विभाग के सदस्यों में कार्य का विभाजन किया गया।
२. छात्राओं की उनकी प्राप्त अंको के अनुसार प्रगत छात्र का अलग से गुट बनाया गया ।
३. तृत्तीय वर्ष के छात्रों के लिए पढाना तय किया गया।

उपक्रम का आशय

बी. ए. तृतीय वर्ष के छात्रों के लिए विशेष लेखक भगवानदास मोरवाल इस प्रश्नपत्र को विश्वविद्यालय पाठयक्रम रखा गया है। हिंदी बहुमुखी रचनाकार भगवानदास मोरवाल जी ने उपन्यास कहानी, संस्मरण आदि विधाओं मे अपनी लेखनी चलाई लोक जीवन और वहाँ का परिवेश लेखन से सजीव हो उठा है। समाज के भीतर समानता और अस्मिता के लिए चल रहे मंथन एवं संघर्ष की कहानियाँ है। छात्रोंओ के इस साहित्यिक योगदान को और गहराई से समझाना।

सदस्य

१. प्रा. डॉ .प्राजक्ता जोशी
२. प्रा. डॉ. राजेंद्र वडजे

प्रगत छात्राओं के लिए उपक्रम

१. उपक्रम की समयावधि	-	१५ तासिकाएँ ।
२. कुल तासिकाएँ	-	१५ तासिकाएँ ।
३. उपक्रम की कार्यवाही	-	

अध्यापक सदस्य

१. प्रा. डॉ. प्राजक्ता जोशी
२. प्रा. डॉ. राजेंद्र वडजे

A. V. Barde Mahila Mahavidyalaya ARBM Solapur

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	प्रो. डॉ. एम.डी. शिंदे (वालचंद कला व शास्त्र महाविद्यालय, सोलापुर)	प्राध्यापक	" भगवानदास मोरवाल व्यक्तित्व एवं कृतित्व "
२	प्रा. रुकसाना जमादार (युनियन महिला महाविद्यालय, सोलापुर.)	सहयोगी अधिव्याख्याता	" शंकुतिका "

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रो. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	विशेष लेखक - भगवानदास मोरवाल -व्यक्तित्व एवं कृतित्व कहानीओं का वैचारीक पक्ष, विशेषताएँ
			२	कहानीयाँ - बस तुम न होते पिताजी, बियाबान, सौदा
			३	चोट, रंग - अबीर, साढियाँ माँ और उसका देवता
			४	वे तीन, छल
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	भगवानदास मोरवाल काउपन्यास संसार विशेषताएँ, शंकुतिका उपन्यास और नारी विमर्श
			२	शंकुतिका उपन्यास की कथावस्तु एवं चरित्र - चित्रण
			३	शंकुतिका उपन्यास के संवाद तथा देशकाल - वातावरण
			४	शंकुतिका उपन्यास की भाषा शैली और उद्देश

Estd : 1990

A.R. BURLA MAHILA MAHAVIDYALAYA

Principal : Dr. Rajendra Shendage
(M.Com., P.G. Dip. in LL.)
Mob. 9822536555, Res. 2717-274512

Contact No. : 2717-274303

NAAC Accredited - 2017 '5**' Grade (CGPA 2.75)

Date :- 28 / 12 / 2020

प्रति,

प्रो. डॉ. एम. डी. शिंदे

(हिंदी विभागप्रमुख)

तात्यचंद कला व शास्त्र

महाविद्यालय, सोलापूर २

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए** (ऑनलाईन)

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यू. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. ३१।१२।२०२० तृतीय वर्ष 'अंकरदास मोरुवाल राष्ट्रीय एवं कृति रि' पाठ्यक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

भवदीय,

डॉ. राजेंद्र ना. शेंडगे

प्राचार्य

Date - 5 / 01 / 2021

प्रति,

प्रा. रुकसाना शेखादार

मुनिअन महिला महाविद्यालय,

कोल्हापूर

विषय - **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....** (ऑनलाईन)

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय क्यू ए सी विभाग एवं हिंदी विभाग की ओर से दि. 8/1/2021 शुक्रवार को 'विशेष लेखक अध्ययन' पाठ्यक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

ARBM

भवदीय,

डॉ. राजेंद्र ना. शेंडगे

प्रभारी प्राचार्य

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्था

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

बी.ए. भाग - 3 उपस्थिती पत्रक प्रवास छात्र उपक्रम (सन - 2020-21)

Sr. No.	Studetns Name	Roll No.																	
1	शामल तुकाराम लकपति	602	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	19
2	कोरबू जनगमी शब्बिर	603	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
3	फिरदोस मरफिक मुजावर	604	P	P	P	P	P	P	P	P	P	P	A	P	P	P	A		
4	कोमल गजेंद्र छात्रे	624	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P		
5	सीमा प्रभाकर काकमारे	631	A	P	P	P	P	P	P	A	P	P	P	A	P	P	P		
6	काशीबाई एस स्वामी	633	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P		
7	सोनाली रवि पवार	642	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P		
8	नेहा नामदेव यादव	645	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P		
9	अश्विनी एस क्षीरसागर	651	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P		
10	प्रज्ञा किरण शेंडगे	655	P	P	A	P	P	P	P	P	P	P	P	P	P	P	A		
11	प्रणाली विनोद पुकाळे	656	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P		
12	सारिका इंद्रजित गायकवाड	666	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
13	पूजा सतिश धांगरे	665	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P		
14	श्रावणी परशुराम पुठ्ठा	670	P	P	P	P	A	P	P	P	P	A	P	P	P	P	P		
																	P		

भाषिक (तेलगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

प्रगत छात्राओं के लिए अध्यापन उपक्रम (ऑनलाईन)

समयावाधि - १५ तासिका कुल तासिका - १५

समय - ५ दिसंबर २०२१ से २० दिसंबर - २०२१

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा देने के लिए प्रगत अध्यापन उपक्रम आज के स्पर्धात्मक युग में अद्ययावत ज्ञान देने के लिए ऑनलाईन आयोजित किया गया है |

ध्येय और उद्देश्य -

प्रगत छात्राओं के व्यक्तिमत्व विकास एवं रोजगाराभिमुख शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१. छात्राओं को सभी दृष्टी से परिपूर्ण बनाना |
२. छात्राओं की विचार शक्ति को प्रेरित करना |
३. छात्राओ की बौध्दिक क्षमता का विकास करना |
४. संघटित कौशल्य के अतिरिक्त अमृर्त विचार क्षमता को विकसित करना |
५. उत्साह और प्रेरणा देकर आनंदीत माहोल बनाना |
६. विभिन्न प्रकार की स्पर्धात्मक प्रतियोगिताओ के लिए तैय्यार करना |

लाभ -

प्रगत अध्यापन उपक्रम के कारण छात्राओं की ज्ञान की कक्षाएँ विस्तारित हो गई | हिंदी भाषा और साहित्य का विस्तार और गहराई से ज्ञान छात्राओं को मिला | अहिंदी भाषिक होकर भी छात्राओं में हिंदी भाषा के प्रति प्रेम, आदर निर्माण हुआ |

सूचना

हिंदी विभाग के सभी सदस्यो को सूचित किया जाता है कि प्रगत छात्रो के लिए उपक्रम के आयोजन संबंधी चर्चा करने के लिए ०१ दिसंबर २०२१ को सभा आयोजित की गई है । अत: सभी सदस्य समय पर उपस्थित रहे ।

सभा के विषय -

१. प्रगत छात्रोओं को चयन कर उनको अलग से गुट में विभाजीत करना ।

२. प्रगत छात्रों के लिए पाठयक्रम विस्तार से चर्चा करना ।

सभा वृतांत

३. मा. प्रधानाचार्य जी से चर्चा विमर्श कर विभाग के सदस्यों में कार्य का विभाजन किया गया।

४. छात्राओं की उनकी प्राप्त अंको के अनुसार प्रगत छात्र का अलग से गुट बनाया गया ।

५. तृत्तीय वर्ष के छात्रों के लिए पढाना तय किया गया।

उपक्रम का आशय

बी. ए. तृतीय वर्ष के छात्रों के लिए विशेष लेखक भगवानदास मोरवाल इस प्रश्नपत्र को विश्वविद्यालय पाठयक्रम रखा गया है। हिंदी बहुमुखी रचनाकार भगवानदास मोरवाल जी ने उपन्यास कहानी, संस्मरण आदि विधाओं मे अपनी लेखनी चलाई लोक जीवन और वहाँ का परिवेश लेखन से सजीव हो उठा है। समाज के भीतर समानता और अस्मिता के लिए चल रहे मंथन एवं संघर्ष की कहानियाँ है। छात्रोंओ के इस साहित्यिक योगदान को और गहराई से समझाना।

सदस्य

१. प्रा. डॉ .प्राजक्ता जोशी

२. प्रा. डॉ. राजेंद्र वडजे

प्रगत छात्राओं के लिए उपक्रम

१. उपक्रम की समयावधि	-	१५ तासिकाएँ ।
२. कुल तासिकाएँ	-	१५ तासिकाएँ ।
३. उपक्रम की कार्यवाही	-	

अध्यापक सदस्य

१. प्रा. डॉ. प्राजक्ता जोशी

२. प्रा. डॉ. राजेंद्र वडजे

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	**प्रा. डॉ. अनंत वडघणे** (पुअहो सोलापूर विद्यापीठ, सोलापुर)	सहाय्यक अधिव्याख्याता	" शंकुतिका उपन्यास का सामाजिक महत्व "
२	**प्रा. डॉ. संघप्रकाश दुड्डे** (संगमेश्वर महाविद्यालय, (स्वायत्त) सोलापुर.)	सहयोगी अधिव्याख्याता	" भगवानदास मोरवाल व्यक्तित्व एवं कृतित्व "

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रो. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	विशेष लेखक - भगवानदास मोरवाल -व्यक्तित्व एवं कृतित्व कहानीओं का वैचारीक पक्ष, विशेषताएँ
			२	कहानियाँ - बस तुम न होते पिताजी, बियाबान, सौदा
			३	चोट, रंग - अबीर, साढियाँ माँ और उसका देवता
			४	वे तीन, छल
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	भगवानदास मोरवाल काउपन्यास संसार विशेषताएँ, शंकुतिका उपन्यास और नारी विमर्श
			२	शंकुतिका उपन्यास की कथावस्तु एवं चरित्र - चित्रण
			३	शंकुतिका उपन्यास के संवाद तथा देशकाल - वातावरण
			४	शंकुतिका उपन्यास की भाषा शैली और उद्देश

Dr Rajendra Shendage
Mob. 9823798158 Res. (0217) 2743912

NAAC Accredited - 2017 'B++' Grade (CGPA 2.75)

Date :- 29 / 12 / 2021

प्रति,

प्रा. डॉ. शांत बडदाले

पु. का. हो. सोलापूर विद्यापीठ,

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यू. ए. सी. विभाग एवं हिंदी विभाग की ओर से दि. 30/12/21 तृतीय वर्ष "संकल्पना : स्वातंत्र्योत्तर महत्व" पाठ्यक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A. R. Bedia Mahila Mahavidyalaya ARBM Solapur

भवदीय

डॉ राजेंद्र ना. शेंडगे
प्रधानाचार्य

"Linguistic (Telugu) Minority Institution"

Estd.: 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908

A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA

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(M.Com., Ph.D., D. Litt.)
Mob. 9822939359, Resi : 0217-2743912

NAAC Accredited - 2017 'B++' Grade (CGPA 2.76)

Outward No.-BMM / /

Date :- 17 / 01 / 2022

प्रति,

प्रा. डॉ. संघप्रकाश दुडे

संगमेश्वर महाविद्यालय (स्वायत्त)

सोलापूर

विषय :- **विशेष व्याख्याता के रुप में आमंत्रित करते हुए.....**

महोदय,

उपरोक्त विषयानुसार महाविद्यालय के आय.क्यु. ए. सी.विभाग एवं हिंदी विभाग की ओर से दि. 20/01/2022 तृतीय वर्ष "भगवानदास मोरवाल व्यक्तित्व एवं कृतित्व" पाठयक्रम पर विशेष व्याख्यान का आयोजन किया गया है। इस उपक्रम के लिए विशेष व्याख्याता के रुप में आमंत्रित करते हुए महाविद्यालय विशेष हर्ष अनुभव करता है।

आपकी उपस्थिति प्रार्थनीय है।

धन्यवाद !

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

भवदीय,

डॉ. राजेंद्र ना. शेंडगे
प्रधानाचार्य

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्था

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

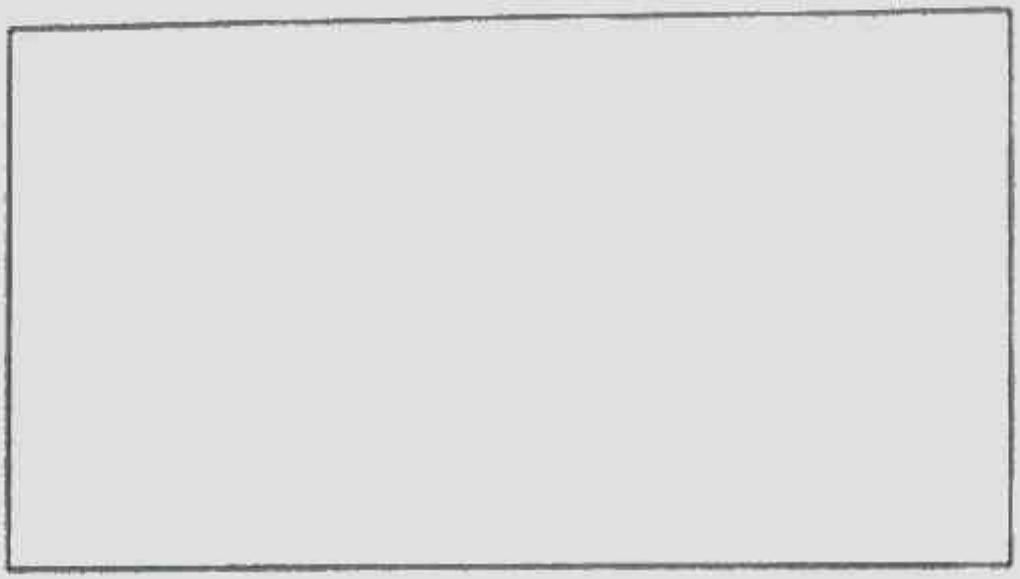
बी.ए. भाग - 3 उपस्थिती पत्रक प्रगत छात्र उपक्रम (सन 2021 - 2022)

Sr. No.	Studetns Name	Roll No.	6-12-21	7-12-21	8-12-21	9-12-21	10-12-21	11-12-21	13-12-21	14-12-21	15-12-21	16-12-21	17-12-21	18-12-21	20-12-21				
1	विद्या मल्लेश जिंदम	601	P	P	P	P	P	P	P	P	A	P	P	P	P				
2	संध्या शंकर सरवदे	602	P	P	P	P	P	P	P	P	P	P	A	P	P				
3	साक्षी अंबादास कंदारी	606	P	P	A	P	P	P	P	P	P	P	P	P	P				
4	अंबिका मोहन जिंदे	613	P	P	P	P	P	P	P	P	P	P	A	P	P				
5	काव्या राजेश संती	616	P	P	P	P	P	P	A	P	P	P	P	P	P				
6	कनेहल संजय हेंचाटे	619	P	A	P	P	P	P	P	P	P	A	P	P	P				
7	पार्वती दुर्गादास पवार	628	P	P	P	A	P	P	P	P	P	P	P	P	P				
8	कौसर महबूब मुजूर	641	P	P	P	P	A	P	P	P	P	P	P	P	P				
9	सपना काशिनाथ मसले	643	P	P	P	P	P	A	P	P	P	P	P	P	P				
10	ऐश्वर्या किसन नोवा	638	P	P	A	P	P	P	P	P	A	P	P	P	P				
11	पुजा तुकाराम गांगोली	644	P	P	P	P	P	P	P	P	P	P	P	A	P				
12	अंबिका किसन नरोली	645	P	P	P	P	P	A	P	P	P	P	P	P	P				
13	आरती ए. कुंदराम	646	A	P	P	P	P	P	P	P	P	P	P	P	P				
14	सायली सुकुमार ढोले	648	P	P	P	P	P	P	P	P	P	A	P	P	P				
15	पार्वती अंबादास पानी	650	P	A	P	P	P	P	P	P	P	P	P	P	P				

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापूर.

हिंदी विभाग





प्रा. डॉ. प्रार्थना लोखंडे
हिंदी विभाग प्रमुख

प्रा. डॉ. श्रीमती मीन
समन्वयक आय क्यू ए सी

डॉ. [illegible]
प्राचार्य

Linguistic (Telugu) Minority Institution

Padmashali Shikshan Sanstha's

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Geography Department

NOTICE

Date- 26/07/2017

All the teachers are requested to attend the meeting of Enrichment Course in Geography on 30th July, 2017 at 11:30 am in the Principal's Cabin.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Enrichment Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 30th July, 2017 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Enrichment course are conducted for 10 days from 01th August 2017 To 10th August 2017.
- B.A. II Semester III Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Enrichment Course.
- It was resolved to finalize the Enrichment course " Climatology " to be conducted for the academic year 2017-18.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A. R. Barla Mahila Mahavidyalaya ARBM Solapur

Climatology

Climatology (from Greek, *klima*, "place, zone"; and logia) or **climate science** is the scientific study of Earth's climate, typically defined as weather conditions averaged over a period of at least 30 years.

Syllabus

Sr. No	Content
1	History
2	Methods
3	Climate Data
4	Models
5	Climatology Process
6	Climate Classification
7	Climate variability
8	Climate change
9	Reference

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History :

The Greeks began the formal study of climate; in fact the word climate is derived from the Greek word klima, meaning "slope," referring to the slope or inclination of the Earth's axis. Arguably the most influential classic text on climate was *On Airs, Water and Places* written by Hippocrates around 400 BCE. This work commented on the effect of climate on human health and cultural differences between Asia and Europe. This idea that climate controls which countries excel depending on their climate, or *climatic determinism*, remained influential throughout history. Chinese scientist Shen Kuo (1031–1095) inferred that climates naturally shifted over an enormous span of time, after observing petrified bamboos found underground near Yanzhou (modern day Yan'an, Shaanxi province), a dry-climate area unsuitable for the growth of bamboo

Methods :

The study of contemporary climates incorporates meteorological data accumulated over many years, such as records of rainfall, temperature and atmospheric composition. Knowledge of the atmosphere and its dynamics is also embodied in models, either statistical or mathematical, which help by integrating different observations and testing how they fit together. Modeling is used for understanding past, present and potential future climates.

Climate research is made difficult by the large scale, long time periods, and complex processes which govern climate. Climate is governed by physical laws which can be expressed as differential equations. These equations are coupled and nonlinear, so that approximate solutions are obtained by using numerical methods to create global climate models. Climate is sometimes modeled as a stochastic process but this is generally accepted as an approximation to processes that are otherwise too complicated to analyze.

Climate data :

The collection of long record of climate variables is essential for the study of climate. Climatology deals with the aggregate data that meteorology has

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collected. Scientists use both direct and indirect observations of the climate, from Earth observing satellites and scientific instrumentation such as a global network of thermometers, to prehistoric ice extracted from glaciers. As measuring technology changes over time, records of data cannot be compared directly. As cities are generally warmer than the surrounding areas, urbanization has made it necessary to constantly correct data for this urban heat island effect.

Models :

Climate models use quantitative methods to simulate the interactions of the atmosphere, oceans, land surface, and ice. They are used for a variety of purposes from study of the dynamics of the weather and climate system to projections of future climate. All climate models balance, or very nearly balance, incoming energy as short wave (including visible) electromagnetic radiation to the earth with outgoing energy as long wave (infrared) electromagnetic radiation from the earth. Any unbalance results in a change in the average temperature of the earth. Most climate models include the radiative effects of greenhouse gases such as carbon dioxide. These models predict an upward trend in the surface temperatures, as well as a more rapid increase in temperature at higher latitudes.

Models can range from relatively simple to complex:

- A simple radiant heat transfer model that treats the earth as a single point and averages outgoing energy
- this can be expanded vertically (radiative-convective models), or horizontally
- Coupled atmosphere–ocean–sea ice global climate models discretize and solve the full equations for mass and energy transfer and radiant exchange.
- Earth system models further include the biosphere.

Climatological processes :

Various factors impact the average state of the atmosphere at a particular location. For instance, multitudes will have a pronounced seasonal cycle in temperature whereas tropical regions show little variation in temperature over the year. Another major control in climate is continentalism: the distance to major water bodies such as oceans. Oceans act as a moderating factor, so that land close to it has typically mild winters and moderate summers. The atmosphere interacts

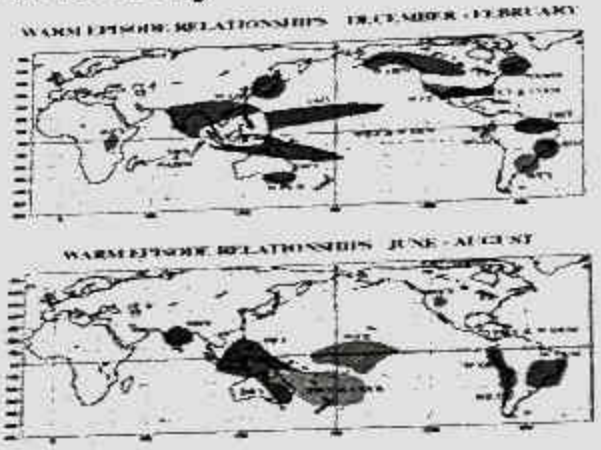
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with other spheres of the climate system, with winds generating ocean currents that transport heat around the globe.

Climate classification :

Classification is an important aspect of many sciences as a tool of simplifying complicated processes. Different climate classifications have been developed over the centuries, with the first ones in Ancient Greece. How climates are classified depends on what the application is. A wind energy producer will require different information (wind) in the classification than somebody interested in agriculture, for who precipitation and temperature are more important.The most widely used classification, the Köppen climate classification, was developed in the late nineteenth century and is based on vegetation. It uses monthly temperature and precipitation data.

Climate variability :



There are different modes of variability: recurring patterns of temperature or other climate variables. They are quantified with different indices. Much in the way the Dow Jones Industrial Average, which is based on the stock prices of 30 companies, is used to represent the fluctuations in the stock market as a whole, climate indices are used to represent the essential elements of climate. Climate indices are generally devised with the twin objectives of simplicity and completeness, and each index typically represents the status and timing of the climate factor it represents. By their very nature, indices are simple, and combine many details into a generalized, overall description of the atmosphere or ocean which can be used to characterize the factors which impact the global climate system.

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El Niño–Southern Oscillation (ENSO) is a coupled ocean-atmosphere phenomenon in the Pacific Ocean responsible for most of the global variability in temperature,[21] and has a cycle between two and seven years.[24] The North Atlantic oscillation is a mode of variability that is mainly contained to the lower atmosphere, the troposphere. The layer of atmosphere above, the stratosphere is also capable of creating its own variability, most importantly in the Madden–Julian oscillation (MJO), which has a cycle of approximately 30 to 60 days. The Interdecadal Pacific oscillation can create changes in the Pacific Ocean and lower atmosphere on decadal time scales.

Climate change :

Climate change occurs when changes in Earth's climate system result in new weather patterns that remain in place for an extended period of time. This length of time can be as short as a few decades to as long as millions of years. The climate system receives nearly all of its energy from the sun. The climate system also gives off energy to outer space. The balance of incoming and outgoing energy, and the passage of the energy through the climate system, determines Earth's energy budget. When the incoming energy is greater than the outgoing energy, earth's energy budget is positive and the climate system is warming. If more energy goes out, the energy budget is negative and earth experiences cooling. Climate change also influences the average sea level.

References :

1. https://youtu.be/xiFoNhcqsBY
2. Guided by Dr. T.V. Shinde
3. Books :
    - Climatology : An Atmospheric Science
    - General Climatology

Student List :

SR.NO.	NAME OF STUDENT	ROLL NO.
1	SHRIDEVI SHRISHAIL ZALAKI	303
2	PRITI MAHADEV BANSODE	306
3	SAPNA RAMESH DHAGE	314
4	ASHWINI VYANKATESH PATA	315
5	ARATI GANESH JANKI	336
6	ALMAS BANU LKHTIYAR BANDOBI	341
7	LAVANYA RAMESH CHILKA	347
8	POOJA VYANKATESH KONDI	348
9	ANJUM BANDUNAWAJ CHAUDHARI	349
10	SONALI SIDRAM SHINDE	352
11	SONALI NAGUSH SIDHGANESH	358
12	SANJANA SHIVAJI SARVADE	360
13	POOJA SHANKAR MAINAWALE	367
14	SIDDHI OMPRAKASH KOKATE	375
15	RAMA JAKPPA KAMBLE	379
16	AISHWARYA SHIVRAJASING BAYAS	380
17	PRAGATI RATANCHAND POGUL	386
18	SNEHA VISHNU JADHAV	388

Dr. Shinde T.V.

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
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Dr. Rajendra Shendage
PRINCIPAL
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Linguistic (Telugu) Minority Institution

Padmashali Shikshan Sanstha's

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Geography Department

NOTICE

Date- 14/07/2018

All the teachers are requested to attend the meeting of Enrichment Course in Geography on 17th July, 2018 at 11:30 am in the Principal's Cabin.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
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- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Enrichment course are conducted for 10 days from 18th August 2018 To 28th August 2018.
- B.A. II Semester III Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Enrichment Course.
- It was resolved to finalize the Enrichment course " Geography of India " to be conducted for the academic year 2018-19.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator
Dr. Annie John
Co-ordinator, IQAC
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Geography of India

The **geography of India** is extremely diverse, with landscape ranging from snow-capped mountain ranges to deserts, plains, hills and plateaus. India comprises most of the Indian subcontinent situated on the Indian Plate, the northerly portion of the Indo-Australian Plate. Having a coastline of over 7,000 km (4,300 miles), most of India lies on a peninsula in southern Asia that protrudes into the Indian Ocean. India is bounded in the southwest by the Arabian Sea and in the southeast by the Bay of Bengal.

The fertile Indo-Gangetic plain occupies most of northern, central and eastern India, while the Deccan Plateau occupies most of southern India. To the west of the country is the Thar Desert, which consists of a mix of rocky and sandy desert. India's east and northeastern border consists of the high Himalayan range. The highest point in India is disputed due to a territorial dispute with Pakistan; according to India's claim, the highest point (located in the disputed Kashmir territory) is K2, at 8,611 m (28,251 feet). The highest point in undisputed Indian territory is Kangchenjunga, at 8,598 m (28,208 feet). Climate ranges from equatorial in the far south, to tundra in the Himalayan altitudes.

India is bordered by Pakistan, the People's Republic of China, Bangladesh, Myanmar, Nepal, Bhutan and Afghanistan. Sri Lanka and the Maldives are island nations to the south of India. Politically, India is divided into 28 states, six federally administered union territories and a national capital territory. The political divisions generally follow linguistic and ethnic boundaries rather than geographic transitions.

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Syllabus

Sr. No	Content
1	Location and Extent
2	Political geography
3	Geographical Regions
4	Climatic geomorphology
5	Contemporary geomorphology
6	Mountains
7	Natural disasters
8	Geology
9	Climate
10	Reference

A.R.B. Kanya Mahila Mahavidyalaya ARBM Solapur

Location and Extent :

India lies to the north of the equator between 8 degree 4 minutes and 37 degree 6 minutes north latitude and 68 degrees 7 minutes and 97 degrees 25 minutes east longitude. It is the seventh-largest country in the world, with a total land area of 3,287,590 km² (1,269,219 square miles). India measures 3,214 km (1,997 miles) from north to south and 2,933 km (1,822 miles) from east to west. It has a land frontier of 15,200 km (9,445 miles) and a coastline of 7,516.5 km (4,670.5 miles). The Andaman and Nicobar Islands in the Bay of Bengal and Lakshadweep in the Arabian Sea are parts of India.

India is bounded on the southwest by the Arabian Sea and on the southeast by the Bay of Bengal. On the north, northeast, and northwest are the Himalayas. Kanyakumari constitutes the southern tip of the Indian peninsula, which narrows before ending in the Indian Ocean.

Political geography :

India is divided into 29 states (which are further subdivided into districts), six union territories and the National Capital Territory of Delhi. States have their own elected government, while Union Territories are governed by an administrator appointed by the union government.

States :

1. Andhra Pradesh
2. Arunachal Pradesh
3. Assam
4. Bihar
5. Chhattisgarh
6. Goa
7. Gujarat
8. Haryana
9. Himachal Pradesh
10. Jammu and Kashmir
11. Jharkhand
15. Maharashtra
16. Manipur
17. Meghalaya
18. Mizoram
19. Nagaland
20. Orissa
21. Punjab
22. Rajasthan
23. Sikkim
24. Tamil Nadu
25. Tripura

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12.Karnataka
13.Kerala
14.Madhya Pradesh
26.Uttaranchal
27.Uttar Pradesh
28.West Bengal

Geographical Regions :

India is divided into seven geographic regions. They are

1. The northern mountains including the Himalayas and the northeast mountain ranges.
2. Indo-Gangetic plains
3. Thar Desert
4. Central Highlands and Deccan Plateau
5. East Coast
6. West Coast
7. Bordering seas and islands

Mountains :

A great arc of mountains, composed of the Himalaya, Hindu Kush, and Patkai ranges, define the Indian subcontinent. These mountains were formed by the ongoing tectonic collision of the Indian Plate with the Eurasian Plate which started some 50 million years ago. These mountain ranges are home to some of the tallest mountains in the world and provide a natural barrier against the cold polar winds. They also facilitate the monsoons that drive climate in India. The protection and climatic control they have provided has been a geographical quality that has assisted India's position as a Great power. The numerous rivers that originate in these mountains provide water to the fertile Indo-Gangetic plains. These mountains are recognised by biogeographers as the boundary between two of the earth's great ecozones; the temperate Palearctic that covers most of Eurasia, and the tropical and subtropical Indomalaya ecozone that

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includes the Indian subcontinent and extend into Southeast Asia and Indonesia. Historically, these ranges have served as barriers to invaders.

Natural disasters:

India is prone to several natural disasters, responsible for huge losses in life and property. Natural disasters in India include droughts; flash floods, as well as widespread and destructive flooding from monsoonal rains; severe cyclones; tsunamis; volcanic eruptions; hurricanes; landslides; avalanche; snowstorms; and earthquakes. Floods are the most common natural disaster in India. During the monsoon season, heavy rainfall may cause rivers to distend their banks, often flooding the surrounding areas. The Brahmaputra River is prone to perennial flooding during the monsoon season. Floods are responsible for a number of deaths and property loss in many parts of India. With the exception of a few states, almost all of India is prone to flooding.

Indian agriculture is heavily dependent on the monsoon as a source of water. In some parts of India, the failure of the monsoons results in water deficiency in the region causing extensive crop losses. Drought prone regions include south Maharashtra, north Karnataka, Andhra Pradesh, Orissa, Gujarat and Rajasthan. In the past, failure of monsoons has led to famines causing great damage. According to earthquake hazard zoning of India, tectonic plates beneath the earth's surface are responsible for yearly earthquakes along the Himalayan belt and in northeast India. This region is classified as a Zone V, indicating that it is a very high-risk area. Parts of western India, around the Kutch region in Gujarat and Koyna in Maharashtra, are classified as a Zone IV region (high risk). Other areas have a moderate to low risk chance of an earthquake occurring.

Geology :

India has a varied geology spanning the entire spectrum of the geological time period. India's geological features are classified based on their era of formation. The Pre-Cambrian period formations of Cudappah and Vindhyan systems are spread out over the eastern and southern states. A small part of this period is spread over western and central India. The Paleozoic Era formations from the Cambrian, Ordovician, Silurian and Devonian system are found in the Western Himalaya region in Kashmir and Himachal Pradesh. The Mesozoic Era Deccan

A. R. Burla Mahila Mahavidyalaya ARBM Sambalpur

Traps formation is seen over most of the northern Deccan. Geologists believe that the Deccan Traps were the result of sub-aerial volcanic activity. The Trap soil is black in colour and conducive to agriculture. The Carboniferous system, Permian System, Triassic and Jurassic systems are seen in the western Himalayas. The Jurassic system is also seen in Rajasthan.

Tertiary Period imprints are seen in parts of Manipur, Nagaland, parts of Arunachal Pradesh and along the Himalayan belt. The Cretaceous system is seen in central India in the Vindhyas and part of the Indo-Gangetic plains. The Gondowana system is also seen in the Narmada River area in the Vindhyas and Satpuras. The Eocene system is seen in the western Himalayas and Assam. Oligocene formations are seen in Kutch and in Assam.

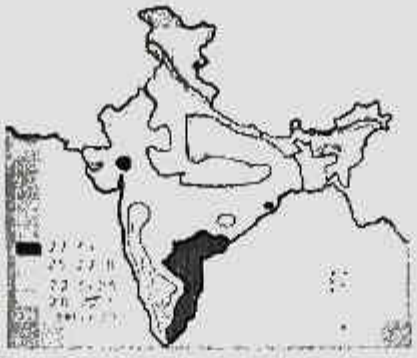
The Pleistocene system is found over central India. It is rich in minerals such as lignite, iron ore, manganese and aluminium. The Andaman and Nicobar Island groups are thought to have been formed in this era by volcanoes.

The Himalayas are a result of the convergence and deformation of the Indo-Australian and Eurasian Plates. Their continued convergence raises the height of the Himalayas by 1 cm each year.

Climate :

India's climate is strongly influenced by the Himalayas and the Thar Desert. The Himalayas, along with the Hindu Kush mountains in Pakistan, provide a barrier to the cold winds from central Asia. This keeps most of the Indian subcontinent warmer than most locations in similar latitudes. The Thar Desert is responsible for attracting the moisture laden monsoon winds that provide most of India's rainfall. It is difficult to generalise India's climate. India's huge size sees climatic conditions in Kashmir having little relation to that in the extreme south. In addition to this, the varied topography of the land sees many regions having their own microclimates. Climate in India ranges from tropical in the south to a temperate climate in the north. Parts of India in the Himalayas have a polar climate. Meteorologists divide the year into four main seasons for most of the country: monsoon, summer, winter and withdrawal of the monsoons. Parts of India that lie in the Himalayan region see five seasons: spring, summer, monsoons, autumn and winter. Sustained snowfalls occur only in the elevated sections.

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Summer lasts between March and June in most parts of India. Temperatures exceed 40 °C (104 °F) during the day. The coastal regions exceed 30 °C (86 °F) coupled with high levels of humidity. In the Thar desert area temperatures can exceed 45 °C (113 °F).Summer is followed by the southwest monsoon rains that provide most of India with its rainfall. The rain-bearing clouds are attracted to the low-pressure system created by the Thar Desert. The official date for the arrival of the monsoon is 1 June, when the monsoon crosses the Kerala coast. The southwest monsoon splits into two arms, the Bay of Bengal arm and the Arabian Sea arm. The Bay of Bengal arm moves north-wards crossing northeast India in early June. It then progresses eastwards, crossing Delhi by June 29. The Arabian Sea arm moves north-wards and deposits much of its rain on the windward side of Western Ghats. By early July, most of India receives rain from the monsoons.

The monsoons start retreating by August from northern India and by October from Kerala. This short period after the retreat is known as the **retreat of the monsoons** and is characterised by still weather. By November, winter starts setting in the northern areas.Winters start in November in northern India and late December in southern India. Winters in peninsula India see mild to warm days and cool nights. Further north the temperature is cooler. Temperatures in some parts of the Indian plains sometimes fall below freezing. Most of northern India is plagued by fog during this season.

The highest temperature recoded in India was 50.6 °C (123.08 °F) in Alwar in 1955. The lowest was −45 °C (−49 °F) in Kashmir. Recent claims of temperatures touching 55 °C (131 °F) in Orissa have been met with some scepticism by the Indian Meteorological Department, largely on the method of recording of such data.

Reference :

1. https://youtu.be/f-lsq7xJ2EE
2. Guided by Dr. T.V. Shinde
3. Books :
   - Land of Seven rivers: History of India's Geography

Student List :

SR. NO.	STUDENTS NAME
1	NAKKA TEJASHRI PARSHURAM
2	KALMANKAR POOJA ANAND
3	MASKE SARUBAI BABU
4	SHAIKH RUKSANA ISMAIL
5	TUMMA RANI DATTATRAYA
6	BHOSALE KOMAL SUNIL
7	CHOUGULE SONALI VISHNU
8	MADANAL LAVANYA AMBADAS
9	SIDDHAGANESH PANCHASHILA NAGESH
10	DOLARE PRADNYA MUKUND
11	BODDU MANISHA SHAMRAO
12	BANSODE KANCHAN LAXMAN
13	CHILA PUNAM JAGANNATH
14	VADDEPALLI ARATI LAXMAN
15	MUDGAL AAKANKASHA SANJAY
16	JADHAV RUPALI KIRAN
17	JADHAV MAYA DAGADU
18	SHINDE MAYURI MARUTI
19	YALGAM LAVANYA ASHOK
20	KHANDEKAR POOJA PRAKASH
21	BHOSALE SONALI DIPAK
22	HARE POOJA DONDAPPA
23	MANE ARATI SHIVAJI

Dr. Shinde T.V.

Dr. Annie John
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Linguistic (Telugu) Minority Institution

Padmashali Shikshan Sanstha's

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Geography Department

NOTICE

Date- 07/07/2019

All the teachers are requested to attend the meeting of Enrichment Course in Geography on 11th July, 2019 at 11:30 am in the Principal's Cabin.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur.
Dr. Annie John
IQAC Co-Ordinator

Dr. Rajendra Shendage
PRINCIPAL
A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur
Dr. Rajendra Shendage
Principal

AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Enrichment Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 11th July, 2019 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Enrichment course are conducted for 10 days from 12th July, 2019 To 22nd July, 2019.
- B.A. II Semester III Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Enrichment Course.
- It was resolved to finalize the Enrichment course " Geomorphology " to be conducted for the academic year 2019-20.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal
Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Geomorphology

Earth's surface is modified by a combination of surface processes that shape landscapes, and geologic processes that cause tectonic uplift and subsidence, and shape the coastal geography. Surface processes comprise the action of water, wind, ice, fire, and life on the surface of the Earth, along with chemical reactions that form soils and alter material properties, the stability and rate of change of topography under the force of gravity, and other factors, such as (in the very recent past) human alteration of the landscape.

Syllabus

Sr. No	Content
1	History
2	Ancient geomorphology
3	Early modern geomorphology
4	Climatic geomorphology
5	Contemporary geomorphology
6	Processes
7	Aeolian processes
8	Biological processes
9	Fluvial processes
10	Reference

History :

Other than some notable exceptions in antiquity, geomorphology is a relatively young science, growing along with interest in other aspects of the earth sciences in the mid-19th century. This section provides a very brief outline of some of the major figures and events in its development.

Ancient geomorphology :

The study of landforms and the evolution of the Earth's surface can be dated back to scholars of Classical Greece. In the 5th century BC, Greek historian Herodotus argued from observations of soils that the Nile delta was actively growing into the Mediterranean Sea, and estimated its age. In the 4th century BC, Greek philosopher Aristotle speculated that due to sediment transport into the sea, eventually those seas would fill while the land lowered. He claimed that this would mean that land and water would eventually swap places, whereupon the process would begin again in an endless cycle. The *Encyclopedia of the Brethren of Purity* published in Arabic at Basra during the 10th century also discussed the cyclical changing positions of land and sea with rocks breaking down and being washed into the sea, their sediment eventually rising to form new continents.

Early modern geomorphology :

The term geomorphology seems to have been first used by Laumann in an 1858 work written in German. Keith Tinkler has suggested that the word came into general use in English, German and French after John Wesley Powell and W. J. McGee used it during the International Geological Conference of 1891. John Edward Marr in his The Scientific Study of Scenery considered his book as, 'an Introductory Treatise on Geomorphology, a subject which has sprung from the union of Geology and Geography'.

An early popular geomorphic model was the *geographical cycle* or *cycle of erosion* model of broad-scale landscape evolution developed by William Morris Davis between 1884 and 1899. It was an elaboration of the uniformitarianism theory that had first been proposed by James

Hutton (1726–1797). With regard to valley forms, for example, uniformitarianism posited a sequence in which a river runs through a flat terrain, gradually carving an increasingly deep valley, until the side valleys eventually erode, flattening the terrain again, though at a lower elevation. It was thought that tectonic uplift could then start the cycle over.

Climatic geomorphology :

During the age of New Imperialism in the late 19th century European explorers and scientists traveled across the globe bringing descriptions of landscapes and landforms. As geographical knowledge increased over time these observations were systematized in a search for regional patterns. Climate emerged thus as prime factor for explaining landform distribution at a grand scale. The rise of climatic geomorphology was foreshadowed by the work of Wladimir Köppen, Vasily Dokuchaev and Andreas Schimper. William Morris Davis, the leading geomorphologist of his time, recognized the role of climate by complementing his "normal" temperate climate cycle of erosion with arid and glacial ones. Nevertheless, interest in climatic geomorphology was also a reaction *against* Davisian geomorphology that was by the mid-20th century considered both un-innovative and dubious. Early climatic geomorphology developed primarily in continental Europe while in the English-speaking world the tendency was not explicit until L.C. Peltier's 1950 publication on a periglacial cycle of erosion

Contemporary geomorphology :

Today, the field of geomorphology encompasses a very wide range of different approaches and interests. Modern researchers aim to draw out quantitative "laws" that govern Earth surface processes, but equally, recognize the uniqueness of each landscape and environment in which these processes operate. Particularly important realizations in contemporary geomorphology include:

1) that not all landscapes can be considered as either "stable" or "perturbed", where this perturbed state is a temporary displacement away from some ideal target form. Instead, dynamic changes of the landscape are now seen as an essential part of their nature.

2) that many geomorphic systems are best understood in terms of the stochasticity of the processes occurring in them, that is, the probability distributions of event magnitudes and return times. This in turn has indicated the importance of chaotic determinism to landscapes, and that landscape properties are best considered statistically. The same processes in the same landscapes do not always lead to the same end results.

Processes :

Geomorphic ally relevant processes generally fall into (1) the production of regolith by weathering and erosion, (2) the transport of that material, and (3) its eventual deposition. Primary surface processes responsible for most topographic features include wind, waves, chemical dissolution, mass wasting, groundwater movement, surface water flow, glacial action, tectonism, and volcanism. Other more exotic geomorphic processes might include periglacial (freeze-thaw) processes, salt-mediated action, changes to the seabed caused by marine currents, seepage of fluids through the seafloor or extraterrestrial impact.

Aeolian processes :



Aeolian processes pertain to the activity of the winds and more specifically, to the winds' ability to shape the surface of the Earth. Winds may erode, transport, and deposit materials, and are effective agents in regions with sparse vegetation and a large supply of fine, unconsolidated sediments. Although water and mass flow tend to mobilize more material than wind in most environments, Aeolian processes are important in arid environments such as deserts.

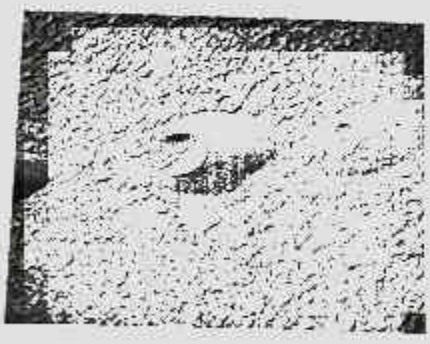
Biological processes :



Beaver dams, as this one in Tierra del Fuego, constitute a specific form of zoogeomorphology, a type of biogeomorphology.

The interaction of living organisms with landforms, or biogeomorphologic processes, can be of many different forms, and is probably of profound importance for the terrestrial geomorphic system as a whole. Biology can influence very many geomorphic processes, ranging from biogeochemical processes controlling chemical weathering, to the influence of mechanical processes like burrowing and tree throw on soil development, to even controlling global erosion rates through modulation of climate through carbon dioxide balance. Terrestrial landscapes in which the role of biology in mediating surface processes can be definitively excluded are extremely rare, but may hold important information for understanding the geomorphology of other planets, such as Mars.

Fluvial processes :



Seif and barchan dunes in the Hellespontus region on the surface of Mars. Dunes are mobile landforms created by the transport of large volumes of sand by wind.

Rivers and streams are not only conduits of water, but also of sediment. The water, as it flows over the channel bed, is able to mobilize sediment and transport it downstream, either as bed load, suspended load or dissolved load. The rate of sediment transport depends on the availability of sediment itself and on the river's discharge. Rivers are also capable of eroding into rock and creating new sediment, both from their own beds and also by coupling to the surrounding hillslopes. In this way, rivers are thought of as setting the base level for large-scale landscape evolution in nonglacial environments. Rivers are key links in the connectivity of different landscape elements.

Reference :

1. https://youtu.be/R50h2nCyDJY
2. Guided by Dr. T.V. Shinde
3. Books :
    - Anthropogenic Geomorphology: A Guide to Man-Made Landforms
    - Geomorphology

Student List :

SR. NO.	STUDENTS NAME	ROLL NO
1	DONGARE SULOCHANA NAGNATH	302
2	ANTWAR SUHANA JAMIL	310
3	DHULAM TEJASWINI AMBADAS	318
4	LIMBOLE PALLAVI VIKAS	320
5	KORE POONAM SHASHIKANT	321
6	SURE PRAJAKTA CHANDRAKANT	326
7	YANAGUNDI JAYASHREE DATTATRAY	327
8	CHINTAKINDI LAVANYA YADGIRI	328
9	SIRSULLA ARCHANA NAGESH	338
10	NAMNI ANKITA MADUKAR	340
11	SHRICHIPPA BHAGYASHRI SANTOSH	341

12	SHENDGE PRADNYA KIRAN	346
13	YADAV NEHA NAMDEV	347
14	ATHAVALE VARSHA SATYAVAN	371
15	GOSAKI LAVANYA MADHUKAR	372
16	WAGHMARE MEGHA SANJAY	373
17	GAIKWAD SARIKA INDRAJIT	374
18	CHANDANSHIVE BUDHPRIYA NANDKUMAR	375

Dr. Shinde T. V.

Dr. Annie John
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Dr. Rajendra Shendage
PRINCIPAL
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Linguistic (Telugu) Minority Institution

Padmashali Shikshan Sanstha's

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur

Geography Department

NOTICE

Date- 12/07/2021

All the teachers are requested to attend the meeting of Enrichment Course in Geography on 20th July, 2021 at 11:30 am in the Principal's Cabin.

Dr. Tukaram Shinde
Geography dept. Coordinator

Dr. Annie John
IQAC Co-Ordinator

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

AGENDA

1] Confirmation of the minutes of the previous meeting.

2] Planning of the new Enrichment Course Topic.

3] To motivate students for the Course.

4] Details of Course Syllabus.

Minutes of the Meetings

The meeting of Geography Dept. was held on 20th July, 2021 at 11:30 am in the Principal's Cabin. The agenda given above was discussed thoroughly to execute the plan.

- The minutes of the previous meeting were read out, confirmed, and signed by the Chairman.
- The Enrichment course are conducted for 10 days from 21th July, 2021 To 30th July, 2021.
- B.A. II Semester III Major Students took part in this bridge course.
- It was resolved to plan of Course details.
- It was resolved to plan the Course Syllabus.
- All the staff members were asked to give details about teaching, learning and evaluations.
- It was resolved to prepare the students for Enrichment Course.
- It was resolved to finalize the Enrichment course " Human geography " to be conducted for the academic year 2021-22.
- As there was no other business to be transacted the meeting ended with a vote of thanks proposed by Prof. Dr. Tukaram Shinde.

Dr. Tukaram Shinde	Dr. Annie John	Dr. Rajendra Shendage
Geography dept. Coordinator	IQAC Co-Ordinator	Principal
	Dr. Annie John Co-ordinator, IQAC A.R. Burla Mahila Vaishtha Mahavidyalaya, Solapur.	Dr. Rajendra Shendage PRINCIPAL A. R. Burla Mahila Vaishtha Mahavidyalaya, Solapur

A.R. Burla Mahila Mahavidyalaya ARBM Solapur

Human Geography

Human geography or **anthropogeography** is the branch of geography that studies spatial relationships between human communities, cultures, economies, and their interactions with the environment, examples of which is studied in schools are urban sprawl, urban redevelopment etc.It analyzes spatial interdependencies between social interactions and the environment through qualitative and quantitative research methods.

A.R. Burla Mahila Mahavidyalaya ARBM Salem

Syllabus

Sr. No	Content
1	History
2	Political geography
3	Geographical Regions
4	Climatic geomorphology
5	Contemporary geomorphology
6	Mountains
7	Natural disasters
8	Geology
9	Climate
10	Reference

A.R. Beria Mahila Mahavidyalaya ARBM Solapur

History :

Geography was not recognized as a formal academic discipline until the 18th century, although many scholars had undertaken geographical scholarship for much longer, particularly through cartography.

The Royal Geographical Society was founded in England in 1830, although the United Kingdom did not get its first full Chair of geography until 1917. The first real geographical intellect to emerge in the United Kingdom was Halford John Mackinder, appointed reader at Oxford University in 1887. The National Geographic Society was founded in the United States in 1888 and began publication of the *National Geographic* magazine which became, and continues to be, a great popularizer of geographic information. The society has long supported geographic research and education on geographical topics. The Association of American Geographers was founded in 1904 and was renamed the American Association of Geographers in 2016 to better reflect the increasingly international character of its membership.

One of the first examples of geographic methods being used for purposes other than to describe and theorize the physical properties of the earth is John Snow's map of the 1854 Broad Street cholera outbreak. Though Snow was primarily a physician and a pioneer of epidemiology rather than a geographer, his map is probably one of the earliest examples of health geography.

Cultures :

Cultural geography is the study of cultural products and norms - their variation across spaces and places, as well as their relations. It focuses on describing and analyzing the ways language, religion, economy, government, and other cultural phenomena vary or remain constant from one place to another and on explaining how humans function spatially. Social geography, Animal geographies, Language geography, Sexuality and space, Children's geographies, and Religion and geography.

ARBM

Development :

Development geography is the study of the Earth's geography with reference to the standard of living and the quality of life of its human inhabitants, study of the location, distribution and spatial organization of economic activities, across the Earth. The subject matter investigated is strongly influenced by the researcher's methodological approach.

Economics :



Economic geography examines relationships between human economic systems, states, and other factors, and the biophysical environment. Subfields include: Marketing geography and Transportation geography

Health :

Medical or health geography is the application of geographical information, perspectives, and methods to the study of health, disease, and health care. Health geography deals with the spatial relations and patterns between people and the environment. This is a sub-discipline of human geography, researching how and why diseases are spread and contained.

Histories :

Historical geography is the study of the human, physical, fictional, theoretical, and "real" geographies of the past. Historical geography studies a wide variety of issues and topics. A common theme is the study of the geographies of the past and how a place or region changes through time. Many

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

historical geographers study geographical patterns through time, including how people have interacted with their environment, and created the cultural landscape.

Politics :

Political geography is concerned with the study of both the spatially uneven outcomes of political processes and the ways in which political processes are themselves affected by spatial structures. Electoral geography, Geopolitics, Strategic geography and Military geography.

Population :

Population geography is the study of ways in which spatial variations in the distribution, composition, migration, and growth of populations are related to their environment or location.

Settlement :

Settlement geography, including urban geography, is the study of urban and rural areas with specific regards to spatial, relational and theoretical aspects of settlement. That is the study of areas which have a concentration of buildings and infrastructure. These are areas where the majority of economic activities are in the secondary sector and tertiary sectors. In case of urban settlement, they probably have a high population density.

Urbanism :

Urban geography is the study of cities, towns, and other areas of relatively dense settlement. Two main interests are site (how a settlement is positioned relative to the physical environment) and situation (how a settlement is positioned relative to other settlements). Another area of interest is the internal organization of urban areas with regard to different demographic groups and the layout of infrastructure. This subdiscipline also draws on ideas from other branches of Human Geography to see their involvement in the processes and patterns evident in an urban area. Economic geography, Population geography,

and Settlement geography. These are clearly not the only subfields that could be used to assist in the study of Urban geography, but they are some major players.

A. R. Buria Mahila Mahavidyalaya ARBM Solapur

Reference :

1. https://youtu.be/yaB0umQ518g
2. Guided by Dr. T.V. Shinde
3. Books :
    - Introduction to Human Geography by David Dorrell & Joseph P. Henderson
    - Human Geography : Fifth Edition

Student List :

Sr.No.	Student Full Name	Roll No.
1	BOLLU AMBIKA LAXMAN	301
2	VANGA AKHILA NARSING	323
3	PADMA RUCHITA SUNIL	324
4	KANDALAGI SAPANA ANIL	357
5	KAMBLE SHITAL SUBHASH	349
6	KONKATTI ASHWINI DATTATRAY	327
7	FATTEPURKAR SAPANA SUDHAKAR	335
8	JALAGI SANGITA KRUSHNAHARI	325
9	BATGIRI NIKITA DURGAPRASAD	302
10	BHOSALE AARTI RAM	350
11	ANSARI SHABNAM JAYARODDIN	307
12	PAWAR SHRADHA ANGAD	319
13	GAIKWAD ASHWINI RAVINDRA	313
14	MASULDAR ANJUMARA MADAR	344
15	AKUBATTIN ARCAHANA SHRINIWAS	351
16	BANEWALE ANJUM RAFIK	303
17	WADTILE VISHAKHA VIJAY	326
18	ANNALDAS APARNA RAMESH	333
19	TAMBE PRATIBHA SUNIL	355
20	BOGA BHARGAVI NAGNATH	354

Dr. Shinde T.V.

Dr. Annie John
Co-ordinator, IQAC
A.R. Buria Mahila Varishtha
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Dr. Rajendra Shendage
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REPORT
on
REMEDIAL COACHING PROGRAMME
2017-2018
Organized by: Dept. of Computer Application

Event: Remedial Classes

Date: 25/02/2018 To 05/03/18

Time: 11.00 AM

Venue: Room No. 10

Objective:
1. To encourage the students for their better performances
2. To identify weakness of the students and to strengthen the areas where they are lacked in Basics in C programming and develop the programming skills

Outcome:
1. The students are greatly benefited by the remedial classes.
2. The Students promised to work hard for the overall growth and to raise quality to a higher standard.

Holding remedial classes for the slow learners is essential to strengthen the areas where they are lacking in. Considering this fact, remedial classes were hold by the department of Computer Application for 10 Days from 25th February, 2018 to 5th March, 2018 with a view to encouraging slow learners to do better in the coming exams. Prof. Kiran Bitala. of the department of Computer Application delivered lecture in the remedial classes. BCA I semester I Major students took part in the said class. The students were encouraged through the Practicing programming so that they can reach their goals, not by short cut method but by hard work and dedication. As many as 10 students took part in the remedial class. The students were greatly benefited by the remedial classes and they promised to work hard for overall growth and to raise their quality to a higher standard.

Nos. Of Participants:
Sem I Major: 10
Faculty Participation: 01

A.R. Bodke Mahila Mahavidyalaya ARBM Solapur

STUDENTS PARTICIPATION

The table and following illustrations show the quantitative analysis of student participation in remedial teaching. BCA department conducted the remedial class in first semester. test taken by faculty of students the test result as given below.

Enter Student Name	Score	Out of
LAVANNYA AMBADAS GURRAM	11	50
SWATI SHRIKANT KOTTAPALLI	10	50
SHRADDHA MAHESH ALKUNTE	8	50
RUNAL JAYARAJ GUNJAL	15	50
ARATI VYANKATESH BOGA	12	50
GEETA VISHNU MANKONDI	10	50
ARCHANA AMBADAS DOMA	8	50
VAISHNAVI SHRINIWAS BOGA	15	50
RACHANA DEVIDAS KONDI	12	50
RACHANA VISHNU GAJELI	10	50



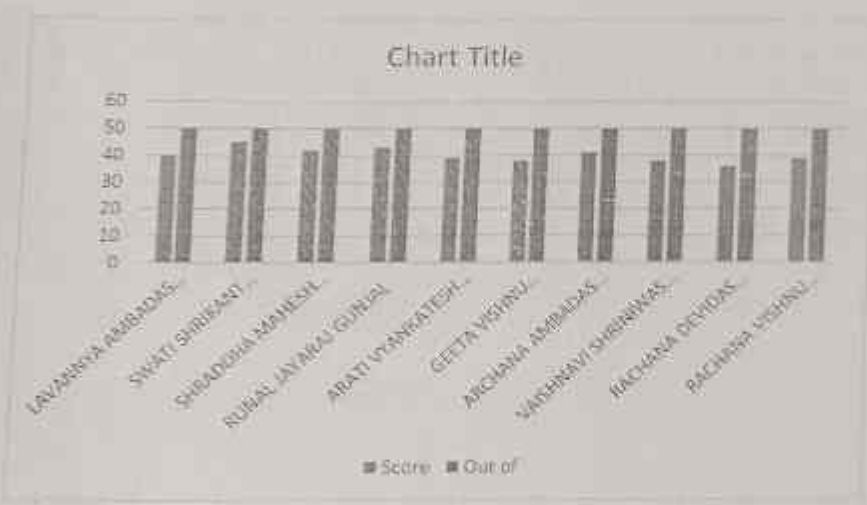
A total of 10 students got the benefit of remedial teaching in this academic year in C Programming

TEACHER'S PARTICIPATION

Department engaged their complete faculties in taking remedial class in different ways, such study videos, ppt, Programming practice. The exam-oriented training and repeated tests made the students overcome their learning difficulties.

After remedial class again test taken the test result is given below:

Enter Student Name	Score	Out of
LAVANNYA AMBADAS GURRAM	40	50
SWATI SHRIKANT KOTTAPALLI	45	50
SHRADDHA MAHESH ALKUNTE	42	50
RUNAL JAYARAJ GUNJAL	43	50
ARATI VYANKATESH BOGA	39	50
GEETA VISHNU MANKONDI	38	50
ARCHANA AMBADAS DOMA	41	50
VAISHNAVI SHRINIWAS BOGA	38	50
RACHANA DEVIDAS KONDI	36	50
RACHANA VISHNU GAJELI	39	50



FEEDBACK FROM STUDENTS

Students' feedback from BCA department were collected by the remedial coaching committee 97% of students found it to be beneficially. 86 % of students wants to increase remedial coaching hours. Majority of students preferred evening session rather than morning classes. In suggestion students recommend to include more remedial teaching hours for complementary papers also and also to include students who are interested to attend the class in addition to week students.

Thus, in spite of many misfortune this year also our college had done its best to organize remedial classes. Majority of the students have poor economic and social background. The students feedback shows that the remedial hours provided them good academic knowledge besides giving them good support and confident in facing exam.

Dr. Ashok Yakkaldevi
BCA Coordinator

Dr. Annie John
IQAC Coordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Dr. Rajendra Shendage
Principal
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

REPORT
on
REMEDIAL COACHING PROGRAMME
2018-2019
Organized by: Dept. of Computer Application

Event: Remedial Classes

Date: 19/01/2019 To 29/01/19

Time: 4.00 PM

Venue: Room No. 10

Objective:
1. To encourage the students for their better performances
2. To identify weakness of the students and to strengthen the areas where they are lacked in Basics in HTML and develop the Web Design skills

Outcome:
1. The students are greatly benefited by the remedial classes.
2. The Students promised to work hard for the overall growth and to raise quality to a higher standard.

Holding remedial classes for the slow learners is essential to strengthen the areas where they are lacking in. Considering this fact, remedial classes were hold by the department of Computer Application for 10 Days from 19th January, 2019 to 29th January, 2019 with a view to encouraging slow learners to do better in the coming exams. Prof. Monika Adam Faculty of the department of Computer Application delivered lecture in the remedial classes. BCA I semester I Major students took part in the said class. The students were encouraged through the Practicing programming so that they can reach their goals, not by short cut method but by hard work and dedication. As many as 10 students took part in the remedial class. The students were greatly benefited by the remedial classes and they promised to work hard for overall growth and to raise their quality to a higher standard.

Nos. Of Participants:
Sem I Major: 10
Faculty Participation: 01

ARBM
Solapur

STUDENTS PARTICIPATION

The table and following illustrations show the quantitative analysis of student participation in remedial teaching. BCA department conducted the remedial class in first semester. Test taken by faculty of students the test result as given below.

Enter Student Name	Score	Out of
CHILKA MAMTA SHRINIVAS	12	50
TAMBOLI SAMEERA SATTAR	14	50
VADDEPALLI MAYURI BALRAJ	15	50
SHIRASI VAISHNAVI YOGINATH	14	50
DUDAM SWATI RAJU	15	50
RAPELLI LATA SHRINIWAS	12	50
HORNAL NIKITA ARJUN	14	50
GAVAD SHRUTIKA DEEPAK	15	50
SALMEDA RUCHITA NARESH	12	50
GAVAD KRUTIKA AMBADAS	14	50



A total of 10 students got the benefit of remedial teaching in this academic year in HTML

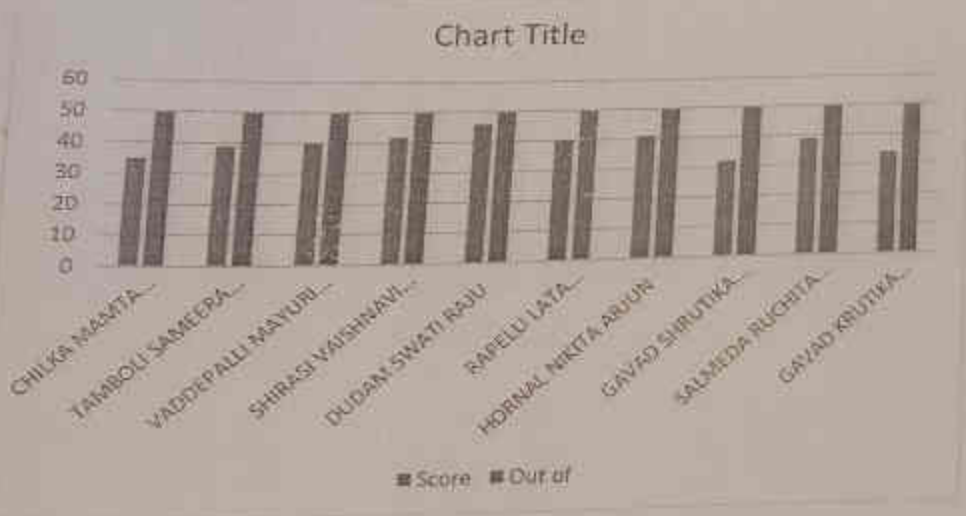
A. R. Burla Mahila Mahavidyalaya ARBM Solapur

TEACHER'S PARTICIPATION

Department engaged their complete faculties in taking remedial class in different ways, such study videos, ppt, Programming practice. The exam-oriented training and repeated tests made the students overcome their learning difficulties.

After remedial class again test taken the test result is given below:

Enter Student Name	Score	Out of
CHILKA MAMTA SHRINIVAS	35	50
TAMBOLI SAMEERA SATTAR	39	50
VADDEPALLI MAYURI BALRAJ	40	50
SHIRASI VAISHNAVI YOGINATH	42	50
DUDAM SWATI RAJU	46	50
RAPELLI LATA SHRINIWAS	40	50
HORNAL NIKITA ARJUN	41	50
GAVAD SHRUTIKA DEEPAK	32	50
SALMEDA RUCHITA NARESH	39	50
GAVAD KRUTIKA AMBADAS	34	50



FEEDBACK FROM STUDENTS

Students' feedback from BCA department were collected by the remedial coaching committee 99% of students found it to be beneficially. 90% of students wants to increase remedial coaching hours. Majority of students preferred evening session rather than morning classes. In suggestion students recommend to include more remedial teaching hours for complementary papers also and also to include students who are interested to attend the class in addition to week students.

Thus, in spite of many misfortune this year also our college had done its best to organize remedial classes. Majority of the students have poor economic and social background. The students feedback shows that the remedial hours provided them good academic knowledge besides giving them good support and confident in facing exam

Dr. Ashok Yakkaldevi
BCA Coordinator

Dr. Annie John
IQAC Coordinator

Dr. Annie John
Co-ordinator, IQAC
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Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

REPORT
on
REMEDIAL COACHING PROGRAMME
2019-2020
Organized by: Dept. of Computer Application

Event: Remedial Classes

Date: 28/02/2020 To 05/03/2020

Time: 11.00 AM

Venue: Room No. 10

Objective:
1. To encourage the students for their better performances
2. To identify weakness of the students and to strengthen the areas where they are lacked in Financial Accounting Subject and develop their Accounting Knowledge

Outcome:
1. The students are greatly benefited by the remedial classes.
2. The Students promised to work hard for the overall growth and to raise quality to a higher standard.

Holding remedial classes for the slow learners is essential to strengthen the areas where they are lacking in. Considering this fact, remedial classes were hold by the department of Computer Application for 7 Days from 28th February, 2020 to 5th March, 2020 with a view to encouraging slow learners to do better in the coming exams. Prof. Umashankar Nadargi Faculty of the department of Computer Application delivered lecture in the remedial classes. BCA II semester III Major students took part in the said class. The students were encouraged through the Practicing Account Transaction so that they can reach their goals, not by short cut method but by hard work and dedication. As many as 05 students took part in the remedial class. The students were greatly benefited by the remedial classes and they promised to work hard for overall growth and to raise their quality to a higher standard.

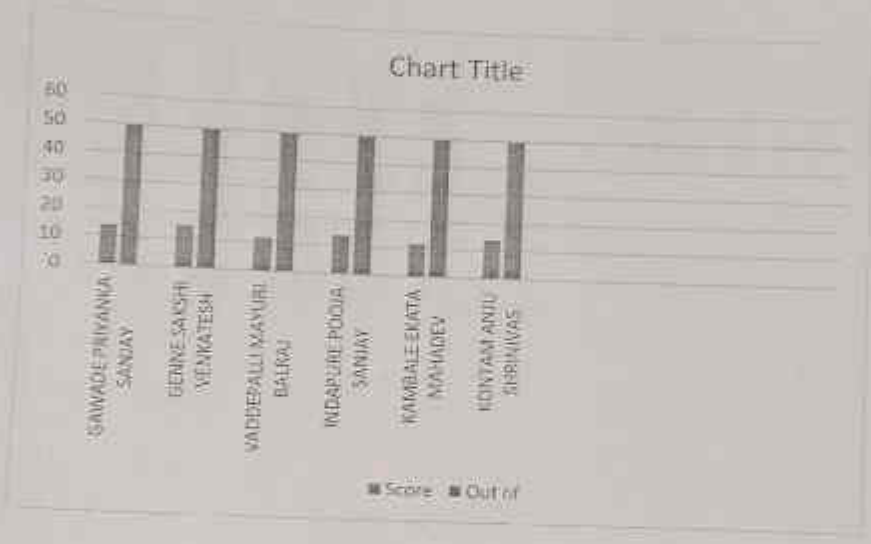
Nos. Of Participants:
Sem I Major: 05
Faculty Participation: 01

A. R. Bute Mahila Mahavidyalaya ARBM Solapur

STUDENTS PARTICIPATION

The table and following illustrations show the quantitative analysis of student participation in remedial teaching. BCA department conducted the remedial class in first semester. Test taken by faculty of students the test result as given below.

Enter Student Name	Score	Out of
GAWADE PRIYANKA SANJAY	14	50
GENNE SAKSHI VENKATESH	15	50
VADDEPALLI MAYURI BALRAJ	12	50
INDAPURE POOJA SANJAY	14	50
KAMBALE EKATA MAHADEV	12	50
KONTAM ANJU SHRINIVAS	14	50



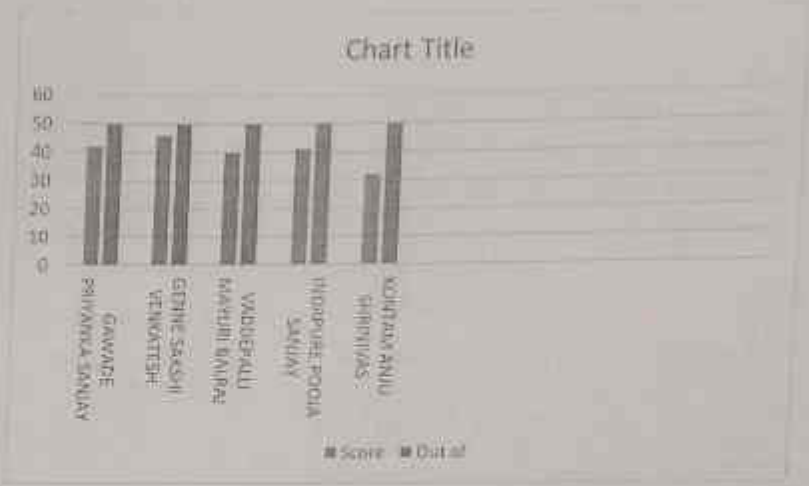
A total of 05 students got the benefit of remedial teaching in this academic year in Financial Account

TEACHER'S PARTICIPATION

Department engaged their complete faculties in taking remedial class in different ways, such study videos, ppt, Account subject practice. The exam-oriented training and repeated tests made the students overcome their learning difficulties.

After remedial class again test taken the test result is given below:

Enter Student Name	Score	Out of
GAWADE PRIYANKA SANJAY	42	50
GENNE SAKSHI VENKATESH	46	50
VADDEPALLI MAYURI BALRAJ	40	50
INDAPURE POOJA SANJAY	41	50
KONTAM ANJU SHRINIVAS	32	50



A. R. Burla Mahila Mahavidyalaya ARBM Solapur

FEEDBACK FROM STUDENTS

Students' feedback from BCA department were collected by the remedial coaching committee 100% of students found it to be beneficially. 80% of students wants to increase remedial coaching hours. In suggestion students recommend to include more remedial teaching hours for complementary papers also and also to include students who are interested to attend the class in addition to week students.

Thus, in spite of many misfortune this year also our college had done its best to organize remedial classes. Majority of the students have poor economic and social background. The students feedback shows that the remedial hours provided them good academic knowledge besides giving them good support and confident in facing exam

Dr. Ashok Yakkaldevi
BCA Coordinator

Dr. Annie John
IQAC Coordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

REPORT
on
REMEDIAL COACHING PROGRAMME
2020-2021
Organized by: Dept. of Computer Application

Event: Remedial Classes

Date: 05/02/2021 To 15/02/2021

Time: 06.00 PM

Online Platform: Google meet

Objective:
1. To encourage the students for their better performances
2. To identify weakness of the students and to strengthen the areas where they are lacked in Mathmatics

Outcome:
1. The students are greatly benefited by the remedial classes.
2. The Students promised to work hard for the overall growth and to raise quality to a higher standard.

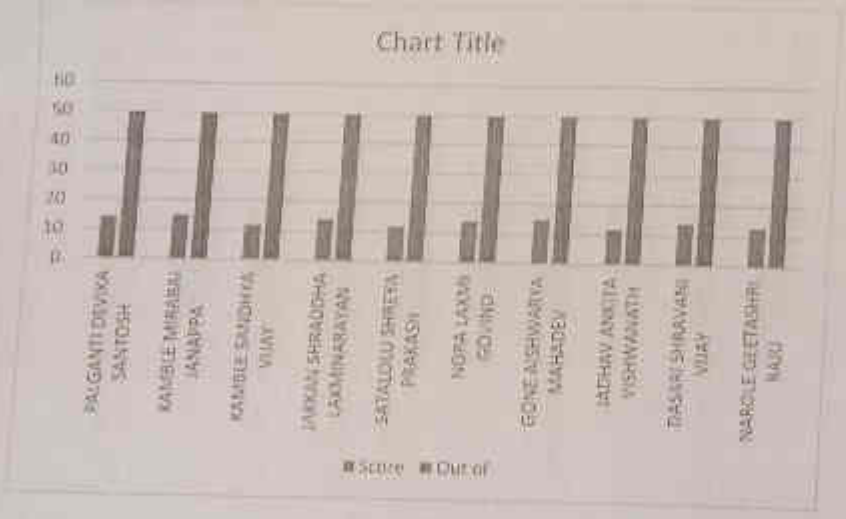
Holding remedial classes for the slow learners is essential to strengthen the areas where they are lacking in. Considering this fact, remedial classes were hold by the department of Computer Application for 10 Days from 5th February, 2021 to 15th February, 2021 with a view to encouraging slow learners to do better in the coming exams. Prof. Sadanand Basa Faculty of the department of Computer Application delivered lecture in the remedial classes. BCA I semester I Major students took part in the said class. The students were encouraged through the Practicing Mathematics Equation so that they can reach their goals, not by short cut method but by hard work and dedication. As many as 10 students took part in the remedial class. The students were greatly benefited by the remedial classes and they promised to work hard for overall growth and to raise their quality to a higher standard.

Nos. Of Participants:
Sem I Major: 10
Faculty Participation: 01

STUDENTS PARTICIPATION

The table and following illustrations show the quantitative analysis of student participation in remedial teaching. BCA department conducted the remedial class in first semester. Online Test taken by faculty of students the test result as given below.

Enter Student Name	Score	Out of
PALGANTI DEVIKA SANTOSH	41	50
KAMBLE MIRABAI JANAPPA	32	50
KAMBLE SANDHYA VIJAY	40	50
JAKKAN SHRADDHA LAXMINARAYAN	41	50
SATALOLU SHREYA PRAKASH	32	50
NORA LAXMI GOVIND	41	50
GONE AISHWARYA MAHADEV	42	50
JADHAV ANKITA VISHWANATH	46	50
DASARI SHRAVANI VIJAY	41	50
NAROLE GEETASHRI RAJU	32	50



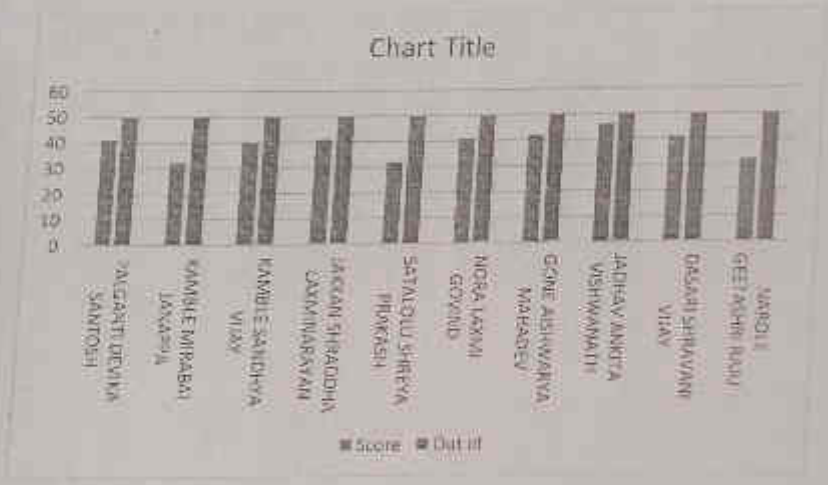
A total of 10 students got the benefit of remedial teaching in this academic year in Mathematics

TEACHER'S PARTICIPATION

Department engaged their complete faculties in taking remedial class in different ways, such study videos, ppt, Account subject practice. The exam-oriented training and repeated tests made the students overcome their learning difficulties.

After remedial class again test taken the test result is given below:

Enter Student Name	Score	Out of
PALGANTI DEVIKA SANTOSH	41	50
KAMBLE MIRABAI JANAPPA	32	50
KAMBLE SANDHYA VIJAY	40	50
JAKKAN SHRADDHA LAXMINARAYAN	41	50
SATALOLU SHREYA PRAKASH	32	50
NORA LAXMI GOVIND	41	50
GONE AISHWARYA MAHADEV	42	50
JADHAV ANKITA VISHWANATH	46	50
DASARI SHRAVANI VIJAY	41	50
NAROLE GEETASHRI RAJU	32	50



FEEDBACK FROM STUDENTS

Students' feedback from BCA department were collected by the remedial coaching committee 100% of students found it to be beneficially. 100% of students wants to increase remedial coaching hours. In suggestion students recommend to include more remedial teaching hours for complementary papers also and also to include students who are interested to attend the class in addition to week students.

Thus, in spite of many misfortune this year also our college had done its best to organize remedial classes. Majority of the students have poor economic and social background. The students feedback shows that the remedial hours provided them good academic knowledge besides giving them good support and confident in facing exam

Dr. Ashok Yakkaldevi
BCA Coordinator

Dr. Shirish Bhosale
IQAC Coordinator

Dr. Annie John
Co-ordinator, IQAC
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Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

REPORT
on
REMEDIAL COACHING PROGRAMME
2021-2022
Organized by: Dept. of Computer Application

Event: Remedial Classes

Date: 14/05/2022 To 24/05/2022

Time: 10.00 AM

Online Platform: Google meet

Objective:
1. To encourage the students for their better performances
2. To identify weakness of the students and to strengthen the areas where they are lacked in Data Structure using C

Outcome:
1. The students are greatly benefited by the remedial classes.
2. The Students promised to work hard for the overall growth and to raise quality to a higher standard.

Holding remedial classes for the slow learners is essential to strengthen the areas where they are lacking in. Considering this fact, remedial classes were hold by the department of Computer Application for 10 Days from 14th May, 2022 to 24th May, 2022 with a view to encouraging slow learners to do better in the coming exams. Prof. Monika Adam Faculty of the department of Computer Application delivered lecture in the remedial classes. BCA II semester III Major students took part in the said class. The students were encouraged through the Practicing Data Structure Concept so that they can reach their goals, not by short cut method but by hard work and dedication. As many as 10 students took part in the remedial class. The students were greatly benefited by the remedial classes and they promised to work hard for overall growth and to raise their quality to a higher standard.

Nos. Of Participants:
Sem I Major: 04
Faculty Participation: 01

A.R. Burla Mahila Mahavidyalaya
ARBM
Solapur

STUDENTS PARTICIPATION

The table and following illustrations show the quantitative analysis of student participation in remedial teaching. BCA department conducted the remedial class in first semester. Online Test taken by faculty of students the test result as given below.

Enter Student Name	Score	Out of
PALGANTI DEVIKA SANTOSH	12	50
KAMBLE MIRABAI JANAPPA	14	50
GONE AISHWARYA MAHADEV	15	50
JADHAV ANKITA VISHWANATH	15	50



A total of 4 students got the benefit of remedial teaching in this academic year in Data Structure Concept

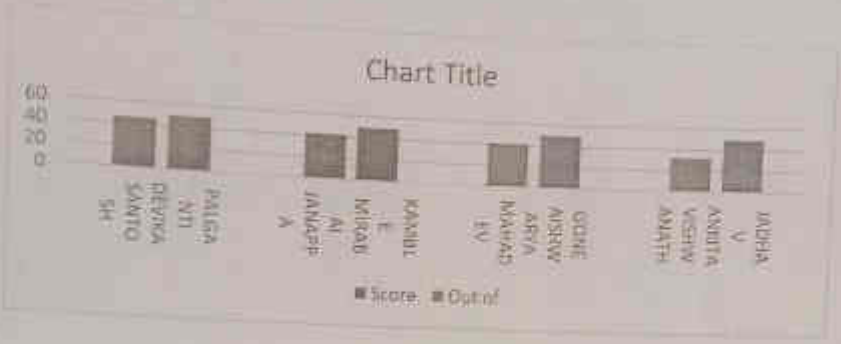
TEACHER'S PARTICIPATION

Department engaged their complete faculties in taking remedial class in different ways, such study videos, ppt, Doubt Clearing Session. The exam-oriented training and repeated tests made the students overcome their learning difficulties.

A. R. Burla Mahila Mahavidyalaya
ARBM
Solapur

After remedial class again test taken the test result is given below:

Enter Student Name	Score	Out of
PALGANTI DEVIKA SANTOSH	46	50
KAMBLE MIRABAI JANAPPA	42	50
GONE AISHWARYA MAHADEV	41	50
JADHAV ANKITA VISHWANATH	32	50



FEEDBACK FROM STUDENTS

Students' feedback from BCA department were collected by the remedial coaching committee 100% of students found it to be beneficially. 100% of students wants to increase remedial coaching hours. In suggestion students recommend to include more remedial teaching hours for complementary papers also and also to include students who are interested to attend the class in addition to week students.

Thus, in spite of many misfortune this year also our college had done its best to organize remedial classes. Majority of the students have poor economic and social background. The students feedback shows that the remedial hours provided them good academic knowledge besides giving them good support and confident in facing exam

Dr. Ashok Yakkaldevi
BCA Coordinator

Dr. Annie John
IQAC Coordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burle Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Dr. Rajendra Shendage
PRINCIPAL
A. R. Burle Mahila Varishtha
Mahavidyalaya, Solapur

A Linguistic (Telugu) Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF REMEDIAL CLASS
2017-18

Event : - Remedial Classes
Date : - 18/12/2017
Time : - 11:20 a.m.
Room No. : - 13

Objectives

1. To encourage the students for their better performance
2. To identify weakness of the students and to strengthen the areas where they are lacked in

Outcomes

1. Students are greatly benefited by remedial classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.



Holding remedial classes for this slow learners is essential to strengthen the areas where they are lacking in. Considering this fact remedial classes held by department of Eco-commerce on 18th December, 2017 with a view to encouraging slow learners to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosle Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the remedial classes. B.Com second and B.Com first year students took part in the

said classes. Restaurants are increased through story telling so that they can reach there goals not by shortcut methods but by hard work and dedication. As many as students took part in remedial class. The students where greatly benefited by a remedial classes and they promised to hard work for overall growth and two raise their quality to higher.

	No. of Participants
Sem. I	17
Sem. II	15
No. of Faculties	03

Dr. Shivanand B. Bhanje

H.O.D. Commerce

Dr. Annie John

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

A Linguistic (Telugu) Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF REMEDIAL CLASS
2018-19

Event : - Remedial Classes
Date : - 22/01/2019
Time : - 11:20 a.m.
Room No. : - 13

Objectives

1. To encourage the students for their better performance
2. To identify weakness of the students and to strengthen the areas where they are lacked in

Outcomes

1. Students are greatly benefited by remedial classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.



Holding remedial classes for this slow learners is essential to strengthen the areas where they are lacking in. Considering this fact remedial classes held by department of commerce on 22nd January 2019 with a view to encouraging slow learners to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosle Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the remedial classes. Bcom second and bcom first year students tool part in the said classes. Restaurants are increased through story telling so that they can reach there goals not by shortcut methods but by hard work and dedication. As many as students took part in remedial class. The students where greatly benefited by a remedial classes and they promised to hard work for overall growth and two raise their quality to higher standards

No. of Participants

Sem. I	14
Sem. II	16
No. of Faculties	03

Dr. Shivanand B. Bhanje

H.O.D. Commerce

Dr. Annie John

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

A Linguistic (Telugu) Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF REMEDIAL CLASS
2019-20

Event : - Remedial Classes
Date : - 06/01/2020
Time : - 11:30 a.m.
Room No. : - 13

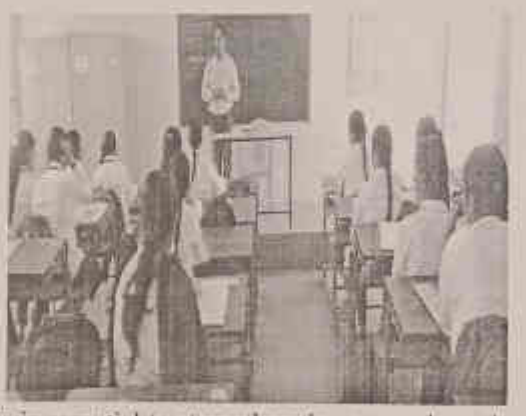
Objectives

1. To encourage the students for their better performance
2. To identify weakness of the students and to strengthen the areas where they are lacked in

Outcomes

1. Students are greatly benefited by remedial classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.





Holding remedial classes for this slow learners is essential to strengthen the areas where they are lacking in. Considering this fact remedial classes held by department of commerce on 22nd January 2019 with a view to encouraging slow learners to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosle Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the remedial classes. Bcom second and bcom first year students tool part in the said classes. Restaurants are increased through story telling so that they can reach there goals not by shortcut methods but by hard work and dedication. As many as students took part in remedial class. The students where greatly benefited by a remedial classes and they promised to hard work for overall growth and two raise their quality to higher standards

No. of Participants

Sem. I	18
Sem. II	19
No. of Faculties	03

Dr. Shivanand B. Bhanje

H.O.D. Commerce

Dr. Annie John

I.Q.A.C. Coordinator

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

A Linguistic (Telugu) Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

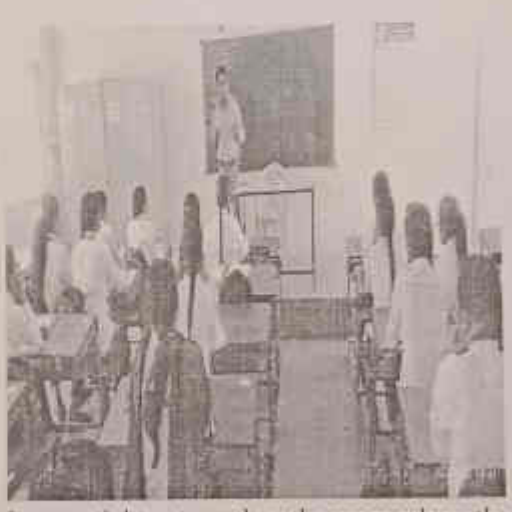
REPORT OF REMEDIAL CLASS
2020-21

Event : - Remedial Classes
Date : - 05/01/2021
Time : - 11:40 a.m.
Room No. : - 13

Objectives
1. To encourage the students for their better performance
2. To identify weakness of the students and to strengthen the areas where they are lacked in

Outcomes
1. Students are greatly benefited by remedial classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.





Holding remedial classes for this slow learners is essential to strengthen the areas where they are lacking in. Considering this fact remedial classes held by department of commerce on 22nd January 2019 with a view to encouraging slow learners to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosle Prof. Ranjana Bansode, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the remedial classes. Bcom second and bcom first year students tool part in the said classes. Restaurants are increased through story telling so that they can reach there goals not by shortcut methods

but by hard work and dedication. As many as students took part in remedial class. The students where greatly benefited by a remedial classes and they promised to hard work for overall growth and two raise their quality to higher standards

No. of Participants	
Sem. I	22
Sem. II	18
No. of Faculties	03

Dr. Shivanand B. Bhanje
H.O.D. Commerce

Dr. Shirish N. Bhosale
I.Q.A.C. Coordinator

Dr. Rajendra Shendage
Principal

Co-ordinator, IQAC
S.R. Burla Mahila Vanishtha
Mahavidyalaya, Solapur.

A Linguistic (Telugu) Minority Institute

PadmashaliShikshanSanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

DEPARTMENT OF ECO-COMMERCE

REPORT OF REMEDIAL CLASS

2021-22

Event : - Remedial Classes
Date : - 11/02/2022
Time : - 11:20 a.m.
Room No. : - 13

Objectives

1. To encourage the students for their better performance
2. To identify weakness of the students and to strengthen the areas where they are lacked in

Outcomes

1. Students are greatly benefited by remedial classes
2. The students promise to work hard for overall growth and to raise quality to higher standards.





Holding remedial classes for this slow learners is essential to strengthen the areas where they are lacking in. Considering this fact remedial classes held by department of commerce on 22nd January 2019 with a view to encouraging slow learners to do better in next exam Prof Dr. Shivanand Bhanje Dr. Shirish Bhosle Prof. Ranjana Bansude, Dr. Shankar Raje and Prof. Umashankar Nadargi of the department of commerce deliver the lectures in the remedial classes. Bcom second and bcom first year students tool part in the said classes. Restaurants are increased through story telling so that they can reach there goals not by shortcut methods but by hard work and dedication. As many as students took part in remedial class. The

students where greatly benefited by a remedial classes and they promised to hard work for overall growth and two raise their quality to higher standards

No. of Participants

Sem. I	20
Sem. II	22
No. of Faculties	03

Dr. Shivanand B. Bhanje

H.O.D. Commerce

Dr. Annie John

I.Q.A.C. Co-Ordinator

Dr. Annie John
Co-Ordinator, IQAC
A.R. Burla Mahila Vaishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage

(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Vaishtha
Mahavidyalaya, Solapur.

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,*Solapur*

Department of History

Remedial Course

2017-18

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE

OBJECTIVES OF REMEDIAL COURSE

1. To raise their level of comprehension of basic subjects to provide a stronger foundation for further academic work
2. A remedial activity is one that is meant to improve a learning skill or rectify a problem area. Remedial instruction involves using individualized teaching of students who are experiencing difficulties in specific subject areas.
3. To cultivate an atmosphere of sharing of knowledge among the Students.
4. Students who have been out of college may benefit from remedial teaching over a week or more to reinforce skills they lost due to extended time away from college.
5. Diverse methods and materials are used in remedial teaching, with which new ways can be found to approach the subject that is to be learned.
6. To develop pupils' generic skills, including interpersonal relationship, communication, problem-solving, self-management, self-learning, independent thinking, creativity and the use of information technology.
7. To facilitate learning and development among all.

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course

Syllabus

June 2017

Unit-I

How to study of history

Unit –II

Techniques for memorizing events in history

Unit –III

How to write answers to questions duting the exam

Unit –IV

How to maintain regularity in studies

Unit-V

How to maintain confidence and mindset during exams

Sr.No.	Unit	Name Of Topic	Lectures
1.	I	How to study of history	03
2.	II	Techniques for memorizing events in history	03
3.	III	How to write answers to questions duting the exam	03
4.	IV	How to maintain regularity in studies	03
5.	V	How to maintain confidence and mindset during exams	03



List of Reference Books :

1. Chitnis K.N., Research Methodology, Pune

2. Kothari C.R., Research Methodology : Methods and Techniques, Delhi, 2001

3. R.S. Aggarwal ,A Modern Approach To Logical Reasoning, S. Chand Publishing

4. Rothschild Adam How To Increase Memory And Brain Power, Kindle Edition

५. आठवले सदाशिव, इतिहासाचे तत्त्वज्ञान, प्राज्ञपाठशाळा प्रकाशन, वाई, १९६७

६. कोठेकर शांता, इतिहास : तंत्र आणि तत्त्वज्ञान, साईनाथ प्रकाशन, नागपुर, २००५.

७. देव प्रभाकर, इतिहासाशास्त्र, अध्यापन आणि लेखनपरंपरा नाशिक, २००७.

A.R. Bodas Mahila Mahavidyalaya - A + Solapur - ARBM

मराठी

प्रकरण-१

इतिहासाचा अभ्यास कसा करावा

प्रकरण-२

इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र

प्रकरण-३

परिक्षेत प्रश्नांची उत्तरे कशी लिहावीत

प्रकरण -४

अभ्यासात नियमितपणा कसा ठेवावा

प्रकरण-५

परिक्षेप्रसंगी आत्मविश्वास व मानसिकता कशी ठेवावी

अनुक्र	प्रकरण	प्रकरणाचे नाव	व्याख्याने
१.	I	इतिहासाचा अभ्यास कसा करावा	०१
२.	II	इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र	०१
३.	III	परिक्षेत प्रश्नांची उत्तरे कशी लिहावीत	०१
४.	IV	अभ्यासात नियमितपणा कसा ठेवावा	०१
५.	V	परिक्षेप्रसंगी आत्मविश्वास व मानसिकता कशी ठेवावी	०१

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course 2017-18

below -60 %

Student List

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage %
1.	Varsha Suresh Pachange	25	25	27	25	25	27	154	51
2.	Pooja Prakash kamble	54	54	53	52	56	61	330	55
3.	Sonali Rajkumar Jinde	54	57	62	54	60	58	345	57.5
4.	Laxmi Balaji Falmari	69	35	31	32	42	40	249	41.05

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE 2017-2018

Time Table

Course Duration - 01/12/2017 to 15/01/2018

Room No. 17

Day	Time	Teachers
Monday	11.10 to 12.30	Dr. T.N.Shinde
Tuesday	11.10 to 12.30	Dr. T.N.Shinde
Wednesday	11.10 to 12.30	Dr.Sainath Kabade

Head,Dept.of Hist

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2017-18

Remedial course- B.A.III (History) Course Duration - 01/12/2017 to 15/01/2018 Day & Time Monday to Wednesday - 11.10. am to 12.30 pm

Student Attendance Sheet - Teacher Name & Sign - 126. SWATI SHIVAJI GHATULE

Students Information				December												Janaury				
Sr.No.	Students Name	Class	R.No.	4/12	5/12	6/12	11/12	12/12	13/12	18/12	19/12	20/12	25/12	26/12	27/12	01/01	02/01	03/01	16/01	17/01
1.	Varsha Suresh Pachange	B.A.III	603	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P
3.	Sonali Rajkumar Jinde	B.A.III	606	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P
2.	Pooja Prakash kamble	B.A.III	636	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P
4.	Laxmi Balaji Falmari	B.A.III	638	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P

Dr. T.N.Shinde
Head,Dept.of History

Dr. Annie John
Coordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course 2017-18

Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg	Eng	12	13	14	15	16	marks	Prg
1.	Varsha Suresh pachange	25	25	27	25	25	27	154	51	25	24	26	24	24	27	150	50
2.	Pooja Prakash kamble	54	54	53	52	56	61	330	55	56	56	70	62	56	63	355	59.16
3.	Sonali Rajkumar Jinde	54	57	62	54	60	58	345	57.5	57	56	63	62	52	59	349	58.16
4.	Laxmi Balaji Falmari	69	35	31	32	42	40	249	41.05	64	57	77	63	55	51	367	61.16

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John
Coordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.B.M. Solapur
ARBM

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Remedial Course

2018-19

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE

OBJECTIVES OF REMEDIAL COURSE

1.To raise their level of comprehension of basic subjects to provide a stronger foundation for further academic work.

2. A remedial activity is one that is meant to improve a learning skill or rectify a problem area. Remedial instruction involves using individualized teaching of students who are experiencing difficulties in specific subject areas.

3. To cultivate an atmosphere of sharing of knowledge among the Students.

4. Students who have been out of college may benefit from remedial teaching over a week or more to reinforce skills they lost due to extended time away from college.

5. Diverse methods and materials are used in remedial teaching, with which new ways can be found to approach the subject that is to be learned.

6. To develop pupils' generic skills, including interpersonal relationship, communication, problem-solving, self-management, self-learning, independent thinking, creativity and the use of information technology.

7. To facilitate learning and development among all.

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial Course 2018-19 below-60%

Student List

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage %
1	Sonali Shriniwas Myakal	46	66	55	61	55	62	345	57.5
2	Priyanka Sugreev Kirnape	49	63	65	56	55	65	353	58.83
3	Sonali Nagesh Sidhganesh	55	62	71	63	67	56	324	54
4	Amruta Gorkhanath Gangurde	48	74	65	64	64	77	334	57.33
5	Sneha Vishnu Jadhav	48	60	66	52	75	56	357	59.05
6	Deepali Bapu Bhaskar	51	60	55	58	56	63	343	57.16
7	Amruta Ravindra Guttikonda	45	71	56	56	45	57	330	55
8	Lalita Nagnath Penti	55	63	57	55	59	70	359	59.83
9	Roja Rajmogoli Tannir	49	64	68	61	56	56	354	59

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE 2018-2019

Time Table

Course Duration- 01 Jan. 2019 to 15 Feb.2019 Room No. 17

Day	Time	Teachers
Monday	11.10 to 12.30	Dr. T.N.Shinde
Tuesday	11.10 to 12.30	Dr. T.N.Shinde
Wednesday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist

Dr. Annie John
Coordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2018-19

Remedial course- B.A.III (History) Course Duration- 01 Jan. 2019 to 15 Feb.2019 Day & Time- Monday to Wednsday11.10. am to 12.30 pm

Student Attendance Sheet -

Teacher Name & Sign - Dr. GHATULE SWATI SHIVAJI

Students Information				January														February			
Sr.No.	Students Name	Class	R.No.	01/01	02/01	07/01	08/01	09/01	14/01	15/01	16/01	21/01	22/01	23/01	28/01	29/01	30/01	04/02	05/02	06/02	07/02
1.	Sonali Shriniwas Myakal	B.A.III	605	P	P	P	P	P	P	P	P	P	P	A	P	P	P	A	P	A	P
2.	Priyanka Sugreev Kirtane	B.A.III	619	P	A	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P
3.	Sonali Nagesh Sidhganesh	B.A.III	620	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P
4.	Amruta Gorkhanath Gangurde	B.A.III	621	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P
5.	Sneha Vishnu Jadhav	B.A.III	632	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
6.	Deepali Bapu Bhaskar	B.A.III	637	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7.	Amruta Ravindra Guttikonda	B.A.III	661	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P
8.	Lalita Nagnath Penti	B.A.III	668	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9.	Roja Rajmogoli Tannir	B.A.III	670	P	P	P	P	P	P	P	P	P	A	P	P	P	P	A	P	P	P

Dr.T.N.Shinde
Head,Dept.of History

Dr. Annie John

Dr. Rajendra Shinde

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial Course 2018-19

Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
1	Sonali Shriniwas Myakal	46	66	55	61	55	62	345	57.5	54	65	62	70	77	66	394	65.66
2	Priyanka Sugreev Kirtane	49	63	65	56	55	65	353	58.83	58	66	61	66	58	59	308	51.33
3	Sonali Nagesh Sidhganesh	55	62	71	63	67	56	324	54	42	53	39	60	59	53	306	51
4	Amruta Gorkhanath Gangurde	48	74	65	64	64	77	334	57.33	58	73	61	70	78	77	417	69.05
5	Sneha Vishnu Jadhav	48	60	66	52	75	56	357	59.05	62	63	56	46	61	56	344	57.33
6	Deepali Bapu Bhaskar	51	60	55	58	56	63	343	57.16	48	56	64	71	65	66	370	61.66
7	Amruta Ravindra Guttikonda	45	71	56	56	45	57	330	55	37	48	56	63	68	57	329	54.83
8	Lalita Nagnath Penti	55	63	57	55	59	70	359	59.83	54	64	63	69	55	60	365	60.83
9	Roja Rajmogoli Tannir	49	64	68	61	56	56	354	59	58	63	61	73	64	66	385	64.16

Dr.T.N.Shinde

Head,Dept.of History

Dr. Annie John
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Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Remedial Course

2019-20

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE

OBJECTIVES OF REMEDIAL COURSE

1. To raise their level of comprehension of basic subjects to provide a stronger foundation for further academic work
2. A remedial activity is one that is meant to improve a learning skill or rectify a problem area. Remedial instruction involves using individualized teaching of students who are experiencing difficulties in specific subject areas.
3. To cultivate an atmosphere of sharing of knowledge among the Students.
4. Students who have been out of college may benefit from remedial teaching over a week or more to reinforce skills they lost due to extended time away from college.
5. Diverse methods and materials are used in remedial teaching, with which new ways can be found to approach the subject that is to be learned.
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7. To facilitate learning and development among all.

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course

Syllabus

June 2020

Unit-I

How to study of history

Unit –II

Techniques for memorizing events in history

Unit –III

How to write answers to questions duting the exam

Unit –IV

Competitive age and carrer of Students

Unit-V

How to maintain confidence and mindset during exams

Sr.No.	Unit	Name Of Topic	Lectures
1.	I	How to study of history	03
2.	II	Techniques for memorizing events in history	03
3.	III	How to write answers to questions duting the exam	03
4.	IV	Competitive age and carrer of Students	03
5.	V	How to maintain confidence and mindset during exams	03

List of Reference Books :

1. Chitnis K.N., Research Methodology, Pune

2. Kothari C.R., Research Methodology : Methods and Techniques, Delhi, 2001

3. R.S. Aggarwal, A Modern Approach To Logical Reasoning, S. Chand Publishing

4. Rothschild Adam How To Increase Memory And Brain Power, Kindle Edition

५. आठवले सदाशिव, इतिहासाचे तत्त्वज्ञान, प्रज्ञापाठशाळा प्रकाशन, वाई, १९६७

६. कोठेकर शांता, इतिहास : क्षेत्र आणि तत्त्वज्ञान, साईनाथ प्रकाशन, नागपूर, २००५.

७. देव प्रभाकर, इतिहासशास्त्र, अध्यापन आणि लेखनपरंपरा नाशिक, २००७.

मराठी

प्रकरण-१

इतिहासाचा अभ्यास कसा करावा

प्रकरण-२

इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र

प्रकरण-३

परिक्षेत प्रश्नांची उत्तरे कशी लिहावीत

प्रकरण -४

स्पर्धात्मक युग आणि विदयार्थ्यांचे करियर

प्रकरण-५

परिक्षेप्रसंगी आत्मविश्वास व मानसिकता कशी ठेवावी

अनु क्र.	प्रकरण	प्रकरणाचे नाव	व्याख्याने
१.	I	इतिहासाचा अभ्यास कसा करावा	०१
२.	II	इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र	०१
३.	III	परिक्षेत प्रश्नांची उत्तरे कशी लिहावीत	०१
४.	IV	स्पर्धात्मक युग आणि विदयार्थ्यांचे करियर	०१
५.	V	परिक्षेप्रसंगी आत्मविश्वास व मानसिकता कशी ठेवावी	०१

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course - 2019-20

Student List

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage %
1.	Sonali Venugopal Mungapatil	72	64	56	56	70	62	380	63.33
2.	Aakanksha Sanjay Mudgal	57	55	80	66	62	70	390	65
3.	Pooja Raju Gadage	57	59	55	64	77	75	387	64.5
4.	Smita Balu Swami	64	63	55	80	58	68	388	64.66
5.	Priti Rajendra Hibare	55	58	90	57	62	63	385	64.16
6.	Sonali Chandrakant Gavali	68	72	68	76	76	82	366	61
7.	Nageshwari Shivdatta Khamitkar	53	58	67	47	51	60	336	56

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE- 2019-2020

Time Table

Course Duration- 01/01/2020 to 15/02/2020 Room No. 17

Day	Time	Teachers
Monday	11.10 to 12.30	Dr. T.N.Shinde
Tuesday	11.10 to 12.30	Dr. T.N.Shinde
Wednesday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist

Dr. Annie John
Coordinator, IQAC
IQAC Coordinator
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shendage
Principal
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2019-20

Remedial course- B.A.III (History) Course Duration - 01/01/2020 to 15/02/2020 Day & Time- Monday to Wednesday 11.10. am to 12.30 pm

Student Attendance Sheet - Teacher Name & Sign - Dr. GHATULE SWATI SHIVAJI

Students Information				January												February			
Sr.No.	Students Name	Class	R.No.	01/01	06/01	07/01	08/01	13/01	14/01	15/01	20/01	21/01	22/01	27/01	28/01	29/01	03/02	04/02	05/02	10/02
1.	Sonali Venugopal Mungapatil	B.A.III	627	P	P	P	P	P	P	-	P	P	P	P	P	P	P	P	P	P
2.	Aakanksha Sanjay Mudgal	B.A.III	631	P	P	P	P	P	P	-	P	P	P	P	P	A	P	P	P	P
3.	Pooja Raju Gadage	B.A.III	640	P	A	P	P	P	A	-	P	A	P	P	P	P	P	P	P	P
4.	Smita Balu Swami	B.A.III	643	P	P	P	P	P	P	-	P	P	P	A	P	A	P	P	P	P
5.	Priti Rajendra Hibare	B.A.III	649	P	P	P	A	P	P	-	P	P	P	P	P	P	P	P	P	P
6.	Sonali Chandrakant Gavali	B.A.III	660	P	P	P	P	P	P	-	P	P	P	P	P	P	P	A	P	P
7.	Nagesshwari Shivdatta Khamitkar	B.A.III	668	P	A	P	P	P	A	-	P	P	P	P	P	P	P	P	P	P

Dr. T.N.Shinde
Head,Dept.of History

Dr. Annie John
Co-ordinator, IQAC
IQAC Coordinator
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A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course - 2019-20

Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg.	Eng	12	13	14	15	16	marks	Prg.
1.	Sonali Venugopal Mungapatil	72	64	56	56	70	62	380	63.33	80	87	84	97	98	89	535	89.16
2.	Aakanksha Sanjay Mudgal	57	55	80	66	62	70	390	65	54	63	81	91	82	71	442	73.66
3.	Pooja Raju Gadage	57	59	55	64	77	75	387	64.5	91	68	68	68	80	64	439	73.16
4.	Smita Balu Swami	64	63	55	80	58	68	388	64.66	96	71	69	74	89	65	464	77.33
5.	Priti Rajendra Hibare	55	58	90	57	62	63	385	64.16	91	96	98	98	98	85	566	94.33
6.	Sonali Chandrakant Gavali	68	72	68	76	76	82	366	61	77	97	98	98	98	84	454	75.66
7.	Nagesshwari Shivdatta Khamitkar	53	58	67	47	51	60	336	56	63	76	95	96	98	97	525	87.5

Dr.T.N.Shinde

Head,Dept of History

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Vanishta
Mahavidyalaya, Solapur

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Vanishta
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Remedial Course

2020-21

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE

OBJECTIVES OF REMEDIAL COURSE

1.To raise their level of comprehension of basic subjects to provide a stronger foundation for further academic work

2. A remedial activity is one that is meant to improve a learning skill or rectify a problem area. Remedial instruction involves using individualized teaching of students who are experiencing difficulties in specific subject areas.

3. To cultivate an atmosphere of sharing of knowledge among the Students.

4. Students who have been out of college may benefit from remedial teaching over a week or more to reinforce skills they lost due to extended time away from college.

5. Diverse methods and materials are used in remedial teaching, with which new ways can be found to approach the subject that is to be learned.

6. To develop pupils' generic skills, including interpersonal relationship, communication, problem-solving, self-management, self-learning, independent thinking, creativity and the use of information technology.

7. To facilitate learning and development among all.

Padmashali Shikshan Sanstha's

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Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course

Syllabus

June 2020

Unit-I

How to study of history

Unit –II

Techniques for memorizing events in history

Unit –III

How to write answers to questions duting the exam

Unit –IV

Competitive age and carrer of Students

Unit-V

How to maintain confidence and mindset during exams

Sr.No.	Unit	Name Of Topic	Lectures
1.	I	How to study of history	03
2.	II	Techniques for memorizing events in history	03
3.	III	How to write answers to questions duting the exam	03
4.	IV	Competitive age and carrer of Students	03
5.	V	How to maintain confidence and mindset during exams	03

ARBM Solapur

मराठी

प्रकरण-१

इतिहासाचा अभ्यास कसा करावा

प्रकरण-२

इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र

प्रकरण-३

परिक्षेत प्रश्नांची उत्तरे कशी लिहावीत

प्रकरण -४

स्पर्धात्मक युग आणि विदयार्थ्यांचे करियर

प्रकरण-५

परिक्षेप्रसंगी आत्मविश्वास व मानसिकता कशी ठेवावी

अनुक्रम	प्रकरण	प्रकरणाचे नाव	व्याख्याने
१.	I	इतिहासाचा अभ्यास कसा करावा	०३
२.	II	इतिहासातील सनावळया लक्षात ठेवण्याचे तंत्र	०३
३.	III	परिक्षेत प्रश्नांची उत्तरे कशी लिहावीत	०३
४.	IV	स्पर्धात्मक युग आणि विदयार्थ्यांचे करियर	०३
५.	V	परिक्षेप्रसंगी आत्मविश्वास व मानसिकता कशी ठेवावी	०३

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

-Remedial course - 2020-21 (Online) below 70%

Student List

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage %
1	Chintakindi Lavanya Yadgiri	81	51	55	72	57	61	377	62.83
2	Nanni Ankita Madhukar	86	63	63	62	74	59	407	67.83
3	Manjulkar Mohini Laxman	58	58	70	67	50	59	362	60.33

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE 2020-2021

Time Table

Course Duration- 01/01/2021 to 15/02/2021 Online

Day	Time	Teachers
Monday	11.10 to 12.30	Dr. T.N.Shinde
Tuesday	11.10 to 12.30	Dr. T.N.Shinde
Wednesday	11.10 to 12.30	Dr.Swati Ghatule

Head,Dept.of Hist

IQAC,Coordinator

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2020-21

Remedial course- B.A.III (History) (Online) Course Duration - 01/01/2021 to 15/02/2021 Day & Time- Monday to Wendsday 11.10. am to 12.30 pm

Student Attendance Sheet - Teacher Name & Sign - DR. GHATULE SWATI SHIVAJI

Students Information				January												February						
Sr.No.	Students Name	Class	R.No.	04/01	05/01	06/01	11/01	12/01	13/01	18/01	19/01	20/01	25/01	26/01	27/01	01/02	02/02	03/02	08/02	09/02	10/02	
1.	Chintakindi Lavanya Yadgiri	B.A.III	610	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	
2.	Namni Ankita Madhukar	B.A.III	621	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	
3.	Manjulkar Mohini Laxman	B.A.III	634	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	

Dr.T.N.Shinde

Head,Dept.of History

IQAC,Coordinator

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Vanshitha Mahavidyalaya, Solapur

Padmashali Shikshan Samstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

-Remedial course - 2020-21

Result

Sr.No.	Name Of Student	SEM-V								SEM-VI							
		Eng	7	8	9	10	11	Marks	Prg	Eng	12	13	14	15	16	marks	Prg
1	Chintakindi Lavanya Yadgiri	81	51	55	72	57	61	377	62.83	43	52	62	61	63	66	347	57
2	Namni Ankita Madhukar	86	63	63	62	74	59	407	67.83	63	40	77	72	84	80	416	79.33
3	Manjulkar Mohini Laxman	58	58	70	67	50	59	362	60.33	44	48	61	42	65	63	323	53.83

Dr.T.N.Shinde

Head,Dept.of History

Dr. Rajendra Shendage
PRINCIPAL
A. R. Burla Mahila Vanishtha
Mahavidyalaya, Solapur

Padmashali Shikshan Sanstha's

A.R.Burla Mahila Mahavidyalaya,Solapur

Department of History

Remedial Course

2021-22

Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE

OBJECTIVES OF REMEDIAL COURSE

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7. To facilitate learning and development among all.

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Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

Remedial course - 2021-22 below 75 %

Student list

Sr.No.	Name Of Student	SEM-V							
		Eng	7	8	9	10	11	Marks	Percentage %
1.	Bhavana Shridar Bingi	28	44	29	36	42	38	217	72.33
2.	Sneha Sanjay Shitole	26	46	30	35	41	44	222	74
3.	Swati Rajendra Jadhav	37	47	31	29	31	38	213	71
4.	Aishwarya Amol Sawant	30	40	24	37	43	44	218	72.66
5.	Nafisa Rafik Fattekhan	18	40	27	39	43	44	211	70.33
6.	Prabha Prashant Awatade	20	38	24	40	41	44	207	69
7.	Ankita Vithhal More	34	46	32	26	38	41	217	72.33
8.	Anjali Shrishail Sonkumble	26	46	32	32	42	44	222	74
9.	Varsha Ambadas Nikam	26	46	29	31	41	43	216	72

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Padmashali Shikshan Sanstha's

A.R. BURLA MAHILA MAHAVIDYALAYA,SOLAPUR

DEPARTMENT OF HISTORY

REMEDIAL COURSE 2021-2022

Time Table

Course Duration- 16/05/2022 to 30 /06/2022

Room No.-17

Day	Time	Teachers
Monday	11.10 to 12.30	Dr.Annie John
Tuesday	11.10 to 12.30	Dr. T.N.Shinde
Wednesday	11.10 to 12.30	Dr Swati Ghatule

Head,Dept.of Hist

Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

Dr. Rajendra Shindage
PRINCIPAL
A.R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

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A.R.Burla Mahila Mahavidyalaya,Solapur Department of History 2021-22

Remedial course - B.A.III (History)

Course Duration - 16/05/2022 to 30/06/2022 Day & Time- 11.10 am to 12.00 pm

Student Attendance Sheet -

Teacher Name & Sign

Student Information				May							June													
Sr.No.	Students Name	Class	R.No.	16/05	17/05	18/05	19/05	20/05	21/05	23/05	24/05	25/05	26/05	27/05	28/05	30/05	31/05	01/06	02/06	03/06	04/06	06/06	07/06	08/06
1.	Bhawna Shirdi Singh	B.A.III	605	P	P	P	P	A	P	P	P	A	P	P	A	A	P	P	A	P	P	P	P	P
2.	Sneha Sanjay Shitole	B.A.III	607	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P
3.	Swati Rajendra Gaikwad	B.A.III	636	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4.	Aishwarya Amit Sawant	B.A.III	637	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
5.	Nafisa Rafik Pathan	B.A.III	640	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
6.	Prabha Prashant Awalade	B.A.III	645	P	A	A	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P
7.	Ankita Vishnu More	B.A.III	654	P	A	A	P	P	A	P	A	A	A	P	P	P	P	P	P	A	P	A	P	P
8.	Anjali Shrishail Sonkamble	B.A.III	657	P	P	P	A	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9.	Varsha Jambadev Nilam	B.A.III	658	P	P	P	P	A	P	P	P	P	A	P	P	P	P	P	P	A	P	P	A	P

Head,Dept of Hist

Dr. Annie John
Coordinator,IQAC
A.R. Burla Mahila Vishwavidyalaya
Mahavidyalaya, Solapur.

Dr. Rajendra Shirdhon
PRINCIPAL
A. R. Burla Mahila Vishwavidyalaya, Solapur

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भाषिक (तेलगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

(सन - २०१७ - १८)

धीमी गति के छात्रों के लिए उपचारात्मक अध्यापन उपक्रम

समयावाधि - १५ तासिका

कुल तासिका - १५

समय - ५ फरवरी २०१८ से २० फरवरी - २०१८

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा और उन्हें आगे बढने के लिए और धीमी गति के छात्राओं के लिए उपचारात्मक अध्यापन उपक्रम करके उन्हें अन्य छात्राओं को ढूँढकर निकालना और उनके लिए अलग से महाविद्यालयीन तासिकांओ के अतिरिक्त संदर्भ ग्रंथो के सहाय्यता से यह उपक्रम पूरा किया गया |

ध्येय और उद्दिष्ट

धीमी गति छात्राओं के व्यक्तिमत्व विकास शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१) छात्राओं की कमजोरियाँ ढूँढकर उनकी कमजोरियाँ को दूर करना |

२) छात्राओ की बौध्दिक क्षमता का विकास करना |

३) छात्रों को हिंदी साहित्य की विभिन्न विधाओं का ज्ञान करवाना |

४) छात्रों को हिंदी भाषा में बोलने, लिखने और पढने में सक्षम बनाना |

उपक्रम के फायदे -

शिक्षा की प्रक्रिया में सभी प्रकार के छात्राओं का समावेश होता है | परंतु प्रगत छात्र और धीमी गति के छात्रों को अलग करके उनके लिए स्वतंत्र उपक्रम लेना आवश्यक है | धीमी गति के छात्र किस क्षेत्र में उनकी कमजोरियाँ है उन्हे ढूँढकर उनको दूर करना महत्वपूर्ण है | इस उपक्रम के माध्यम से प्रगत छात्रो की तरह धीमी गति के छात्र भी आगे बढ पाएँगे, आत्मविश्वास उनमें बढेगा |

A.R. Burla Mahila Mahavidyalaya ARBM Solapur

हिंदी विभाग सूचना

विभाग के सभी सदस्यों को सूचित किया जाता है कि धीमी गति के छात्रों के लिए उपक्रम के संदर्भ में चर्चा करने हेतू दि. ०१ फरवरी २०१८ को हिंदी विभाग में बैठक आयोजित की गई है। अत: सभी सदस्य समयपर उपस्थित रहे।

सभा के विषय

१) धीमी गति के छात्राओं को प्राप्त गुण के अनुसार अलग करना।

२) धीमी गति के छात्राओं के लिए कौनसे उपक्रम आयोजित किये जाए।

३) विशेष व्याख्यानो का आयोजन करने हेतू।

अहवाल

१) सत्र २ और ०३ प्राप्त गुण अनुसार धीमी गति के छात्राओं को अलग किया गया।

२) धीमी गति के छात्रों के लिए उपक्रम ०२ फरवरी २०१८ से २० फरवरी २०१८ लेना तय हुआ।

३) बी.ए. भाग दो के पेपर क्र. - ३ और पेपर क्र.- ०४ का पाठयक्रम को पढाना तय हुआ।

४) विशेष व्याख्यान अंतर्गत बाहर से प्रमुख अतिथियों को बुलाकर व्याख्यान आयोजित करना तय हुआ।

पाठयक्रम

पुण्यश्लोक अहिल्यादेवी होलकर सोलापूर विश्वविद्यालय, सोलापूर बी.ए. भाग - २ के पेपर क्र. ०२ और ०४ के पाठयक्रम सामने रखकर धीमी गति के लिए छात्राओं के लिए उपक्रम करना तय हुआ।

विभाग के सदस्य

१) प्रा. डॉ. प्राजक्ता जोशी

२) प्रा. डॉ. राजेंद्र वडजे

उपचारात्मक अध्यापन उपक्रम

१) उपक्रम कालावधि - १५ तासिकाएँ

२) कुलतासिकाएँ - १५ तासिकाएँ

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	कहानी - डिप्टी कलेक्टर, दुनिया की सबसे हसीन औरत इक्कक्कीस सदी का पेड
			२	फैसला - साँसो का तार, ख्वाजा, ओ मेरे पीर, बली, आगे रास्ता बंद है
			३	संघर्ष - दुश्मन मेमना, फुलवा, बाजार में रामधन,
			४	विज्ञापन - अर्थ, परिभाषा और लेखन, अनुवाद - अर्थ, परिभाषा और लेखन, संवाद कौशल
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	उपन्यास - उद्भव और विकास
			२	ममता कालिया दौड उपन्यास
				ममता कालिया व्यक्तित्व एवं कृतित्त्व
			३	दौड उपन्यास - कथा वस्तू पात्रचरित्र चित्रण, देश काल वातावरण
			४	दौड उपन्यास - भाषा शैली उद्देश

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	**प्रो. डॉ. एम.डी. शिंदे** (वालचंद कला व एवं शास्त्र महाविद्यालय, सोलापुर)	प्राध्यापक	" हिंदी कहानी उदभव और विकास "

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्था

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

बी.ए. भाग - II उपस्थिती पत्रक (सन- 2017 - 2018)

Sr. No.	Studetns Name	Roll No.	5/2/18	6/2/18	7/2/18	8/2/18	9/2/18	10/2/18	11/2/18	12/2/18	13/2/18	14/2/18	15/2/18	16/2/18	17/2/18	19/2/18	20/2/18		
1	सुवेता दत्तात्रय कळ्ळदेवी	325	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P		
2	लक्ष्मी राधेश्याम पोशुल	377	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P		
3	लता प्रकाश पोशुल	378	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P		
4	निर्मला सिद्धराम कुरापाटी	382	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P		
5	तनजिला अश्पाक बागवान	383	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
6	जुलफिना नासिर कामले	301	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P		
7	अलफिया इरफान बागवान	305	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P		
8	प्रियंका अनिल वनसोडे	316	P	P	P	A	P	P	P	P	A	P	P	P	P	P	P		
9	लावण्या अंबादास पाल	332	P	P	P	P	P	P	P	P	P	P	A	P	P	P	P		
10	अश्विनी गोपाल कनकटी	333	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P		
11	रूपाली राजू चिप्पा	338	A	P	P	P	P	P	P	P	P	P	P	P	P	P	A		
12	पूजा धर्मेंद्र कोंडी	348	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P		
13	प्रियंका वेणुगोपाल साबणी	349	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P		
14	प्रियंका विलास गंजी	370	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P		
15	आसवी शिवानी चव्हाण	373	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P		
16	राजेश्वरी नागय्या देवनपल्ली	374	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P		

विभागप्रमुख
डॉ. प्रांजली जोशी

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भाषिक (तेलुगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

(सन - २०१८ - १९)

धीमी गति के छात्रों के लिए उपचारात्मक अध्यापन उपक्रम

समयावाधि - १५ तासिका

कुल तासिका - १५

समय - ५ फरवरी २०१९ से २० फरवरी - २०१९

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा और उन्हें आगे बढने के लिए और धीमी गति के छात्राओं के लिए उपचारात्मक अध्यापन उपक्रम करके उन्हें अन्य छात्राओं को ढूँढकर निकालना और उनके लिए अलग से महाविद्यालयीन तासिकांओ के अतिरिक्त संदर्भ ग्रंथो के सहाय्यता से यह उपक्रम पूरा किया गया |

ध्येय और उद्दिष्ट

धीमी गति छात्राओं के व्यक्तिमत्व विकास शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१) छात्राओं की कमजोरियाँ ढूँढकर उनकी कमजोरियाँ को दूर करना |

२) छात्राओ की बौध्दिक क्षमता का विकास करना |

३) छात्रों को हिंदी साहित्य की विभिन्न विधाओं का ज्ञान करवाना |

४) छात्रों को हिंदी भाषा में बोलने, लिखने और पढने में सक्षम बनाना |

उपक्रम के फायदे -

शिक्षा की प्रक्रिया में सभी प्रकार के छात्राओं का समावेश होता है | परंतु प्रगत छात्र और धीमी गति के छात्रों को अलग करके उनके लिए स्वतंत्र उपक्रम लेना आवश्यक है | धीमी गति के छात्र किस क्षेत्र में उनकी कमजोरियाँ है उन्हे ढूँढकर उनको दूर करना महत्वपूर्ण है | इस उपक्रम के माध्यम से प्रगत छात्रो की तरह धीमी गति के छात्र भी आगे बढ पाएँगे, आत्मविश्वास उनमें बढेगा |

A.R. Burla Mahila Mahavidyalaya ARBM Solapur

हिंदी विभाग सूचना

विभाग के सभी सदस्यों को सूचित किया जाता है कि धीमी गति के छात्रों के लिए उपक्रम के संदर्भ में चर्चा करने हेतू दि. ०१ फरवरी २०१९ को हिंदी विभाग में बैठक आयोजित की गई है। अत: सभी सदस्य समयपर उपस्थित रहे।

सभा के विषय

१) धीमी गति के छात्राओं को प्राप्त गुण के अनुसार अलग करना।

२) धीमी गति के छात्राओं के लिए कौनसे उपक्रम आयोजित किये जाए।

३) विशेष व्याख्यानो का आयोजन करने हेतू।

अहवाल

१) सत्र २ और ०३ प्राप्त गुण अनुसार धीमी गति के छात्राओं को अलग किया गया।

२) धीमी गति के छात्रों के लिए उपक्रम ०५ फरवरी २०१९ से २० फरवरी २०१९ लेना तय हुआ।

३) बी.ए. भाग दो के पेपर क्र. - ३ और पेपर क्र.- ०४ का पाठयक्रम को पढाना तय हुआ।

४) विशेष व्याख्यान अंतर्गत बाहर से प्रमुख अतिथियों को बुलाकर व्याख्यान आयोजित करना तय हुआ।

पाठयक्रम

पुण्यश्लोक अहिल्यादेवी होलकर सोलापूर विश्वविद्यालय, सोलापूर बी.ए. भाग - २ के पेपर क्र. ०२ और ०४ के पाठयक्रम सामने रखकर धीमी गति के लिए छात्रोओं के लिए उपक्रम करना तय हुआ।

विभाग के सदस्य

१) प्रा. डॉ. प्राजक्ता जोशी

२) प्रा. डॉ. राजेंद्र वडजे

उपचारात्मक अध्यापन उपक्रम

१) उपक्रम कालावधि - १५ तासिकाएँ

२) कुलतासिकाएँ - १५ तासिकाएँ

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	कहानी - डिप्टी कलेक्टर, दुनिया की सबसे हसीन औरत इक्कीस सदी का पेड
			२	फैसला - सौसो का तार, ख्याजा, ओ मेरे पीर, बली, आगे रास्ता बंद है
			३	संघर्ष - दुश्मन मेमना, फुलवा, बाजार में रामधन,
			४	विज्ञापन - अर्थ, परिभाषा और लेखन, अनुवाद - अर्थ, परिभाषा और लेखन, संवाद कौशल
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	उपन्यास - उद्भव और विकास
			२	ममता कालिया दौड उपन्यास
				ममता कालिया व्यक्तित्व एवं कृतित्त्व
			३	दौड उपन्यास - कथा वस्तू पात्रचरित्र चित्रण, देश काल वातावरण
			४	दौड उपन्यास - भाषा शैली उद्देश

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	**प्रा. डॉ. जी.डी. बिराजदार** (डी.बी.एफ दयानंद कला एवं शास्त्र महाविद्यालय, सोलापुर)	प्राध्यापक	" ममता कालिया व्यक्तित्व एवं कृतित्व "

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संः

पद्मशाली शिक्षण संस्था संचलित

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बी.ए. भाग - II उपस्थिती पत्रक (सन - 2018 - 19)

Sr. No.	Studetns Name	Roll No.																
1	पल्लवी रामचंद्र मलपेड्डी	379	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	
2	रसिका नेताजी पवार	382	P	P	P	P	P	P	P	A	P	P	P	P	P	P	A	
3	ज्योती अण्णासाहेब घाडगे	368	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
4	सरुबाई बाबू मसके	369	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
5	सोनाली सिद्धाराम खुंडेली	330	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	
6	कांचना लक्ष्मण बनसोडे	375	P	P	P	A	P	A	P	P	P	P	P	P	P	P	P	
7	साधुरी तुकाराम वंतूल	364	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
8	लावण्या अंबादास मदनाल	358	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
9	लालताँबिका कृष्णाराव बोडा	303	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
10	पूजा बोंड्या हारे	371	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A	
11	अहती शिवाजी माने	387	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P	
12	नक्का तेजस्वी परशुराम	323	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	
13	पद्मिनी जितेंद्र कुडाल	332	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
14	रानी दत्तात्रय तुम्मा	365	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
15	आश्वेनी श्रीनिवास कोंडापूरे	370	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	

P Joshi
विभाग प्रमुख
डॉ. प्राजक्ता जोशी

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भाषिक (तेलुगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचालित

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हिंदी विभाग

फोटोज



प्रा. डॉ. प्राजक्ता जोशी
हिंदी विभाग प्रमुख

प्रा. डॉ. अॅनी जॉन
समन्वयक आय.क्यू. ए.सी

डॉ. राजेंद्र ना. शेंडगे
प्राचार्य

भाषिक (तेलुगु) अल्पसंख्याक शैक्षणिक संस्था
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हिंदी विभाग

(सन - २०१९ - २०)

धीमी गति के छात्रों के लिए उपचारात्मकअध्यापन उपक्रम

समयावधि - १५ तासिका

कुल तासिका - १५ .

समय - ५ फरवरी २०२० से २० फरवरी - २०२०

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा और उन्हें आगे बढने के लिए और धीमी गति के छात्राओं के लिए उपचारात्मक अध्यापन उपक्रम करके उन्हें अन्य छात्राओं को ढूँढकर निकालना और उनके लिए अलग से महाविद्यालयीन तासिकांओ के अतिरिक्त संदर्भ ग्रंथो के सहाय्यता से यह उपक्रम पूरा किया गया |

ध्येय और उद्दिष्ट

धीमी गति छात्राओं के व्यक्तिमत्व विकास शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१) छात्राओं की कमजोरियाँ ढूँढकर उनकी कमजोरियाँ को दूर करना |

२) छात्राओ की बौध्दिक क्षमता का विकास करना |

३) छात्रों को हिंदी साहित्य की विभिन्न विधाओं का ज्ञान करवाना |

४) छात्रों को हिंदी भाषा में बोलने, लिखने और पढने में सक्षम बनाना |

उपक्रम के फायदे -

शिक्षा की प्रक्रिया में सभी प्रकार के छात्राओं का समावेश होता है | परंतु प्रगत छात्र और धीमी गति के छात्रों को अलग करके उनके लिए स्वतंत्र उपक्रम लेना आवश्यक है | धीमी गति के छात्र किस क्षेत्र में उनकी कमजोरियाँ है उन्हे ढूँढकर उनको दूर करना महत्वपूर्ण है | इस उपक्रम के माध्यम से प्रगत छात्रो की तरह धीमी गति के छात्र भी आगे बढ पाएँगे, आत्मविश्वास उनमें बढेगा |

हिंदी विभाग सूचना

विभाग के सभी सदस्यों को सूचित किया जाता है कि धीमी गति के छात्रों के लिए उपक्रम के संदर्भ में चर्चा करने हेतू दि. ०१ फरवरी २०२० को हिंदी विभाग में बैठक आयोजित की गई है। अत: सभी सदस्य समयपर उपस्थित रहे।

सभा के विषय

१) धीमी गति के छात्राओं को प्राप्त गुण के अनुसार अलग करना।

२) धीमी गति के छात्राओं के लिए कौनसे उपक्रम आयोजित किये जाए।

३) विशेष व्याख्यानो का आयोजन करने हेतू।

अहवाल

१) सत्र २ और ०३ प्राप्त गुण अनुसार धीमी गति के छात्राओं को अलग किया गया।

२) धीमी गति के छात्रों के लिए उपक्रम फरवरी २०१८ से १५ फरवरी लेना तय हुआ।

३) बी.ए. भाग दो के पेपर क्र. - ३ और पेपर क्र.- ०४ का पाठयक्रम को पढाना तय हुआ।

४) विशेष व्याख्यान अंतर्गत बाहर से प्रमुख अतिथियों को बुलाकर व्याख्यान आयोजित करना तय हुआ।

पाठयक्रम

पुण्यश्लोक अहिल्यादेवी होलकर सोलापूर विश्वविद्यालय, सोलापूर बी.ए. भाग - २ के पेपर क्र. ०२ और ०४ के पाठयक्रम सामने रखकर धीमी गति के लिए छात्रोओं के लिए उपक्रम करना तय हुआ।

विभाग के सदस्य

१) प्रा. डॉ. प्राजक्ता जोशी

२) प्रा. डॉ. राजेंद्र वडजे

उपचारात्मक अध्यापन उपक्रम

१) उपक्रम कालावधि - १५ तासिकाएँ

२) कुलतासिकाएँ - १५ तासिकाएँ

A.R. Burla Mahila Mahavidyalaya ARBM Solapur

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	कहानी - डिप्टी कलेक्टर, दुनिया की सबसे हसीन औरत इक्कीसवीं सदी का पेड
			२	फैसला - साँसो का तार, ख्वाजा, ओ मेरे पीर, बली, आगे रास्ता बंद है
			३	संघर्ष - दुश्मन मेमना, फुलवा, बाजार में रामधन,
			४	विज्ञापन - अर्थ, परिभाषा और लेखन, अनुवाद - अर्थ, परिभाषा और लेखन, संवाद कौशल
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	उपन्यास - उद्भव और विकास
			२	ममता कालिया दौड उपन्यास
				ममता कालिया व्यक्तित्व एवं कृतित्त्व
			३	दौड उपन्यास - कथा वस्तू पात्रचरित्र चित्रण, देश काल वातावरण
			४	दौड उपन्यास - भाषा शैली उद्देश

प्रमुख अतिथि व्याख्यान

.क्र.	अध्यापक नाम	पद	विषय
	प्रा. डॉ. सुरैय्या शेख (मा. ह. महाडीक कला महाविद्यालय मोडनिंब, सोलापुर)	प्राध्यापक	" आधुनिक कहानियाँ "

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

बी.ए. भाग - II उपस्थिती पत्रक (सत्र - 2019-2020)

Sr. No.	Studetns Name	Roll No.	5/2/20	6/2/20	7/2/20	8/2/20	9/2/20	10/2/20	11/2/20	12/2/20	13/2/20	14/2/20	15/2/20	17/2/20	18/2/20	19/2/20	20/2/20		
1	काडे महेश्वरी नरू	329	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P		
2	सालिमठ शुभांगी वस्त्रशत्र	354	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P		
3	लकपती शामला लूकाराम	307	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P		
4	मूजावर फिरदोस म. रफिक	309	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P		
5	शेख मुविना शेखसाब	314	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P		
6	पुट्टा श्रावणी परशुराम	315	P	P	P	P	P	P	P	P	P	P	P	P	P	P	A		
7	डांगिल अर्चना अंबादास	316	P	P	P	P	P	P	P	P	P	P	P	P	A	P	P		
8	हरनाल अक्षता अर्जुन	317	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P		
9	धुलम तेजश्वेनी अंबादास	318	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P		
10	कोरे पुनम शशिकांत	321	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P		
11	पवार सोनाली रवि	330	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P		
12	पुकाडे पुंजली विनोद	333	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P		
13	छिन्ते कोमल गंगेंड	345	A	P	P	P	P	P	P	P	P	P	P	P	P	P	P		
14	घाघरे पुजा सतिश	351	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P		
15	वाघमारे सीमा प्रभाकर	355	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P		
16	कोरवू जन्नतबी शब्बीर	356	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P		
17	गायकवाड साक्षी इंद्रजीत	374	P	P	P	P	P	P	P	P	P	P	P	P	P	A	P		
18	गनपा दिव्या ज्ञानेश्वर	379	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P		

विभाग प्रमुख
डॉ प्रज्वला जोशी

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भाषिक (तेलुगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित

ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

(सन - २०२० - २१)

धीमी गति के छात्रों के लिए उपचारात्मकअध्यापन उपक्रम

समयावधि - १५ तासिका

कुल तासिका - १५

समय - ५ फरवरी २०२१ से २० फरवरी - २०२१

(ऑनलाईन)

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा और उन्हें आगे बढने के लिए और धीमी गति के छात्राओं के लिए उपचारात्मक अध्यापन उपक्रम करके उन्हें अन्य छात्राओं को ढूँढकर निकालना और उनके लिए अलग से महाविद्यालयीन तासिकांओ के अतिरिक्त संदर्भ ग्रंथो के सहाय्यता से यह उपक्रम पूरा किया गया |

ध्येय और उद्दिष्ट

धीमी गति छात्राओं के व्यक्तिमत्व विकास शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१) छात्राओं की कमजोरियाँ ढूँढकर उनकी कमजोरियाँ को दूर करना |

२) छात्राओ की बौध्दिक क्षमता का विकास करना |

३) छात्रों को हिंदी साहित्य की विभिन्न विधाओं का ज्ञान करवाना |

४) छात्रों को हिंदी भाषा में बोलने, लिखने और पढने में सक्षम बनाना |

उपक्रम के फायदे -

शिक्षा की प्रक्रिया में सभी प्रकार के छात्राओं का समावेश होता है | परंतु प्रगत छात्र और धीमी गति के छात्रों को अलग करके उनके लिए स्वतंत्र उपक्रम लेना आवश्यक है | धीमी गति के छात्र किस क्षेत्र में उनकी कमजोरियाँ है उन्हे ढूँढकर उनको दूर करना महत्वपूर्ण है | इस उपक्रम के माध्यम से प्रगत छात्रो की तरह धीमी गति के छात्र भी आगे बढ पाएँगे, आत्मविश्वास उनमें बढेगा |

हिंदी विभाग सूचना

विभाग के सभी सदस्यों को सूचित किया जाता है कि धीमी गति के छात्रों के लिए उपक्रम के संदर्भ में चर्चा करने तू दि. ०१ फरवरी २०२१ को हिंदी विभाग में बैठक आयोजित की गई है। अत: सभी सदस्य समयपर उपस्थित रहे।

सभा के विषय

१) धीमी गति के छात्राओं को प्राप्त गुण के अनुसार अलग करना।

२) धीमी गति के छात्राओं के लिए कौनसे उपक्रम आयोजित किये जाए।

३) विशेष व्याख्यानो का आयोजन करने हेतू।

अहवाल

१) सत्र २ और ०३ प्राप्त गुण अनुसार धीमी गति के छात्राओं को अलग किया गया।

२) धीमी गति के छात्रों के लिए उपक्रम फरवरी २०१८ से १५ फरवरी लेना तय हुआ।

३) बी.ए. भाग दो के पेपर क्र. - ३ और पेपर क्र.- ०४ का पाठयक्रम को पढाना तय हुआ।

४) विशेष व्याख्यान अंतर्गत बाहेरसे प्रमुख अतिथियोंको उनको बुलाकर व्याख्यान आयोजित करना तय हुआ।

पाठयक्रम

पुण्यश्लोक अहिल्यादेवी होलकर सोलापूर विश्वविद्यालय, सोलापूर बी.ए. भाग - २ के पेपर क्र. ०२ और ०४ के पाठयक्रम सामने रखकर धीमी गति के लिए छात्रोओं के लिए उपक्रम करना तय हुआ।

विभाग के सदस्य

१) प्रा. डॉ. प्राजक्ता जोशी

२) प्रा. डॉ. राजेंद्र वडजे

उपचारात्मक अध्यापन उपक्रम

१) उपक्रम कालावधि - १५ तासिकाएँ

२) कुलतासिकाएँ - १५ तासिकाएँ

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	आधुनिक गदय कहानी - बडे घर की बेटी, बिरादारी बाहर, पंचलाईट, गुंगे, एक रुकी जिंदगी, संघर्ष
			२	अनुवाद अर्थ परिभाषा लेखन और महत्व विज्ञापन अर्थ परिभाषा लेखन महत्व, संवाद कौशल
			३	एकांकी उदभव और विकास - प्रतिशोध, पिकनिक, गली की शांति, बहू की विदा, अखबारी विज्ञापन, बचाओ मुझे डॉक्टर से बचाओ
			४	व्यवहारिक हिंदी - अनेकार्थक शब्द (२५) लोकोतियाँ और अर्थ - (२५)वाक्यांश के लिए एक शब्द (२५)
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	मध्ययुगीन हिंदी काव्य
			२	कबीर, जायसी, सुरदास, मीराबाई, रहीम, बिहारी,
				व्याकरण एवं लेखन उपसर्ग,प्रत्यय, वाक्य भेद
			३	आधुनिक काव्य -
			४	व्याकरण एवं लेखन इ विराम चिहन का प्रयोग व्यवहारिक अनुवाद, हिंदी वेबसाईट

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	प्रा. डॉ. सतीश घोरपडे (माऊली महाविद्यालय,वडाळा ता. उत्तर - सोलापुर)	प्राध्यापक	" हिंदी वेबसाईट "

भाषिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

ARBM Solapur

बी.ए. भाग - II उपस्थिती पत्रक (सन : 2020-2021)

Sr. No.	Studetns Name	Roll No.	3/12/20	4/12/20	7/12/20	8/12/20	9/12/20	10/12/20	11/12/20	14/12/20	15/12/20	16/12/20	17/12/20	18/12/20	21/12/20	22/12/20		
1)	अश्विनी श्रीनिवास नडीमेलला	302	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P
2)	अंबिका भिमाशंकर डोंगरवाड	309	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P
3)	कोमल सिद्धराम वडजू	311	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
4)	सायली सुकुमार डोले	332	P	P	P	P	P	P	A	P	P	P	P	A	P	P	P	P
5)	पार्वती अंबादास पानी	350	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
6)	दिव्या दिलिप काशिद	368	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	A
7)	विद्या मल्लेश जिंदम	304	P	P	P	P	P	P	P	P	P	A	P	P	P	A	P	P
8)	सपना काशिनाथ मरले	307	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
9)	भाग्यश्री नागेश स्वामी	313	P	P	P	P	P	A	P	P	P	P	P	P	P	P	P	P
10)	स्नेहल संजय हन्चाटे	314	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	P
11)	शोभा मेहबूब शेखूर	318	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P
12)	लाल्या रंजेश संती	322	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
13)	साक्षी अंबादास भंडारी	325	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
14)	ऐश्वर्या अरुण सान्दूके	333	P	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P
15)	सांगिता अशोक न्यावूकसवार	337	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
16)	अंबिका मोहन जिंदे	351	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P
17)	पुजा तुकाराम जंगवाली	363	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P

P. Joshi
विभागप्रमुख
डॉ. प्राजक्ता जोशी

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भाषिक (तेलुगु) अल्पसंख्याक शैक्षणिक संस्था
पद्मशाली शिक्षण संस्था संचलित
ए. आर.बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

हिंदी विभाग

(सन - २०२१ - २२)

धीमी गति के छात्रों के लिए उपचारात्मकअध्यापन उपक्रम

समयावाधि - १५ तासिका

कुल तासिका - १५

समय - ५ फरवरी २०२२ से २० फरवरी - २०२२

परिचय -

महाविद्यालयीन छात्रोंओ को शैक्षिक प्रेरणा और उन्हें आगे बढने के लिए और धीमी गति के छात्राओं के लिए उपचारात्मक अध्यापन उपक्रम करके उन्हें अन्य छात्राओं को ढूँढकर निकालना और उनके लिए अलग से महाविद्यालयीन तासिकांओ के अतिरिक्त संदर्भ ग्रंथो के सहाय्यता से यह उपक्रम पूरा किया गया |

ध्येय और उद्दिष्ट

धीमी गति छात्राओं के व्यक्तिमत्व विकास शिक्षा देना इसी उद्देश्य से इस उपक्रम की शुरुआत की गई है |

१) छात्राओं की कमजोरियाँ ढूँढकर उनकी कमजोरियाँ को दूर करना |

२) छात्राओ की बौध्दिक क्षमता का विकास करना |

३) छात्रों को हिंदी साहित्य की विभिन्न विधाओं का ज्ञान करवाना |

४) छात्रों को हिंदी भाषा में बोलने, लिखने और पढने में सक्षम बनाना |

उपक्रम के फायदे -

शिक्षा की प्रक्रिया में सभी प्रकार के छात्राओं का समावेश होता है | परंतु प्रगत छात्र और धीमी गति के छात्रों को अलग करके उनके लिए स्वतंत्र उपक्रम लेना आवश्यक है | धीमी गति के छात्र किस क्षेत्र में उनकी कमजोरियाँ है उन्हे ढूँढकर उनको दूर करना महत्वपूर्ण है | इस उपक्रम के माध्यम से प्रगत छात्रो की तरह धीमी गति के छात्र भी आगे बढ पाएँगे, आत्मविश्वास उनमें बढेगा |

हिंदी विभाग सूचना

विभाग के सभी सदस्यों को सूचित किया जाता है कि धीमी गति के छात्रों के लिए उपक्रम के संदर्भ में चर्चा करने हेतू दि. ०१ फरवरी २०१८ को हिंदी विभाग में बैठक आयोजित की गई है। अत: सभी सदस्य समयपर उपस्थित रहे।

सभा के विषय

१) धीमी गति के छात्राओं को प्राप्त गुण के अनुसार अलग करना।

२) धीमी गति के छात्राओं के लिए कौनसे उपक्रम आयोजित किये जाए।

३) विशेष व्याख्यानो का आयोजन करने हेतू।

अहवाल

१) सत्र २ और ०३ प्राप्त गुण अनुसार धीमी गति के छात्राओं को अलग किया गया।

२) धीमी गति के छात्रों के लिए उपक्रम फरवरी २०२२ से २० फरवरी २०२२ लेना तय हुआ।

३) बी.ए. भाग दो के पेपर क्र. - ३ और पेपर क्र.- ०४ का पाठयक्रम को पढाना तय हुआ।

४) विशेष व्याख्यान अंतर्गत बाहर से प्रमुख अतिथियों को बुलाकर व्याख्यान आयोजित करना तय हुआ।

पाठयक्रम

पुण्यश्लोक अहिल्यादेवी होलकर सोलापूर विश्वविद्यालय, सोलापूर बी.ए. भाग - २ के पेपर क्र. ०२ और ०४ के पाठयक्रम सामने रखकर धीमी गति के लिए छात्रोओं के लिए उपक्रम करना तय हुआ।

विभाग के सदस्य

१) प्रा. डॉ. प्राजक्ता जोशी

२) प्रा. डॉ. राजेंद्र वड्जे

उपचारात्मक अध्यापन उपक्रम

१) उपक्रम कालावधि - १५ तासिकाएँ

२) कुलतासिकाएँ - १५ तासिकाएँ

अ.क्र.	अध्यापक नाम	पद	पाठयक्रम आलोचना ईकाई	
१	प्रा. डॉ. प्राजक्ता जोशी	सहयोगी अधिव्याख्याता	१	आधुनिक गदय कहानी - बडे घर की बेटी, बिरादारी बाहर, पंचलाईट, गुंगे, एक रुकी जिंदगी, संघर्ष
			२	अनुवाद अर्थ परिभाषा लेखन और महत्व विज्ञापन अर्थ परिभाषा लेखन महत्व, संवाद कौशल
			३	एकांकी उदभव और विकास - प्रतिशोध, पिकनिक, गली की शांति, बहू की विदा, अखबारी विज्ञापन, बचाओ मुझे डॉक्टर से बचाओ
			४	व्यवहारिक हिंदी - अनेकार्थक शब्द (२५) लोकोतियाँ और अर्थ - (२५)वाक्यांश के लिए एक शब्द (२५)
२	प्रा. डॉ. राजेंद्र वडजे	सहाय्यक अधिव्याख्याता	१	मध्ययुगीन हिंदी काव्य
			२	कबीर, जायसी, सुरदास, मीराबाई, रहीम, बिहारी,
				व्याकरण एवं लेखन उपसर्ग,प्रत्यय, वाक्य भेद
			३	आधुनिक काव्य -
			४	व्याकरण एवं लेखन - विराम चिहन का प्रयोग व्यवहारिक अनुवाद, हिंदी वेबसाईट

प्रमुख अतिथि व्याख्यान

अ.क्र.	अध्यापक नाम	पद	विषय
१	प्रा. देवराव मुंडे (लक्ष्मीबाई भाऊराव पाटील महिला महाविद्यालय, सोलापुर)	प्राध्यापक	" व्यावहारिक हिंदी "

माध्यमिक (तेलुगु) अल्पसंख्यांक शैक्षणिक संस्था

पद्मशाली शिक्षण संस्था संचलित

ए. आर. बुर्ला महिला वरिष्ठ महाविद्यालय, सोलापुर.

बी.ए. भाग - II उपस्थिती पत्रक (सन 2021 - 2022)

Sr. No.	Studetns Name	Roll No.																
1	संजना संतोष बल्तुल	315	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	
2	अहल्या बालाजी गुंडल	317	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
3	मधुरी सुंदरसिंह ठाकूर	318	P	P	P	A	P	P	P	P	P	P	P	P	P	P	P	
4	अंकिता नरसिंह बंगा	323	P	P	P	P	P	P	P	A	P	P	P	P	P	P	P	
5	रुचिता सुनिल पद्मा	324	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
6	सीमा कृष्णाहरि जालगी	325	P	P	P	P	P	P	P	P	P	A	P	P	P	P	P	
7	आश्विनी दत्तात्रय कोंकाटी	327	P	P	P	P	P	P	P	P	P	P	P	A	P	P	P	
8	सिमरन खाजाभाई मुजावर	328	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
9	तेजस्वी अरुण नारा	330	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
10	राधाराणी गोविंद खाडे	334	P	A	P	P	P	P	P	P	P	P	P	P	P	P	P	
11	लक्ष्मी भागनाथ यनाग	338	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
12	कोमल शेखर क्षीरसागर	339	P	P	P	P	P	P	P	P	P	P	P	P	P	P	P	
13	संजना विक्रम आडवले	342	P	P	P	P	P	P	P	P	A	P	P	P	P	P	P	

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विभागप्रमुख
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Criterion II

Study Material

ONE-ACT PLAY

GENERAL (SURVEY) TOPICS

Compiled by Dr. Panchappa Waghmare

Q 1] What is one-act play?

A: One act play is form of drama consisting entirely only one act that is designed for the performance on the stage which is short in magnitude. It is sub-genre (minor form) of drama.

One act play is sub-genre (minor form) of literature that consists only one act and one situation, designed for the performance on the stage having short length (short magnitude).

Q 2] Write a note on *basic elements* or characteristics of One-Act Play?

A: One-act play is composite art. It includes many components such as plot, character, brevity, economy, dialogue, three unities, setting and theme. The following aspects prove to be prerequisite (basic characteristics) elements of one act play.

1] Brevity and Economy: The first remarkable quality of one-act play is its brevity. Brevity means shortness, economy, conciseness and briefness of one act play. One-act play covers **short span (period or part) of life** like one or two incidents situations, and actions. Therefore the writer tells the story in **brief, succinct and epigrammatic style**. It is condensed form like poetry and advertisement. The **short length and economy of word** really compose a good one act play. One act play covers **single setting, a small number of characters, little characterization, swift movements and single situation and mood.** The writer does not waste his time in unnecessary description of situation and character. He avoids the extra, needless descriptions, digressions and superfluous phrases. Sub plots and other distractions are really avoided by the short story writer. Anton Chekov's *The Bear (The Boor)* is covers short span of life, single situation (incident) and one major idea. So this play is best example of brevity.

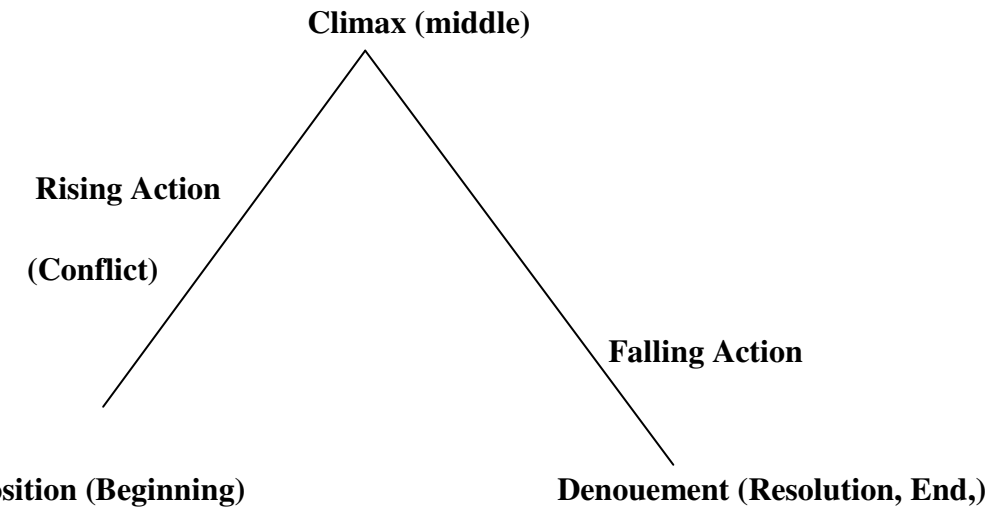
2] Plot: Plot is method of storytelling in one act play. It refers to dramatic structure and form. It is another important characteristic of one act play. It differs from story. The writer cannot tell the story in linear (chronological) and straightforward (direct) way. **Plot is rearrangement of incidents, events and actions in the story.** Structure concerns how the story is told. Plot also involves the magnitude (length) of the short story. It is again a rearrangement of all artistic devices in compact way. **Good beginning, middle and end are the essential elements** of plot. If

the writer tells the story in chronological way is story on the other hand if the writer changes incidents and events to bring certain effect on the reader is plot of the short story.

Story = Chronological order of incidents and events in short story.

Plot = Rearrangement of incidents and events to make the one act play compact and effective.

3] <u>Dramatic Structure</u>: It is most important part of plot that consists beginning, middle and end. Good beginning, effective middle and surprising end are the aspects of the one-act play.



1] <u>Exposition</u> (<u>Beginning</u>): Exposition is <u>beginning</u> of the one act play. It is <u>an introduction of the character, situation (incident), and major theme</u> of the play. It introduces characters, themes and situations briefly. The part of the story that has already happened and which is necessary to understand the play. The beginning is not the birth of character and the end is not the death often.

2] <u>Conflict:</u> Conflict is **<u>struggle between two opposite ideas, characters, interests and forces.</u>** It is through the conflict that the action of the drama develops. Conflict should always be considered **an essential ingredient for all short stories.** There are two kinds of conflicts: <u>External Conflict</u> and <u>Internal Conflict</u>. For the best dramatization in one act play, the author must show endless battle between individual and society. For instance, battle between two individuals.

The conflict between man-man, man-society, two groups, nations, man-nature is called as External Conflict. The conflict between two divided minds, thoughts and approaches is called as Internal Conflict.

3] Climax: It is turning point of drama. It often comes in the **middle** of the one act play. It is an important constituent part of the play. It brings suspense, wonder, surprise and tension among the audience.

4] The Denouement: The denouement is final part of the play. The story comes to a reasonable ending and resolution. The story of the play gives proper solution (solves the problem) and **quick feedback** to the audience. It is brief and overlaps the climax.

4] Three Unities: One-act play follows three unities of time, place and action. Unity of time, unity of place and unity of action gives unity of impression and single effectiveness.

5] Characters: The characters in the one act play are limited in number. There is also no full development of character. Characters are briefly described with one or two qualities of them. Characters in modern one act plays are **ordinary men and women**. They are neither kings nor queens, saints nor any Gods, Goddesses and devils. The characters in the one act plays have all faults and weaknesses. The main character is called as protagonist and villain is called as antagonist.

6] Dialogue (Language): Dialogue is most essential and **effective medium** of the one act play. The dialogue is language that is spoken by the characters on the stage. It must be appropriate or proportionate to its subject matter and characters. The play writer avoids all unnecessary and superfluous dialogues. Long speeches, long sentences and arguments are consciously avoided by the playwrights of one act play. Dialogues in one act play can be simple, lucid, and sometimes complex, ambiguous, figurative, flowery and sometimes scientific. A playwright can use language of many varieties such as archaic language, prosaic language, poetic language, colloquial language, vernacular, slang, taboo word and sometimes rustic language.

7] Setting: Setting is place (location), time, age and situation shown in the one act play. It creates (evokes) the mood and atmosphere of the character and situation. It depends on the need of the writer, how to use the setting. Authors often use descriptions of landscape, scenery, buildings, seasons or weather to provide a strong sense of feelings. Setting sometimes functions as symbolic.

8] <u>Style:</u> Style simply means **manner of writing** or speaking. In literature it is defined as 'dress of man.' In one at play, style signifies **method or manner of using language, tone, thought.** It becomes appropriate or proportionate to its subject matter. There are basically three styles: Grand Style, Plain Style and Satiric (Low) Style. Style may sometimes be serious, tragic, romantic, ineffective, satiric as well as light style.

9] <u>Theme or Moral:</u> The theme is the **<u>central idea, subject matter, moral or belief</u>** in general statement often find in one act play. It is **<u>the message</u>** the writer intends to communicate by telling the story. There are themes such as friendship, love, ambition, courage, betrayal, happiness, freedom. One act play deals with large number of varied subjects from various fields (domains or discourses). The themes are mostly deal with ordinary or everyday life. They are love, marriage, friendship, justice, poverty, starvation, superstition, costumes and manners. Most of the one act plays puts forward social or individual problems and gives solutions to it. It gives a quick feedback to the audience with enlightenment.

Q 3] Write in brief note on one-act play as a minor form of literature.

A] One-act play is minor form or subgenre of drama. It constitutes only one act with reasonable length. It is basically designed for the performance on the stage.

One-act play is minor form of drama because it describes short span of human life. It covers one situation, one major idea or incident. It differs from full-length play which has five acts. It does not consist major themes and ideas like in epic and full length play. It goes far away from high-seriousness. Secondly, it does not describe characters in epic and major drama.

Q 4] Briefly discuss on origin and development of One-act play.

A] One act plays were written and developed in 19th century as *The Curtain Raisers.* They trace back their origin in mystery and miracle plays in medieval age (14th and 15th century). They were chiefly farcical or comical in nature. The play served to amuse or delight the audience. The earlier plays were short in length but they do not fulfill the requirement of modern one act plays.

In twentieth century, Ibsen, G. B. Shaw and John Galsworthy developed the form of one-act play and gave it a modern touch. Anton Chekov, Robert Frost and Luigi Pirandello wrote one act plays with artistic touch. They depict everyday life and ordinary characters and their problems. These plays described contemporary subjects and issues with high seriousness. Galsworthy's plays are reformative in attitude and more mature. They deal with basic problems of human being

such as poverty, starvation. His plays also deal with socio-economic condition of middle class people.

Q 5] What is the function of one-act play?

A] One act play is form of drama that covers short span of life. It reflects life in brief. So it gives quick feedback and amusement to the audience. It primarily teaches and delights our mind. It also gives resolution to our social and individual problems. Sometimes it uplifts our mind with beauty of dialogue and graceful characters. It uncovers difficult characters and their qualities. One act play can appeal our intellectual, emotional and spiritual states of human being.

Q: What are the elements (Characteristics, features) of One Act Play?

A. One act play is type of drama. It consists entirely only one act. It is designed for the performance on the stage. It has short in magnitude. It is sub-genre (minor form) of drama.

1. **Brevity and Economy**: One act play is **short in length**.

2. **One Incident:** It covers only **One Incident and One Idea.**

3. **Characters:** One act play consists **limited characters.**

4. **Characterization**: It represents **ordinary men and women**

5. **Events and Incidents:** It focuses on **simple life situation or simple event**.

6. **Swift Movement of the Story:** It has a **swift movement in the story**

7. **Quick Feedback:** It gives **quick feedback** to the audience

8. **Function of the One Act Play:** It gives **more entertainment and pleasure** to the audience

9. **Style of the One Act Play:** It uses **plain, grand or satiric style**

10. **Theme:** It deals with easy **theme. Love, friendship, life, death,**

11. **Moral of the One Act Play:** It gives **moral and lesson** of life to the audience

THE BOY COMES HOME

A. A. Milne

ABOUT THE AUTHOR

A. A. Milne (1882 – 1956) is a well-known English playwright, novelist and essayist of the 1930s and 40s. He started as a journalist and gained popularity as writer of light comic essays for Punch.

He wrote plays such as *Mr. Pim Passes By* (1919) and *The Dover Road* (1921).

SUMMARY

The play "The Boy Comes Home" is a light comedy. It throws light on the generation gap. The old generation thinks that the young generation is immature just like a schoolboy. It should obey the old generation. In fact, the young generation is mature and it can take the right decision.

Philip is a young man of 23. He lives with Uncle James who is his patron. He has returned after four years of war. On the very first morning, he comes for breakfast at ten. Uncle James keeps a strict discipline in the house. According to his orders, breakfast is served at eight.

Philip has row with Mrs. Higgins because of this. She threatens to leave the job if she is asked to prepare breakfast at ten. Philip handles her very cleverly.

Uncle James comes to see Philip. He wants to ask him to join his jam business; however, just before Philip's entry into the room, he goes to sleep. In his dream, he meets with Philip. He orders him to join jam business. However, Philip wants to learn some profession. Uncle James thinks that Philip is just like a schoolboy and he cannot choose a career for himself.

To prove that he is mature, Philip relates his experience at Somme. However, Uncle James still insists on his own decision. He threatens to use the power of the purse. At this, Philip takes out a revolver and a bomb out of his pocket and frightens Uncle James to death. He agrees to do what Philip wants.

In the meanwhile, Uncle James wakes up. He is now a changed man. When Philip actually comes to talk to him, he is rather confused and repeats the same things what Philip has said in his dream. Philip at once agrees to join the jam business. Uncle James is not sure about his dream.

QUESTIONS AND ANSWERS

1. What are the conflicts between Philip and Uncle James?

The first conflict between Philip and Uncle James is that Philip does not like his Uncle's authoritative attitude and his strict discipline in the house.

When we read the play "The Boy Comes Home" carefully, we find the authoritative attitude of Uncle James. He treats Philip as an inexperienced schoolboy. He thinks that he will decide everything for Philip. He says to Emily, "I have decided that the best thing he can do is to come into the business at once. He further says, "He'll fall in with my wishes."

He is ready to use his authority as a patron. Aunt Emily asks him to let Philip decide his career. However, he says, "He may, but I don't see how he proposes to do it so long as I hold the purse strings." This is what he has in his mind when he calls Philip. He just wants to tell Philip about his decision.

Secondly, Philip wants the money left by his father to learn some profession. However, Uncle James does not want to give him the money until he is 25. Philip does not like it and says, "Look here, Uncle James do you really think that you can treat me like a boy who's just left school?" Uncle James tells Philip that he will use the power of purse if he does not submit to his orders. Then Philip uses the power of revolver and bomb. He frightens Uncle James to death and Uncle James is ready to do what Philip wants. Therefore, these are the conflicts between Philip and Uncle James.

2. What is the importance of dream in the play "The Boy Comes Home"?

The dreams sequence has great importance in the play "The Boy Comes Home" for a number of reasons. The first and the most important reason is that it looks very awkward and immoral for a nephew to aim a revolver at his uncle and to make him kneel down and beg for his life. That is why the writer has used the dream sequence to relate this awkward and immoral situation. He makes the reader believe that all this has happened in a dream and he should not take it seriously.

Secondly, we see that dream sequence ends the conflict between Philip and Uncle James. Philip does not like Uncle James's authoritative attitude and strict discipline. He wants to live somewhere else. He wants his money and wants to learn some profession. While Uncle James does not want to give him the money until he is 25. We see that after his dream Uncle James is a new man. Now there exists no conflict between them. He is now a reasonable man. Now he understands the problems of the young generation.

Thirdly, dream sequence is a source of comedy. After the dream, Uncle James repeats the same words as Philip has spoken in his dream. In the dream sequence, Philip say, "If I'm four years behind, so is everybody else." After the dream sequence, Uncle James speaks the same words. He says, "Well, if you're four years behind, so is everybody else." These kinds of sentences create comedy and the reader laughs when he reads these sentences.

Therefore, with the help of the dream sequence, the writer has related a very awkward and immoral incident. It resolves the conflict between Philip and Uncle James and provides comedy to the play.

4. How has the war affected Philip's personality?

The war has greatly affected Philip's personality. The words spoken by Aunt Emily are very important and meaningful. She says to Uncle James, "Well, I think that Philip's four years out there have made him more of a man, he doesn't seem somehow like a boy who can be told what to do. I'm sure they have taught him something." She further says, "You'll find him different."

Before going to the war, Philip was just like an inexperienced boy. Now he is like a grown up man. Before going to the war, he used to do what he was asked to do. Now he makes his own decisions and nobody can dictate him. Army has taught him something. He is different now.

Now he has learned how to handle people. He handles Mrs. Higgins so successfully that she is taken aback. She tells a lie to save her job. When she leaves, she is speechless. At the end of the Philip says that he does not know if he will be any good. At this, Uncle James says, "It's your experience in managing and…er…handling men which I hope will be of value."

He has also learned to use power against power. Uncle James threatens to use the power of purse, but suddenly Philip takes out a revolver and levels at him. Uncle James tells Philip that it is not good to settle arguments by force. At this, Philip tells him about war and says, "We used force to put down force. That is what I'm doing now."

Therefore, we can conclude that war has greatly affected Philip's personality. He is now like a grown up man. He has learned to handle people and to use force against force.

4. How does Philip prove himself a mature and responsible man?

Philip proves himself a mature and responsible man to Aunt Emily by handling Mrs. Higgins and to Uncle James by relating the incident of Somme.

Philip handles Mrs. Higgins, the cook, so successfully that when she leaves she is speechless. Aunt Emily is very much impressed and tells Uncle James, "Well, I think that

Philip's four years out there have made him more of a man." This shows that is quite convinced that Philip is mature and responsible.

Uncle James is not ready to give Philip the money left by his father until he is 25. He thinks that Philip is just like a schoolboy. To prove that he is mature enough Philip relates the event that took place at Somme during the war.

It happened that Philip's company was in a trench. The German knew about them. The Germans killed the company commander. After his death, now Philip was the company commander. They had lost about half the company by that time. It was a very difficult situation and he had great responsibility on his shoulders. Lives of many soldiers depended on him. He took a very mature and responsible decision. He moved the company to the other trench. Then he went back to the C.O. and told him that he had moved.

Uncle James appreciated him and said, "I'm glad that you did well out there and I'm sure your colonel would speak kindly of you…." The words spoken by Uncle James show that Philip has proved himself mature and responsible very successfully.

5. Relate the incident of Somme in your words.

It happened at Somme, the front, which Philip's company was to attack next day. They were in a trench. The Germans knew about them. Therefore, they were firing at them. The company commander wanted to move from that place. He asked his C.O. about that. The C.O. ordered them to stay there and wait until the next day.

Later, the Germans killed the company commander. After his death, now Philip was the company commander. He knew something about scouting too. Therefore, he found another trench. That was better than the first trench. He sent two men one after the other to ask if he could move that trench. However, they did not come back.

They had lost about half the company by that time. Now Philip had three options. Firstly, he might stay there and wait until the next day. Secondly, he might move to that other trench against orders. Thirdly, he might go back himself and explain the situation to the C.O.

It was a very difficult situation. He had great responsibility on his shoulders at that time. Lives of many soldiers depended on him. He took a very mature and responsible decision. He moved the company to the other trench. Then he went back to the C.O. and told him that he had moved. After that, he went back to the company again.

6. Discuss the comic elements in the play "The Boy Comes Home".

The play "The Boy Comes Home" is a light comedy. Firstly, we find comic element at the start of the play. Philip comes down for breakfast at 10 o'clock, whereas the breakfast is served at 8. Philip asks Marry, the parlor-maid, to bring breakfast. Marry tries to frighten

him and says, “I’m sure I don’t know what Mrs. Higgins will say?” She starts repeating this sentence. This sentence creates a lot of humor.

Mrs. Higgins comes and shows her anger. However, Philip handles her so artfully that she has to tell a lie to save her job. She says, “Who said anything about going?” There is a great difference between how she comes and goes. This situation is very funny and makes us laugh.

Secondly, Uncle James tells about his sacrifices in a very funny way. He says that he has done his part for the country by giving his nephew to the country, by suffering the shortage of potatoes and by paying the excess profits tax. His claims are very funny.

Thirdly, in the dream sequence, Philip talks about choosing a career. He says, “If I’m four years behind, so is everybody else.” After the dream, Uncle James repeats the same words. He says, “Well, if you’re four years behind, so is everybody else.” This is funny.

At the end of the play, Uncle James’s condition creates a lot of comedy when he laughs with a forced heartiness. Philip says about the strict manager, “Perhaps I’d better bring my revolver….” At this Uncle James says, “Ha, ha! A good joke that! Ha, ha, ha! A good joke – but only a joke, of course.” Therefore, the play is full of comic elements

The story of A. A. Milne's *The Boy Comes at Home*

The Boy Comes Home Short Summary: It is a room in Mr. James house where Philip is sitting for breakfast after the usual hour as determined by Mr. James. Nobody can have breakfast aft 8:00. But Philip has just returned from war and wants his breakfast after that hour. He asks Marry, the servant, to get him something to eat. She is very afraid of the cook, Mrs. Higgins. But Philips orders her to go and get the breakfast. Aunt Emily enters and seems very caring about Philip. She asks about his stay in the trenches. Then we come to know that Philip does not like much of his uncle James because his strict rules and regulations. There comes Marry telling the aunt that Mrs. Higgins wants to talk to her. Philip asks her to come to the room. Mrs. Higgins comes and says: "Breakfast is at eight o'clock. It always has been as long as I've been in this house, and always will be until I get further orders." Here Philips says that he is just giving further orders for this. She retaliates and the matter reaches even to resignation. Philip cuts a cheque and fires her from her job. All of a sudden the attitude of Mrs. Higgins changes and she says: "If it's only a bit of breakfast, I don't say but what I mightn't get it, if I'm asked decent." Uncle James talks to his wife, Emily, that he wishes to talk to Philip; he seems unhappy over Philip's unpunctuality. He tells her: "I have decided that the best thing he can do is to come into the business at once." She asks her husband if he will ask him or just impose his decision upon him. The uncle replies: "What's the difference? Naturally we shall talk it over first, and--er--naturally he'll fall in with my wishes." The aunt tells her husband that "he doesn't seem somehow like a boy who can be told what to do. I'm sure they've taught him something". But Uncle James does not seem to listen. Uncle James begins to wait for his Philip and perhaps he falls asleep and dreams that Philip has come to meet him. Here Philip is very rude with his uncle. He demands his money before attaining the age of majority. But the uncle refuses to give him the money. Rather he asks his nephew to join him in his jam business. But Philip gets so rough with his uncle that he gets a bomb

in his hand threatening his uncle. Philip says that "we use force to put down force". The uncle gets so terrified before Philip that he surrenders and agrees to do whatsoever Philips wants him to do. Philip goes out and then we see James waking up as if from a dream. He sees about and realizes that it was a dream because he was still in his chair with the newspaper he was reading. After a few moments, Philips enters the room smiling as if nothing has happened at all. Uncle James is much terrified from within but he hides his fear of Philip and offers him to work with him in his office and James readily agrees as suggested by his uncle. Philip does not demand anything as Uncle James has dreamt of probably. Uncle James does ask him if he wants to be an architect, as per the dream it was Philip's desire, but Philip looks strangely at his uncle. But the closing sentence of Philip makes the reader think if it was really a dream with Uncle James or some sort of trick played upon him by Philip about the manager at the business: "Perhaps I'd better bring my revolver, in case he isn't". After Philip is gone, Uncle James looks back into the room thinking if it was a dream or reality. It remains in the dark.

B. A. I

English Compulsory

GOLDEN PETALS

SEMESTER-II

NOTES

CHAPTER I

THE SCHOOL OF BARBIANA

"LETTER TO A TEACHER"

Q. I. Answer the following questions in brief:

1. Discuss about the background of School of Barbiana?

Barbiana was a small village. It is having about 20 houses in the hilly area of Tuscany, Italy. The full name of the Barbiana School is ***Santa Andrea di Barbiana***. The school is founded by priest Lorenzo Milani in 1923. The main aim of this school is to provide education to poor children who have been pushed out by traditional schools.

2. Discuss the system of education presented in *Letter to a Teacher*?

The school of Barbiana is having detachment with the students. The students do not feel any love and affection to the teachers. The teachers create bias among the poor and under-privileged students. The letter is complaint letter where eight students have their objection with school system. They say that there is no homely feeling.

3. What are the main complaints of the school students about the teacher and Barbiana school?

The school students write their personal experience about the shortcomings of the school. The children make more emotional complaint (protest). They say that there is no homely feeling and lovable teachers in the school. The teachers discriminate against the poor and working class students. They teach the unknown and un-applicable topics to the poor students. The teachers do not remember students' names and they declare fail to the students. They do not motivate the students rather fail in every subject. This creates inferiority among the students. Even the students cannot work in the fields and factories. The students says that the school education is only theoretical and not practical. The students say that the teachers are paid to teach them rather the teacher guards doubtfully to the children.

4. What is the attitude of teachers when they assign the test to the poor students?

While giving a test, the teachers used to walk up and down between the rows of desks. They see the students in doubtful attitude. They see the students in trouble and making

mistakes. The teachers give very difficult examples of Cicero (a Roman Author), which is very difficult to them.

5. What is the condition of the students when they go to home?

When the students go from the school, they have the same situation at home. There is no one to turn to for help for miles around. They do not get any book and telephone to communicate to the teachers about the problems.

6. Where do the children go when they are "failed out" of school?

The students go the fields and factories when they failed out of the schools.

7. In what way is the school similar to the student's home? OR

How is the school different from the student's home?

In the home the students do not get any book to study and any phone to communicate. The same condition they find in the school as well. The school does not provide any basic equipment and study resources to the students. There is no motherly feeling to help them. The students say that their sister's sons and daughters help them in the home. But here is no one to ask about their problems.

8. What are the limitations of the teacher according to the students?

The students say that they can acquaint with hundreds of people, dozens of families and their relatives and personal ties. The students say that teachers have lack of social understanding and social knowledge. They have no idea to whom they belong or where they are going. But the students can read the sounds of their valley for miles around. The sound of the motor in the distance is Nevio going to the station, a bit late. A thousand motors roar under the teacher's windows every day.

9. How the teachers discriminate the students?

Whenever the teachers speak to a worker they manage to get it all wrong: their choice of words, their tone, their jokes. The students can tell what a mountaineer is thinking even when he keeps silent, and I know what's on his mind even when he talks about something else.

10. Why does the student say that the teacher should "be a bit humble, at least"?

The teachers are very rude with the students. They are very impolite, offensive, strict, and doubtful to the students. At the gymnastics exam the teacher throws on the students a ball and said, "Play basketball". But the students do not know how to play the same. The teacher looks to the students over with contempt.

11. Character sketch of the author of the "letter"

The students who write a letter are good observers. They have some complaints about the teachers of their concerned schools. The students have good understanding about the society and social values. They understand the discrimination of the teachers very easily.

12. What reforms in the education system suggested by the Barbiana students in this letter.

Barbiana students suggests very essential thing that schools can reform. First they say that the schools must provide necessary resources to the students. Secondly they say that syllabus and topics should be proper, simple and familiar to the students who are from underprivileged. They request the teachers must use very simple language with the students. They demand that the teachers must not discriminate to the students and they must acquire the knowledge of the society.

CHAPTER II
SIR ERNEST BARKER
"MY DUTY TO MY NEIGHBOUR"

1. Whose claims and duties are the neighbours' claims and duties next to?

Family's claims and duties are most important and the next to this duty is the neighbours' duty.

2. What circle, according to the author, do neighbours form?

The neighbours can form widen their relations and they can owe to natural human duties.

3. According to the author, who is a neighbour?

According to author a good neighbor is one who lives with others with full of care. That also involves physical contiguity. Being very close to the neighbor is living like consanguinity (Blood relations). There should be natural piety (piousness, respect) in the villages which links each to each and binds all together.

4. Why does the author feel he has been a bad townsman?

In town there is a dereliction, neglect, disregard and carelessness. The people from town fail to understand the natural demands (claims) of the physical neighbourhood.

5. What kind of neighbour is there apart from physical neighbour?

Apart from the physical neighbourhood, there is ***social duty towards*** the neighbours. The neighbour to whom we owe my duty is not necessarily my physical neighbor.

6. The duties towards a neighbor

According to author a good neighbor is one who lives with others with full of care. That also involves physical contiguity. Being very close to the neighbor is living like consanguinity (Blood relations). There should be natural piety (piousness, respect) in the villages which links each to each and binds all together.

CHAPTER III

JIM CORBETT

"THE END OF THE MOHAN MAN-EATER"

I. Answer the following questions in brief:

1. What is the central idea of Jim Corbett's *The End of the Mohan Man-Eater*?

'The End of the Mohan Man-Eater' is taken from the book *Man- Eaters of Kumaon*, written by avid environmentalist and hunter Jim Corbett. The chapter basically deals with writers experience about hunting the tigers and leopards in Kumaon.

2. Which animals trouble the tigers most?

Jim Corbett says vultures and other scavengers and flies mostly trouble the tigers in the forest. The insect constantly tortures the tigers and do not allow the tiger to take sleep or rest

3. What kind of problems Jim Corbett face when he set for hunting the tiger?

What are the usual methods one employs to stifle a cough?

How was the narrator able to cough in the presence of a tiger?

When Jim Corbett set out for hunting tiger, he suffered from irritation in his throat. In the silent atmosphere he coughed. Tigers can recognize the sounds of human being so easily. So Jim Corbett tries to suppress his coughing and ignore the throat infection. Holding the breath and swallowing so hard do not give him relief in the jungle.

4. Which sound did irritated Jim Corbett when he was watching for tiger? How does the writer describes this?

The author was repetitively coughing when he was ready to hunt the tiger. He coughed like *khok, khok, khofy*, repeated again and again at short intervals, and ending up with *khokorror*.

5. Why can't tigers lie in one position for long?

Jim Corbett says vultures and other scavengers and flies mostly trouble the tigers in the forest. These animals and insects does trouble too much to the tigers and make the tiger aware and irritate.

6. How does the author describe the meal of the tiger?

A tiger can consume full weight of flesh and has too much capacity. It can consume a sambar in two days and a buffalo in three days. It can leave their flesh for fourth day for snack only. So the author tells the consuming capacity of the tiger in wonder.

7. What kind of food was provided to the tiger for hunting?

Jim Corbett serves buffalo to the tiger. He had tied up was not full-grown but he was by no means a small animal, and the tiger had eaten approximately half of him. With a meal of that dimension inside of him the author felt sure he had not gone far.

8. What kind of problems did the writer face to identify animals tracks?

There was a confusion of tracks but by going round in widening circles, Jim Corbett found the track the tiger had made when leaving. Soft-footed animals are a little more difficult to track than hard-footed ones, yet after long years of experience tracking needs as little effort as a gun dog exerts when following a scent.

9. How did the writer find the track of tiger for hunting?

The writer took up the track as silently and slowly as a shadow he looks. He assumes that tiger would be very close to him. When he had gone hundred yards, he came on a flat bit of ground and walked twenty square feet. He carpeted with that variety of short soft grass that has highly scented roots. On the grass the tiger had lain, the imprint of his body being clearly visible.

10. Describe how did the narrator/ Jim Corbett kill the tiger?

First the bullet at that short range crashed into tiger's forehead. The tiger did not tremble too much. The bullet went through tiger's body. His tail remained stretched straight out. His hind legs continued to rest on the upper branches of the sapling. And his nose still pointed to heaven. Nor did his position change in the slightest when Jim Corbett shot second

bullet the only change noticeable was that tiger's stomach had stopped heaving up and down. And that blood was trickling down his forehead from two surprisingly small holes.

11. Why did the author/ narrator felt guilty after killing the tiger?

The tiger's killing gave the narrator a breathless feeling possibly due to fear as to excitement and a desire for a little rest. He sat down on the fallen tree and lit the cigarette. He had denied himself from the day my throat had got bad, and allowed my thoughts to wander. Killing the animal which is sleeping gave the author so much pain. The author said that he should have been morally responsible for the deaths of all the human beings he killed.

GOLDEN PETALS

English Compulsory Textbook For

B. A. I

NOTES

Chapter I: Charlie Chaplin

Q. I. Answer the following questions in brief:

1. Describe the makers of Charlie Chaplin's first film.

Keystone Film Company was making a film entitled *Making a Living*. This film appeared first in 1914. The director of this film was Henry Lehrman. This film became incomplete because the actor was not working sincerely. The director became angry on him. Later Charlie Chaplin got the chance to work in this film. He got the comic role in this film when he was at the age of twenty five.

2. How did the makers feel about the actor?

The officer of the Keystone Film Company felt confused (bewildered) about the actor, Charlie Chaplin. The director of the film Henry Lehrman was also furious with Charlie Chaplin.

3. How did Charlie Chaplin get the role?

Earlier Ford Sterling was playing as an actor in the film named *Making a Living*. This actor left the Keystone Company and later Charlie got the role on his place. In the beginning, the Keystone company was disappointed on the entry of Charlie. But later his performance achieved milestone.

4. What kind of review did the anonymous writer at Moving Picture World give '*Making a Living*'?

The New York writer tells that Charlie Chaplin's film, *Making a Living* was fresh and having unexpected fun. He says that Charlie was a clever actor who takes the role of brave. Charlie was very stylish and smart in this film. Charlie Chaplin's acting was most natural and normal as a comedian.

5. Describe the character of Charlie Chaplin in his film '*The Little Tramp*'.

The Little Tramp came with invention with new comic character like Charlie Chaplin. This film introduced a new character with baggy shirt of Charlie, his big shoes, stick with joker. Charlie Chaplin's character had a precision (perfectness) in the tricks (actions) and postures (body movements). His expressions were accurate. The sadness is expressed with comic way.

6. What was Charlie Chaplin's onscreen character like?

Charlie Chaplin was very naughty on the screen. His performance in the film was very live, energetic, and natural. He becomes panic sometimes. His witty repartee and walking style makes everyone to laugh. He remains as creature of comedy. He was a moment of inspiration to every audience.

7. The difference between Chaplin's on-screen and off-screen personas.

Charlie Chaplin was tragic character in his life. He suffered a lot in his real life. But when it comes to on screen performance, he was very nervy, full of life and energetic. His comic role on the onscreen made him to live happily. He was suffered from loneliness, poverty and starvation off-screen. This is reflected in his many films comically and funnily.

8. How Charlie Chaplin as an inspiration to modern man.

Charlie Chaplin is role model and source of inspiration to modern man. His madness and funny things on every tragic incident shows that he was optimistic and hopeful person in his life. He finds every inadequate thing and comments on it in comic way. This is really appreciating quality of Charlie Chaplin.

Chapter: II

The First Indian *Jawan*: Shanti Tigga

I. Answer the following questions in brief:

1. How was Shanti Tigga as an inspirational figure for women?

Shanti Tigga was an inspirational figure as she became the first female *jawan* to be recruited into the Indian Army. A mother of two, she got the position on the grounds of compassion after her husband passed away.

2. Which wing of the army did Shanti Tigga join?

Shanti Tigga joined the 969 Railway Engineer Regiment of Territorial Army (TA). She performed like a male in the physical test. She shows her potentiality when she joined.

3. What's so special about her being a *jawan* in the army?

Shanti Tigga broke barriers by becoming the first female *jawan*. Tigga has earned the unique distinction of being the first lady *jawan* in the 1.3 million strong defence forces. She performed exceedingly well in all the physical tests. She took five seconds less than her male counterparts to complete the 1.5-km run. She completed the 50 metre run in 12 seconds which is rated as excellent.

4. What time did she clock in the 1.5 km and 50 m races?

Tigga was a mother of two children when she joined the army. It is reported that she finished the 1.5 km race 5 seconds earlier than her male counterparts and also took an impressive 12 seconds only to finish the 50 metre race.

Tigga has earned the unique distinction of being the first lady *jawan* in the 1.3 million strong defence forces. She performed exceedingly well in all the physical tests. She took five seconds less than her male counterparts to complete the 1.5-km run. She completed the 50 metre run in 12 seconds which is rated as excellent.

5. How did she impress her firing instructors?

During her Recruitment Training Camp (RTC), Tigga had impressed the firing instructors with her skills in handling guns and earned the top-most position of **marksman**.

With her overall performance in the RTC including physical test, drill and firing, she was declared as a the best trainee.

6. In what condition was she found after being kidnapped?

Tigga was being kidnapped by the unknown person on 9th May, 2013, the nation sat back in horror to the shocking news of Tigga. This incident happened when she finished her duties for the day. The next morning, she was found tied to a post and **blindfolded** near the railway tracks. She was rescued by a train driver. Tigga mentioned that she wasn't physically harmed by the kidnappers much.

7. In which condition did Tigga find dead? Who found out about her death and how?

Four days after her **abduction**, tragedy struck again. It is reported that she was provided with security due to the dire circumstances and there were guards on duty outside her hospital room for her protection, something confirmed by police officials later on.

Her son went to visit her at the hospital at around 4:30 p.m. He found the door of the hospital room locked from the inside. He grew suspicious when she didn't answer the door after several knocks. He informed the authorities, who broke the door open and found her hanging with a **gamcha** tied around her throat.

8. What accuse did poise against Shanti Tigga?

Sometime before the kidnapping, it is reported that Tigga was accused of accepting bribes from prospective candidates under the cover of giving them jobs. It is assumed that she could not handle the pressure of such accusations after giving her all to secure a tough job. After the episode of kidnapping in addition to the accusations, it is assumed that it became too much for her to take. Her family members suspected that she was murdered and reports of her committing suicide were false. They also accused the police of adding to her stress by interrogating her several times.

9. The pressures on women in the Army

After the episode of kidnapping in addition to the accusations, it is assumed that it became too much for her to take. Her family members suspected that she was murdered and reports of her committing suicide were false. They also accused the police of adding to her stress by interrogating her several times.

10. Who supported Tigga after her death?

Her family members suspected that she was murdered and reports of her committing suicide were false. They also accused the police of adding to her stress by interrogating her several times.

Her death caused a national uproar and ***adivasi*** groups protested the circumstances under which she passed away. A day after death, they demanded an impartial investigation into the incident and tried preventing the police from taking away her body from the hospital in which she was found hanging. Adivasi bodies called for a ***bandh*** **(Strike)** to protest her death in the Dooars region, which evoked responses in areas such as Kalchini, Banarhat, Nagrkata and Malbazar.

12. The Importance of Women in the Army

The social conditions of women in the armed forces need to be studied deeply in order to understand their circumstances better. Women need to be encouraged and motivated to take up these positions and assured equal pay and respect as their male counterparts are accorded. Through her life, Shanti Tigga taught women a lesson in hope, determination, leadership, and dedication. With her death, too, she raised questions on women's roles in male-dominated fields and the need to bridge the looming gap. She truly was an exceptional figure who will continue to inspire scores of men and women alike because the qualities she was known for are all encompassing.

Chapter: III

Nachiketa

I. Answer the following questions in brief:

1. Draw the character sketch of Nachiketa.

Nachiketa was son of Vajasrawas who was a very wise young teen-aged boy. He had a spirit of questioning. He used to ask questions fearlessly to his father and even Yama too. Nachiketa decided to honour his father's words and meet the god of death. He did not have any fear in his heart as he had not committed any sin which would cost him his life. Nachiketa had patience to wait Yama. Yama impressed by Nachiketa's modest behavior, hunger for knowledge, renunciation for material things and wealth and unselfishness. This shows that Nachiketa is multifaceted personality with all the spiritual qualities like patience, spirit of questioning, brevity, fearlessness, honest and truthful.

2. What is the achievement of Nachiketa?

Nachiketa attained enlightening wisdom. He became free of the cycle of birth and death. He understood the importance of soul and its immortality which never dies. Nachiketa, to this day, remains an important **influential** figure in Hinduism.

3. Why was *Yama* pleased with Nachiketa?

Nachiketa asked of the god of death, knowledge of the way to heaven where there is no sickness, poverty, old age or death. He wanted to learn about this so that he may be able to teach the same to the rest of the people back home. *Yama*, yet more impressed by the boy's modest and unselfish nature, granted him the second wish.

4. What reason did Nachiketa give for following his father's words?

Nachiketa's father said, "Nachiketa, I give you to *Yama*, the god of death!". Vajasrawas did not mean what he had just then **uttered**. He had spoken the words in a moment of annoyance and anger. He loved his son very much and did not want to send him away.

However, Nachiketa decided to honour his father's words and meet the god of death. He did not have any fear in his heart as he had not committed any sin which would cost him his life. So, he bowed before his father asking for his blessings reminding him that their

ancestors never went back on their words. He hoped that his father might be reminded of the same tradition. With the belief in his heart of following the path of truth, he **went** to the underworld to meet the god of death.

5. Which was the first boon that Nachiketa demands from Yama?

For the first **boon**, Nachiketa asked of *Yama* to provide his father peace of mind and welfare. The wish was happily granted.

6. What was Nachiketa's third wish?

Nachiketa's third wish is to understand the world after death. Yama gives him the answer: "***When the body dies, our soul continues to exist***." After the death of body the soul exist in the world which is invisible.

Yama taught him the importance of knowing oneself, the soul or *atma.* After learning the truth of one's soul, we realize the path to attaining immortality through our soul. One must realise the truth of our mind, soul, and body. The higher knowledge can be attained only when we learn to rise above the petty materialistic desire of the body. Our intellect and mind serves the purpose through self-awareness by enabling us to see the larger truth. One must learn to separate the soul from the body. Only then do we realise the existence of our soul and that it is the only thing which remains after our body perishes.

7. What was Nachiketa's purpose in asking for the second boon?

For the second boon, Nachiketa asked of the god of death, knowledge of the way to heaven where there is no sickness, poverty, old age or death. He wanted to learn about this so that he may be able to teach the same to the rest of the people back home. *Yama*, yet more impressed by the boy's modest and unselfish nature, granted him the second wish.

8. What is the peculiar nature of the Viswajet *yajna*?

Vishwajet Yagnya is specific *yajna* or ceremonial sacrifice called Viswajet *yajna*. In this particular *yajna*, the person who performs the ceremony must give away and donate his wealth and material possessions to the priests, the poor, and the needy. The ceremony was usually a very **grand** affair. It was attended by many priests and scholars who also helped in organising the ceremony.

9. What is the source of this story.

This story is from "*Kathopanishad*'', one of the most popular Upanishads. The story is about a young teenage boy Nachiketa and his meeting with the god of death, *Yama.* His

father Vajasrawas in a moment of annoyance donates the son to the god of death. Nachiketa accepts his father's words and meets *Yama.* When they meet, the god is impressed by Nachiketa and grants him three boons. The story then follows about the three different boons that are granted to him.

COMMUNICATION SKILLS

Q. 1. What is communication?

Answer: 1) Communication is process of passing information. It is sharing of emotions and ideas through verbal and non-verbal medium. It is sharing of knowledge.

2) Communication is the exchange of information or ideas between two or more people. It is the act of expressing thoughts.

Q: What is information?

Answer: Information refers to the ideas, feelings, opinions, etc., that can be communicated by one individual to another.

For example, Mahesh is a teacher.

Q: What are the four skills of communication?

Answer: There are four skills of communication. 1) Listening, 2) Speaking, 3) Reading and 4) Writing.

Q: What are the mediums of communication?

Answer: There are two kinds of Mediums of communication:

1) Verbal Communication: **Language** (English, Marathi, Hindi)

2) Non-Verbal Communication: Body Language, Facial Expressions
Gestures: Body Movements
Postures: Way/ Style of Gestures
Touch, Silence

Q: What are the barriers of communication?

Answer:

1) Reasons of Miscommunication
2) Geographical- Mispronunciation
3) Misinterpretation
4) Cultural/Regional Barriers-
    a. Telugu Speakers in Solapur
5) Psychological Barriers-
6) Mood, Prejudice, Interest, Bias, Lack of Self-Confidence

Q: What is communication? What is the Process / Cycle of Communication?

(10 Marks)

Answer:

I] Definition of Communication:

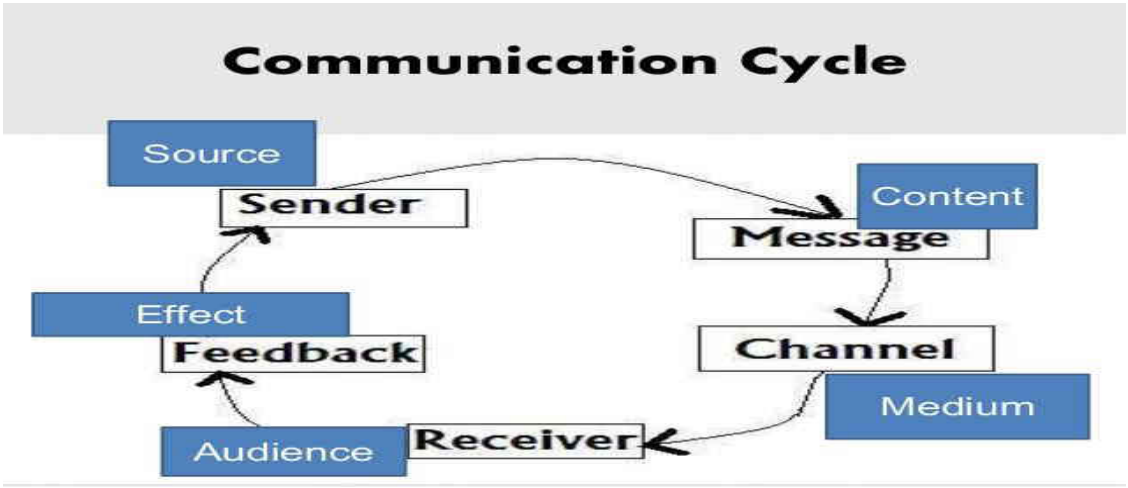
1) Communication is process of passing information. It is sharing of emotions and ideas through verbal and non-verbal medium. It is sharing of knowledge.

2) Communication is the exchange of information or ideas between two or more people. It is the act of expressing thoughts.

II] Process or Cycle of Communication:

In the process of communication the sender sends his/ her message to the listener or receiver through channel.

1) **Sender/ Source:** Sender is the source of message. Sender sends his message through channel.
2) **Message-** Message is information or idea. Sender sends the message to the receiver.
3) **Encoding-** Encoding is ***process of transferring the message or text***. The sender encodes the message.
4) **Channel –** Channel is medium/ method. The sender can use language as medium or method to communicate others. There are different channels for the communication: ***Face-to-face, mobile, email***
5) **Decoding-** Decoding is the ***process of understanding the message or text***. The receiver decodes the message.
6) **Receiver-** Receiver can be ***listener, reader.***
7) **Feedback-** Feedback is reaction or response from the list.
8) **Context-** Context is situation or environment.


Communication Cycle
Source
Sender
Content
Message
Channel
Medium
Receiver
Audience
Feedback
Effect

Q: What is communication? What are the Barriers of Communication?

(10 Marks)

Answer: Definition of Communication:

1) Communication is process of passing information. It is sharing of emotions and ideas through verbal and non-verbal medium. It is sharing of knowledge.

2) Communication is the exchange of information or ideas between two or more people. It is the act of expressing thoughts.

Barriers of Communication

Barriers means difficulties in making communication. There are many reasons of in the barriers or difficulties in communication.

1) **Difficult Words (Vocabulary)**: If the speaker uses difficult words, then the receiver will not understand this. To avoid barriers in the communication, the speaker has to use simple and easy words to understand.
2) **Cultural and Regional Use of Language**: There are varieties of English Language. For example, British English, American English, Australian English or Indian English. Sometimes British English speaker cannot understand by the language of Indian speakers. The spelling of the word 'colour' is 'color' in American English.

   The pronunciations of American English speakers are difficult to understand by the Indian English speakers. For example, the pronunciation of last in American English is quite different from Indian English.
3) **Geographical Barrier**: Geographically every language changes. American English is different from British English.
4) **Psychological Barriers:** If the speaker is in anger or tension or in stress, then he/ she will not communicate effectively. This barrier is called as psychological barrier.
5) **Prejudice, Interest, Bias, Lack of Self-Confidence**: If you don't like a person *XYZ,* it is unlikely that you would listen to him/her with complete interest and motivation.

Q: What is communication? What are the Effective Good Communication Skills?

(10 Marks)

Answer:

I] Definition of Communication:

1) Communication is process of passing information. It is sharing of emotions and ideas through verbal and non-verbal medium. It is sharing of knowledge.

2) Communication is the exchange of information or ideas between two or more people. It is the act of expressing thoughts.

II] Effective Communication

Effective communication skills are important in expressing your thoughts and emotions more effectively. Good communication skills affect your relationships, professional goals, academic activities.

To make communication more effective you need 3 M Approach. They are ***Mind, Medium and Message.***

- **Mind:** The process of communication begins from the sender's mind and ends with the receiver's mind. The message/idea is encoded and decoded by the mind. So, the mind becomes the seat of creation, transmission and reception of the message.

  Right Attitude, Positive, Attention, Presence of Mind, Politeness, Organized Thought, Satisfy the Need

- **Medium:**

  The choice of the medium is very essential in order to make communication possible. The following prerequisites must be kept in mind while selecting the **apt medium:** ***Appropriate Channel, Purpose of the Message, Voice and Tone, Vocabulary, Avoid Terminology.***

- **Message:** Clarity, Completeness, Relevance, Denotative and objectivity etc.

  The message is central to the process of communication. After all, it is what is to be communicated!

  The transmission of the message needs the following:

  1. Clarity
  2. Completeness
  3. Correct information
  4. Relevance
  5. Objectivity

Q: What is communication? What are the 7 Cs of Communication Skills?

(10 Marks)

I] Definition of Communication:

1) Communication is process of passing information. It is sharing of emotions and ideas through verbal and non-verbal medium. It is sharing of knowledge.

2) Communication is the exchange of information or ideas between two or more people. It is the act of expressing thoughts.

II] 7 Cs of Communication Skills:

1) **Clarity:** The message should be clear and easily understandable to the recipient. The purpose of the communication should be clear to sender then only the receiver will be sure about it. The message should emphasize on a single goal at a time and shall not cover several ideas in a single sentence.
2) **Correctness:** The message should be correct, i.e. a correct language should be used, and the sender must ensure that there is no grammatical and spelling mistakes. Also, the message should be exact and well-timed. The correct messages have a greater impact on the receiver and at the same time, the morale of the sender increases with the accurate message.
3) **Completeness:** The message should be complete, i.e. it must include all the relevant information as required by the intended audience. The complete information gives answers to all the questions of the receivers and helps in better decision-making by the recipient.
4) **Concreteness:** The communication should be concrete, which means the message should be clear and particularly such that no room for misinterpretation is left. All the facts and figures should be clearly mentioned in a message so as to substantiate to whatever the sender is saying.
5) **Conciseness:** The message should be precise and to the point. The sender should avoid the lengthy sentences and try to convey the subject matter in the least possible words. The short and brief message is more comprehensive and helps in retaining the receiver's attention.
6) **Consideration:** The sender must take into consideration the receiver's opinions, knowledge, mindset, background, etc. in order to have an effective communication. In order to communicate, the sender must relate to the target recipient and be involved.
7) **Courteous:** It implies that the sender must take into consideration both the feelings and viewpoints of the receiver such that the message is positive and focused at the audience.

The message should not be biased and must include the terms that show respect for the recipient.



COMMUNICATIVE CONCEPTS

1] Agreement and Disagreement:

It is more necessary to be polite when the other persons opinion or judgment is in question.

Sometimes in agreeing with an unfavorable opinion you may wish to qualify your agreement with an expression of regret etc.

Expressing Agreement	• Yes. • I agree with you. • I couldn't agree with you more. • That's so true. • That's for sure. • (slang) Tell me about it! • You're absolutely right. • Absolutely… • Definitely… • That's exactly how I feel. • Exactly. • I'm afraid I agree with James. • I have to side with Dad on this one. • No doubt about it. • I suppose so./I guess so. (Not strong agreement) • You have a point there. • That's a good point rather. • I was just going to say that.
Expressing Disagreement	• No. • I don't think so. • (strong) No way. • I'm afraid I disagree. • (strong) I totally disagree. • I beg to differ. • (strong) I'd say the exact opposite. • Not necessarily. • That's not always true. • That's not always the case. • No, I'm not so sure about that. • I can't accept it • I don't think I agree with you.

2] Fact: A fact refers to factual/ real meaning. Here the truth is explored without any ambiguity, uncertainty or doubt in it. While describe fact, there is certainty of the statements which can be describe with verbs like am, is, are, have, has, was, were, do, does, did etc.

No.	PS	Rules	Examples	Expressions
1]	Auxiliary Verbs	**In fact No Modals Used**	Amit is a teacher.	Certainty
			I have a pen.	Fact
			This book is interesting.	Affirmation

			Jenifer was on vacation.	Expressing Certainty
2]	Past Tense	**No modal verbs needed**	Amar **attended** the lecture.	
	Main Verb	100% certain about past event	Seema **gave** a speech.	
		100% certain/ sure about present event	She **took** a trip.	
			Last week she **was** traveling.	
			She **has turned** from her trip.	
			We **spent** lot of time outdoors.	
			I **learnt** history.	
			We **sat** in the park.	
			My daughter received an award	
			We saw a baby elephant	
	Present Tense		I conduct a lecture regularly.	
			He appoints him as a peon.	
			She drinks water.	
			She cooks very well.	
			I have delivered a lecture.	

Ramesh is a teacher. - Fact
Ramesh may be a teacher. – Possibility
Ramesh might be a teacher. - Probability
Ramesh can do this work. - Ability
Ramesh will meet HR. - Willingness
Ramesh should meet HR. – Advice, Suggestion, Willingness- Informal
Ramesh have to meet HR. – More Formal
Ramesh ought to meet HR. – Most Formal

2] Possibility/ Probability: When we are not hundred percent sure about certain event, we use words and phrases to express doubts.

For Example,

May have, could have, should have, must have, might have,

No.	PS	Rules	Examples	Expressions
1]	Modal Verbs	may be, perhaps, it's possible that, it's likely that	She may be traveling in train.	
		Must, might, may, could	It may change by tomorrow	
	(Past Certainty)	May have, must have, could have, should have, might have	She may have visited this place. She might have met him.	Past certainty

			She must have attended the concert.	
		Must have (Very Certain)		
		Had to have (Very Certain)		
		May have might have could have (Less Certainty)		
		Might have (Less Certainty)		
		Might have been	There might have been delay because of rain. There might have debate because of religious issue.	
		Probably had	They probably had good weather at Vijaypura.	
		Must have had	They must have had good weather in Pune.	
		It is possible that	It is possible that she got this from her.	
		May have might have could have		Lower Certainty
		It's most likely that…	It's most likely that they stayed one day in the hotel.	
			They must have stayed one day in the hotel.	
		Perhaps	We saw a baby elephant Perhaps they went to zoo. They might have gone to the zoo.	

3] Hypothesis: Assumption, Possibility, Probility

No.	Elements		Examples	Expressions
1]	Assume		I assume Ramesh will be late.	Probability
2]	Modal Verb	might	It might rain.	Assumption
		may be	She may be a teacher.	Possibility
			She may visited her relatives.	
		May have	She may have visited her relatives.	
3]		Perhaps	Perhaps Ashok went to Solapur.	
		There is chance that	There is chance that she went to Pune.	
3	Modal+ Past participle "have"	Could have	***Where is Julie?*** She could have gone home. She might have gone home. She may have gone home.	Past Possibility
			Where is my bag? I could have left in the café I may have left in the café.	

			I might have left in the café.	
	Hypothetical Situation (past)	Would have	He would have returned it. He would have gone crazy. **I would have got good job.** **I would have cleared SET exam.**	
		"If I were…." (were subjunctive)	I would play cricket, if I were younger.	
		"As if…."	He behaves as if he is superstar She cooks as if she is chef.	
		Hypothetical conditions "If we had"	If we had enough money, we would buy a car. If we had had enough money, we would have bought a new car. (past) If we had enough money, we could buy a car.	
		Just suppose …	Just suppose someone has seen to us.	
		I doubt whether…	I doubt whether Manasi is a teacher.	
		Whether …..	He told whether he has passed the exam.	

5] Neutrality:

NEUTRAL STATEMENTS-

Sun rises from east. – Neutral

Eggs first or hen first?- Neutral

Eating non-veg is good or bad?- Neutral

6] Degrees of Likelihood: Certainty or Logical Necessity, Possibility, Probability (ought to/ should be), ability, prediction or predictability (will must)

1	**Possibility**	can, may could, might, will,	
2	**Theoretical Possibility**	Can, it is always possible that	Lightening can be dangerous
3	**Factual Possibility**	may	The railway may be improved

7] Attitude to Truth:

Certainty- He must be in the Class

Uncertainty/ Doubt- He might be in the Class

Belief / Opinion- I believe that he should be in the class.

FACT – am is are

1] Where is Waghmare Sir?
- Yes. He is in the Class.
I have a good friend.-

HYPOTHESIS- Probability- might, will, may, can, would

1] It may rain. - Possibility
2] It might rain- probability
3] He can do this work. – Ability
4] He will do this work.

COMMUNICATIVE CONCEPT

Unit No. 4: Communicative Concepts

4.1 Describing emotions
4.2 Volition
4.3 Permission and obligation
4.4 Influencing People

I] DESCRIBING EMOTIONS:

Language is not merely a tool to communicate information. It helps us to express our emotions. There are various ways of expressing moods, emotions and attitudes.

1] Surprise: *Oh, Ah, Wow, Yippee, Ouch, Ow, Ugh, Ooh.*

These words express surprise with diverse moods and meanings.

2] Emotional Excitement:

Repetition: This person is **happy, happy**.

Priya is **pretty, pretty**.

I saw a **b**ig **b**ang.

3] Prepositions: ***At, with, about, of, to***

Describing emotion is always different from expressing one's own emotions. In doing so prepositions are quite useful.

He laughed at good joke.
She surprised at his action.
I poked fun at him
He pleased with his performance.
He surprised with anger.
I worried about him.
He is concerned about his family.
I feel happy with his teaching.
He is upset to see him.
He felt sorry to missed a show.

4] Adverb: *Surprisingly, Simply, Strangely, Happily*

Adverbs can describe emotions perfectly with some manners, moods and attitudes.

Happily, he came to see her.
Prettily, she turned to her husband.
Strangely, she looked at me.
Luckily, he passed the exam.
Foolishly, she took the decision.

5] Liking and Dislike: *like love, hate, prefer*

He hates her.

She loves him too much

I like the cold coffee.

She dislikes the way he behaves.

6] Preferences:

I prefer train to bus.

He prepares to buy a car.

Raju prefers to stay at home.

II] VOLITION:

1] Willingness: will, would (past)

I am willing to marry her
He was willing to teach in the college.
Sachin would get the award.
He willingly joined army.

2] Wish: Words like *wish, would, like, prefer* describe the wishes of a person

I wish you all the best.
He wished on her birthday.
I would like to sit on the horse.

3] Intention: The verbs *intend, mean, aim* are used to express intentions.

He aims to pass the exam.
She intends to work hard.
He means it a lot.
He means to hurt her.

III] PERMISSION AND OBLIGATION:

1] Permission: can, may, would, could, might, would you mind

There are many polite way to ask for permissions.

Can I enter my name here? (Informal)

May I come in? (Formal)

Could I borrow some books? (Nessessary)

May I get a casual leave?

Might I get a casual leave? (Most formal and probable)

Would you mind opening the window?

2] Obligation: must, have to, had to, need to, ought to and should be

Obligation expresses compulsory actions. It is necessary to follow the compulsion.

You must follow the rules.

You have to read book.

You need to help him.

You ought to stay here.

I should go now.

IV] INFLUENCE PEOPLE:

1] Command: Imperative sentence, must not, act to

There can be direct command. The aim is to get someone to do something.

Shut the door.
Open the window.
Keep bag outside.
Pay attention.
You must not smoke here.
You must not chew tobacco here.
You are to act like student here.

2] Command with subject:

Daya, shut up.
You sit down.
Sheela and Peela stand over.
All of you, shut your mouth.

3] Request: will, would, can, could

Will you read the poem?
Could you give chocolates?
Would you note down.
Wont you give permission.

4] Politeness: would you mind

Would you mind a pen, if you have one?
Would you mind singing again?

5] Advice and suggestion: suggest, ought, might, can

You ought to keep money.
I suggest you to sing.
You can appear for the exam.
You might look after her.

6] Warning: Imperative

Look out.
Be careful.
Mind your language
I will come back.

7] Threat:

You dare to touch me.
Don't you dare tell lies?

DISCOURSE (DOMAIN, REGISTER) ANALYSIS

WHAT IS DISCOURSE?

- Discourse is any connected piece of speech or writing in its social context
- In linguistics, discourse simply means as *register, domain, field or area* of language. In linguistics, domain is defined as area concerning with grammar that includes structure, style and characteristics of language in general.
- In linguistics, discourse refers more narrowly to the interactive and communicative dimension of language
- In short, discourse means register which is defined as the language according to the use.
- In linguistics, it is to the study of large units of language each of which has a definable communicative function.

WHAT IS DISCOURSE ANALYSIS?

1. **Discourse analysis** (DA) is analysis of spoken, written, or sign language use, or any significant semiotic event.
2. Discourse analysis is sometimes defined as the analysis of language 'beyond the sentence'. This contrasts with types of analysis more typical of modern linguistics, which are chiefly concerned with the study of grammar: the study of smaller bits of language, such as sounds (phonetics and phonology), parts of words (morphology), meaning (semantics), and the order of words in sentences (syntax). Discourse analysts study larger chunks of language as they flow together.
3. It refers mainly to the linguistic analysis of naturally occurring connected speech or written discourse. Roughly speaking, it refers to attempts to study the organisation of language above the sentence or above the clause, and therefore to study larger linguistic units, such as conversational exchanges or written texts. It follows that discourse analysis is also concerned with language use in social contexts, and in particular with interaction or dialogue between speakers.
4. **Discourse Analysis** is concerned with whole texts rather than sentences or clauses.

Dimensions of Discourse:

The term discourse is applied to both *speech* and *written* language and their analysis.

1. **Spoken Discourse Analysis**: study of conversations, dialogues, spoken monologues, interview, spiritual discourse, speeches, oratory, telephonic conversation, chatting, meetings etc.

2. **Written Discourse Analysis**: study of written texts, such as essays, news, disciplines (subjects) political, religious etc.

• More concerned with naturally occurring data than in made up examples.

• A collection of techniques, rather than a single analysis.

Q: DISCUSS THE THREE DIMENSIONS OF DISCOURSE: MODE, TENOR AND DOMAIN?

ANS: A] Mode:

1] Speech, 2] Writing

Mode refers *to medium* of the discourse (language). It is either *speech* or *writing*.

B] Tenor: Tone of the Discourse- Attitude / Mood / Intension of a person

It expresses attitude of person towards himself, or subject or other persons in various **manner and tendency.** It expresses the mood of a person embodying with **pitch of the language**.

1] Formal Tone

2] Informal Tone

C] Domain: Register, Area, Discourse or Field

It refers to register or discourse of the language. In linguistics, register is language according to the use.

1] Lexis (Language),

2] Syntax (Grammar, Structure),

3] Figure of Speech (Satire, Metaphor, Simile, Sound Devices)

4] Cohesion (Linking Words)

5] Context (Reference)

Q: WHAT IS MODE? DISCUSS IT WITH CHARACTERISTICS OF *SPEECH* AND *WRITING*.

Mode is medium of the discourse which is either *speech* or *writing*.

Characteristics or Form of Speech: Visual / Language

1. **Non-verbal / Visual Aspects of Speech:** Non-verbal expressions are very explicit. In speech non-verbal expressions count more than verb aspects. For example, **facial expressions, body language including gestures and postures.** In speech non-linguistic aspects functions more.
2. **Special Verbal Aspects of Speech**: Verbal aspect of the speech can play an important role. For example, laughter **(*ha ha ha, hi hi hi*),** Sigh **(*um, ur*), *OK, okay***, grunt, sigh, lamentation. Pauses and silences. ***Hey! Hello, Oh, Right.***
3. **Use of Personal Pronouns:** In speech, we use **personal pronouns like I, We, You, He, She, It, They etc.**
4. **Silences and Pauses in Speech**: Silence and pauses are major elements of conversation or speech. When the listener does not give the response to the speaker then there is pause.

   For example, Gopal: *Shweta, are you there?*

   Sweta: (pause)

   Gopal: *Are you there, Shweta?*

   Sweta: (pause)

   Gopal: *Swheta!!!* (Calling Loudly)

   Sweta: *Yes.*
5. **Cohesive Devices in Speech**: Cohesive devices such as **ellipses (omissions), substitution, references and conjunctions** are used. This is common characteristics of the speech. There is often omission of words, phrases and clauses.

   For example, **Gopal**: *Raju, I know you are going to Mumbai.*

   Raju: *Yes, I am.* (~~going to Mumbai~~) (Ellipses or omission)
6. **Lack of Clear Sentence Boundaries (Fragmented Sentences):** Speech embodies elementary sentences which are simple, short and fragmented.

   Gopal: *You know that.*

   Raju: *Yes, I know.*
7. **Inexplicitness**: Speech embodies relative and personal pronouns such as *there, that, this, it, here, her, him, them, their, where, what, whom, which, why, when*. Such words are called as cohesive or linking words. These words have some earlier reference which the

only speaker and listener can understand. We can't make the sense or meaning of these inexplicit devices.

For example**,** **Gopal**: *I saw **her** at the Park.*

Raju: *Yes?*

Gopal: *Do you know **that?***

Raju: *I know.*

8. **Simple And Elementary Sentence Structure**: Speech often comprises simple sentence structure by avoiding compound and complex sentence structure.

   For example, **Gopal**: *Well, let me begin.*

   Raju: *You can.*

9. **Repetitiveness**: Speech is more repetitive than writing.
10. **Informality**: Speech is more informal than writing.
11. **Use of phrases**: Sometimes speech comprises informal interaction with phrases such as *I mean that----, if you know that----, you know that----, well----, what you think----.*
12. **Use of Modal Auxiliaries**: We use modal auxiliaries in speech such as *shall, will, can, could, may, might, should be, have to, ought to, dare to*.

    For example, Gopal: ***May** I come in sir?*

    Teacher: *You **may**.*

13. **Intonation Pattern**: Intonation pattern of the speech is more a informal, familiar, personal, casual, unofficial, private rather than official, formal, neutral and impersonal.
14. **Speech Rhythm**: The rhythm of speech is diverse and wide-ranging rather than neutral and monotonous in writing.

Characteristics or Form of Writing:

1. **Exactness, Clarity and Precision**: If the discourse is scientific and critical then there is precision and clarity. If the discourse is religious and philosophical then the language is more symbolic, complex and obscure.
2. **Explicitness**: The written discourse is more explicit because it avoids body language, facial expressions, gestures, immediate physical and psychological emotions.
3. **Complex Sentence Structure**: Writing often comprises complex sentence structure by avoiding simple sentence structure.
4. **Non-repetitiveness**: Writing brings clarity, intelligibility, transparency and precision only through non-repetitiveness.
5. **Formality**: Writing can be more formal, official.

6. **Description and Narration**: Written discourse is more descriptive rather than subjective and reflective. Sometimes written discourse contain narration of the incident drawn from human life.
7. **Jargon Words**: Written discourse embodies jargon words and terminologies from many discourses. For example, *cacophony, rhyme, mimesis, catharsis, rhyme, rhythm, hegemony, stock exchange, dynasty, dyslexia, sodium chloride, dissection box, animal husbandry, telepathy, anasakta bhava, vipasyana etc.*

Q: WHAT IS TENOR? DISCUSS IT WITH ITS SPECIAL CHARACTERISTICS.

Tenor basically refers to *tone* of the discourse. It expresses attitude of person towards himself, or subject (issue, matter) or other persons in various manner and tendency. It expresses the mood of a person embodying with pitch of the language.

In linguistics, tenor signifies tone of the discourse which expresses the feelings, attitude, tendency, intension, and atmosphere of the person.

Tenor has to do with the relationship between the speaker and listener or author and reader in a given situation.

Tenor is often characterized by greater or lesser formality.

1. **Formal or Informal Tone**: Every discourse is expressed/ presented through formal or informal way.

   Formal tone is articulated with Complex Sentences, Polysyllabic Words, Classical Vocabularies, Logical Phrasal Verbs and Terms and Jargon Words. Formal words create more neutrality, objectivity, impartiality and detachment. For example, *epistemology, embodies with, focus on, signifies to, imply on investigate on (logical phrasal verbs) evaluate, analyze, investigate, decipher.*

   Modal Verbs: *would, may, might, ought to,*

   Archaic Words: *Thou, thy, thine, methought, keepeth, maketh*

   Official Language: *duty leave, document, corporate sector, government sector*.

   Logical Phrasal Verbs: *deal with, concerned with, related to, meticulous*

   Jargon Words: *cash flow, exchange*,

   Poysyllabic Word: hyperpolysyllabi, hyperpolysyllabically,

   Informal Tone: It comprises simple sentences with monosyllabic words, and native vocabulary, modal verbs, and phrasal verbs. For example,

   Modal Verbs: should, can, have, has, will,

Phrasal verbs: turn over, put on, get out, go on, get lost, get down,

2. **Polite tone**-

   Auxiliary Verbs: shall, may, ought to

   Respectful terms: sir, doctor, rev.

3. **Impolite Tone**: it is harsh, offensive tone. For eg. *Get lost, go to hell, kick him. It is written in*
4. **Neutral Tone**:

   No use of personal pronoun: ~~I, we ,you, he, she, they.~~

5. Satiric Tone:
6. Ironic Tone:
7. Impersonal Tone:
8. Personal Tone:

DOMAIN or DISCORUSE or REGISTER:

In linguistics, domain is language according to use. There are many domains which show their own characteristics. The major domains comprise: journalism, advertising, science, literature, religion, law, conversation, military, commerce etc. Every domain is considered through the lexis (i. e. language), grammar (i. e. structure), cohesion and context.

DOMAIN OF PRINT MEDIA (JOURNALISM)

1. **Language (lexis)**

- In print media we often use passive voice sentence structure because passive voice sentence can give more importance to objectivity rather than subjectivity.
- The language of the newspaper is *referential*, which gives more information in a condensed form.
- The language is more *neutral, impersonal* and *referential* without being a personal and biased.
- The language used in newspaper is *formal, official* and *analytical* rather than offensive and colloquial.
- The language of print media is highly *objective, investigative,* with *inferences*.
- Journalistic language includes *phrasal verbs* such as leak out, turn out, shut down, sweat at, mingled with, set out.
- Print media uses *language of common place*.
- Newspaper can use abbreviations of institutions, organizations, union, company, and corporate sectors.
- Most of the times newspaper comprise *native and indigenous language*.
- Newspaper comprises *terminologies, jargon* words.

2. **Characteristics of journalistic language**

Title of the news paper

- The title of the news paper is always condensed, precise and catchy.
- Sometimes the title of the news paper deals with abbreviation.
- The title foregrounds the news with a flash of new words eg. Avoid *ahankar*, AAP may find *pani-bijali* vows
- The lines of title are short, elementary
- For example, world cup telecast, VSP union election, another swine flu case in city
- The title of the journalistic passage is written in simple present tense. Sometimes it uses –ing participle to the verb to focus on upcoming or future incidents. For example, Gaikwad returning Gudewar shifted.

- Sometimes newspaper headlines comprises infinitive to forecast the future incidents. For example, Burla college to come up at Rajendra Chowk.
- Newspaper headlines can be written in interrogative sentence patterns. Such kind of sentence structure can foreground the doubt, certain incidents certainly. For example, can rain bless us today?
- In newspaper headline, the opinion of persons are not written in quotation mark. After the speakers quote colon (:) mark is given.

3. Grammar:

- The sentence structure used in any newspaper can be condensed, comprised and elementary.
- Precision, exactness of words are the common characteristics of newspaper.
- Most of the times newspaper comprise native or indigenous language.
- **Sentence Structure**: The sentence structure of newspaper is complex rather than simple.
- **Tense**: newspaper can comprise past tense with sometimes passive voice sentence structure
- If there is upcoming incident, then newspaper can be in present continuous tense and future tense in passive sentence.
- If there is just a general statement or universal fact then the tense of that new can be simple present tense.
- Newspaper avoids repetitiveness, ornamental language, archaic words.
- The title of the news paper follows simple present tense with phrasal verbs.

4. Cohesion:

5. Figures of Speech:

6. Context: Pragmatic Study-

DOMAIN OF ADVERTISEMENT

1. **Lexis:**

- The language of poetry is more *poetic, ornamental and connotative*.
- It uses *epithets* which talk about quality of product
- The domain of advertisement comprise *catchy words, neologism* (new coinage of words). For example, *selfie* (photo image of self), *vifie* (video recording of self), *wealthurance* (wealth insurance), *childsurance* (child insurance)
- Advertisement contains aphorisms, maxims, slogans, sayings, proverbs, idiomatic expressions and motifs, quotations, collocations
- The slogans of advertisement follow brevity and compactness in form.

  For example, Healthy India prosperous India (Patanjali),
  Unity is strength (Fergusson college),
  Journalism of courage (Indian Express)
- Advertisement includes *jargon words* from commercial sectors which are beautiful and convincing.

2. **Grammar**

- The grammar is deviation from standard norm of the sentence
- The lines in advertisement do not follow proper word order.
- The lines in the advertisement are brevity (short), compact, and condensed. Such form becomes more effective tool in the advertisement.
- Use of Word Formation: experimentation of word structure: repetitiveness (rhymes, rhythms,), use of blending, clipping, reduplications

3. **Cohesion**
4. **Figures of Speech**
5. **Context**

DOMAIN OF RELIGION

1. **Lexis:**

- In religious text, language is *poetic, classical, symbolic, ornamental, formal and **archaic***.
- The archaic words are used to bring dignity, high-seriousness, sublimity and respect to the subject.
- Language in religious text is *emotive, euphonic, sublime and language of dignity.*
- Most of the times spiritual terminologies and mystical words are used in religious discourse. For example, soul, metaphysics, telepathy, maya, mayajal,

2. **Grammar**

- Grammar considers structure of sentence, voice, tense and punctuation marks.
- The structure of the sentence is violated often in the religious text.
- **Use of Personal pronouns**: I, we, you, he, she, they
- **Voice:** active voice

3. **Cohesion**
4. **Figures of Speech**

- Allegorical language and anecdotes are used in the religious text.
- Metaphor and symbol is often a part of the religious text.

5. **Context**

- Mythological allusions, biblical references, parables and anecdotes are the part of religious text.

DOMAIN OF SCIENCE

1. **Lexis:**

- Language of science is often denotative, neutral, objective and investigative.
- It is impersonal, clear, precise, and logical.
- It comprises jargon words, terminologies of science such as NACl, HCl, Hydrochloric acid, menthol, paracetamol, etc.
- It avoids ornamental, metaphoric, symbolic language

2. **Grammar:**

- Grammar considers structure of sentence, voice, tense and punctuation marks.
- **The structure** of scientific discourse is according to the standard norms.
- It follows the proper *word order* of the sentence
- **No use of Personal pronouns**: I, we, you, he, she, they
- **Voice:** Scientific discourse comprises *passive voice sentence structure*.
- **Tense**: the tense of the scientific discourse is often *simple present tense*.

3. **Cohesion:**

-

4. **Figures of Speech:**

- Scientific discourse embodies denotative words and epigrammatic style. It uses no figures of speech.

5. **Context:**

DOMAIN OF LAW

1. **Lexis:**

- Language of law is *classical, standard, formal* and *language of dignity and respect*.
- It is more denotative, precise, strict and clear.
- It is more an *official, authorized, prescribed, and legitimized*.
- It avoids ambiguity, vagueness and mystery.
- There is the use of denotative words rather than connotative words.
- Neutrality and impersonality of language are most essential part of this discourse

2. **Grammar:**

- **Type of Sentences:** the sentence in the discourse of law if often written is complex sentence structure.
- **Voice:** This discourse is written in passive voice sentence structure.
- **Word Order**: The register of law follows strict word order of the sentence.
- **Punctuation Marks**: The use of punctuation is proper and strictly appropriate.
- **Tense**: This discourse uses simple present tense.
- The drafting (outline, script, text) of law is infallible, perfect, reliable and flawless.

3. **Cohesion:**

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4. **Figures of Speech:**
5. **Context:**

-

DOMAIN OF COMMERCE

1. **Lexis:**

- Language of law is formal, convincing, realistic, impersonal, and neutral. It maintains the mathematical plainness.
- In the discourse of commerce, the language contains jargon words of commerce. For example, tax, share market, stock exchange, commodity, sale tax, cash flow, fund flow
- It avoids ornamental, ornate, and showy, poetic, ordinary, day-to-day and colloquial language.

2. **Grammar:**

- The register of commerce follows strict word order of the sentence to bring the clarity, precision and lucidity.
- The use of punctuation is proper and strictly appropriate.
- This discourse uses simple present tense.
- The drafting of law is infallible, perfect, reliable and flawless.

3. **Cohesion:**
4. **Figures of Speech:**

- No figurative and idiomatical expressions

5. **Context:**

DOMAIN OF POLITICS

1. Lexis:

- Language of political discourse is convincing, energetic, realistic, with forceful enunciation.
- The language is in the form of oratory rather than informative
- The language is sometimes become idiomatic, ornamental in telling something
- Use of clichés, proverb, native flavors of language is often found in political discourses
- It avoids technical, mechanical language

2. Grammar:

- **Voice**: political discourse uses active voice sentence structure rather than passive voice.
- **Structure**: it follows simple, elementary and lucid sentence structure rather than complex sentence form.
-

3. Cohesion:

-

4. Figures of Speech:

- Political discourse embodies figures of speech such as metaphor, simile, personification, allusions, cacophony, allegory, paradox, symbol, metaphor and metonymy.

5. Context:

- Political speeches incorporate anecdotes, personal allusions, historical and political references, cultural and religious quotations.
- This discourse often comprises narrative, and poetic form rather than being analytic and investigative.

LITERARY DISCOURSE

1. **Lexis:**

- The poetic register contains *connotative, ornamental, decorative and ornate language*.
- Sometimes it deals with colloquial, vernacular language of common human being.
- The common characteristic of poetry is use of **archaic language** to create sublimity, dignity and grandeur. Such kind of language gives more weightage to the subject and character of the poem. For example, *thy, thine, thou, couldst, maketh.* Archaic language brings high-seriousness and genuineness to the subject.
- Poetic language becomes noble when it is written in grand style.
- If the poem is colloquial then there is an stylistic experimentation of lexical words. For example, *gonna, wanna, luve, methought*
- If the poem is realistic then it is lucid, simple, clear, plain and direct without being obscure and difficult.
- **Poetic Diction**: Poetic diction means poetic language. It is varied, wide-ranging and diverse in its use. Archaic words, colloquial language, dialect, connotative words, vernacular language, slang, wuphonic language, jargon words, formal and standard language

2. **Grammar:**

- **Word Order:** The word order of poetic discourse is often violated. There is always a deviation (variation) of standard norm of poetic structure.
- The composition of realistic poem is always strict with word order.
- **Voice**: political discourse uses active voice sentence structure rather than passive voice.
- **Structure**: if the poem is realistic, it follows simple structure. If it is written in the grand style then it follows strict metrical composition.
-

3. **Cohesion:**

-

4. **Figures of Speech:**

- Poetic discourse uses rich figures of speech like simile, metaphor, symbol, alliteration, irony, paradox and almost all.

- **Sense Devices**: sense devices make the comparison of unfamiliar object or idea with familiar idea or object. It comprises simile, metaphor, symbol, personification, allegory, metonymy and synecdoche etc. For example, He is a brave heart like a lion.
- **Sound Devices**: sound devices are alliteration, assonance, consonance, incantation, rhyme, rhythm, euphony, cacophony, repetitions.
- **Structural Device**: it comprises word order, stanza forms, and forms or structure of lines.

5. Context:

- Without context there is no poetry. Context refers to recurrent references such as allusions (personal, historical, mythological, political, religious, and metaphysical)
- Use of parables, quotations anecdotes, proverbs, idiomatic expressions, are the integral part of poetry.

Q. 3. A) Identify MODE, TENOR AND DOMAIN of the following piece of discourse and comment on any wow characteristics of each one:

1. JOURNALISTIC DOMAIN 06

AAP member Yadav call off press meet

New Delhi, 20 -The scheduled press conference of the Aam Aadmi Party national spokesperson and Haryana in-charge Yogendra Yadav at Panchkula near here was cancelled on Monday, ostensibly due to fickle weather.

However, the party State spokesperson here shared various posts on his WhatsApp page on the defense put forth by Mr. Yadav over the controversy surrounding him and various statements in his support.

Mr. Yadav was to meet the media over the Jai Kisaan Abhiyaan launched by him in Haryana last month to protest against the anti-farmer policies of the BJP governments at the Centre and in the State. But a statement issued by the party said that "due to bad weather, our volunteers from villages are finding it difficult to join us," hence, after discussion with the State leadership, the protest march was being cancelled as was the press conference.

Denies role in conspiracy

State party spokesperson Rajeev Godara shared the statement released by Mr. Yadav to state that a slander campaign was going on against him in the party and he had no role to play in conspiring to dislodge party convener Arvind Kejriwal from his post.

1] Mode- Medium of the Language- Writing

- Complex Sentence Structure

For Example,

- Passive Voice
- Long Sentences
- Explicitness
- Non-repetitiveness
- Clear and catchy title
- Phrasal Verbs
- Formal Language

Ans: The above passage taken from the journalistic discourse. It shows its peculiarity and distinctiveness with its own characteristics.

Tenor:

The tenor signifies the tonal pattern of the passage. The tone of this journalistic passage is formal, official.

Domain:

This passage is taken from journalistic domain. There are some distinguish features of this passage.

1. **The language** of the above passage is *formal, classical*. The language of the newspaper is *referential*, which gives more information in a condensed form. The language is more *neutral, impersonal* and *referential* without being a personal and biased.
2. **The title** of this news is condensed, precise and catchy. The title of the newspaper follows simple present tense with phrasal verb *call off*.
3. **Grammar- Sentence Structure**: The above passage shows the sentence structure of newspaper is complex rather than simple.
4. **Tense**: The headline of this news is simple present tense. The new is written in the past tense with passive voice sentence structure. The headline of this news is simple present tense.
5. **Abbreviations** are used to make the news more condensed and compact. For example, AAP, BJP
6. This news avoids repetitiveness, ornamental language, and archaic words.

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2. JOURNALISTIC PASSAGE

Maharashtra promises aid to farmers

Mumbai, 20- With unseasonal rains over the last weekend affecting farmers in Maharashtra, the State government has ensured a quick damage assessment and aid disbursal.

"We are already in the process of disbursing aid to farmers affected by drought and the recent hailstorms; 90 lakh farmers will benefit from it. We have already disbursed aid to 50 lakh farmers," Chief Minister Devendra Fadnavis told reporters here on Monday.

On the recent unseasonal rain, he said Yavatmal was the worst-affected district. "According to preliminary assessment, a total area of 17,000 hectares has been damaged in the rain. Three persons died after being struck by lightning on Sunday." The government will give Rs. 5,000 crore in direct aid to farmers hit by drought, hailstorm and unseasonal rain. Mr. Fadnavis said the government will take a loan if required, but will give aid to farmers.

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3. CONVERSATIONAL SPEECH

Identify MODE, TENOR AND DOMAIN of the following piece of discourse and comment on any wow characteristics of each one:

A- Hello, I am Nitin, is Sachin on the line?

B- Yes speaking.

A- I am going to Pune, um …. Will you come?

B- You know, uncle's coming tonight. I don't think. I can come, why not next time?

A- OK, but, you know about the work I told you.

B- Well, I'll try, but it seems impossible today.

A- Thanks. Bye, bye.

B- Bye.

ANSWER:

1. MODE:

- The medium of the above is speech. It is in the informal and friendly style.
- It comprises very short and elementary sentences. The speech in active voice sentence structure.
- The speech comprises repetition of words like bye, bye.
- Speech embodies fragmented, disjoined and split word. For example, *um,*
- Pause or silence with punctuation marks such as dash ------- is used to show the gap in the conversation.
- Speech embodies relative and personal pronouns such as *I, you.* Such words are called as cohesive or linking words. These words have some earlier reference which the only speaker and listener can understand. We can't make the sense or meaning of these inexplicit devices.

- Words like *OK, well, bye, hello, you know*shows the distinctive features of speech.
  - The word order is simple rather than complex.
  - The tense is present tense.

SCIENTIFIC PASSAGE:

Identify MODE, TENOR AND DOMAIN of the following piece of discourse and comment on any wow characteristics of each one:

Soil is a broad term for the loose covering of earth that spreads across the planet. It is the result of the breaking up of rocks into constituent parts, which are then worked upon by a myriad of forces, including chemical interactions with salts and the physical workings of wind and water. Soil as a whole entity contains examples of three states of matter: the soil itself is solid, and both air and liquid exist in the pore spaces between individual particles of soil. There are many different types of soil on the planet, as every soil has a different composition of minerals and organics, and every soil has been subjected to different environmental constraints.

There are six main types of soil usually discussed in agriculture and basic soil science, distinguished by the size of the particle matter that makes up the soil. One of the types of soil, and the type with the largest particles, is sandy soil. Sandy soil is usually made up of granules of mineral and rock, and it has quite a bit of grit to it, and large spaces between particles, allowing for easy flow of water and minerals.

Soil types are classified according to many more factors. They are classified on the basis of colour, depth, pH, productivity, texture and process of formation. Soil types according to depth are as follows: 1) Shallow Soil - Soil depth less than 22.5cm. Only shallow rooted crops are grown in such soil, e.g. Paddy, Nagli. 2) Medium deep soil - Soil depth is 22.5 to 45cm. Crops with medium deep roots are grown in this type of soil e.g. Sugar cane, Banana, Gram. 3) Deep soil - Soil depth is more than 45cm. Crops with long and deep roots are grown in this type a soil e.g. Mango, coconut

The main types of soil in India are as follows: 1) Red soils 2) Laterites and lateritic soil 3) Black soil 4) Alluvial soils 5) Forest & hill soils 6) Peaty and marshy soils

ANSWER:

MODE

- The mode of the passage is writing. It shows all the distinctive characteristics of the scientific discourse.

- **Exactness, Clarity and Precision**: the discourse is **scientific**. There is precision and clarity through denotative words.
- **Explicitness**: This discourse is more explicit because it avoids body language, facial expressions, and gestures, immediate physical and psychological emotions.
- **Complex Sentence Structure**: It comprises complex sentence structure by avoiding simple sentence structure.
- **Non-repetitiveness**: The passage brings clarity, intelligibility, transparency and precision only through non-repetitiveness.
- **Formality**: It is more formal, official.
- **Jargon Words**: The discourse embodies jargon words and terminologies from scientific discourse. For example, *Laterites and lateritic, pH, productivity, texture and process of formation*

TENOR:

The tenor or this discourse is formal, neutral and investigative. In this passage the **formal tone** is articulated with Complex Sentences, Polysyllabic Words, Classical Vocabularies, Logical Phrasal Verbs and Terms and Jargon Words. Formal words create more neutrality, objectivity, impartiality and detachment.

DOMAIN

1. **Lexis:**

- Language of the above scientific discourse is denotative, neutral, objective and investigative.
- It is impersonal, clear, precise, and logical.
- It comprises jargon words, terminologies of science such as *soil, chemical interactions, Laterites and lateritic, texture and process of formation* etc.
- It avoids ornamental, metaphoric, symbolic language

2. **Grammar:**

- Grammar considers structure of sentence, voice, tense and punctuation marks.
- **The structure** of this scientific discourse is according to the standard norms.
- It follows the proper *word order* of the sentence properly.
- **No use of Personal pronouns**: There is no use of personal pronouns *I, we, you, he, she, they.* This scientific discourse is highly objective, impersonal and neutral.
- **Voice:** The scientific discourse comprises *passive voice sentence structure* to show the objectivity.
- **Tense**: the tense of the scientific discourse is in the form of *simple present tense*.

3. **Figures of Speech:**

- Scientific discourse embodies denotative words and epigrammatic style. It uses no figures of speech.

INSTRUCTIONAL MATERIAL ON

Clause

Designed By

Dr. Panchappa Waghmare

CLAUSES

1. **Definition:** What is clause?

A clause is a next higher unit in a sentence that includes a subject and a verb as essential elements. A clause can be next higher unit of phrase.

In grammar it is higher grammatical unit that is composed of subject and predicate.

2. **Simple Sentence: Definition- Finite Verb- Clause.**

Simple sentence consists of many phrases. It is composed of a subject and predicate as an essential element. A simple sentence contains only one clause that is main clause. There is no other subordinate or coordinate clause in simple sentence.

He sings.

He sings a song.

3. **Complex Sentence: Subordination**

A complex sentence consists of one clause or more than one clause. It is divided into two major clauses:1] Main clause, 2] Subordinate Clause. A complex sentence consists of two or more than two finite verbs in a sentence.

For example,

Shinde is a teacher *who is working in college where she spent her ten years.*

MCl SCl SCl

Ayesha *knows* that the bank of the river *is* beautiful.

MCl SCl

Ayesha knows = Main Clause (M Cl)

that the bank of the river *is* beautiful = Subordinate Clause. (SCl)

4. **Main Clause:**

In a complex sentence, the main clause precedes the subordinate or co-ordinate clause. That has a prime importance in a sentence.

Our college is best *because the students are brilliant.*

MCl SCl

Ramesh is good man *but he is addicted person.*

MCl SCl

I stopped at the corner *because I saw the snake.*

MCl SCl

5. **Subordinate clause (SCl)- Subordination**

Subordinate clause is the part of main clause. It is the element of another clause which is not independent.

The following words mostly used to divide the subordinate clause from the main clause: *that, because, where, what, while, which, whom, whereas, whereby, whereupon, however, after, although, until, since, as soon as, so, so that, in order that, as, as--- as, till, unless, than, except, as far as* etc.

This is a car ***which*** *I bought last year*.

I find myself very happy ***wherever*** *I meet you*.

I am surprised ***because*** *he went without talking with me*.

6. Coordinate Clause: Coordination- and, or, but, yet

Coordinate clause is **the part of main clause**. It is the element of another clause which is independent.

The following conjunctions mostly used to divide the coordinate clause from the main clause: *and, or, but, neither, nor, yet*. These word connect two or more clauses.

Gopal washed his room *and* *Ramesh studies in his room.*

MCl **MCl**

You can do this work *or* *sit for a study*.

Cricket is very interesting game *but* *it is time wasting*.

7. Elements of Clause :

A clause embodies group of words set (organize, construct) together in a sentence. It includes the most essential one is predicate, then subject, object, complement and adverbial.

1. **Predicate**: Predicate is essential element of verb phrase. It is also necessary and unavoidable part in any type of clause. Without predicate there is no clause. It follows subject and sometimes precedes object. There is concord (deep connection, harmony, agrrement) between subject and the predicator. The predicator regards number (singular and plural) and person (first-second- third person).
   For example,
   He *sits* on sofa. They ***sit*** on sofa.
   Saurabh ***prefers*** coffee. Saurabh and Surabhi ***prefer*** coffee.

2. **Subject**: Subject in the clause normally precedes the predicate. It also follows the predicate. The subject can have deep concord with the predicate.
   For example,
   Many people **are** painting.
   This gentleman **is** sincere.
   I **saw** the gentleman.
   She **watches** the movie.

3. **Object**: The object is closely ties to the predicator in terms of meaning. It typically denotes the person or thing affected by action or state. It is also denoted by the predicate.
   For example
   He **dislikes** a fish. Rajan **sang** a sweet song.

4. **Complement**: The complement is same like object. It is a part of noun phrase in which it has deep concord with subject. Complement often come after the predicate or copular verbs like ***am, is, are, was, were, become, seems, appear***
   For example,
   Ramana **is** *scientist.*
   Our school campus **is** *attractive*.
   Shraddha Kapur **appears** for exam.
5. **Adverbial**: Adverbial provides the clause the circumstantial information about time, location, duration, manner, direction, degree, condition, reason etc. The adverbials are most flexible in the sentence because they can take any place in the sentence structure. They are optional in the sentence. There is no fixed number of adverbs in a clauses. They functions like modifies in a noun phrase.
   For example,
   He works ***very rarely.***
   He ***very rarely*** works.
   Very rarely he works.
   He is walking slowly.

8. Basic Clause patterns in English- Word Order

There are six major clause elements such as ***Subject (S), Predicate (P), Adverbial (A), Complement (C) and Object (O).*** The clause may consist of all above important elements. The clause pattern in every sentence may be different. The clause patterns are different in the basic sentence types such as declarative sentence, imperative sentence and interrogative sentence.

Basic Clause Patterns: Basic Sentence Structure

1. **S P Clause Pattern**: In this clause pattern the subject precedes the predicate. It is most simple structure of the clause. It is a part of declarative sentence type.
   For example, Ramesh went.
   S P
2. **S P Od Clause Pattern**: In this clause pattern direct object follows the predicate. It is also part of declarative sentence type.
   For example, Ramesh wants money. Dinesh ate mango.

3. **S P Oi Clause Pattern**: In this clause pattern indirect object (possessive) follows the predicate. It is also part of declarative sentence type. In this clause the possessive pronoun follows the predicate**.**
   For example, Ajay called **her**. Dinesh kicked them. Radha told us.

4. **S P Oi Od Clause Pattern**: In this clause pattern indirect object (possessive) follows the predicate. It is also part of declarative sentence type. In this clause the possessive pronoun follows the predicate**.**
   For example, Ajay called **her home**. Radha told us nice things.

5. **S P C Clause Pattern**: In this clause pattern complement follows the predicate. It is also part of declarative sentence type. In this clause the complement tells more information about the subject by using verbs like *is, am, are, seems, appear, become, seem, look.*
   For example, Ramesh is doctor. Dinesh became a teacher. She seems to be doctor,

6. **S P Od C Clause Pattern** : In this clause pattern complement follows the direct object. It is also part of declarative sentence type.
   For example, Suresh provides Ramesh a books. Akshay offers the school donation.
7. **S P A Clause Pattern** : In this clause pattern prepositions, adverbs follows the predicate. It is also part of declarative sentence type.
   For example, I went *to college*. I went slowly.

8. **S P O A Clause Pattern**: In this clause pattern prepositions, adverbs follows the object. It is also part of declarative sentence type.
   For example, Ram said *Sita* **about the accident**. Gopal entered *himself* **in the school.**

TYPES OF CLAUSE

There are three major types of clause. They are the three major types sentence as well, because one clause is one simple sentence having one finite verb.

1] Declarative Clause/ Sentence

2] Interrogative Clause- Sentence

3] Imperative Clause-

****

1] Declarative Clause:

Declarative clause used to make a statement. It is in the form of statement. It is most basic form of clause. In declarative clause, we normally use regular word order.

For E.g. They are working. (S + P Pattern)

He works.

2] Interrogative Clause

Interrogative clause is in the form of question. It contains two kinds of interrogatives: 1] YES- NO Interrogative, 2] WH- Interrogative.

1] YES- NO Interrogative: In this type of question only closed forms of questions can be asked. It answer we get in the form of YES or No. We will not get any alternative answers expect YES or NO.

Are you coming today?

Is she wearing sari?

Would you come forward?

2] WH- Interrogative: WH Interrogatives begin with Wh words and asks questions about Subject, Object or adverbial. WH word may be determiner (what, which), pronoun (who, whom, whose, which, what), or adverb (where, when, why and how).

What is your name? (Determiner)

Who is the writer? (Pronoun)

Where are you from? (Adverb of place)

3] Imperative Clause:

Imperative clause begins with finite verb. It does not begin with the subject like declarative clause. The predicator in the imperative is in the Vo form.

Open the door.

Send the message.

Think about the movie.

Run the shop.

Shut the door.

Be aware of the dog.

Sing a song.

Come forward.

Pick up the chair.

Don't make noise.

ACTIVE AND PASSIVE CLAUSE

Active Voice: Active Voice describes a sentence where the subject performs the action stated by the verb. For example: Tom changed the flat tire.

Passive Voice: Passive Voice describes a sentence where the subject is acted upon by the verb. For example: The tire was changed by Tom

Active and Passive Voice of Assertive Clause

No.	Tense	Active Voice	Passive Voice
1	**Simple Present Tense**	S+ V +O	O + am, is, are + Ven + by + S
		I eat mango.	A mango is eaten by me.
2	**Present Continuous Tense**	S+ am /are / is + Ving +O	O + am, is, are + being+ Ven + by + S
		I am eating mango	A mango is being eaten by me.
3	**Present Perfect Tense**	S+ have / has + Ven +O	O + have /has+ been + Ven + by + S
		We have eaten mango.	A mango has been eaten by us.
4	**Simple Past Tense**	S + Ved +O	O + was/were + Ven + by + S
		They ate mango.	A mango was eaten by them.
5	**Past Continuous Tense**	S+ was/ were + Ven +O	O + was/were +being + Ven + by + S
		She was eating mango.	A mango was being eaten by her.
6	**Past Perfect Tense**	S+ had + Ven +O	O + had+ been + Ven + by + S
		He had eaten mango.	A mango had been eaten by him.
7	**Simple Future Tense**	S + shall / will + V + O	O + shall/will+ be + Ven + by + S
		He will eat mango.	A mango will be eaten by him.
8	**Perfect Future Tense**	S+ shall / will + have / has + Ven + O	O + shall/will + Ven + by + S
		She will have eaten a mango.	A mango will have been eaten by her.

Active and Passive Voice of Imperative Clause

An imperative sentence in the passive voice has the following form: **Let + object + be + past participle.**

1	**Positive Sentence**	Carry it home.	Let it be carried home
		Open the door.	Let the door be opened.
		Throw the ball	Let the ball be thrown.
		Do it at once.	Let it be done at once.
2	**Negative Sentence**	Do not beat the dog.	Let the dog not be beaten.
		Help me	Help me You are requested to help me.
		Learn the poem.	Let the poem be learned. You are asked to learn the poem
		Don't touch it.	Let it not be touched. You are warned not to touch it.

Active and Passive Voice of Interrogative Clause

Active voice: Did she recognize you?

Passive voice: **Were you recognized** by her?

Active voice: Can anybody cure it?

Passive voice: **Can it be** cured (by anybody)?

Active voice: Who wrote this book?

Passive voice**: By whom** was this book written?

Active voice: Have you finished work?

Passive voice: Has the **work been finished** by you?

Active voice: When will they announce the results?

Passive voice: When will the results **be announced** (by them)?

Notes

The primary auxiliary verbs **do, does or did** does not appear in the passive form.

The verbs **has, have, had, will, shall, can, may** etc., do not change their position at the beginning of the sentence when the active voice is changed to the passive voice.

Active voice: Have you invited them?

Passive voice: **Have they been invited** by you?

Active voice: Will you help him?

Passive voice: **Will he be helped** by you?

The question words **when, why, where, how or what** does not change their position at the beginning of the sentence when the active voice is changed into the passive voice. Note that **who** changes to **by whom** and **whom** into **who.**

What did he say? (Active Voice)
What **was said** by him? (Passive Voice)
Whom did you invite? (Active Voice)

Who was invited by you? (Passive Voice)

Thank You

Criterion II

Educational Trip

Padmashali Shikshan Sanstha's

A. R. Burla Mahila Mahavidyalaya, Solapur

C. S. No. 9705/9/A/2A, Raviwar Peth, Rajendra Chowk, Solapur – 413005 (P. O. Box No. 510)

NAAC Reaccredited – 2017 B++ Grade (CGPA 2.76)

Affiliated to P. A. H. Solapur University, Solapur

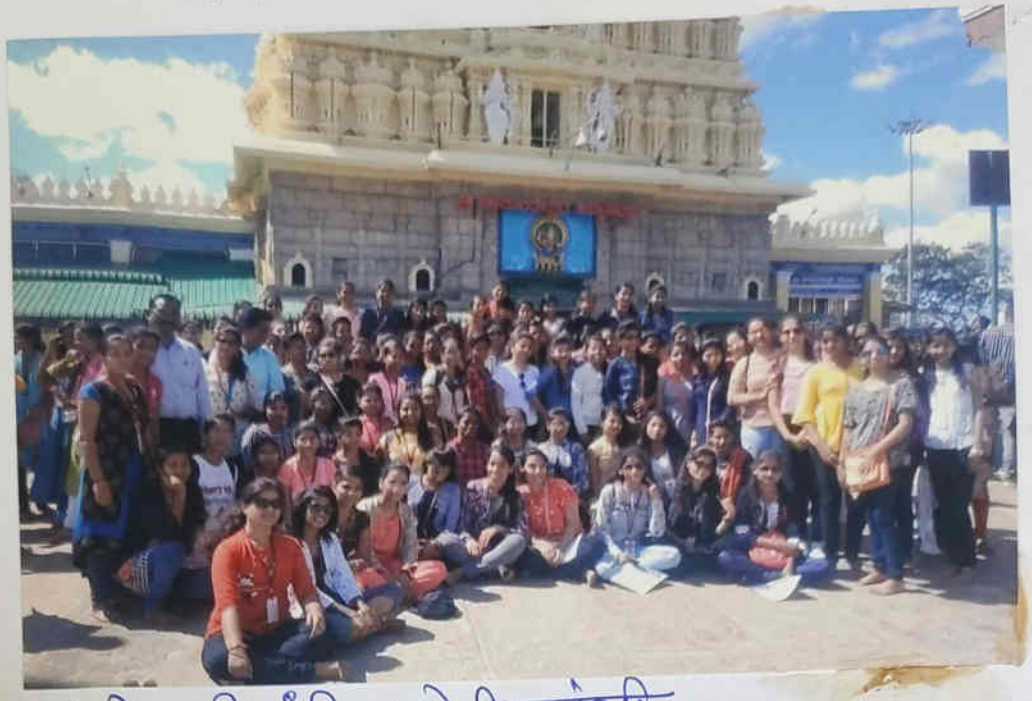
EDUCATIONAL TOURS 2017-22

Sr. No.	Date	Class	Place	No. of Students	No. of Teachers
1.	15.09.2017	Eco-Commerce Dept.	Siddheshwar Textile, Sai Temple &MIDC	100	6
2.	10.-3.2018	B.A.II & B.Com. II	Naldurg Fort	170	4
3.	26.09.2018	B.A.II &B.Com.II	Naldurg Fort & Tandulwadi Agri. Tourism Center	240	4
4.	28.02.2019	B.A.III Dept.of History	Osmanabad, Ter & Ramling	29	3
5.	10.03.2019	B.C.A.	Naldurg Fort & Tandulwadi Agri. Tourism Center	41	3
6.	6-10 Jan, 2020	Arts, Commerce & B.C.A.	Bangalore, Mysuru & Ooty	119	5
7.	01.03.2020	B.A.II, B.Com.II& B.C.A.II	Siddheshwar Shugar Factory, Sai Temple NTPC & Kudalsangam	225	6
8.	05.03.2022	Commerce faculty	Belati, Mangalwedha, Machnur & Saint Damaji Sugar Factory	103	7
9.	05.04.2022	B.Com.II	Lokmangal Science & Entrepreneurship College, Wadala & Kudalsangam	180	7
10.	16.04.2022	B.A.II	Lokmangal Science & Entrepreneurship College, Wadala & Kudalsangam	67	5

Dr. Annie John
IQAC Coordinator
Dr. Annie John
Co-ordinator, IQAC
A.R. Burla Mahila Varishtha
Mahavidyalava, Solapur.

Dr. Rajendra Shendage
Principal
(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur.

बेंगलोर, म्हैसूर, उटी (शैक्षणिक सहल २०१९-२०)



चांमुडेश्वरी मंदीर भेटीप्रसंगी



म्हैसूर पॅलेस भेटी प्रसंगी

बेंगलोर, म्हैसूर, उटी (शैक्षं. सहल 2019-20)



बेंगलोर सायन्स सेंटर भेटी प्रसंगी



उटी येथे चॉकलेट कारखाना भेटी प्रसंगी

बेंगलोर, म्हैसूर, उटी (शैक्ष. सहल २०१९-२०)



उटी येथे परदेशी पर्यटकांशी इंलगुज करताना विद्यार्थिनी

शुभ यात्रा HAPPY JOURNEY

PNR/arrival/departure No. 139

पी एन आर नं. PNR NO. 410-1726387

62145373

TRAIN NO.	DATE	KM	ADULT	CHILD	TICKET NO.
11302	09-01-2020	698	6	0	/62145373

JOURNEY CUM RESERVATION TICKET (RB) PRS-CSMT

शया केएसआर बेंगलुरु सोलापुर जं.

SL KSR BENGALURU SOLAPUR JN 743

COACH	SEAT/BERTH	AGE	SEX	T.AUTHORITY	CONC	R.FEE	S.CH	VOUCH ₹	CASH ₹
ML/28	ML/17	18	F	299677	STDNT	120			1170
ML/29	ML/18	19	F	299677	STDNT	Rs.ONE ONE SEVEN ZERO ONLY			
ML/30	ML/19	18	F	299677	STDNT	VALID WITH ORIGNAL ID			
ML/31	ML/20	19	F	299677	STDNT				
ML/32	ML/21	18	F	299677	STDNT				
ML/33	ML/22	18	F	299677	STDNT				

UDYAN EXP BRD KSR BENGALURU SCH DEP 09-01 20:30 ARR 10-01 11:10

743 26-12-2019 15:40:49 SUR 5 VIA DMM -GTL -WADI

Total amt incl all chrg

www.cr.indianrailways.gov.in

CENTRAL RAILWAY (PRS)

"CLEANLINESS IS NEXT TO GODLINESS"

Plastic Water Bottles

Gutkha Pouches/ Polythene Bags

Sanitary Napkins/Cloths

Please throw these in dustbin, not in Bio-Toilet

Central Railway

ग्रामीण विकास मंत्रालय भारत सरकार

CRPP 03/2019

शुभ यात्रा HAPPY JOURNEY

PNR/arrival/departure No. 139

पी एन आर नं. PNR NO. 410-1726592

62145374

TRAIN NO.	DATE	KM	ADULT	CHILD	TICKET NO.
11302	09-01-2020	698	6	0	/62145374

JOURNEY CUM RESERVATION TICKET (RB) PRS-CSMT

शया केएसआर बेंगलुरु सोलापुर जं.

SL KSR BENGALURU SOLAPUR JN 988

COACH	SEAT/BERTH	AGE	SEX	T.AUTHORITY	CONC	R.FEE	S.CH	VOUCH ₹	CASH ₹
ML/34	ML/23	20	F	299677	STDNT	120			1170
ML/35	ML/24	23	F	299677	STDNT	Rs.ONE ONE SEVEN ZERO ONLY			
ML/36	ML/25	19	F	299677	STDNT	VALID WITH ORIGNAL ID			
ML/37	ML/26	21	F	299677	STDNT				
ML/38	ML/27	19	F	299677	STDNT				
ML/39	ML/28	20	F	299677	STDNT				

UDYAN EXP BRD KSR BENGALURU SCH DEP 09-01 20:30 ARR 10-01 11:10

988 26-12-2019 15:41:02 SUR 5 VIA DMM -GTL -WADI

Total amt incl all chrg

www.cr.indianrailways.gov.in

CENTRAL RAILWAY (PRS)

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Central Railway

ग्रामीण विकास मंत्रालय भारत सरकार

CRPP 03/2019

शुभ यात्रा HAPPY JOURNEY

PNR/arrival/departure No. 139

पी एन आर नं. PNR NO. 410-1726737

62145375

TRAIN NO.	DATE	KM	ADULT	CHILD	TICKET NO.
11302	09-01-2020	698	6	0	/62145375

JOURNEY CUM RESERVATION TICKET (RB) PRS-CSMT

शया केएसआर बेंगलुरु सोलापुर जं.

SL KSR BENGALURU SOLAPUR JN 585

COACH	SEAT/BERTH	AGE	SEX	T.AUTHORITY	CONC	R.FEE	S.CH	VOUCH ₹	CASH ₹
ML/40	ML/29	19	F	299677	STDNT	120			1170
ML/41	ML/30	20	F	299677	STDNT	Rs.ONE ONE SEVEN ZERO ONLY			
ML/42	ML/31	22	F	299677	STDNT	VALID WITH ORIGNAL ID			
ML/43	ML/32	18	F	299677	STDNT				
ML/44	ML/33	18	F	299677	STDNT				
ML/45	ML/34	18	F	299677	STDNT				

UDYAN EXP BRD KSR BENGALURU SCH DEP 09-01 20:30 ARR 10-01 11:10

585 26-12-2019 15:41:15 SUR 5 VIA DMM -GTL -WADI

Total amt incl all chrg

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Central Railway

ग्रामीण विकास मंत्रालय भारत सरकार

CRPP 03/2019

Total amt incl all chrg

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Linguistic Telugu Minority Institution
Padmashali Shikshan Sanstha's
A. R. Burla Mahila Varishtha Mahavidyalaya
Raviwar Peth, Rajendra Chowk, Solapur – 413005 [Maharashtra]

Date: 21.12.2019

प्रवास करणारे यात्री लिस्ट

Sr. No.	Name of the Students	Age	Sex
1	SAMLETI VAISHNAVI JANARDAN	18	F
2	SWAMI BHAYASHRI NAGESH	19	F
3	PURUD POOJA PRAKASH	18	F
4	GOLI GITESHWARI NAGBHUSHANAM	19	F
5	BHANDE AARATI TULSHIRAM	18	F
6	GHAGARE POOJA SATISH	18	F
7	UNNIJADE BHAGYASHRI SHARANAPPA	20	F
8	BHOSALE SONAL DIPAK	23	F
9	BHOSALE KOMAL SUNIL	19	F
10	KALMANKAR POOJA ANAND	21	F
11	GURAV GAURIMATA SANJEEV	19	F
12	KALE ARCHANA PRABHAKAR	20	F
13	ALLI PRIYANKA VENUGOPAL	19	F
14	KUSMA SWATI VYANKATESH	20	F
15	KASBE SHARDA TUKARAM	22	F
16	NAMA ASHWINI BALAJI	18	F
17	CHATLA KOMAL CHANDRASHEKHAR	18	F
18	MANTRI RUPA VITTHAL	18	F
19	DHOLE SANJANA RAJSHEKHAR	18	F
20	IPPAKAYAL PRIYANKA SHRINIWAS	19	F
21	RAMUGADE MAYURI SUDHIR	18	F
22	SHRIRAM NIKITA VITTHAL	18	F
23	PAWAR SNEHA DATTATRAY	18	F
24	KOMARI NAMRATA ANAND	19	F
25	KOTA HEMA RAMKRISHANA	18	F
26	GADAGI ASHWINI ANAND	18	F
27	KALLUR SHIVGANGA RAVINDRA	19	F
28	RANGAM PRIYANKA ARVIND	18	F
29	SWAMI NANDINI DHANAYYA	18	F
30	MADAM PRIYANKA RAJESH	18	F

Cond. Page No. 2

Sr. No.	Name of the Students	Age	Sex
31	DHOTRE ANKITA MANGESH	19	F
32	GANGUL PRIYANKA NIRANJAN	20	F
33	WADGAVKAR AMARJA ABHIJIT	19	F
34	YAKKALDEVI SANDHYA PRAKASH	19	F
35	GUDUR PRIYANKA SHANKAR	19	F
36	EKBOTE ANJALI TUKARAM	20	F
37	RAUL SOUNDARYA SHASHIKANT	19	F
38	GOSAKI AARTI MOHAN	19	F
39	KADA PRIYANKA SHANKAR	20	F
40	MASPATRI DIPA RAJENDRA	19	F
41	JAHAGIRDAR AISHWARYA BHIMASHANKAR	19	F
42	CHITMIL ARATI SHRINIWAS	19	F
43	PAWAR PRACHI MAHESH	19	F
44	NIRANJAN PRAJAKTA CHANDANSA	19	F
45	BAKALE VAIBHAVI DAYANAND	19	F
46	MANTATI SHRADHA SHRINIVAS	19	F
47	RACHHA SWATI SURESH	19	F
48	BAKALE SHWETA RAJKUMAR	19	F
49	POGUL PRIYANKA TRIMBAKESHWAR	19	F
50	KATTA AMRUTA GOVARDHAN	18	F
51	ADAM MITHILA BADRINARAYAN	19	F
52	RACHARLA VAISHNAVI SHRINIVAS	19	F
53	GUDELI RAJASHRI SHRINIVAS	18	F
54	ANKAM APARNA SURYAKANT	19	F
55	DUDHAGI SNEHAL RAJKUMAR	19	F
56	PONNAM PALLAVI RAJU	20	F
57	BOLLI ARCHANA NAGESH	19	F
58	KONDI RACHANA DEVIDAS	19	F
59	BOGA VAISHNAVI SHRINIWAS	19	F
60	SOMA ANKITA KRUSHNAHARI	19	F
61	DR. RAJE SHANKAR SHIVAJI	45	M
62	PROF. PATIL BHAGYASHRI SIDHARAM	25	F

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Dr. Rajendra Shendage
Principal

Linguistic Telugu Minority Institution

Padmashali Shikshan Sanstha's

A. R. Burla Mahila Varishtha Mahavidyalaya

Raviwar Peth, Rajendra Chowk, Solapur – 413005 [Maharashtra]

Date: 21.12.2019

प्रवास करणारे यात्री लिस्ट

Sr. No.	Name of the Students	Age	Sex
1	KARRE SAVITA NARENDRA	20	F
2	GADDAM SHRUTIKA RAJU	19	F
3	PAWAR NAMRATA SIDRAM	18	F
4	AUNDHAKAR RUTUJA PRAKASH	20	F
5	BUDHARAM GEETA MANOHAR	21	F
6	SURVASE PRAGATI PIRAJI	19	F
7	CHILA PUNAM JAGANNATH	21	F
8	KONDAPURE ASHWINI SHRINIWAS	23	F
9	VAITLA DEEPA MADHUKAR	18	F
10	SHAMBHUNI ISHA SURESH	18	F
11	SANGA PRIYANKA NAVNEET	20	F
12	ADAKI SUPRAJA SUDHAKAR	18	F
13	MADGUNDI SUPRIYA DATTATRY	19	F
14	HOTAGE NIKITA RAJENDRA	18	F
15	MADGUNDI RUCHITA CHANDRASHEKAR	18	F
16	GUNDETI BHARATA SOMARAJ	20	F
17	GUNDAL VAISHNAVI TULSHIDAS	20	F
18	GADDAM ARCHANA AMAR	20	F
19	BADDAL NIKITA DINESH	20	F
20	YARGAL ADITI RAJENDRA	19	F
21	GHANATE AKSHATA BALKRISHNA	19	F
22	ADAKI MAHALAXMI BHASKAR	20	F
23	DANDI SUVARNA PURUSHOTTAM	20	F
24	BATGIRI PRABHAVATI VENUGOPAL	19	F
25	SAGGAM SHWETA KISAN	19	F
26	NAIKODI UMA JETAPPA	20	F
27	BOGA ARATI VYANKATESH	19	F
28	GADDAM NIKITA RAJU	21	F
29	BATTUL SONIYA NARENDRA	19	F
30	PALLI BHAKTI SHRINIWAS	19	F

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Cond. Page No. 2

Sr. No.	Name of the Students	Age	Sex
31	LAKHAPATI DIVYA AMBADAS	19	F
32	KEDARI ASHWINI RAMESH	20	F
33	NANGI BHARATI PURUSHOTTAM	20	F
34	GANGADE DIPALI YOGIRAJ	20	F
35	VAGGU BHAGYASHRI RAJU	20	F
36	VAITALA KAVITA MADHUKAR	20	F
37	FALMARI LATA BALAJI	19	F
38	PARKIPANDLA SHIRISHA VYANKATESH	19	F
39	IRABATTI RUPA VAIKUNTHAM	20	F
40	PULLI MEGHA AMBADAS	20	F
41	SHERAL MADHAVI NAGBHUSHANAM	20	F
42	DHULAM NANDINI SHRINIVAS	19	F
43	MALAGE VANDANA UMASHANKAR	20	F
44	HONMURGIKAR VARSHA SOMNATH	20	F
45	KURUDE SAMPADA SHIVAJI	20	F
46	DOLARE PRADNYA MUKUND	20	F
47	BITLA SWATI CHANDRASHEKHAR	19	F
48	SUNCHU NAGLAXMI KRUSHNAHARI	19	F
49	MAMDI DEVAKI ASHOK	19	F
50	VARRAM ANJALI DATTATRAY	18	F
51	PAPADWALE MAHESHWARI NARSHINGRAO	20	F
52	KOLI PRIYANKA RAJU	18	F
53	KOLI ARATI CHANDRAKANT	19	F
54	DARANA POOJA AYALAPPA	19	F
55	FALMARI RADHA PANDURANG	20	F
56	SOMNATH PUJA CHOUDAPPA	20	F
57	MALLADE TANAYA SHASHIKANT	19	F
58	SANGA ASHWINI NAVALKANT	20	F
59	YAKKALDEVI MADHAVI ASHOK	20	F
60	DR. SHINDE TUKARAM VITTHAL	51	M
61	DR. ANNIE JOHN	51	F
62	DR. YAKKALDEVI ASHOK SHIVAJI	51	M

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Dr. Rajendra Shendage
Principal

Linguistic Telugu Minority Institution
Padmashali Shikshan Sanstha's

A. R. Burla Mahila Varishtha Mahavidyalaya

Raviwar Peth, Rajendra Chowk, Solapur – 413005 [Maharashtra]

Date: 21.12.2019

प्रवास करणारे यात्री लिस्ट

Sr. No.	Name of the Students		Age	Sex
1	SAMLETI VAISHNAVI JANARDAN	66	18	F
2	SWAMI BHAYASHRI NAGESH	67 P	19	F
3	PURUD POOJA PRAKASH	68 P	18	F
4	GOLI GITESHWARI NAGBHUSHANAM	69	19	F
5	BHANDE AARATI TULSHIRAM	70 P	18	F
6	GHAGARE POOJA SATISH	58 P	18	F
7	UNNIJADE BHAGYASHRI SHARANAPPA	51-59	20	F
8	BHOSALE SONAL DIPAK	61 P	23	F
9	BHOSALE KOMAL SUNIL	62	19	F
10	KALMANKAR POOJA ANAND	51 P	21	F
11	GURAV GAURIMATA SANJEEV	53 P	19	F
12	KALE ARCHANA PRABHAKAR	54 P	20	F
13	ALLI PRIYANKA VENUGOPAL	51-02 P	19	F
14	KUSMA SWATI VYANKATESH	05 P	20	F
15	KASBE SHARDA TUKARAM	56	22	F
16	NAMA ASHWINI BALAJI	64 P	18	F
17	CHATLA KOMAL CHANDRASHEKHAR	72 P	18	F
18	MANTRI RUPA VITTHAL	53 53 33 P	18	F
19	DHOLE SANJANA RAJSHEKHAR	52-23 P	18	F
20	IPPAKAYAL PRIYANKA SHRINIWAS	31 P	19	F
21	RAMUGADE MAYURI SUDHIR	53-34 P	18	F
22	SHRIRAM NIKITA VITTHAL	53 35	18	F
23	PAWAR SNEHA DATTATRAY	53 37 P	18	F
24	KOMARI NAMRATA ANAND	53 38 P	19	F
25	KOTA HEMA RAMKRISHANA	53 28 P	18	F
26	GADAGI ASHWINI ANAND	53 29 P	18	F
27	KALLUR SHIVGANGA RAVINDRA	52 03 P	19	F
28	RANGAM PRIYANKA ARVIND	52 05 P	18	F
29	SWAMI NANDINI DHANAYYA	52 06 P	18	F
30	MADAM PRIYANKA RAJESH	52 18	18	F

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Cond. Page No. 2

Sr. No.	Name of the Students	Age	Sex
31	DHOTRE ANKITA MANGESH S2-19	19	F
32	GANGUL PRIYANKA NIRANJAN S2-71 P	20	F
33	WADGAVKAR AMARJA ABHIJIT	19	F
34	YAKKALDEVI SANDHYA PRAKASH P	19	F
35	GUDUR PRIYANKA SHANKAR	19	F
36	EKBOTE ANJALI TUKARAM P	20	F
37	RAUL SOUNDARYA SHASHIKANT P	19	F
38	GOSAKI AARTI MOHAN P	19	F
39	KADA PRIYANKA SHANKAR P	20	F
40	MASPATRI DIPA RAJENDRA	19	F
41	JAHAGIRDAR AISHWARYA BHIMASHANKAR	19	F
42	CHITMIL ARATI SHRINIWAS	19	F
43	PAWAR PRACHI MAHESH P	19	F
44	NIRANJAN PRAJAKTA CHANDANSA P	19	F
45	BAKALE VAIBHAVI DAYANAND P	19	F
46	MANTATI SHRADHA SHRINIVAS P	19	F
47	RACHHA SWATI SURESH S2 72	19	F
48	BAKALE SHWETA RAJKUMAR 08 P	19	F
49	POGUL PRIYANKA TRIMBAKESHWAR 14 P	19	F
50	KATTA AMRUTA GOVARDHAN 16.	18	F
51	ADAM ~~MITHILA BADRINARAYAN~~	19 S626	F
52	RACHARLA VAISHNAVI SHRINIVAS S6 P	19 27	F
53	GUDELI RAJASHRI SHRINIVAS 27 S6-29	18	F
54	ANKAM APARNA SURYAKANT S6-17	19	F
55	DUDHAGI SNEHAL RAJKUMAR P S6-20	19	F
56	PONNAM PALLAVI RAJU S638	20	F
57	BOLLI ARCHANA NAGESH P S640	19	F
58	KONDI RACHANA DEVIDAS S5-5 ~~S5~~ 20	19	F
59	BOGA VAISHNAVI SHRINIWAS P S6	19	F
60	SOMA ANKITA KRUSHNAHARI P S2-15	19	F
61	DR. RAJE SHANKAR SHIVAJI P - 75	45	M
62	PROF. PATIL BHAGYASHRI SIDHARAM P - 23	25	F

A.R. Burla Mahila Mahavidyalaya ARBM Solapur

Dr. Rajendra Shendage
Principal

BMM/36/100X20 Pads/03/2019

"Linguistic (Telugu) Minority Institution"

Estd.: 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908

A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA

C. S. No. 9705/9/A/2A, Raviwar Peth, Rajendra Chowk, SOLAPUR - 413005 (P.O. Box No. 510)

(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com

Principal : **Dr. Rajendra Shendage**
(M.Com., Ph.D., D. Litt.)
Mob. 9822939359, Resi : 0217-2743912

NAAC Accredited - 2017 ' B^{++} ' Grade (CGPA 2.76)

Outward No.-BMM / /

Date :- / / 20

To,

_____

_____

_____

Subject:- Availing concession in Entry Fee or charges for students under Educational Tour

Respected Sir/Madam,

We are carrying out an Educational Tour from Solapur to Mysuru, Mysuru to Bengaluru and Bengaluru to Solapur dt. 06.01.2020 to 09.01.2020 there are **Student = 119 & Teachers = 5 Total = 124 (One hundred twenty four)** persons. who are going to visit places of national heritage / archeological/ historic places of national importance and amusement places/parks etc.

I hereby request to give the maximum concession, under your authority in Entry fee or any kind of fee or charges, to the team of our college. The list of team is herewith enclosed.

Thanking You

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Yours faithfully,

Dr. Rajendra N Shendage
Principal

Encl: List of team

मध्य रेलवे/CENTRAL RAILWAY

परिशिष्ट 1-II/Appendix 1/II
(भारतीय रेल सम्प्रेषण कोचिंग टैरिफ सं. 22, भाग I/खंड II का नियम 101 तथा 6 बी तथा 6-सी देखें)
(Sec Rule 401, Serial No. 6-B / 6-C and 7 of I.R.C.A. Coaching Tariff No. 22, Part I/Vol. II)

299683

परिशिष्ट 799 ई./COM. 799 E.
शैक्षिक यात्रा के लिये विद्यार्थियों को रियायती कंसेशन
Concession Certificate for Students on Educational Tours

रियायती प्रमाणपत्र/CONCESSION CERTIFICATE

स्कूल, कालेज या संस्था की कार्यालय मुद्रा/Office Stamp of the School, College or Institution

(3) विद्यार्थी पक्ष
STUDENT FOIL

शैक्षिक यात्रा पर जानेवाले विद्यार्थियों के लिए रियायती आदेश प्राप्त करने का प्रमाणपत्र
Certificate for obtaining Concession Orders for Students proceeding on Educational Tours

रियायती टिकटों का दुरुपयोग करना या अन्य व्यक्तियों को रियायती टिकटों का इस्तेमाल करने की अनुमति देना आपराधिक है, जिसके परिणामस्वरूप इस्तेमाल करने वाले पर मुकदमा चलाया जा सकता है या अन्य दण्डात्मक कार्रवाई की जा सकती है
Misuse of concessional tickets or allowing other persons to use the concessional tickets is a fraud which will render the user liable to prosecution or other penal action

प्रेषक/From

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur

सेवा में/To
मंडल/क्षेत्र प्रबंधक, स्टेशन मास्टर
Divisional/Area Superintendent/The Station Master
Central Solapur
मध्य Railway
स्टेशन/Station

प्रमाणित किया जाता है कि ..... (संख्या शब्दों में) लड़के/लड़कियां जिनके नाम नीचे दिये गये हैं मेरे स्कूल/कालेज/संस्था के वास्तविक विद्यार्थी हैं तथा भारत के

स्कूल/कालेज/संस्था से/को, भारत के कलात्मक महत्व के स्थानों को देखने के लिये/बाद शैक्षिक यात्रा पर जा रहे हैं।

This is to certify that ..... (No. in words) boys/girls named below are *bona fide* students of my School/College/Institution and are proceeding on educational tours from/to his/her their School/College/Institution for/after visiting places of artistic importance in India.

2. यात्रा का आयोजन/The tour is sponsored by ..... (कॉलेज/कालेज/संस्था का नाम/Name of the School/College/Institution) द्वारा किया गया है।

3. वे ..... स्टेशन से ..... स्टेशन तक यात्रा करेंगे तथा उनकी यात्रा के लिये कृपया, रियायती टिकट जारी करें
को दि. ..... 19 तक उपलब्ध हों। (यात्रा प्रारंभ करने की संभावित तारीख)

3. They are travelling from ..... Station to ..... Station and concessional ticket for their journey may please be issued available upto ..... 19 (probable date of starting)

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur
(Dr. Rajendra Shendage) PRINCIPAL

Solapur
07.01.2020
Mysuru
Mysore

क्रमांक/Nos.	विद्यार्थियों के नाम/Name of Students	लिंग/Sex	आयु/Age	क्रमांक/Nos.	विद्यार्थियों के नाम/Name of Students	लिंग/Sex	आयु/Age
1	Samleti Vaishnavi Janardan	F	18	11	Gurav Gaurimata Sanjeev	F	19
2	Swami Bhagyashri Nagesh	F	19	12	kale Archana Prabhakar	F	20
3	Purud Pooja Prakash	F	18	13	Alli Priyanka Venugopal	F	19
4	Goli Giteshwari Nagbhushanam	F	19	14	kusma Swati Vyankatesh	F	20
5	Bhande Aarati Tulshiram	F	18	15	kasbe sharda Tukaram	F	22
6	Ghagare Pooja Satish	F	18	16	Nama Ashwini Balaji	F	18
7	Unnijade Bhagyashri Sharanappa	F	20	17	chatla komal Chandrashekar	F	18
8	Bhosale Sonal Dipak	F	23	18	Mantri Rupa Vitthal	F	18
9	Bhosale komal Sunil	F	19	19	Dhole Sanjana Rajshekar	F	18
10	kalmankar Pooja Anand	F	21	20	Ippakayal Priyanka Shriniwas	F	19

साथ रखो
Escorts

यह प्रमाणपत्र, जारी होने की तारीख से 3 माह तक वैध है।/This Certificate is valid for three months from the date of issue.

(प. र./P.T.O.)

नोट :—यात्रा के दौरान धारक इसे अपने पास रखें तथा गंतव्य स्टेशन पर टिकट के साथ इसको दे दें।
Note.—To be retained by the holder during the journey and to be surrendered at destination along with the ticket,

Central Railway

Divisional Office,
Commercial Branch,
Solapur.

No:SUR/C/242/GB/12/ /19

Date: 24.12.2019

Station Manager,
Chief Reservation Supervisor,
Solapur.

Sub: Permission for Group Booking.

*****

Permission is granted to **Dr.Rajendra Shendage, Principal, A.R.Burla Mahila Varishtha Mahavidyalaya, Solapur,** for Group Booking of **62** persons, proceeding on **Educational** Tour.

Group booking is permitted from 09:00 am i.e one hour after the opening of reservation counter on opening date.

Details of permission to be granted for Group booking are as under:

From	To	Date	Train No.	No. of persons.
Solapur	Mysuru	06.01.20	16536	62
Mysuru	Bengaluru	08.01.20	56263	62
Bengaluru	Solapur	09.01.20	11302	62

Note:-.

DA : As above.

24.12.19

/-Sr.Divisional Commercial Manager,
Central Railway, Solapur.

C/- **Dr.Rajendra Shendage, Principal, A.R.Burla Mahila Varishtha Mahavidyalaya, Solapur.** He will contact CRS/SM- Solapur for group booking.

It may please be noted that no extra coach will be attached if the passengers are waitlisted for subject trains.

/100X20 Pads/03/2019

"Linguistic (Telugu) Minority Institution"

Estd.: 1990 Padmashali Shikshan Sanstha's ☎ / Fax : 0217 - 2743908

A. R. BURLA MAHILA VARISHTHA MAHAVIDYALAYA

C. S. No. 9705/9/A/2A, Raviwar Peth, Rajendra Chowk, SOLAPUR - 413005 (P.O. Box No. 510)

(Affiliated to Solapur University, Solapur) www.arburla.org E-mail : arburla@gmail.com

Principal : Dr. Rajendra Shendage
(M.Com., Ph.D., D. Litt.)
Mob. 9822939359, Resi : 0217-2743912

NAAC Accredited - 2017 ' B++ ' Grade (CGPA 2.76)

Outward No.-BMM /3783 /2019-20

Date :- 20 /12/2019

To,

Sr. Divisional Commercial Manager

Central Railway,

Solapur.

वरिष्ठ मंडल वाणिज्य प्रबंधक कार्यालय Sr.Divisional Commercial Manager Office C.Railway,Solapur मध्ये रेल,सोलापूर

Subject:- Application for getting Group Reservation permission
Total =62

Respected Sir,

I apply for you the above subject. We are carrying out an Educational Tour from Solapur to Mysuru, Mysuru to Bengaluru and Bengaluru to Solapur dt. 06.01.2020 to 09.01.2020

There are **Student = 60 & Teachers =2 Total = 62 (Sixty Two)** persons.

So I request you to give us Group Reservation permission.

All tickets purchasing at Solapur Station.

Sr. No.	Date	Train No.	From	To	Total Persons	Concession Certificate Books No.
1	06.01.2020	16536	Solapur	Mysuru	62	299683, 299684, 299685, 299692
2	08.01.2020	56263	Mysuru	Bengaluru	62	299671, 299672, 299673, 299690
3	09.01.2020	11302	Bengaluru	Solapur	62	299677, 299678, 299679, 299691

Thanking You.

Yours faithfully,

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

(Dr. Rajendra Shendage)
PRINCIPAL
A. R. Burla Mahila Varishtha
Mahavidyalaya, Solapur

Encl:- list of students and staff

A. R. Burla Mahila Mahavidyalaya ARBM Solapur

Linguistic Telugu Minority Institution
Padmashali Shikshan Sanstha's
A. R. Burla Mahila Varishtha Mahavidyalaya
Raviwar Peth, Rajendra Chowk, Solapur – 413005 [Maharashtra]

Date: 21.12.2019

प्रवास करणारे यात्री लिस्ट

Sr. No.	Name of the Students	Age	Sex
1	SAMLETI VAISHNAVI JANARDAN	18	F
2	SWAMI BHAYASHRI NAGESH	19	F
3	PURUD POOJA PRAKASH	18	F
4	GOLI GITESHWARI NAGBHUSHANAM	19	F
5	BHANDE AARATI TULSHIRAM	18	F
6	GHAGARE POOJA SATISH	18	F
7	UNNIJADE BHAGYASHRI SHARANAPPA	20	F
8	BHOSALE SONAL DIPAK	23	F
9	BHOSALE KOMAL SUNIL	19	F
10	KALMANKAR POOJA ANAND	21	F
11	GURAV GAURIMATA SANJEEV	19	F
12	KALE ARCHANA PRABHAKAR	20	F
13	ALLI PRIYANKA VENUGOPAL	19	F
14	KUSMA SWATI VYANKATESH	20	F
15	KASBE SHARDA TUKARAM	22	F
16	NAMA ASHWINI BALAJI	18	F
17	CHATLA KOMAL CHANDRASHEKHAR	18	F
18	MANTRI RUPA VITTHAL	18	F
19	DHOLE SANJANA RAJSHEKHAR	18	F
20	IPPAKAYAL PRIYANKA SHRINIWAS	19	F
21	RAMUGADE MAYURI SUDHIR	18	F
22	SHRIRAM NIKITA VITTHAL	18	F
23	PAWAR SNEHA DATTATRAY	18	F
24	KOMARI NAMRATA ANAND	19	F
25	KOTA HEMA RAMKRISHANA	18	F
26	GADAGI ASHWINI ANAND	18	F
27	KALLUR SHIVGANGA RAVINDRA	19	F
28	RANGAM PRIYANKA ARVIND	18	F
29	SWAMI NANDINI DHANAYYA	18	F
30	MADAM PRIYANKA RAJESH	18	F

A. R. Burla Mahila Mahavidyalaya ARBM

Cond. Page No. 2

Sr. No.	Name of the Students	Age	Sex
31	DHOTRE ANKITA MANGESH	19	F
32	GANGUL PRIYANKA NIRANJAN	20	F
33	WADGAVKAR AMARJA ABHIJIT	19	F
34	YAKKALDEVI SANDHYA PRAKASH	19	F
35	GUDUR PRIYANKA SHANKAR	19	F
36	EKBOTE ANJALI TUKARAM	20	F
37	RAUL SOUNDARYA SHASHIKANT	19	F
38	GOSAKI AARTI MOHAN	19	F
39	KADA PRIYANKA SHANKAR	20	F
40	MASPATRI DIPA RAJENDRA	19	F
41	JAHAGIRDAR AISHWARYA BHIMASHANKAR	19	F
42	CHITMIL ARATI SHRINIWAS	19	F
43	PAWAR PRACHI MAHESH	19	F
44	NIRANJAN PRAJAKTA CHANDANSA	19	F
45	BAKALE VAIBHAVI DAYANAND	19	F
46	MANTATI SHRADHA SHRINIVAS	19	F
47	RACHHA SWATI SURESH	19	F
48	BAKALE SHWETA RAJKUMAR	19	F
49	POGUL PRIYANKA TRIMBAKESHWAR	18	F
50	KATTA AMRUTA GOVARDHAN	19	F
51	ADAM MITHILA BADRINARAYAN	19	F
52	RACHARLA VAISHNAVI SHRINIVAS	18	F
53	GUDELI RAJASHRI SHRINIVAS	19	F
54	ANKAM APARNA SURYAKANT	19	F
55	DUDHAGI SNEHAL RAJKUMAR	20	F
56	PONNAM PALLAVI RAJU	19	F
57	BOLLI ARCHANA NAGESH	19	F
58	KONDI RACHANA DEVIDAS	19	F
59	BOGA VAISHNAVI SHRINIWAS	19	F
60	SOMA ANKITA KRUSHNAHARI	45	M
61	DR. RAJE SHANKAR SHIVAJI	25	F
62	PROF. PATIL BHAGYASHRI SIDHARAM		

Dr. Rajendra Shendage
Principal







(Dr. Raje S.S.)
9096992859

16536

06.01.2020

SUR – MYS

8728613113
842 8613054
872 8613171
842 8613166
812 8613067
842 8613286
822 8613273
852 8613140
832 8613025
880 1354524
842 8613228

56263

08.01.2020

MY – SBC
Bengaluru

461 45 29878
430 172 5985
440 172 6325
420 1726204
451 3987017
410 1726072
482 1699913
420 1726349
430 1726125
410 1726360
430 1726196

11302

09.01.2020

SBC (Bengaluru) – SUR

410 1726387
410 1726592
410 1726737
472 1700300
461 4530534
472 1700093
420 1726512
451 3987466
440 1726774
430 1726430
410 1726806

पद्मशाली शिक्षण संस्था, संचालित

ए. आर. मुली महिला वरिष्ठ महाविद्यालय, सोलापूर.

शैक्षणिक वर्ष २०१७-१८

'अर्थ-वाणिज्य मंडळ'

सिद्धेश्वर टेक्स्टाईल, साई मंदीर, एम्. आय. डी. सी.

महाविद्यालयाची अर्थ-वाणिज्य मंडळाची शैक्षणिक सहल दि. १५/०९/२०१७ रोजी सिद्धेश्वर टेक्स्टाईल, साई मंदीर, एम्. आय. डी. सी. येथे आयोजित केली होती. सिद्धेश्वर टेक्स्टाईल सुत निर्मिती प्रक्रिया, रेडिमेड कपडे प्रक्रिया इ. ची माहीती जाणून घेतली. बाजार-पेठचे महत्व, नियति इ. विषयी माहीती करवुन घेतली. त्यानंतर साई मंदीरात भेट देण्यात आली त्याविषयी धार्मिक आणि सामाजिक महत्व जाणून घेण्यात आले.

एम्. आय. डी. सी. मधील विविध उद्योगांना भेटी देवुन तेथील प्रक्रिया कशी चालते, याविषयी जाणून घेतले. सहलीत एकुण १०० विद्यार्थिनी सहभागी झाल्या होत्या. ०६ शिक्षक सहभागी झाले होते.

विभाग प्रमुख

सहल प्रमुख

Padmashali Shikshan Sanstha

A.R.Burla Mahila Varishtha Mahavidyalaya

213, Sakhar Peth Solapur-413005

CLASS: B.COM. III A'

SESSION : 2017-2018

SR. NO.	NAME OF STUDENT	ADM. DT.	ROLL NO.	SUBJECTS
1	MADGUNDI SHALINI K.	01/06/2017	1401	AAC2
2	CHANNA KOMAL G.	01/06/2017	1402	AAC2
3	MADAGUNDI ARCHANA B.	01/06/2017	1403	AAC2
4	HANCHATE TEJASI S.	01/06/2017	1404	AAC2
5	WAGHAMARE PALLAVI M.	01/06/2017	1405	AAC2
6	NERAKE ASHWINI L.	01/06/2017	1406	AAC2
7	MADRAL VAISHNAVI R.	01/06/2017	1407	AAC2
8	KOTTAPALLI ASHWINI D.	01/06/2017	1408	AAC2
9	GADDAM VAISHALI C.	01/06/2017	1409	AAC2
10	POLA SNEHA H.	01/06/2017	1410	AAC2
11	RAPOL SHRILEKHA S.	01/06/2017	1411	AAC2
12	KUMARKUNTA MANISHA R.	01/06/2017	1412	AAC2
13	BIDRI VARSHA A.	01/06/2017	1413	AAC2
14	PAWAR NIKITA P.	01/06/2017	1414	AAC2
15	BHOSALE SHRADDHA R.	01/06/2017	1415	AAC2
16	DHAGE BHAKTI B.	01/06/2017	1416	AAC2
17	YANGAL NAVNEETA S.	01/06/2017	1418	AAC2
18	KADA MINAKSHI S.	01/06/2017	1419	AAC2
19	KANDIKATLA SHIRISHA S.	01/06/2017	1420	AAC2
20	POLA MAMTA A.	02/06/2017	1421	AAC2
21	MALTUMKAR MAMTA G.	02/06/2017	1422	AAC2
22	VADALAKONDA MEERABAI V.	02/06/2017	1423	AAC2
23	KAIRAMKONDA BHAGYASHRI A.	02/06/2017	1424	AAC2
24	YANNAM MADHURI P.	02/06/2017	1425	AAC2
25	DASI ARATI S.	02/06/2017	1426	AAC2
26	YANGUL PUJA G.	02/06/2017	1427	AAC2
27	PAWAR SONALI A.	02/06/2017	1428	AAC2
28	MUDTANPALLI PALLAVI S.	02/06/2017	1429	AAC2
29	CHAUGULE KOMAL K.	02/06/2017	1430	AAC2
30	CHINTA VAISHNAVI A.	02/06/2017	1431	AAC2
31	DHYAME ARCHANA A.	02/06/2017	1432	AAC2
32	UDATA POOJA A.	02/06/2017	1433	AAC2
33	NADIMETLA VIJAYALAXMI N.	02/06/2017	1434	AAC2
34	KONKANTI SUVARNA P.	02/06/2017	1435	AAC2
35	KONDI RAJSHRI D.	02/06/2017	1436	AAC2
36	SARGAM KALPANA A.	02/06/2017	1437	AAC2
37	GULED PRITI R.	02/06/2017	1438	AAC2

Padmashali Shikshan Sanstha

A.R.Burla Mahila Varishtha Mahavidyalaya

213, Sakhar Peth Solapur-413005

CLASS: B.COM. III

SESSION : 2017-2018

SR. NO.	NAME OF STUDENT	ADM. DT.	ROLL NO.	SUBJECTS
38	NAGELLI SHARADA V.	02/06/2017	1439	AAC2
39	SAGGAM ARATI N.	02/06/2017	1440	AAC2
40	JANJEERAL INDRAJA N.	02/06/2017	1441	AAC2
41	KAMURTI SHIVGANGA N.	02/06/2017	1442	AAC2
42	SHRIRAM POOJA S.	02/06/2017	1443	AAC2
43	NARDEV SUSHMITA G.	02/06/2017	1444	AAC2
44	NARAL PALLAVI V.	02/06/2017	1445	AAC2
45	POGUL RACHANA D.	02/06/2017	1446	AAC2
46	SHRAWAN KOMAL R.	02/06/2017	1447	AAC2
47	MAMDYAL KAVITA N.	02/06/2017	1448	AAC2
48	BADALAPURE ASHWINI N.	02/06/2017	1449	AAC2
49	SONAWANE POOJA S.	02/06/2017	1450	AAC2
50	SHRIGAN MANISHA N.	02/06/2017	1451	AAC2
51	SILGARI LAVANYA N.	02/06/2017	1452	AAC2
52	MAMDYAL PRIYANKA A.	02/06/2017	1453	AAC2
53	GOLI LATA J.	02/06/2017	1454	AAC2
54	DHOTRE RADHIKA M.	02/06/2017	1455	AAC2
55	MANCHIKATALA PUJA N.	02/06/2017	1456	AAC2
56	MANCHIKATLA NAVITA L.	02/06/2017	1457	AAC2
57	ADAM INDIRA S.	02/06/2017	1458	AAC2
58	SHRIRAM POOJA A.	02/06/2017	1459	AAC2
59	BATTUL ROOPA S.	02/06/2017	1460	AAC2
60	PADMA POOJA N.	02/06/2017	1461	AAC2
61	ANNALDAS RAYESHWARI D.	02/06/2017	1462	AAC2
62	GOSAKI LAVANYA S.	02/06/2017	1463	AAC2
63	INGALE POOJA R.	02/06/2017	1464	AAC2
64	POGUL PRIYANKA V.	02/06/2017	1465	AAC2
65	POLA POOJA B.	02/06/2017	1466	AAC2
66	JATLA SHARDA M.	02/06/2017	1467	AAC2
67	DASARI VANITA N.	02/06/2017	1468	AAC2
68	GUNDLA SOUNDARYA P.	03/06/2017	1469	AAC2
69	SWAMI NIKITA I.	03/06/2017	1470	AAC2
70	GUNDLA PALLAVI D.	03/06/2017	1471	AAC2
71	TATIKONDA ARATI A.	03/06/2017	1472	AAC2
72	KONDI ASHWINI S.	03/06/2017	1473	AAC2
73	SOMA GAYATRI S.	03/06/2017	1474	AAC2
74	YAKKALDEVI USHA A.	03/06/2017	1475	AAC2
75	GADDAM ARATI N.	05/06/2017	1476	AAC2

Padmashali Shikshan Sanstha

A.R.Burla Mahila Varishtha Mahavidyalaya

213, Sakhar Peth Solapur-413005

CLASS: B.COM. III

SESSION : 2017-2018

SR. NO.	NAME OF STUDENT	ADM. DT.	ROLL NO.	SUBJECTS
76	INDAPURE KOMAL S.	05/06/2017	1477	AAC2
77	VANGARI KOMAL G.	05/06/2017	1478	AAC2
78	CHILKAMARI RANI K.	05/06/2017	1479	AAC2
79	MHANTA BABITA D.	05/06/2017	1480	AAC2
80	BOLLI SONI V.	05/06/2017	1481	AAC2
81	SIRSILLA POOJA A.	05/06/2017	1482	AAC2
82	BHIMAN PRIYANKA R.	05/06/2017	1483	AAC2
83	PENDAM SAUNDARYA N.	05/06/2017	1484	AAC2
84	SHESHADRI RAJASHRI S.	05/06/2017	1485	AAC2
85	PATIL VAISHNAVI N.	05/06/2017	1486	AAC2
86	CHAVAN DIKSHA S.	05/06/2017	1487	AAC2
87	DASARI SUJATA S.	05/06/2017	1488	AAC2
88	GOTIMUKUL ANURADHA A.	05/06/2017	1489	AAC2
89	GADDAM MANJULA N.	05/06/2017	1490	AAC2
90	JILLA RAJKISHORI S.	05/06/2017	1491	AAC2
91	ALURE BHAGYASHRI K.	05/06/2017	1492	AAC2
92	MAHANKAL YALLAMMA K.	05/06/2017	1493	AAC2
93	CHANMAL SHWETA S.	05/06/2017	1494	AAC2
94	DUDAM NAMRATA R.	05/06/2017	1495	AAC2
95	PUTTA SHRADDHA R.	05/06/2017	1496	AAC2
96	GULLAPALLI ARATI R.	05/06/2017	1497	AAC2
97	GULLAPALLI ASMITA N.	05/06/2017	1498	AAC2
98	NUKAL NAMRATA A.	05/06/2017	1499	AAC2
99	NANDAL ANJANA N.	06/06/2017	1500	AAC2
100	GHODKE SHRADDHA M.	06/06/2017	1501	AAC2
101	PALLI RANI R.	06/06/2017	1502	AAC2
102	SALGAR ROHINI B.	07/06/2017	1503	AAC2
103	SHREECHIPPA PRITEE M.	08/06/2017	1504	AAC2
104	CHANNA PUJA P.	08/06/2017	1505	AAC2
105	CHAVAN RUPA K.	08/06/2017	1506	AAC2
106	ALLE LAVANYA M.	09/06/2017	1507	AAC2
107	KANDUL MONIKA C.	09/06/2017	1508	AAC2
108	FATTEPURKAR SHILPA M.	09/06/2017	1509	AAC2
109	VAGGA INDRAJA A.	09/06/2017	1510	AAC2
110	GANJI MEENA C.	09/06/2017	1511	AAC2
111	MAKAM POOJA D.	09/06/2017	1512	AAC2
112	DHOKATE VARSHA G.	12/06/2017	1513	AAC2
113	KHAMITKAR ANJALI A.	12/06/2017	1514	AAC2

Padmashali Shikshan Sanstha

A.R.Burla Mahila Varishtha Mahavidyalaya

213, Sakhar Peth Solapur-413005

CLASS: B.COM. III

SESSION : 2017-2018

SR. NO.	NAME OF STUDENT	ADM. DT.	ROLL NO.	SUBJECTS
114	SHRIRAM PALLAVI P.	13/06/2017	1515	AAC2
115	DHARA MAHALAXMI P.	14/06/2017	1516	AAC2
116	REBBA BHAVANI R.	16/06/2017	1517	AAC2
117	HONMURGI ASHWINI D.	03/07/2017	1518	AAC2
118	KOYALKONDA BHARATI A.	03/07/2017	1519	AAC2
119	SARANGI NAMRATA N.	06/07/2017	1520	AAC2

BMM/36/100X20 Pads/03/2018

Estd.: 1990

C. S. No. 9705/9/A/2A, Bachhav Peth, Jule Solapur, Solapur - 413003 (M.S.)

(Affiliated to Solapur University, Solapur)

Principal : Dr. Rajendra Shendage
(M.Com., Ph.D., D. Litt.)
Mob. 9822939359, Resi : 0217-2743912

NAAC Accredited - 2017 ' B++ ' Grade (CGPA 2.76)

Outward No.-BMM /2648 /2017-18

Date :- 26/10/2017

प्रति,

मा. ----------

विषय :- शैक्षणिक सहल म्हणून प्रवेश शुल्कात सवलत मिळणे बाबत..

महोदय,

आमच्या महाविद्यालयातील कला विभागातील शैक्षणिक सहल दिनाक 27.09.2018 रोजी आमच्या महाविद्यालयातील _____ विद्यार्थिनी आपलया संस्थेस भेट देऊ इच्छितात.

सदर दिवशी आपल्या संस्थेच्या भेटीच्या प्रवेश शुल्कात सवलत मिळावी. ही नम्र विनंती.

आपला विश्वास,

डॉ. राजेंद्र ना. शेंडगे
प्राचार्य

महाविद्यालयाचे नाव :— ए. आर. बुर्ला महिला महाविद्यालय, सोलापूर.
विद्यार्थिनीचे नाव :— हिरणवाळे हर्षदा राजू
इयत्ता :— B.Com II 'A' रोल नं. 1230
विषय :— पर्यावरण शास्त्र.

नळदुर्ग, तांडुळवाडी सहल अहवाल.

आमची पर्यावरण या विषयासंबंधितची सहल नळदुर्ग व तांडुळवाडी या ठिकाणी गेली होती. तेथील नळदुर्ग हे ठिकाण निसर्गरम्य व ऐतिहासिक स्थळ आहे. त्या ठिकाणी अनेक प्रकारची झाडे, झुडपे होती. त्या ठिकाणचे वातावरण अगदी शांत होते. त्या ठिकाणला भरभरुन असा नैसर्गिक वारसा लाभला आहे.

नळदुर्गमधील आम्ही पाहिलेले पर्यटन स्थळ म्हणजे नळदुर्गचा किल्ला होय. हा किल्ला ऐतिहासिक - दृष्टया खुप महत्त्वाचा आहे. खुप सुंदर असा हा किल्ला आहे.

आम्ही पाहिलेले दुसरे पर्यटन स्थळ म्हणजे तांदुळवाडी होय. हे ठिकाण शेतीने वेढलेले आहे. त्या ठिकाणी विविध प्रकारची शेती केली जाते. अनेक पिके त्या ठिकाणी घेतली जातात. शेतीला अगदी पुरक असे हे ठिकाण आहे. सौंदर्याने नटलेले असे हे ठिकाण आहे.

सारांशरित्या पाहता नळदुर्ग व तांडुळवाडी हे दोन स्थळ अत्यंत पर्यावरणपुरक व निसर्गरम्य व प्रदुषणविरहीत आहेत. त्या ठिकाणी ध्वनीप्रदुषण सुद्धा नाही. अंत्यंत सुंदर अशी ही दोन पर्यटन स्थळे आहे.

Harshada,
विद्यार्थिनीचे नाव.
H.R. Hiranwale

Page No.
Date

विद्यार्थिनीचे नाव :- कोंकत्ती पूजा पांडूरंग

रोल नं : 1275 वर्ग : B.com - II (A)

महाविद्यालयाचे नाव : अे. आर बुर्ला महिला वरिष्ठ महाविद्यालय सोलापूर

पर्यावरण सहल मंडळ
नळदुर्ग व तांदूळवाडी

अहवाल

आमची पर्यावरण या विषयासंबंधित सहल नळदुर्ग व तांदूळवाडी या ठिकाणी गेली होती. तेथून नळदुर्ग हे ठिकाण निसर्गरम्य व ऐतिहासिक स्थळ आहे. त्या ठिकाणी अनेक प्रकारची झाडे, झुडपे होती. त्या ठिकाणाला भरभरुन असा नैसर्गिक वारसा लाभला आहे.

नळदुर्गमधील आम्ही पाहिलेली पर्यटन स्थळ म्हणजे नळदुर्गाचा किल्ला होय. हा किल्ला ऐतिहासिक दृष्ट्या खूप महत्वाचा आहे. असा खूप सुंदर हा किल्ला आहे.

आम्ही पाहिलेले दुसरे स्थळ म्हणजे तांदूळवाडी होय. हे ठिकाण शेतीने वाढलेले आहे. त्या विविध ठिकाणी प्रकारची शेती केली जाते. अनेक पिके या ठिकाणी घेतली जातात. शेतीला अगदी पूरक असे त्या ठिकाणी आहे.

साशंशरित्या पाहता नळदुर्ग व तांदूळवाडी हे दोन स्थळ अंत्यत पर्यावरणपूरक व निसर्गरम्य आणि प्रदूषणविरहित आहेत. त्या ठिकाणी हवनी प्रदूषणासुद्धा नाही. अंत्यत सुंदर अशी ही दोन पर्यटन स्थळ आहेत.

विद्यार्थिनीचे नाव

Konkatti P.P

Konkatti. P. Pandurang

महाविद्यालयाचे नाव :- अे. आर. बुली महिला वरिष्ठ महाविद्यालय.
विद्यार्थिनीचे नाव :- माने वर्षा दिगंबर.
इयत्ता :- B.Com II 'A'.
विषय :- पर्यावरण शास्त्र.
रोल नं :- 1293.

नळदुर्ग, तांदुळवाडी सहल अहवाल.

आमची पर्यावरण या विषयासंबंधिची सहल नळदुर्ग व तांदुळवाडी या ठिकाणी गेली होती. तेथील नळदुर्ग हे ठिकाण निसर्गजन्य व ऐतिहासिक स्थळ आहे. त्या ठिकाणी अनेक प्रकारची झाडे, झुडपे होती. त्या ठिकाणचे वातावरण अगदी शांत होते. त्या ठिकाणला भरभरून असा नैसर्गिक वारसा लाभला आहे.

नळदुर्गमधील आम्ही पाहिलेले पर्यटन स्थळ म्हणजे नळदुर्गचा किल्ला होय. हा किल्ला ऐतिहासिक दृष्ट्या खुप महत्वाचा आहे. खुप सुंदर असा हा किल्ला आहे.

आम्ही पाहिलेले दुसरे पर्यटन स्थळ म्हणजे तांदुळवाडी होय. हे ठिकाण शेतीने वेढलेले आहे. त्या ठिकाणी विविध प्रकारची शेती केली जाते.

सारांशरित्या पाहता नळदुर्ग व तांदुळवाडी हे दोन स्थळ अत्यंत पर्यावरणपुरक व तांदुळवाडी निसर्गरम्य व प्रदुषणविरहीत आहेत.

~~Mane~~ Varsha
विद्यार्थिनीचे नाव.
Mane V. D.

GoodLuck | Page No.
Date

विद्यार्थिनीचे नाव :- मुडूतनपल्ली गीता आनंद
महाविद्यालयाचे नाव :- मे आर. दुर्गा महिला परिळ
महाविद्यालय, शोलापूर

रोल नं :- 1308
वर्ग :- B.Com II [A]
विषय :- पर्यावरण अभ्यास

* नळदुर्ग तांदुळवाडी सहलीचा अहवाल *

नळदुर्ग व तांदुळवाडी पर्यावरण सहली मध्ये अनेक प्रकारच्या पर्यावरणीय गोष्टीचा अभ्यास आम्ही केला ज्यामध्ये नळदुर्ग किल्ल्याला ऐतिहासिक भेट व कन्याआम्र कृषी पर्यटन केंद्राला भेट अशा ठिकाणी पर्यावरण सहल गेली होती. त्यामध्ये विविध प्रकारच्या पर्यावरण घटकांशी आम्ही एकरूप झालो. ज्यामध्ये मुख्यतः आड्यांच्या सान्निध्यात आम्ही जास्त वेळा घालवला तसेच अनेक प्रकारच्या आड्यांची नावे त्यांची माहिती आम्ही जाणून घेतली

तांदुळवाडी हे ठिकाण निसर्गाने भरलेले व पाण्याने लाभलेले आहे हे ठिकाण शेतीने लाभले गेले आहे तांदुळवाडी येथे स्वच्छता व शांतता राखलेली असून ध्वनी प्रदूषण आढळत नाही

अशाप्रकारे पर्यावरणीय घटकांची अनेक प्रकारच्या पर्यावरणीय व्यवस्था आम्हाला पाहायला मिळाली व पक्षांचा किलबिलाट ही होता.

विद्यार्थिनीची सही
M. Geeta

विषय :- पर्यावरण शास्त्र

विद्यार्थीनीचे नाव :- कल्याणकर अंबिका वेदप्रकाश
वर्ग :- B-Com II (A)
रोल नंबर :- 1290
महाविद्यालयाचे नाव :- अे. आर. बुर्ला महिला वरिष्ठ महाविद्यालय
पर्यावरण सहल मंडळ :- नळदुर्ग व तांदुळवाडी

* अहवाल *

नळदुर्ग व तांदुळवाडी पर्यावरण सहलीमध्ये अनेक प्रकारच्या पर्यावरणीय गोष्टींचा अभ्यास आम्ही केला. ज्यामध्ये नळदुर्ग किल्ल्याच्या ऐतिहासिक भेट व कल्याणम् कृषी पर्यटन केंद्राला भेट अशा दिवशी पर्यावरण सहल गेली होती. त्यामध्ये विविध प्रकारच्या पर्यावरण घटकांशी आम्ही एकरूप झालो. ज्यामध्ये मुख्यतः झाडयांच्या सानिध्यात आम्ही जास्त वेळ घालवला. तसेच अनेक प्रकारच्या झाडांची नावे, त्याची माहिती आम्ही जाणून घेतली त्यामुळे पर्यावरणीय घटकांची माहिती आम्हांला झाली, नळदुर्ग किल्ल्यामध्ये अनेक प्रकारच्या पर्यावरणीय व्यवस्था आम्हाला पाहायला मिळाली. तिथे अनेक प्रकारची फुलझाडे, विविध वनस्पती पाहायला मिळाल्या. अशा प्रकारे ही आमची पर्यावरणाची सहल उत्कृष्ट आणि आनंदी झाली.

विद्यार्थीनीची सही
Ambika

Criterion II

ICT Tool

Linguistic (Telugu) Minority Institution
Padmashali Shikshan Sanstha's

A. R. BURLA MAHILA MAHAVIDYALAYA, SOLAPUR

C. S. No. 9705/9/A/2A, Raviwar Peth, Rajendra Chowk, Solapur – 413005 (P. O. Box No. 510)
NAAC Reaccredited – 2017 B++ Grade (CGPA 2.76)
Affiliated to P. A. H. Solapur University, Solapur

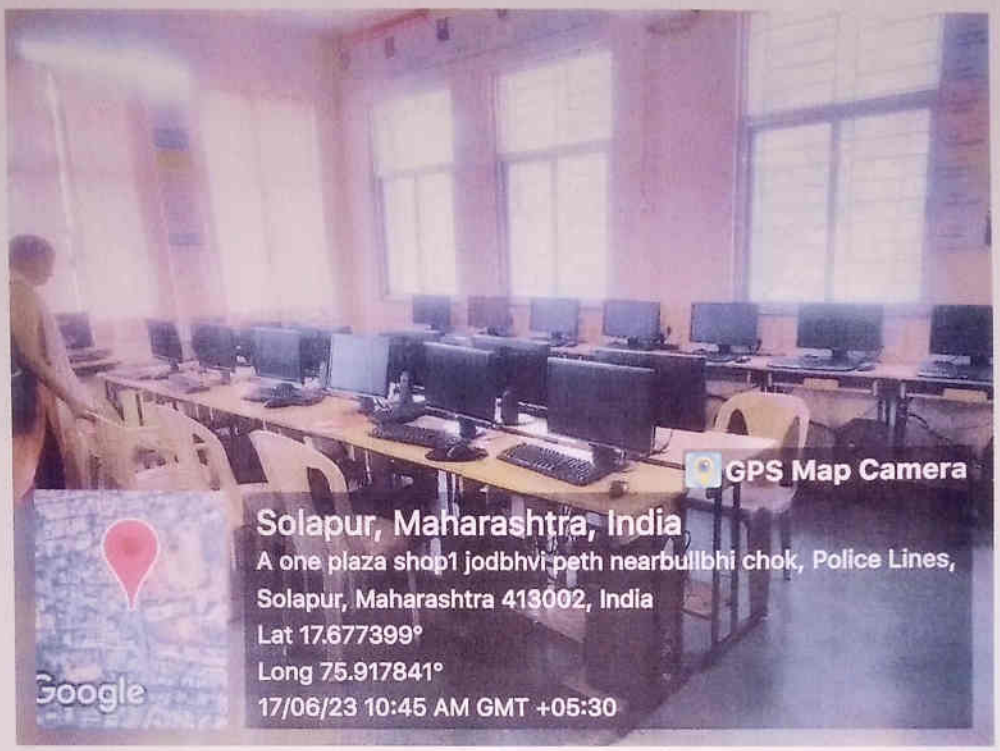




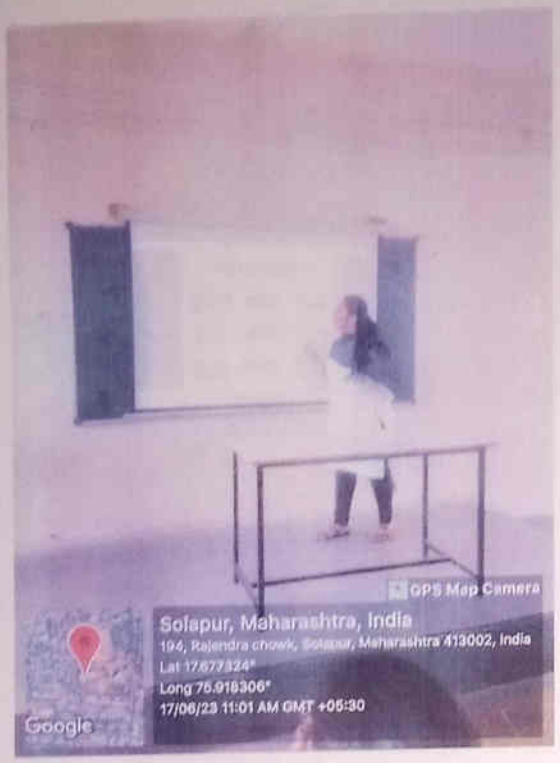
DIGITAL DISPLAY BOARD

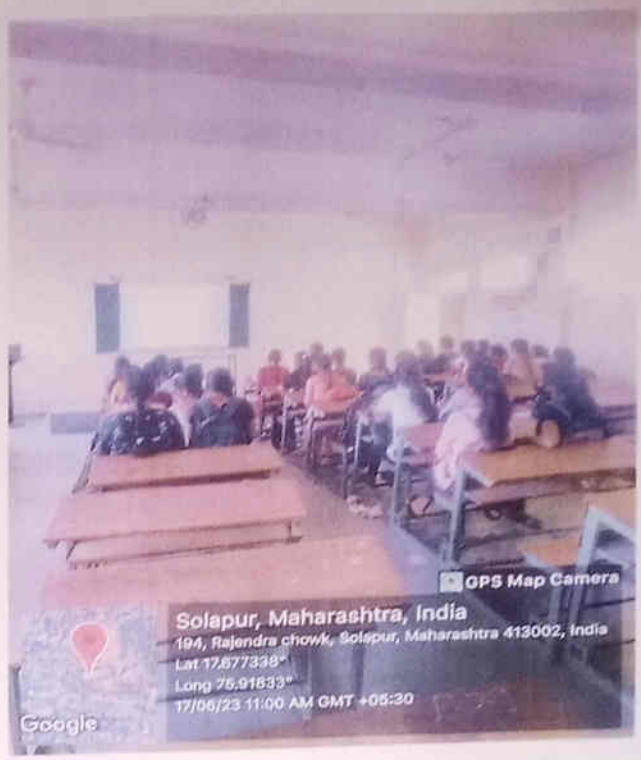


ICT ENABLED CLASSROOM

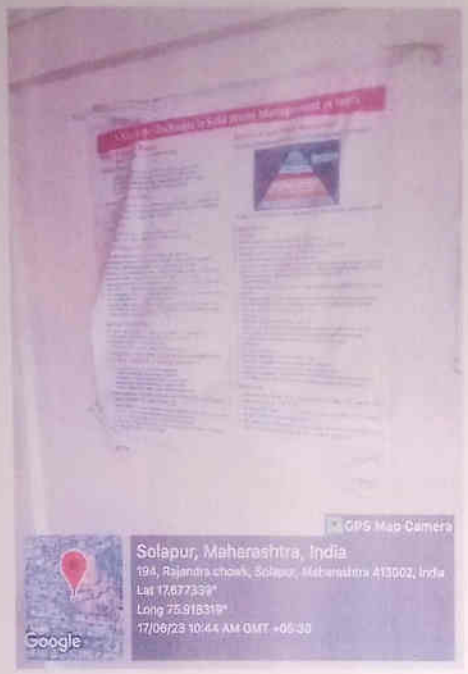


COMPUTER LAB





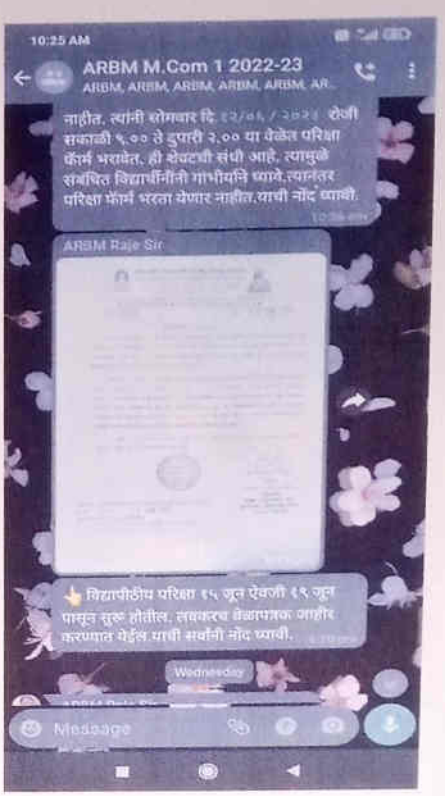
PARTICIPATORY & INTERACTIVE LEARNING





INFORMATIVE WALLPAPER PREPARED BY THE STUDENTS

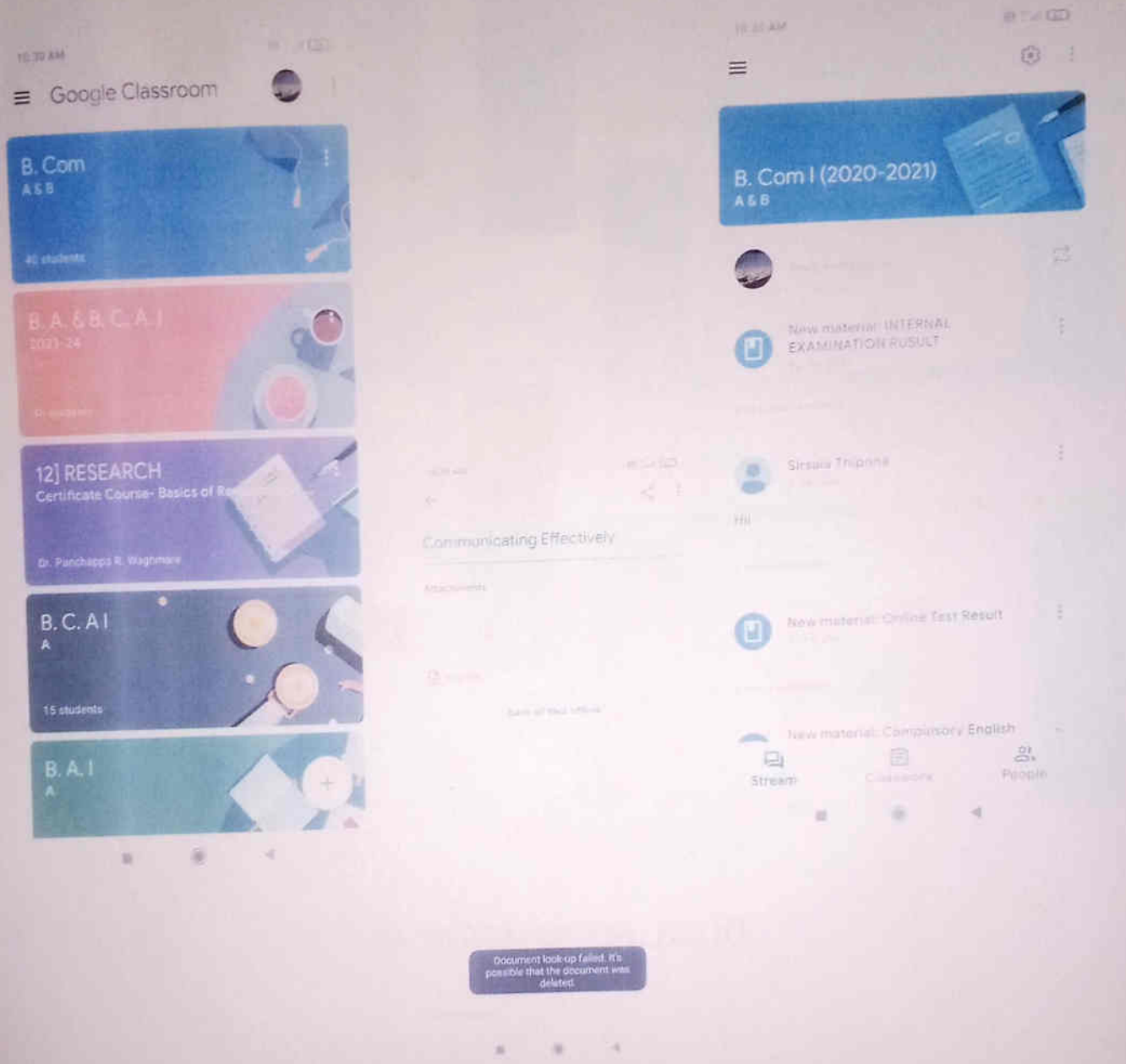






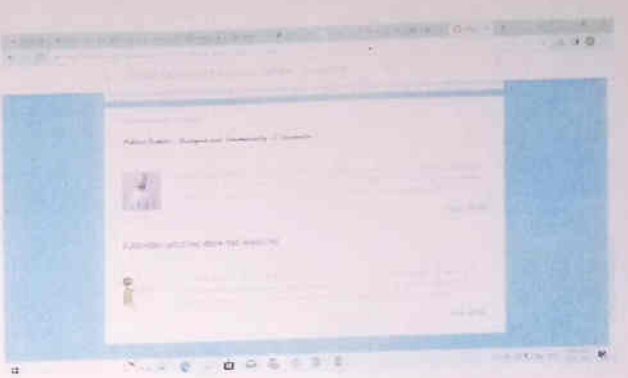


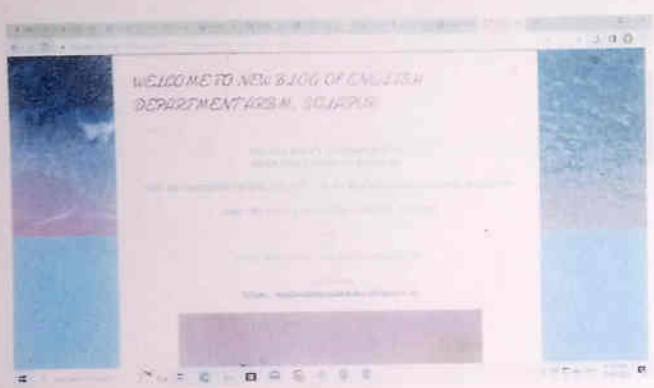
CLASSWISE WHATSAPP GROUP CREATED FOR THE STUDENTS



GOOGLE CLASSROOM FOR STUDENTS

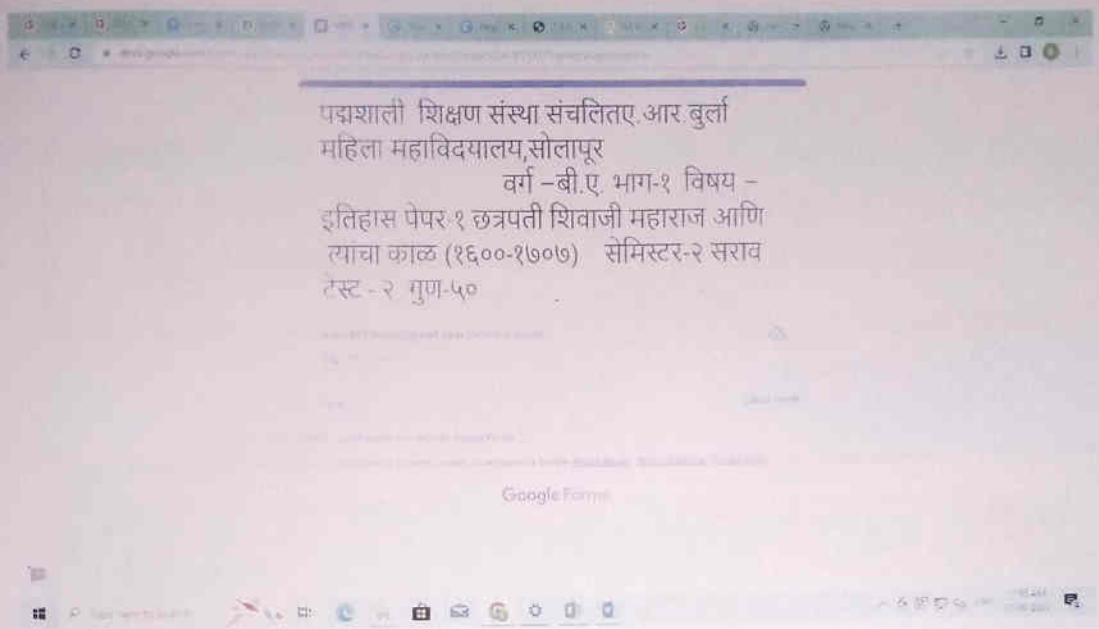




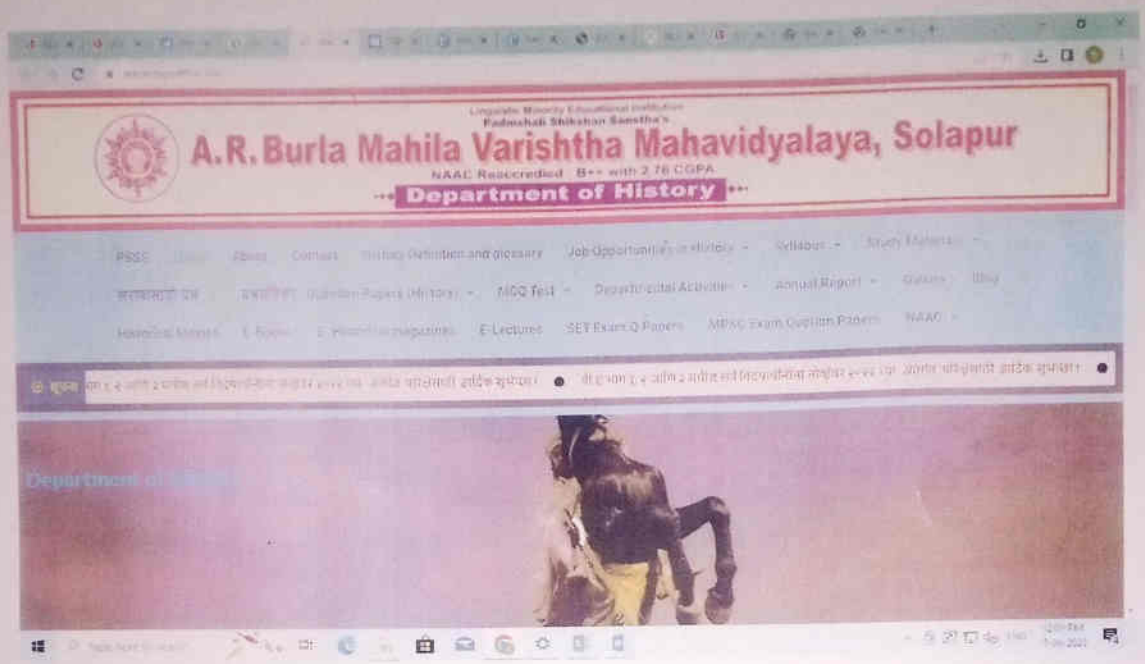




DEPARTMENTAL BLOG


पद्मशाली शिक्षण संस्था संचलितए.आर.बुर्ला
महिला महाविदयालय,सोलापूर
वर्ग –बी.ए. भाग-१ विषय –
इतिहास पेपर १ छत्रपती शिवाजी महाराज आणि
त्याचा काळ (१६००-१७०७) सेमिस्टर-२ सराव
टेस्ट - २ गुण-५०
Google Forms

GOOGLE FORM



HISTORY DEPARTMENTAL WEBSITE

ADDITIONAL LINKS

1. English Department Blog Link: https://englishlinguafranka.blogspot.com/
2. Eco-Commerce Department Blog Link: https://arbmecocommerce.blogspot.com/
3. Library Blog Link: https://libarbm.blogspot.com/
4. History Department Website Link: https://arbmdeptofhist.site/
5. College FACEBOOK LINK: https://www.facebook.com/people/A-R-Burla-Mahila-Varishtha-Mahavidyalava-Solapur/100067656490897/

Dr. Annie John
IQAC Coordinator

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Co-ordinator, IQAC
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Dr. Rajendra Shendage
Principal

(Dr. Rajendra Shendage)
PRINCIPAL
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Criterion II

Power Point Presentation by Faculty

BIOGRAPHICAL APPROACH TO LITERATURE

Prof. Dr. Annie John

A. R. Burla Mahila Mahavidyalaya, Solapur

CRITICAL APPROACHES TO LITERATURE

- Approaches are different methodologies employed by different academic disciplines
- Approach is a system of methods that an academic discipline uses to carry out research combined with a philosophical attitude
- An Approach is a good guide to understand the nature of the different literary critical theories and methodologies

TYPES OF APPROACHES

- There are different approaches to literature. To mention a few
- Biographical Approach
- Sociological Approach
- Psychological Approach
- Historical Approach
- Marxist Approach
- Feminist Approach
- Formalistic Approach

BIOGRAPHICAL APPROACH TO LITERATURE

- The Biographical Approach sees literary work as a reflection of the Author's life and personality
- The literary work depends on the life and personality of the author
- It is believed that the literary work has its origin in the mind of the writer
- In this approach both the writer's life and time are considered
- Critics of this approach believe that the meaning and purpose of work is inseparable from the author's intention
- The intention of the author becomes an important aspect to determine meaning
- It considers Literature as a model of self expression
- Due to the self conscious efforts of many writers we find many personal elements or autobiographical aspects/ statements in their work

TO CITE A FEW EXAMPLES

- Wordsworth's Prelude is an autobiographical poem
- Milton's On His Blindness was written after he became blind and presents his disappointment and hope
- Milton's Paradise Lost and Paradise Regained deals with the political and religious change and his personal engagement in them
- The poems of Sylvia Plath give us a fair idea about her personal life and frustration. Her depression, her suicidal attempts, relationship with her husband etc. add to the critical appreciation of her poems

LIMITATIONS:

- Several writers do not leave any biographical details
- We then have to rely on documents or other records, the authenticity of which is unknown
- It ignores psychological facts
- Many writers use art / literature as a mask behind which they hide their original self or even as a mode of escape

CONCLUSION:

- Biographical Approach focuses on the author's life

- Tries to gain a better understanding of the literary work by understanding the person who wrote it

Typical Questions Involved in This Approach

- What aspects of the author's life are relevant to understanding the work?
- How are the author's personal beliefs encoded into the work?
- Does the work reflect the writer's personal experiences and concerns? How?

HOW TO PREPARE A RESEARCH PROPOSAL



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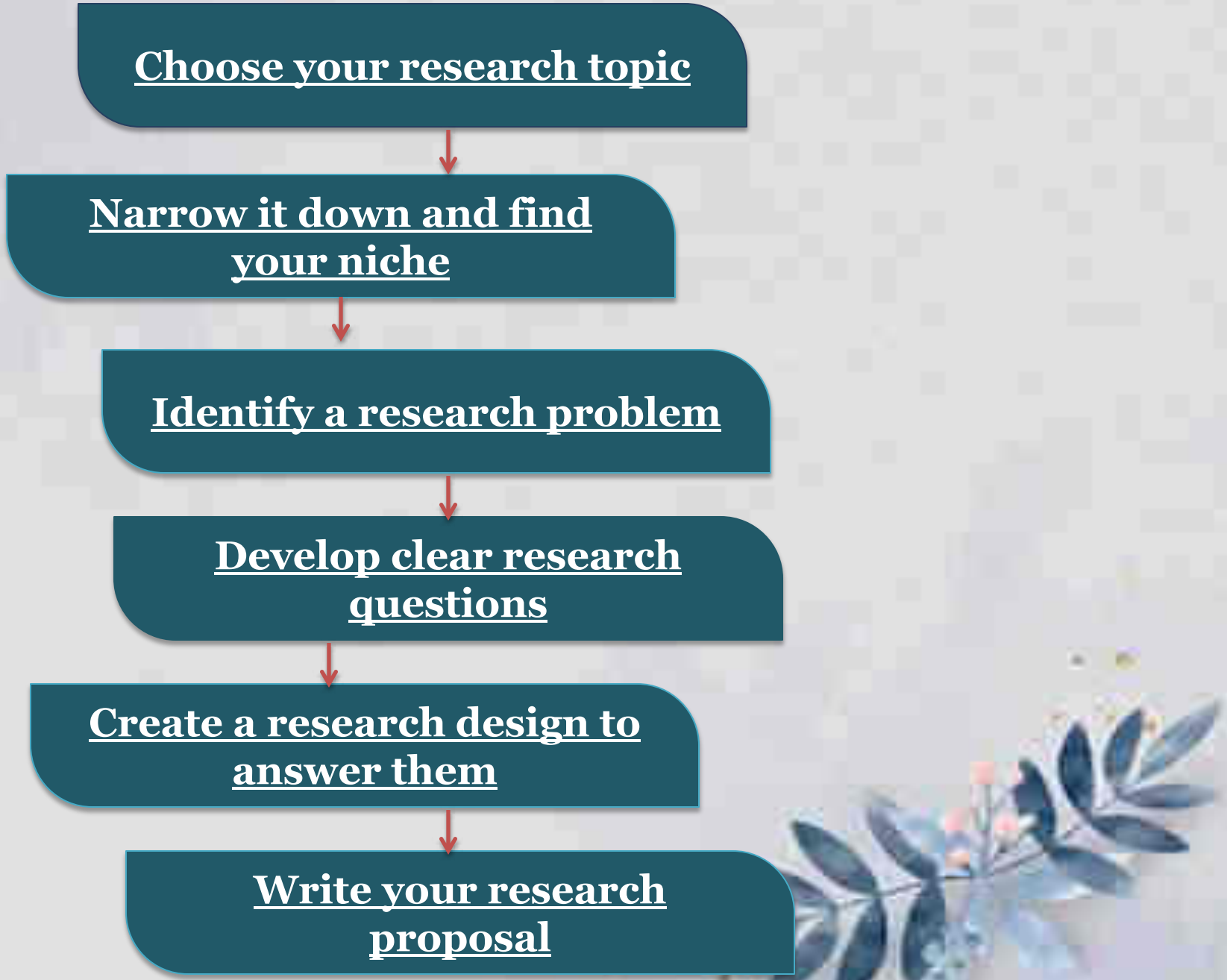
What is Research?

- The systematic investigation into and study of materials and sources in order to establish facts and reach new conclusion

- **It is a Systematic Investigation**: It is an activity which involves a perspective plan that incorporates data collection and data analysis to answer a questions/s.

- **Establish Facts:** When you establish that something is true, then you need facts to show that it is true

- **Reach New Conclusions**: It makes a judgment or decision after a period of research


Choose your research topic
Narrow it down and find your niche
Identify a research problem
Develop clear research questions
Create a research design to answer them
Write your research proposal

How to Write Your Research Proposal.

- **Topic for Ph. D**

- Must be suggestive of your intentions through research
- Appealing to the academic fraternity
- Your topic must be:
  - Unique (Original)
  - Meaningful (Significant to the area of knowledge)
  - Encourage Further Research
  - Your choice and interest

Problem Statement:

- Problem statement is the linking pin for readers and reviewers.

- Communicates the crux of the entire study

- Should be clear, concise and rather attractive

- Introduction of the thesis

How to Present your Problem Statement

- Present the problem (What you choose to study & why)

- Provide Evidence (support with reliable data)
  - Authentic, factual data
  - Should be cited

- Propose the solution (Not in detail, but concisely)
  - Readers will know what solutions to expect.
  - Polish/Rework/Reconstruct the statement
    (Focus on facts, language, format)

Scope and Limitations:

- Scope broadly refers to the extent to which you plan to study/research
- Helps to keep your research practical and feasible
- Defines the boundaries of the research problem

Limitations/Delimitations:

- Conditions or Restrictions
- Refers to the short coming of the study

Aim and Objectives:

❖ Aim:

Focus on what the research project is intended to achieve.

❖ Objectives:

How the aim will be achieved

R. A.: Relatively board
R. O.: Specific

R. A.: Focus on long term outcomes
R. O.: Focus on immediate, short term outcome

R. A.: Can be written in a single sentence/short paragraph
R. O.: Written as a numbered list

Research Aim:

- ***Should comprise of 3 parts***

  - Why is this research required? (Context)
  - What is this research about? (Aim)
  - How are you going to do it? (Introduction to your objectives)

Research Objectives:

BE SMART

1. ***Specific***: Focused and well defined
2. ***Measurable***: Measure progress and determine when you have achieved action.
3. ***Achievable***: Resources, support and facilities available
4. ***Relevant***: Action should be relevant to your plan
5. ***Time bound:*** Can you complete your work within the stipulated time?

Research Words to use While Preparing Aim/Objectives

Understanding (Understanding and organizing information)	**Applying** (Solving problems using information)	**Analyzing** (Reaching conclusion from evidence)	**Synthesizing** (Breaking down into components)	**Evaluating** (Judgment)
Review	Interpret	Analyze	Propose	Appraise
Identify	Apply	Compare	Design	Evaluate
Explore	Demonstrate	Inspect	Formulate	Compare
Discover	Establish	Examine	Collect	Assess
Discuss	Determine	Verify	Construct	Recommend
Summaries	Estimate	Select	Prepare	Conclude
Describe	Calculate	Test	Undertake	Select
	Relate	Arrange	Assemble	

Research Methodology:

- Specific procedures/techniques used to identify, select, process and analyze information about a topic

- Methodology answers 2 questions.
    1. How was the Data collected or generated?
    2. How was it analyzed?

Types of Research Methods:

- Qualitative Research
- Survey
- Experiment
- Quantitative Research
- Scientific Method
- Observation
- Interviews
- Case Study
- Focus Group
- Descriptive Research
- Ethnography
- Exploratory Research
- Content Anaylsis
- Action Research
- Grounded Theory
- Longitudinal Study
- Basic Research
- Meta-analysis
- Cross-sectional Study
- Cluster Sampling
- Evaluation Research
- Analytical Chemistry
- Text Mining
- Problem Oriented Research

Research Hypothesis:

- An integral part of research
- A statement that introduces a research question and proposes an expected result
- Specific, testable prediction about what you expect in your study

❖ **To help formulate a promising research hypothesis, ask yourself these questions**

- Is the language clear and focused?
- Is the hypothesis relevant to your research topic?
- Is your hypothesis testable? How?
- Possible explanations to explore.
- Does it include both an independent and dependent variable?
- Can you manipulate your variables without hampering ethical standards?

Significance of the Study:

- It is a written statement which explains why your research was needed. A justification of the importance of your work and impact it has on your research work/field.

- It's a contribution to new knowledge and how other will benefit from it.

  - It is important to convey why the research work is important
  - Think about the significance of the study from 2 perspectives

  1. General contribution of your research on your field
  2. Specific contribution made by you to the field and who has benefitted

Review of Literature:

- An overview of previously published works on a specific topic
- Literature review is supposed to provide with a general image of the existing knowledge
- Literature review are normally scholarly papers or articles
- They form the secondary sources
- Main types include:
  Evaluative, exploratory, instrumental, systematic review

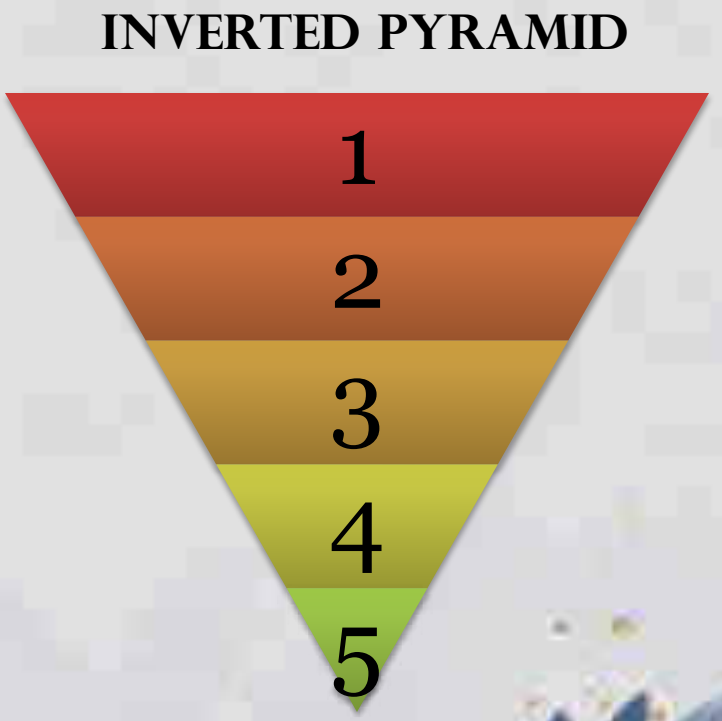
Chapter Scheme:

- Provide tentative scheme of chapters in logical order
- A logical connection/link between chapter
- Your research work should comprise of 3 or more chapters



- Ideally your chapter scheme should look like this:

1. Introduction (Broad)
2. Preliminaries (Contains introductory materials that act as pointers to information in the text)
3. Your actual work/The work taken up by you
4. Your findings
5. Conclusion/Recommendations etc.



Data Collection Methods

- Six Vital Data Collection Methods

1. Interviews
2. Questionnaires and surveys
3. Observations
4. Documents and records
5. Focus group
6. Oral histories



Qualitative v/s Quantitative Data Collection Methods:

- **Qualitative** – Consider factors other than numerical values (interviews, focus group, observations, oral histories)

- They answer the question Why?

- **Quantitative** – Deals with things that can be counted (Questionnaires, surveys, documents and records)

- They answer the question How Much?

Different Quantitative Research Approaches:

- Descriptive
- Correlational
- Experimental
- Quasi Experimental

❖ **Qualitative Research Method**

- Ethnography
- Grounded Theory
  - Participant Observation
  - Interviews
  - Document & artifact collections
  - Phenomenology



Bibliography

- It is a list of books and other references used during the course of research
- Bibliography/Selected Bibliography/Works Consulted refers to the books/works/references consulted for general information
- Works cited/Literature cited/References used include works actually taken up
- Should be at the end of the proposal/work
- References should be at the end of each chapters (work cited)

- **Divide your Bibliography into:**

The bibliography should contain the following:-

- **<u>Primary Sources:</u>**

Textbooks, Autobiographies, Memoirs, Government Documents, Speech Materials, and interviews.

- **<u>Secondary Sources:</u>**
  - Reference Books/Monographs
  - Journal Articles
  - Newspapers and News Magazine
  - Online Resources
  - Documentaries

Layout/Front/Structure:

Font : Times New Roman

Size : 12

Spacing : 1.5

Citation Style sheet:

- A citation style is a set of rules on how to cite sources in research writing. The most common styles are the following:

  - **MLA Style in the Humanities** (Modern Language Association) (e.g. literature or language)

Example Website:
Lindsey, Suzie. "How to Make Vegetarian Chili." *eHow*, www.ehow.com/how_10727_make-vegetarian-chili.html. Accessed 25 Nov 2018.

  - **APA Style in the Social Sciences** (American Psychological Association) (e.g. psychology or education).

Book:
Calfee, R. C. (1991). *APA guide*. Washington, DC: American Psychological Association.

  - **Chicago Citation**

THANK YOU

Indianness in Indian English Literature



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Indianness in Indian English Literature

- Any literary production by an Indian in English is Indian English Literature.
- **Elements that highlight Indian values, the Indian way of life, Indian religion, Indian history, Indian culture, Indian problems can ideally be called Indianness.**
- India is a land of diversity.
- We have various languages, cultures, traditions, religions & rituals.
- All these elements have created an impact all over the world.
- The quality of Indianness has been presented in all great literary works.
  - R. K. Narayan, Mulk Raj Anand, Raja Rao
  - V. S. Naipaul, Salman Rushdie, Rohinton Mistry
  - Bharati Mukherjee, Manju Kapur, Shashi Deshpande
  - Aravind Adiga, Chetan Bhagat, Kiran Desai

- Literature plays a vital role in the establishment & growth of the society.
- Plots depicted are inspired by reality.
- Reflection of reality.
- Almost every aspect of India and our life has been touched.
- **Mark Twain:**

  "India is the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend and the great grandmother of tradition."

- **Kalidas, Kabir, Guru Nanak** composed poems and songs (Bilingual).
- Translation is the bridge between the literature produced in different languages.
- It connects the past & present generations.

- **The Ramayana, the Mahabharata, the Bhagwat Gita, the Bible, the Quran** are all literary gems**.**

- **Max Muller**

"The is no book in the world that is so thrilling, stirring and inspiring as the upanishad."

- Literature acts as a mirror to the society.

- India has been portrayed through the writings.

- **Munshi Premchand** depicts:

1. Rural India
2. Zamindari System
3. Poverty
4. Oppression & Suppression of the poor
5. Caste System

- **Aurobindo** explored the concept of Indian philosophy and made it popular in the world.

- **Rabindranath Tagore** portrays the changing image of women.

  1. The exploited and forced women
  2. Transformation – they begin to raise their voice.

- **Kamala Das:**

  - Rebellion against male dominated society

  - Advocated for equal rights of liberty for women.

- **Shashi Despande, Bharati Mukherjee, Kiran Desai, Jhumpa Lahiri –** portray a new avatar – a new woman who is confident and independent.

Indianness in Indian English Poetry

- **Paul Varghese**

  " Indianness is nothing but the depiction of Indian Culture."

- Indianness is the sum total of cultural patterns of India, deep rooted in ideas and ideas which form the minds of India.

- **Indian English Poetry** deeply rooted in the traditional Indian sensibility.

- Consciously or unconsciously make use of elements typically Indian.

- A way of identifying oneself.

- Influence of the environment, culture, tradition of time and place.

  Ex.
  - A. K. Ramanujan's – **Obituary**
  - Kamala Das' – **Dance of the Eunuchs**
  - Arun Kolatkar's – **Jejuri Poem**
  - Nissim Ezekiel's – **Goodbye Party for Miss Pushpa**

- Use of Indian idiom and phrases

- Indian words such as **Guru, goonda, burkha, pardah, chapati, paan.**

- Do not stick to **British rule of correctness.**

Indian English Novels:

- India and 'A New' India has been projected in Indian English Literature.
- Novels came into prominence since **Bankim Chandra Chatterjee's** novel **'Rajmohan's Wife: A Novel" (1864).**
- **The three Big's**

  Mulk Raj Anand, R.K. Narayan & Raja Rao.

- They focused on portrayal of characters, plot construction, variety of themes etc.

- ***Mulk Raj Anand*** deals with social problems, traditions and orthodox Indian society. The under privileged, downtrodden, untouchables, social issues **{Untouchable & Coolie}**
- Transformation through the process of technological development.
- Problems of starvation, illiteracy, exploitation, suppression of human emotions, inequality in society.

- ***R. K. Narayan*** is concerned with psychological realism, spiritual malaise of modern life and search for identity.

- **Indian Writers are concerned with**
- Search for Identity.
- To establish themselves in the vast domain of world literature.

Women Writers:

- New dimension to Indian Literature.
- A powerful medium of modernism and feminist statements.
- Explore themes relating to **feminine subjectivity**.
- Themes ranging from childhood to complete womanhood
- Woman's place in a male dominated world.
- **Psychological aspects** of the female protagonist.

- Spirit of Indian culture and traditional values.
- **Degeneration** of family values.
- Opportunities, freedom & participation
- Women in the epics versus modern women.
- Centre versus margin
- Man-woman relationship which is to be cemented with mutual trust, love & understanding.
- Moral dilemma that a woman faces.

- **Sense of identity** in a male dominated society.
- Their plight and struggle.
- Writers: ***Kamala Das, Kamala Markandeya, Anita Desai, S. Deshpande, Manju Kapur, Bharti Mukherjee, Arundhati Roy, Kiran Desai***

Indian English Drama:

- Indian drama has a long history from ancient times.
- It starts with the **Sanskrit plays**.
- **Natya Shastra** is the oldest texts of the theory of drama.
- Believed that drama is a divine origin and connected to the sacred **Vedas.**
- The Indian English drama began in the 18th century.

- Started with **Krishna Mohan Banerjee's The Persecuted** (1813)

- Drama depicts the changes in the social, political or cultural scenario.
- Enables us to reconstruct our history and understand the society.
- Earlier different acts from **Ramayana, Mahabharata,** and **Bhagwat Gita** were enacted in front of the people.
- Meant to give courage, happiness and advice to people.
- **Rabindranath Tagore, Aurobindo Ghosh, Bharati Sarabhai, Harindranath Chattopadhyay.**
- **Tagore's** plays revolve around **poetry and romance.**

- **Aurobindo** used ancient legends, elements of heroism, mystery and adventure.

- **H. Chattopadhyay** added new dimensions to drama. He deals with social protest & ideas related to revolution.

- **Contemporary Indian English Drama deals with issues:**

- Relating to urban middle class
- English speaking society
- Cultural Change
- Patriarchy
- Zamindari System
- Class Conflicts
- Social Issues

Contemporary Dramatists:

- **Vijay Tendulkar-** *Shantata Court Chalu Aahe* (1967, One of his finest works).

- *Sakharam Binder* (Make domination, ethics, morality)
- *Ghashiram Kotwal* (Political satire, a musical drama, longest running play in the history of Indian theatre)
- *Gidhade (*Vultures)

- **Satish Alekar-**

- Mahanirvan - Mahapoor
- Begum Barve - Mickey and Memsahib
- Ek divas Mathakade (Memories and Fantasies, absurd plays, caste system,the Brahmin community, the Old Pune)

- **Girish Karnad-**

- Nagamandala - Hayavadana
- Taledanda - Tuglaq
- Yayati (Historical and mythological sources, psychological and philosophical conflicts)

- **Mahesh Dattani:**

- Final Solutions - Dance Like a Man
- Tara
- Bravely fought the Queen (Communal tension, child abuse, patriarchy)

- **Notable features:**

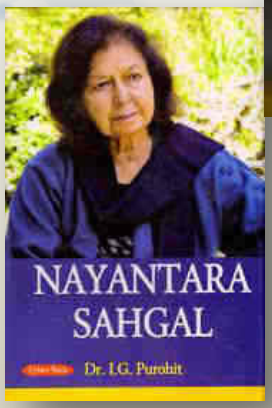
- Experimentation
- Absurdism

- **They focuses on:**

- Body language
- Emotions in terms of values, ideas & ideals showing cultural change
- Stage setting
- Technological advances
- Lighting techniques
- Background music
- Architectonics

Conclusion:

- Literature plays a vital role in preserving knowledge and passing it down to generations.
- If language is a plant, literature is its flower.
- The literature of our country always spread the fragrance of our rich culture & traditions.
- It teaches us, inspires us and make us feel proud always.



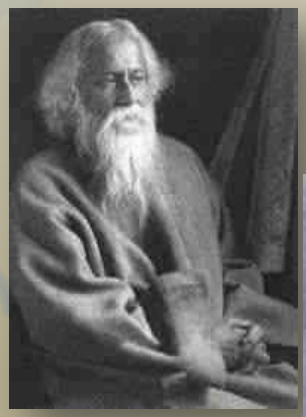








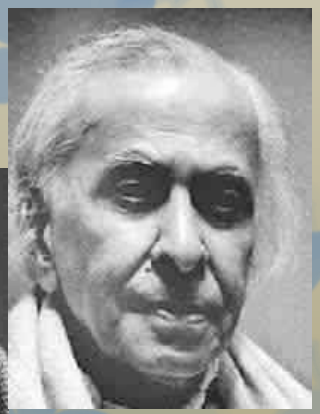
Indian English Writers











THANK YOU

LITERARY CRITICISM (BASICS)



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What is Literary Criticism?

- Literary Criticism or Literary Studies is the study of evaluating and interpreting literature
- Modern Literary Criticism is often influenced by literary theory
- All forms of art have their critics
- A literary critic help us to understand if a particular book or literary piece is important or not
- Criticism is how we evaluate and interpret art

Definition:

1. Literary Criticism is the formal study and discussion of works of literature eg: By judging and explaining their importance and meaning

2. Literary Criticism is the term given to the studies that define, classify, analyse, evaluate and interpret the works of literature

Nature of Criticism:

- The word Criticism has been derived from the Greek word which means 'judgement'
- A critic is a person who expresses opinions about the qualities of a literary piece
- Criticism is the play of the mind to observe the merits and demerits in the works of literature
- The objective of literary criticism is to determine the artistic values, poetic beauty and other aspects existing in Literature
- This in turn can help the writer or poet to improve their literary skills and ultimately produce better literary works
- Good literary works attract and give pleasure to the readers
- Today, literary criticism is the study of literature with emphasis on interpretation

Nature of Criticism:

- To some people criticism appears to be secondary and inferior to creation

- The creative artist is personal and subjective where as a critic is impersonal, dispassionate and dethatched

- The touchstone of Criticism is reason and not emotion

- criticism should aim at scientific accuracy and impartiality

Function of Criticism:

- The process of analyzing, describing and interpreting literary works help in increasing understanding and raising appreciation
- The critic should get to the heart of the literary work to analyze and formulate its meaning, describe its qualities of power and beauty, and also examine it's moral and artistic values
- Criticism doesn't depend merely on the critics opinion but on a scientific base

Function/Objectives of Literary Criticism:

1. Help the reader to gain better understanding of the nature and value of literature
2. A better appreciation of literature which will help to evaluate the literary work in a better light
3. Understanding the work of art and a correction of taste
4. To help the writer to improve his skills and overcome any flaws
5. Helps in clear thinking in order to judge or evaluate literary work
6. Atkins says that the chief objectives of literary criticism are: Evaluation, Interpretation and Explanation
7. The ultimate objective of any work of literature is to attract the readers or observers with excellence and delight them aesthetically
8. To find out the distinctive or unique values in the work
9. Criticism is not merely fault finding but helps the writers in achieving a good level of Excellence
10. The function of Criticism is also to discuss literature and apply the resulting ideas to areas of interest

Qualities/Qualification of a Good Critic:

- A Critic is a professional who evaluates and communicates his opinion of various forms of Creative works such as literature, music, cinema, theatre, fashion, architecture and food

- Critical judgements depend upon various factors such as the purpose, the Creator's intention and a knowledge of its context

- They may also include positive or negative responses

A Critic Should Have the Following Qualities:

1. Good understanding of the subject
2. Authority to critically analyze a work of literature
3. He should be able to justify what he says and his criticism should have a scientific base
4. Should not exhibit his personal quality's like education, knowledge and intelligence
5. Good critic must have superior sensibility and greater capacity of being impressed by the subject is dealing with
6. Must have wide scholarship which would increase his power of understanding
7. He should be able to modify, refresh and generalize his work
8. He must be entirely impersonal and objective
9. Must not be guided by the inner voice but by some authority outside himself

10. He must not be Emotional and must try to discipline his personal prejudices and beliefs

11. He must possess a highly trained sensibility

12. An ideal critic must have a highly developed sense of fact i.e an understanding of the technical details and other facts which makes his work concrete

13. He must have a highly developed sense of tradition, must have knowledge not only of the literature of his own country but literature from the world over

14. Must have a complete understanding of the language and structure of a poem / prose

15. Comparison and analysis are the chief tools of a critic, so he must be an expert in the use of these tools

16. He must try to judge the present by the standards of the past

17. He must be liberal in his outlook and be prepared to correct and revise from time to time

18. A critic, like a poet, must have wit, taste and judgement in equal measure

19. According to Scott James "a true critic is a friend of all artist"

20. A critic should help us to know and see the worth of a literary piece

Thank You!!!!!

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Literary Criticism



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What is Literary Criticism?

- It is the art or practice of judging and commenting on the qualities and character of literary works.

- An interpretation of a literary work or body of work that is debatable.

- A conversation with the written text.

- An analysis of literary work (s) using literary concepts.

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- The purpose of literary criticism is to broaden a reader's understanding of a literary work by

- Summarizing, interpreting and exploring its value.

- This helps readers to better understand the beauty and complexity of the world through literature.

Approaches to literary Criticism

- Reader-response Criticism
- Feminist Literary Criticism
- Marxist Literary Criticism
- Biographical Literary Criticism
- Sociological Literary Criticism
- Psychological Literary Criticism
- New Historicism
- New Criticism
- Formalism
- Deconstruction
- Psychoanalytic Literary Criticism
- Historical
- Philosophy
- Post-structural

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Biographical Criticism

A form of literary criticism which analyses a writer's biography to show the relationship between the author's life and their literary works

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- Biographical approach is one of the oldest and best established methods of literary study.

- It sees a literary work as a reflection of the author's life and personality.

- This method is based on the writers details in relation to his work.

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- A literary work is the creation of a writer.
- A certain understanding of the writer's life/personality is essential requirement for proper understanding of the work.
- Any literary work takes its origin in the writer's mind.
- A study of the writer's life and time is needed.
- Meaning of any work is linked to the author's intention

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- The religious notion holds God as the creator of any work.

- This approach considers the author as the creator of any literary work.

- The originality, authority and authenticity of a work lies with the author.

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- During the 19th century, this approach was most dominant & unchallenged.

- Literature is seen as a mode of self expression.

- So the critic should examine the self of the artist in deciding the meaning of the work.

- This logically means that the author & his literary work remains inseparable.

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- Biographical evidence easily available.

- Private letters, dairies, autobiographies, formal pronouncements, other documents.

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- Biographical details are absolutely necessary in understanding and evaluating a piece of work.

For Example:

1] John Milton and his blindness

2] Sylvia Plath and her depression

Personal details add to and enrich the meaning of the literary work and add dimension to it.

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Limitations:

1] Not useful in dealing with literary works of early period.

2] Two points for a critic to think

a. How far is the critic justified in using the evidence of the work.
b. How far are the results of this approach authentic and important.

3] The relation between the private life & work is not a simple redation of cause and effect.

4] Sometimes even biographical elements lose their specific meaning and become concrete elements.

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- Art is not a mere copy of life. The relationship between art and life has been questioned.
- Biographical approach very often ignores simple psychological facts.
- This approach came under serious suspicion and scruting in the 20th century.
- Critics like T. S. Eliot and Roland Barthes severely attacked this approach.

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- However, this approach has played a very important role in the history of literary criticism.
- It used rationally, it can truly be a helpful method.

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Thank You

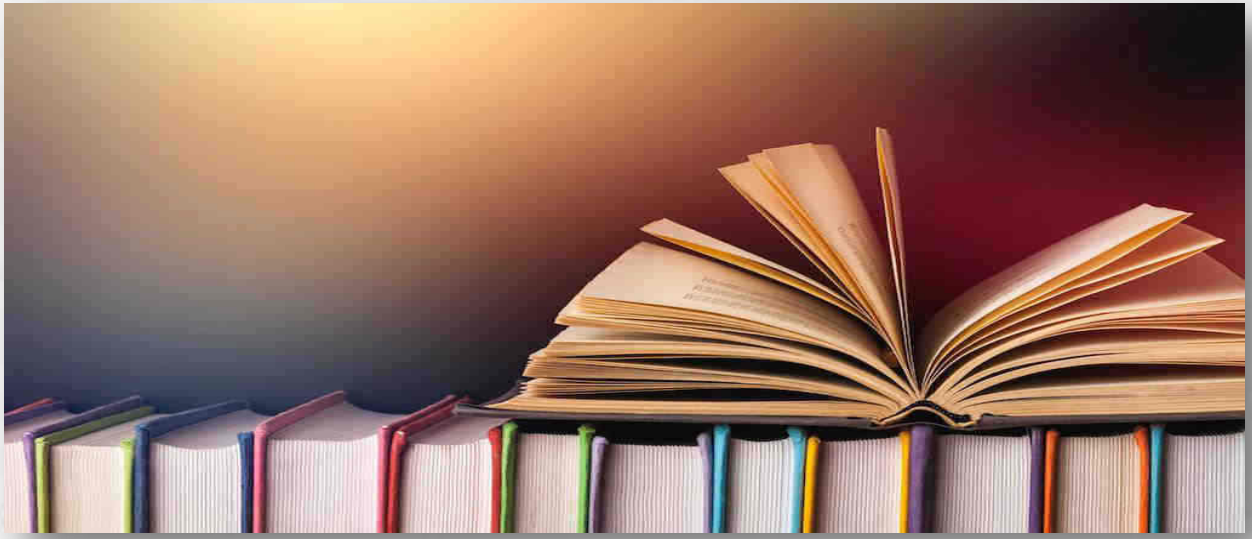
Research Methods in English Studies (Language and Literature)

26th August, 2021

Literature: An Ocean of Research Opportunities

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Literature speaks the language of the imagination, and the study of literature is supposed to train and improve the imagination.

- Northrop Frye

What is Literature?

- Written works especially those of superior or lasting artistic merit
- Commonly refers to works of creative, imagination and includes poetry, drama, fiction and non-fiction
- Literature represents the cultures and tradition of people
- They provide a kind of blueprint of human society
- Literature provides a context and gives insight to all the world's societies
- It can serve as an introduction to a new world of experience

What is Research?

Research is defined as the creation of new knowledge and/or the use of existing knowledge in a new and creative way so as to generate new concepts, methodologies and understandings. This could include synthesis and analysis of previous research to the extent that it leads to new and creative outcomes.

SIGNIFICANCE OF RESEARCH

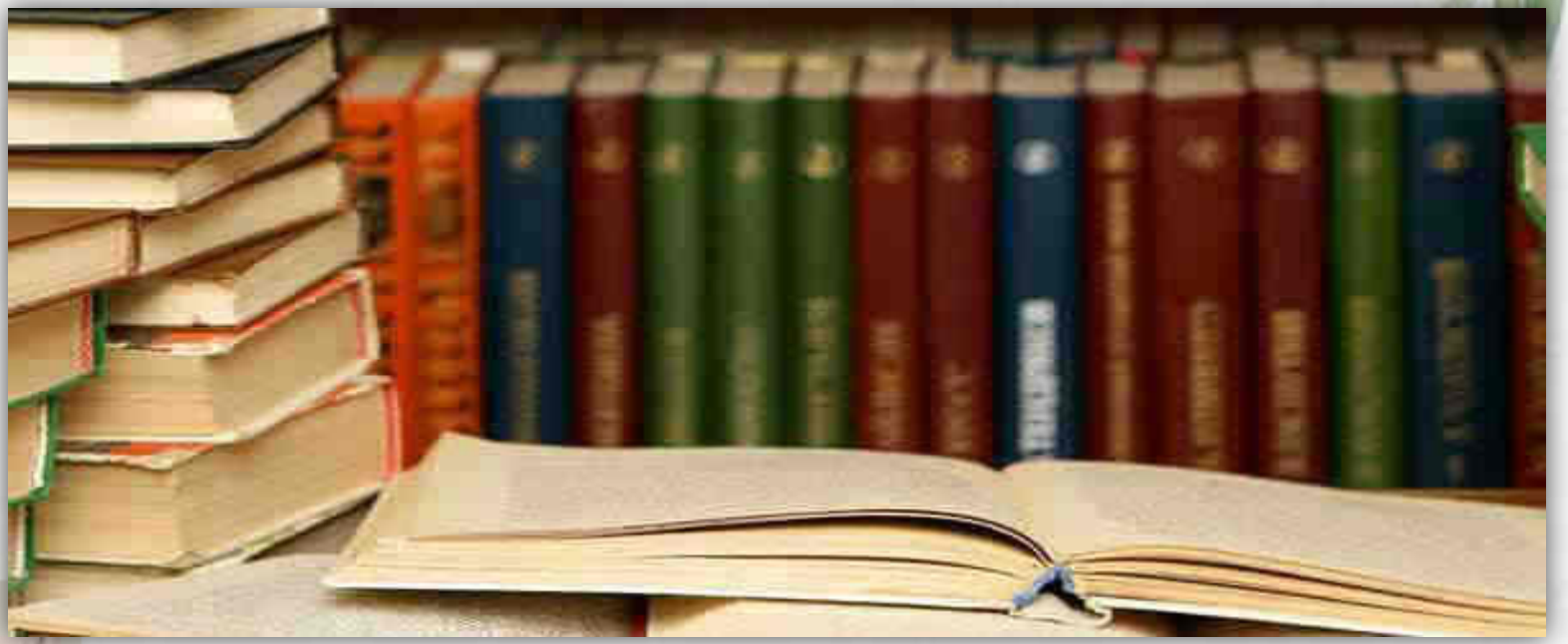
- To create intellectual awareness.
- To develop intellectual and aesthetic faculties.
- Think critically.
- Ability to question.
- Learn independently.
- Develop necessary knowledge and communication abilities.
- Cultivate analytic and synthetic thinking logical.
- Analyse critically and evaluate.
- Academic competence and professional skills.
- Develop social, political, cultural awareness.
- Cultivate students social sensitivity, self realization, social consciousness.

REFLECTIONS

"*Literature is the reflection of human experience*"

- Look at things through your own perspective
- Look back and relive the memory or experience through words.
- Share human experiences through research
- Learn through other people's experience.

SCOPE/ THEMES FOR RESEARCH



"The opportunity and possibility to do or deal with something."

ECO CRITICISM

- Term coined by *William Rueckert* in 1978
- Study of literature and environment from interdisciplinary point of view
- Different approaches to the Natural world
- Natural World and Human Development
- Environmental justice
- Ecological consciousness
- Modernization and Globalisation
- Mankind's alienation from the natural world
- Juxtaposition between natural and human construction

ECO FEMINISM

- New term for ancient wisdom
- New ways of thinking about Nature, Politics and Spirituality
- Exploitation and degradation of the natural world
- Subordination and oppression of women
- Masculinist mentality
- Patriarchal violence
- Cooperation and competition
- Environmental ethics
- Women initiated activism
- Green movement feminism
- Antinuclear, lesbian feminist
- Impact of human activity on nature

RADICAL & SOCIALIST FEMINISM

- *Radical Feminism*
- Calls for radical reordering of the society
- Seeks to abolish patriarchy
- Oppose sexual objectification of women
- Raise awareness on issues such as rape/ violence
- Challenges the very notion of gender roles
- Eliminating male privilege/ sex distinction
- *Socialist Feminism* (1960's- 1970's)
- Offshoot of the feminist movement
- Liberation can be achieved only by ending economic/ cultural oppression
- Reject the claim that patriarchy is the chief source of oppression
- Women not free because of financial dependence
- Fight the oppression system
- Women's liberation as a necessary part of justice.

THE NEW WOMAN

- A feminist ideal that emerged in the late 19th century
- Profound influence on feminism into the 20 century
- The term coined by Sarah Grand in her article "The New Aspects of the Woman Question"
- Further popularised by British- American Henry James
- The new woman pushed the limits set by male dominated society
- Depiction of autonomy
- Sexuality and social expectations
- The "Pink Collar" workforce where they found a foothold in business
- Maintains social responsibility while exercising legal rights
- Trend to engage in lesbian relationships
- Exploiting women vs exploring their potentials
- The male anxiety regarding the female sexuality
- Self realisation through experimentation
- Emergence of the fashion oriented and party going flapper

QUEER STUDIES / LGBT

- Field of post structuralist critical theory
- Includes a) Queer readings of text
  b) Theorization of queerness itself

- Focus on natural / unnatural behaviour
- Includes activities / identity which fall into normative and deviant categories
- Focus on mismatches between sex, gender and desire
- Queerness associated with lesbian gay bisexual and transgender
- Crossdressing , gender ambiguity, gender corrective surgery
- Mental ability
- Focus on 'the difference'

FEMALE MASCULINITY

- Signals a new understanding of masculine behaviour and identities
- A new direction in interdisciplinary queer studies
- Status of male masculinities
- *Gender expression*
- Trans sexuality & Transgender
- '*Lesbian*' term of temporary refuge

NEO/NEW DIASPORA

- Significant in the international arena
- Strategically vital political assets
- Recognising the massive contribution through diaspora
- Growth of economic resources
- Ideological identification and transnational practices
- New communication/ technology and multiculturalism policies have revitalized ethic pride and assertiveness
- Celebrating cultural creativity, social dynamics, romantic meaning
- Degree of attachment and mobilization
- Intra diasporic conflicts between 2 waves of migrants

CYBER BULLYING LITERATURE

- Defined as

  Willful and repeated harm inflicted through the medium of electronic text

- A deliberate aggressive activity carried through digital means
- Emerging type of violence
- Positive correlation between cyber bullying and depressive symptomology
- Theories of bullying and cyber bullying
- Cyber . B. and suicide
- Cyber bullying victimization in adolescence
- Cyber bullying via social media
- An analysis of factors related to offending and victimization
- Need for the creation of additional evidence based intervention programs

UNIQUE FEATURES CYBER BULLYING

- Perceived anonymity
- Online disinhibition
- Absence of time/ space limitations
- Enormous size of potential audience
- Absence of nonverbal clues to message intent
- Permanence of content

THE IIT/IIM WAY

- BE's and MBA's churning out fiction
- Campus experience
- White collar corporate jobs
- Panpsychism
- Themes - Guilt redemption, conflict in relationship, adulthood, struggle and accomplishment, freewill, depression, judgement, survival, experiment in love and live in relation, good/evil, deception , heroism .
- Contributers - Chetan Bhagat, Karan Bajaj, Sangeeta Mall, Prashant John.

RURAL RACISM

- Recognises the needs of victims of crime
- Urban environment
- Rural crime /victimization
- Verbal abuse /physical assault
- Criminal damage
- Rural /minority /ethnicity
- Unique characteristics of rural environment
- Depression, isolation, anxiety.

ETHICAL RESPONSIBLE TOURISM

- Tourism benefits the people and also offers better income
- The consequences of tourists action on the people, environment and local economy
- Campaigns which raise awareness regarding the benefits of holidays and treating tourist as guests
- Awareness Raising Campaigns, ethical volunteering
- Look after / preserve the environment
- Leave wild animals in the wild
- Responsible behaviour
- Identity with the local culture/ language
- Sex tourism
- Right to boycott visit to a country

VISUAL CULTURE

- Visual Culture means culture expressed in visual images
- Visual technology relates to any media designed for the purpose of perception or with the potential to augment our visual culture
- Visualism: German anthropologist Johannes Fabian
- Dominant role of vision in scientific discourse
- Psychoanalytic theory
- Film studies
- Study of television
- Video games
- Comics
- Internet
- Advertisement
- Traditional artistic media

MENTAL HEALTH IN LITERATURE

- Explores how literature helps comprehend/ cope in times of deep emotional strain
- Explore the different forms of literature and its impact on wellbeing
- Research upon mental health and wellbeing
- Themes : stress, trauma, heart break, bereavement, PTSD, shellshock, depression of bipolar disorder
- Ageing and dementia
- Exp: Shakespeare's *Hamlet*
  Mary Shelley's *Frankenstein*
  Flaubert's *Madam Bovary*
  Dostoevsky- *Crime and Punishment*
  William Godwin - *Mandeville*

PSYCHIC EXPLORATION

- Understanding the nature and power of consciousness
- Investigating paranormal abilities
- Experiments in Telepathy
- Psychic performers
- Mechanism of psychic workings
- Advances in Psychoenergetics

LITERATURE IN LIFE

"Literature is the comprehensive essence of the intellectual life of a Nation" –Schiller

- Life is manifested in the form of literature
- Literature defines humanity
- Mirrors reality in an artistic way
- Foundation of humanities, beliefs, culture and traditions
- Provides insight , knowledge/ wisdom.
- Explains human values
- Foundation of religion
- Literature is revolution
- Instils within us ideology, virtues, logic

LITERATURE AND VALUES

- Literature as a medium for representing, disseminating and constructing norms and values
- Ethical dimensions in Literature
- Ethics and aesthetics intersect
- Interconnection between literature and values
- Moral self knowledge
- Sensitivity to emotions
- Foundation of religion
- Rreflects, redefines , reinforces

MUSIC IN LITERATURE

- Music is a part of our lives
- Speaks about creativity
- Gives us Insight
- Helps relate to fictional situations and characters
- Music is found in the Vedic literature of Hinduism
- Music/poetry found in the Bible
- Some of the Ancient texts of Hinduism (Samaveda) structured entirely to melodic themes

- Exp: James Joyce 'The Dead'- The song triggers off memory
  Willa Cathers- The Song of the Lark
  Colette's -The Vagabond
  Nick Hornby's- High Fidelity
  Tom Perrotta's -The Wishbones
  Jonthan Franzen's -Freedom
  Vikram Seth's -An Equal Music
  Aga Shahid Ali's - Ghazals

METROPOLITAN STUDIES

- Culture, Sophistication
- Variety of people, myriad ideas
- Political-cultural connections
- Concept of Global City
- Globalisation and global finance
- Impact of metro culture on administration and economy
- Urban agglomerations
- Spatial problems (slums, squatters, water, electricity, pollution)

HETEROTOPIAN STUDIES

- In Medicine : Heterotopia is the presence of a particular tissue type at a non physiological site, but usually coexisting with original tissue in correct anatomical location.
- Foucault presents an array of examples

(Cemeteries, brothels, gardens, prisons ,asylums, museums, festivals)

- Carefully contrast these spaces with utopias
- Globalization of space
- Spatio temporal concepts
- Follow the template established by the notions of utopia /dystopia
- Significant impact on literature especially - science fiction, fantasy.

OTHER THEMES

- Critical approaches
- Dynamics of culture
- Historiography and mythical reconstruction
- Use of subversive techniques
- Reworking in contemporary culture
- Postcolonialism and tragedy
- Religion and spiritual identity
- Exploring an authentic self
- Theatre : interaction between literature and stage adaptions
- Postcolonialism uncovering myth
- Reflection of postcolonial sensitivity
- Metamorphosis in Literature
- Conflict in Literature
- The influence of mythology in Literature
- Motivational and autobiographical works.

Thank You

Sociological Approach

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SOCIOLOGICAL APPROACH

- The origin of this approach dates back to early Greek thinkers.
- Sociological criticism believes in the relation of arts to society.
- Art is a social product.
- A proper understanding of any art requires the study of a particular social system.
- The social system gives shape to any art.

- The sociological critic explores the social milieu and the extent/manners in which the artist responds to it.

- Literature is a social institution.

- Various literary devices are social in origin.

- (In early literature) the integration of the author's imagination with social reality was complete.

- True in the case of folk literature.

- In primitive societies, literature was connected to rituals, magic, work and play.

- In every society literature has a social function to perform.

- The questions raised in literature are directly/indirectly social questions.

- This approach received a moral boost in the 18th century with the rise of the novel.

- *Taine* systematized this approach in a scientific manner.

- He was of the opinion that the 3 sources which contribute to produce the moral state are

  - Race
  - Surrounding
  - Epoch

- In the 19th century, a great concern about the total cultural progress.

- Reflected in the writings of *Arnold and Ruskin.*

- Ruskin looks at the moral objectives of art and literature.

- Arnold understood the interrelation between literature and culture.

- In his essay 'Culture and Anarchy' talks about culture as a precondition to comprehend literature and literary criticism.

- The opines that literature cannot be understood without its social and cultural context.

- He says that literature moulds and is moulded by culture.

- Wide range of social and cultural influences operate towards the making of literature.

- They include social organizations, economic system, the political system, the class/caste structure, social ideas and ideologies.

- *Karl Marx* made this approach a scientific method of literary interpretation in the 20th century.

- He focused on the relationship between *literature and society.*

- Literature was considered a reflection of the society.

- Changes taking place in the society was projected in literature.

- Literature and art are forms of culture.
- Implies diversity and complexity, continuity and dynamism.

LIMITATIONS:

- ***Oversimplification:***

The literary work is reduced to its economic base. Strange conclusions are drawn.

- Some critics do not have the perception enough to understand the complexities of *Marxist theories.*

- ***Area of Judgment:***

Sometimes literary works are paused or criticized only on the basis of ideology.

- Some kind of pressure can bring about wrong judgment.
- Lack of imagination and taste may stand in a way of making a proper choice between a good/bad book or a superior/inferior literary work

CONCLUSION:

However, as long as literature remains a social institution reflecting social problem, the sociological approach will remain a strong force in literary criticism.

TEACHING POETRY

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Objectives:

- Encourage teaching of poetry.
- Significance of poetry in the teaching of English
- To introduce poetic structures and devices.
- Develop Strategies for teaching poetry.

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❑ *Definition:*

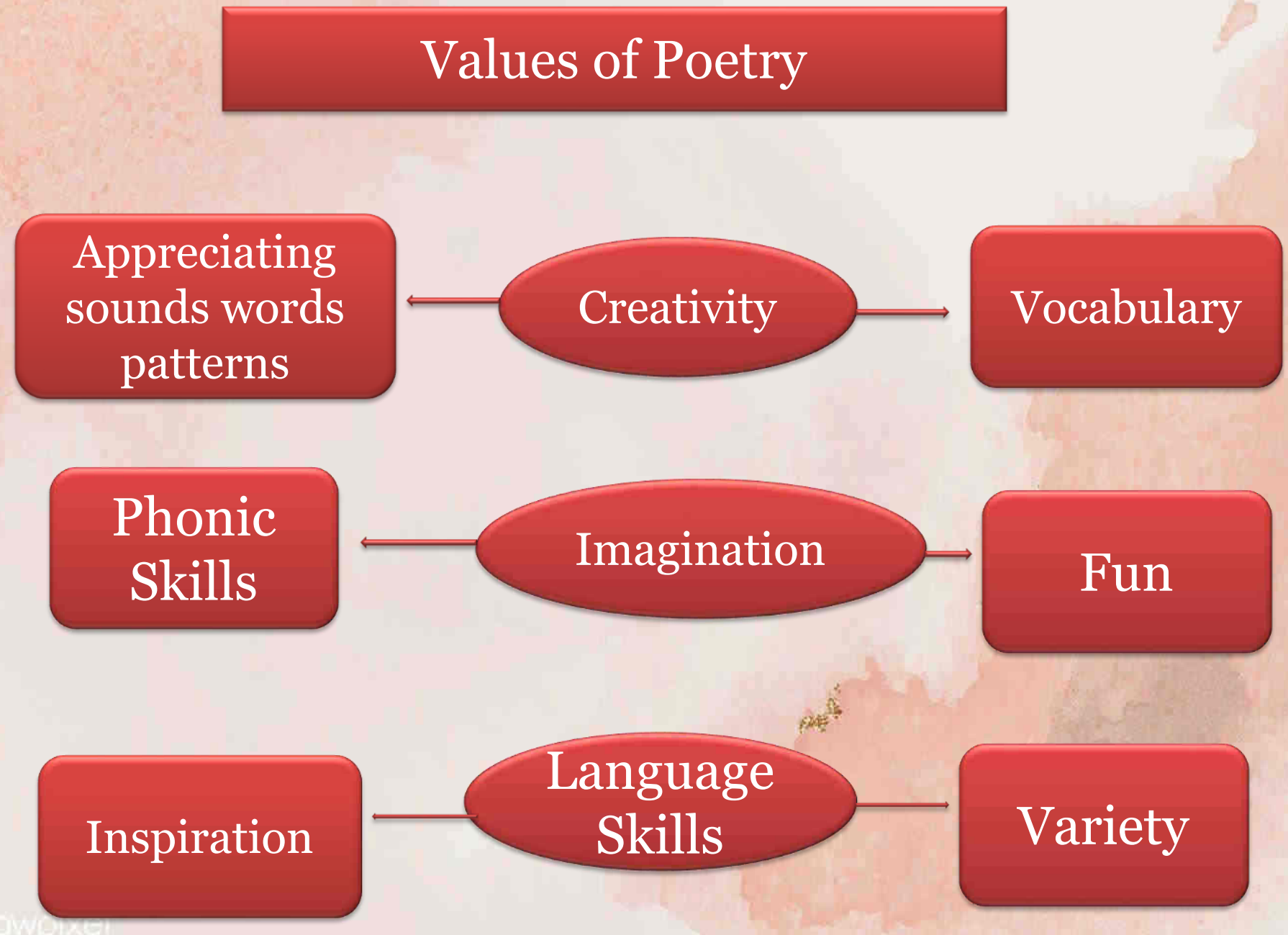
"It is a literary work in which the expression of feelings /ideas is given intensity by the use of distinctive style and rhythm."

- Oxford Advanced Learners Dictionary

"Poetry is a spontaneous overflow of powerful feelings recollected in tranquility."

- William Wordsworth

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Values of Poetry
Appreciating sounds words patterns
Creativity
Vocabulary
Phonic Skills
Imagination
Fun
Inspiration
Language Skills
Variety

Teaching Poetry

- Makes you think with your heart
- Use of five senses
- Minute observation
- Figurative language
- Minimum words – Maximum effects
- Each word contributes
- Word play

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Why do I read poetry?

- Helps me look within
- Helps me look beyond
- Brings out the finer sensibilities
- Helps me to interpret

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As a Teacher of Poetry Focus on

- The form and pattern of the poem
- Sound device
- Figurative language
- Look at the title
- Make connections
- Message / moral

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While Teaching Poetry

- Activate prior knowledge
- Read to help full understanding
- Explore the language
- Identify the theme
- Focus on facts
- Look at new perspectives
- Ignite curiosity
- Provide pleasure

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Other Tips:

- Allow students to read the poem
- Recite the poem
- Increase students participation by making them respond creatively
- Establish a culture of individual and communal observation and exploration
- Use a range of model poems
- Let poetry teaching be a celebration

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Challenges:

- What is the topic under discussion?
- Pre-conceived notions
- Re-focus
- Structure
- Meaning
- Criticism

(Anxiety of Influence by Harold Bloom)

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Reasons to Learn /Teach Poetry

- Helps to find voice, representation and community.
- Kinesthetic of all literature – activates the heart, soul, mind and moves us.
- Opens venues for speaking, listening, thinking.
- Motivates – reluctant readers and authentic writers
- Defies rules, universal way of bridging the world.
- Ways of expressing voice.
- Builds resilience, fosters social and emotional learning

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Positive Purposes of Poetry

- Articulates vocabulary
- Reasoning skills
- Establishes intellectual connections
- Insightful opinions
- Innovative ideas
- Ways of expression
- Profound and thought provoking language
- Captivates imagination
- Universal transmitter of thoughts and feelings
- Access to expression
- Timeless resourceful art

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The Solitary Reaper:

- William Wordsworth

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.



Will no one tell me what she sings?—
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?

Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listened, motionless and still;
And, as I mounted up the hill,
The music in my heart I bore,
Long after it was heard no more.

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The Queen's Rivals:

-Sarojini Naidu

I

QUEEN GULNAAR sat on her ivory bed,
Around her countless treasures were spread;
Her chamber walls were richly inlaid
With agate, porphory, onyx and jade;
The tissues that veiled her delicate breast,
Glowed with the hues of a lapwing's crest;
But still she gazed in her mirror and sighed
"O King, my heart is unsatisfied."
King Feroz bent from his ebony seat:
"Is thy least desire unfulfilled, O Sweet?
"Let thy mouth speak and my life be spent
To clear the sky of thy discontent."
"I tire of my beauty, I tire of this
Empty splendour and shadowless bliss;
"With none to envy and none gainsay,
No savour or salt hath my dream or day."
Queen Gulnaar sighed like a murmuring rose:
"Give me a rival, O King Feroz."



II

King Feroz spoke to his Chief Vizier:
"Lo! ere to—morrow's dawn be here,
"Send forth my messengers over the sea,
To seek seven beautiful brides for me;
"Radiant of feature and regal of mien,
Seven handmaids meet for the Persian Queen."……
Seven new moon tides at the Vesper call,
King Feroz led to Queen Gulnaar's hall
A young queen eyed like the morning star:
"I bring thee a rival, O Queen Gulnaar."
But still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."
Seven queens shone round her ivory bed,
Like seven soft gems on a silken thread,
Like seven fair lamps in a royal tower,
Like seven bright petals of Beauty's flower
Queen Gulnaar sighed like a murmuring rose
"Where is my rival, O King Feroz?"

III

When spring winds wakened the mountain floods,
And kindled the flame of the tulip buds
When bees grew loud and the days grew long,
And the peach groves thrilled to the oriole's song,
Queen Gulnaar s at on her ivory bed,
Decking with jewels her exquisite head;
And still she gazed in her mirror and sighed:
"O King, my heart is unsatisfied."
Queen Gulnsar's daughter two spring times old,
In blue robes bordered with tassels of gold,
Ran to her knee like a wildwood fay,
And plucked from her hand the mirror away.
Quickly she set on her own light curls
Her mother's fillet with fringes of pearls;
Quickly she turned with a child's caprice
And pressed on the mirror a swift, glad kiss.
Queen Gulnaar laughed like a tremulous rose:
"Here is my rival, O King Feroz."

Beside yon straggling fence that skirts the way
With blossom'd furze unprofitably gay,
There, in his noisy mansion, skill'd to rule,
The village master taught his little school;
A man severe he was, and stern to view,
I knew him well, and every truant knew;
Well had the boding tremblers learn'd to trace
The days disasters in his morning face;
Full well they laugh'd with counterfeited glee,
At all his jokes, for many a joke had he:
Full well the busy whisper, circling round,
Convey'd the dismal tidings when he frown'd:
Yet he was kind; or if severe in aught,
The love he bore to learning was in fault.
The village all declar'd how much he knew;
'Twas certain he could write, and cipher too:
Lands he could measure, terms and tides presage,
And e'en the story ran that he could gauge.
In arguing too, the parson own'd his skill,
For e'en though vanquish'd he could argue still;
While words of learned length and thund'ring sound
Amazed the gazing rustics rang'd around;
And still they gaz'd and still the wonder grew,
That one small head could carry all he knew.
But past is all his fame. The very spot
Where many a time he triumph'd is forgot.



The Village Schoolmaster:

– Oliver Goldsmith

The Road Not Taken

- Robert Frost

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference.



ODE TO BEAUTY - John Keats

A thing of beauty is a joy for ever:
Its loveliness increases; it will never
Pass into nothingness; but still will keep
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.
Therefore, on every morrow, are we wreathing
A flowery band to bind us to the earth,
Spite of despondence, of the inhuman dearth
Of noble natures, of the gloomy days,
Of all the unhealthy and o'er-darkened ways
Made for our searching: yes, in spite of all,
Some shape of beauty moves away the pall
From our dark spirits. Such the sun, the moon,
Trees old and young, sprouting a shady boon
For simple sheep; and such are daffodils
With the green world they live in; and clear rills
That for themselves a cooling covert make
'Gainst the hot season; the mid forest brake,
Rich with a sprinkling of fair musk-rose blooms:
And such too is the grandeur of the dooms
We have imagined for the mighty dead;
All lovely tales that we have heard or read:
An endless fountain of immortal drink,
Pouring unto us from the heaven's brink.



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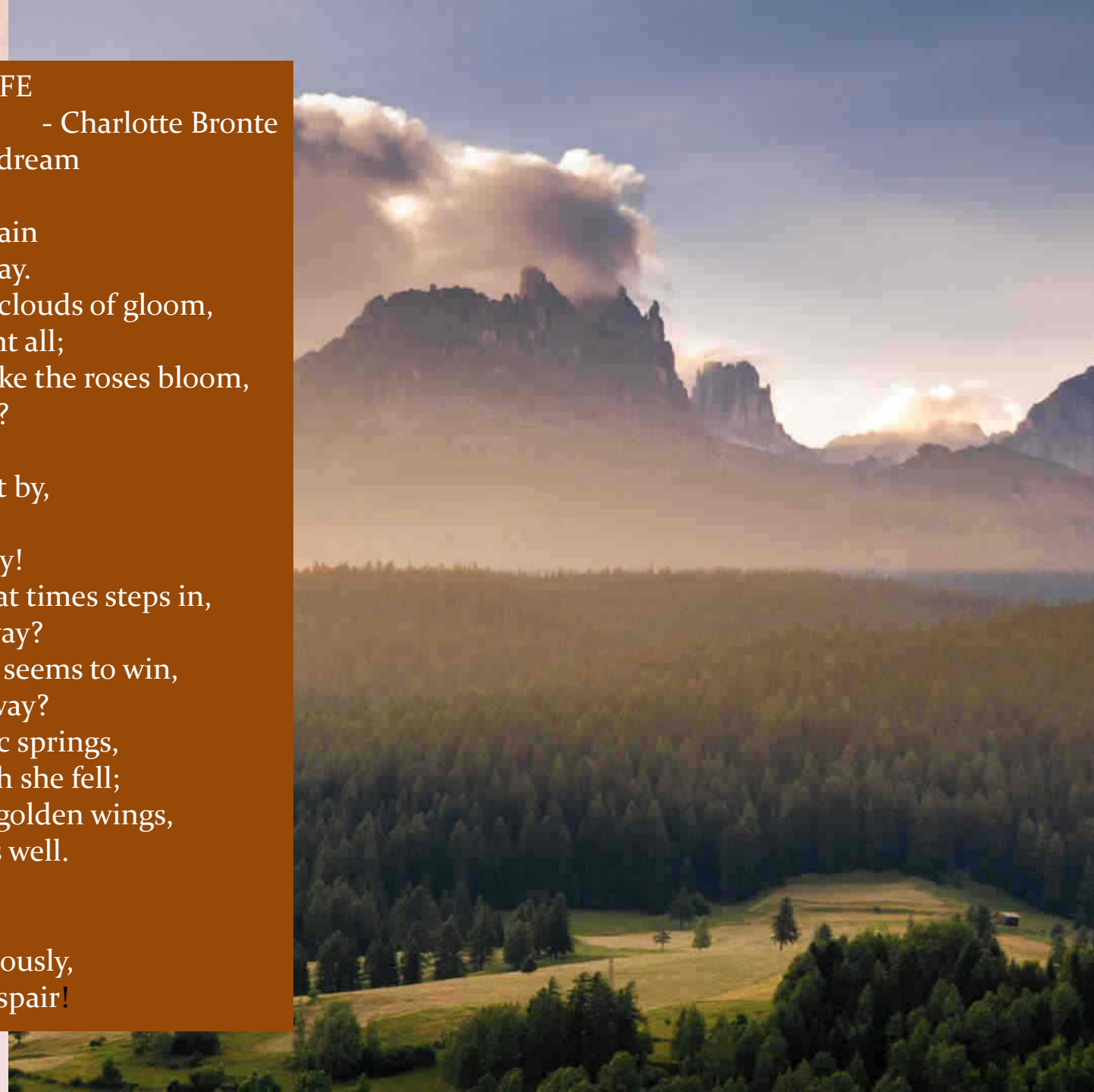


SITA

– Toru Dutt

Three happy children in a darkened room!
What do they gaze on with wide-open eyes?
A dense, dense forest, where no sunbeam pries,
And in its centre a cleared spot.—There bloom
Gigantic flowers on creepers that embrace
Tall trees: there, in a quiet lucid lake
The while swans glide; there, "whirring from the brake,"
The peacock springs; there, herds of wild deer race;
There, patches gleam with yellow waving grain;
There, blue smoke from strange altars rises light.
There, dwells in peace, the poet-anchorite.
But who is this fair lady? Not in vain
She weeps,—for lo! at every tear she sheds
Tears from three pairs of young eyes fall amain,
And bowed in sorrow are the three young heads.
It is an old, old story, and the lay
Which has evoked sad Sîta from the past
Is by a mother sung.... 'Tis hushed at last
And melts the picture from their sight away,
Yet shall they dream of it until the day!
When shall those children by their mother's side
Gather, ah me! as erst at eventide?

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LIFE

- Charlotte Bronte

Life, believe, is not a dream
So dark as sages say;
Oft a little morning rain
Foretells a pleasant day.
Sometimes there are clouds of gloom,
But these are transient all;
If the shower will make the roses bloom,
O why lament its fall?
Rapidly, merrily,
Life's sunny hours flit by,
Gratefully, cheerily
Enjoy them as they fly!
What though Death at times steps in,
And calls our Best away?
What though sorrow seems to win,
O'er hope, a heavy sway?
Yet Hope again elastic springs,
Unconquered, though she fell;
Still buoyant are her golden wings,
Still strong to bear us well.
Manfully, fearlessly,
The day of trial bear,
For gloriously, victoriously,
Can courage quell despair!

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MY LAST DUCHESS

- Robert Browning

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
"Fra Pandolf" by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek; perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart—how shall I say?— too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!



Conclusion

“It is blood, imagination, intellect running together. It bids us to touch and taste and hear and see the world and shrink from all that is of the brain only.”

- W. B Yeats

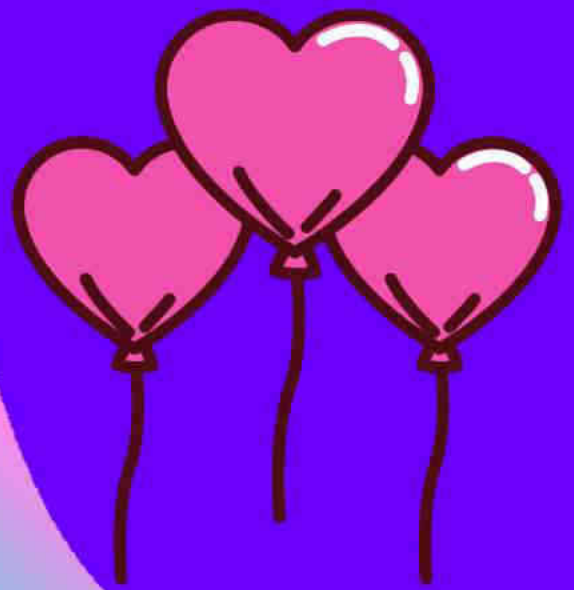
rawpixel

Thank You!!!!

rawpixel

Elizabeth Browning

How Do I Love Thee?



Dr. Panchappa Waghmare

PRW

About the Poet

1] Name- Elizabeth Barrett Browning

2] Birth- 1806 – 1861

3] English poet of the Victorian era

About the Poem

1] Love Poem, Passionate Love

2] Sonnet- 14 Line Poem

3] True Love is Article of Faith

4] Stresses Spiritual Nature of Love

(Soul, Childhood Faith, saints, God, Faith)

Stanza I

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height.
My soul can reach, when feeling out of sight.
For the ends of being and ideal grace.

-- Thee- You. Archaic Word. Respect and Dignity for Others.
-- Modern (Victorian) love, from a woman's perspective.
-- There then follows a repetitive variation on a theme of love.
-- Expresses her Intense Love for the Lover.
-- Divine Love, Level of Love.

Stanza- II

I love thee to the level of every day's.
Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.

-- Her love is "pure" in the way that being modest
-- Earthly Love
-- Love thee freely- Open-mindedness, Freedom
-- Purley- Spiritual Aspect, Glorification

Stanza- III

I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose

-- Her father in particular oppressed her and wouldn't allow her to marry.

-- There were no romantic relationships in her life by all accounts.

-- Old Griefs- Old memories of suffering and pain

-- Childhood Faith- Complete, Innocent Faith, Pure faith

-- Today children grow up heartless, without feeling, empty of any love, machine-like

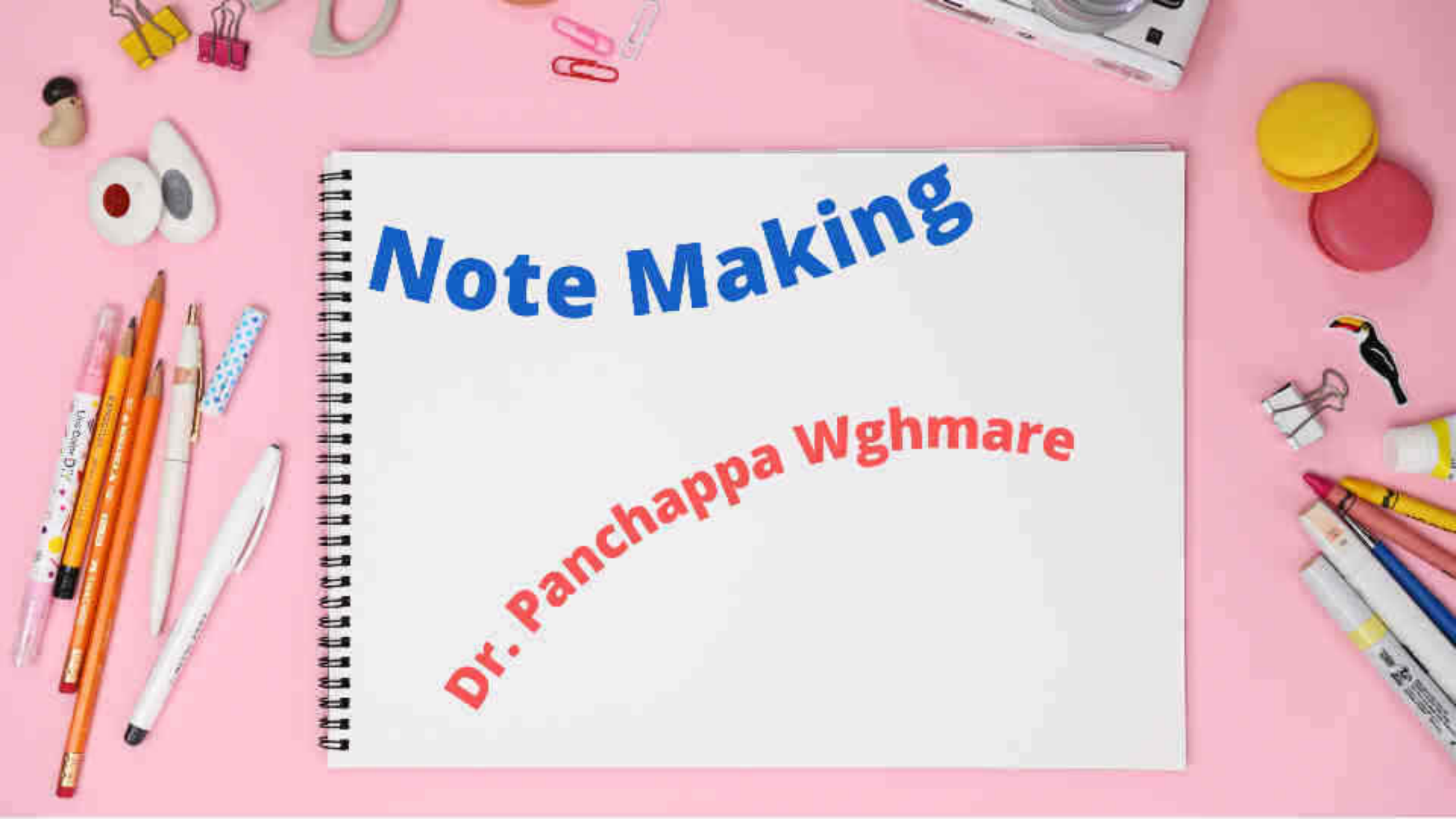
Stanza- IV

With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

-- Her love is not a slave to momentary passion
-- Lost Saints- Unconditional Love
-- Highest Form of Love

Structure of the Poem

-- Petrarchan Sonnet
-- 14 Lines
-- Octave- 8 Line Stanza
-- Sestet- 6 Lines Stanza
-- Rhyme Scheme- ABBA ABBA CDC CDC


Note Making
Dr. Panchappa Wghmare

I] Mechanics of Note Making

i] Note Making is a Writing Skill

ii] Power points of Passages

iii] Heading and Sub-headings

iii] Abbreviations and Symbols

iv] Note Form

v] Number and Identation

What is Note Making?

1] It is Art of Systematic Writing

2] It is Writing Skill written in Short Form

3] It is written in Power Points

4] It is written in Chronological Order

5] It develops our Logical Skill

6] Interpretative and Creative

	Note Taking	Note Making
1	We take notes during the lectures.	Note Making is Writing Skill. We create notes by using our skills.
2	It contains main points of lectures and different books.	It contains main points of any passage or books, serial, anchoring
3	Only Jotting down the points.	Format- Points, Tree Diagram and Table, Chart
4	No interpretation of the lecture	Interpret creatively what is in the book or text.
5	Notes are made from sources.	Constructed by the learner themselves.
6	Hand Made	Computer Typing or Power Points
7	Less Understanding	In-depth Understanding

A] Formats / Styles of Note Making: Points

i] Kinds of Food

II] Animal Food and Human Food

III] Animal Food-

- i) Wild Animal Food
- ii) Domestic Animal Food

IV] Human Food

- i) Protein
- ii) Carbohydrates
- iii) Fats

A] Formats: Numbering and Indent

Main Sections : 1, 2, 3, 4, etc..
Sub Sections : (*a*), (*b*), (*c*), (*d*), etc.
Sub-sub sections : (*i*), (*ii*), (*iii*), (*iv*), etc.

Indent means Space

Indented Format

1. .....
   (*a*) .....
      (*i*) .....
      (*ii*) .....
   (*b*) .....
   (*c*) .....
      (*i*) .....
      (*ii*) .....
      (*iii*) .....

Box Format

or you may use **Decimal System**
Main Sections : 1, 2, 3, 4, etc.
Sub Sections : 1.1, 1.2, 2.1, 2.2, 2.3, etc.

Sub-sub Sections : 1.1.1, 1.1.2, 2.1.1, 2.1.2, etc.

Indent means Space

Indented Format

1. .....
   1.1 .....
   1.2 .....
2. .....
   2.1 .....
   2.2 .....
      2.2.1 .....
      2.2.2 .....

Box Format

CONCLUSION

A] Formats:

Numbering and Indent

Heading

1. **Subheading**
   - 1.1. Point
   - 1.2. Point
   - 1.3. Point
     - 1.3.1. Sub-point
     - 1.3.2. Sub-point
2. **Subheading**
   - 2.1. Point
   - 2.2. Point
3. **Subheading**
   - 3.1. Point
   - 3.2. Point

Body Language and Oral Presentations — Traditional Format

I. BODY LANGUAGE (conveys your state of mind)

A. Movement
1. Strive for natural movement.
2. Control distracting mannerisms. (pacing, pen clicking)
3. Develop natural style
   (a) Move forward to stress points.
   (b) Step back and focus attention on screen.
4. Hold objects so audience can see them. (Never pass them around)
5. Avoid excessive and uncontrolled movement.

B. Facial Expressions
1. Smile.
2. Appear relaxed and friendly.

C. Gestures
1. Use natural gestures to emphasize what you're saying.
2. Integrate and coordinate gestures with text.
3. Examples
   (a) number of fingers = number discussed.
   (b) sizes, shapes – tall, short
4. Use gestures to help pace yourself.
5. Use gestures based on audience size.

D. Posture
1. Practice good posture.
2. Don't prop up against wall or desk.
3. Don't sit unless it's part of presentation.

Note Taking- Chronological Order

1] Introduction of the Program
2] Welcome of the Guests
3] Purpose of the Program
4] Activities- Prayer etc…
4] Introduction of the Guest
5] Lighting the Lamp
6] Felicitation of the Guest
7] Key Note Address of the Chief Guest
8] Chairperson-
9] Proposing Vote of Thanks

Format of Note Making: Numbering and Indent

1] Pleasure

- 1.1. Physical Level
- 1.2. Sensual Pleasure
  - 1.2.1 Food, Sex, Senses, Touch, Smell

2] Happiness

- 2.1 Emotional Level
- 2.2 Appealing to the Mind
  - 2.2.1 Watching Tajmahal
  - 2.2.2 Happiness from Fine Arts
  - 2.2.3 Happiness from Sculpture and Architecture

3] Joy

- 3.1 Spiritual Level
- 3.2 Appealing to the Soul
  - 3.2.1 Meditation
  - 3.2.2 Prayer

I] Heading and Sub-headings

i] The heading refers to main theme or title

ii] Sub-headings are Main Ideas or Subsidiary Points

For Example,

Types of Happiness [Heading]

i] Pleasure

ii] Happiness

iii] Joy

iv] Bliss

v] Nirvana or Samadhi

Subheading

I] Abbreviations and Short Forms

i] Precision, Economy of Words

ii] Abbreviations, Contractions, Short Forms

For Example,

1] USA- United States of America

2] ARBM- Anusayabai Ramchandra Burla Mahiala Varishtha Mahavidyalaya, Solapur

3] CBSE- Central Board of Secondary Education

4] MBBS- Bachelor of Medicine and Bachelor of Surgery

I] Symbols and Salutations

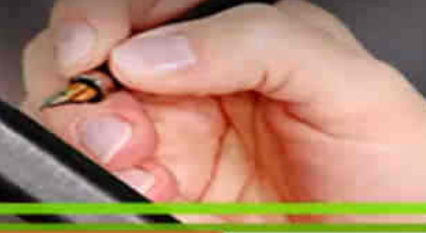
i] Mr, Mrs, Capt etc. - Salutation

ii] Universal Symbols- i. e. – That is , & - and

iii] Mathematical Symbols- #, @, ^, %, $

iv] Punctuation Marks- ! . , ? - +

Styles of Note-Making



Styles of Note Making

- Tables
- Charts
- Line Graph
- Tree Diagrams
- Pictograms
- Maps

TABLES

No.	Term	Short Description/ Definition	Examples
1	Phone	Any sound	[p] [l] [s] [k]
2	Phoneme	Smallest Sound Unit	/j/ /z/ /t/ /a:/
3	Allophone	Variation of Sound Unit	/ph/ /th/ /kh/ /dh/
4	Phonology	A Study of Sound Unit (phoneme)	Car- /ka:r/ gate- /geit/ get- /get/
5	Phonetics	A study of sounds in general (phone)	Car- [ka:r] gate- [geit] get- [get]
6	Morpheme	Smallest unit of the word which is meaningful	Mini- minibus, dis- discharge
7	Morphology	A study of word and its structure	--

CHART- Bargraph

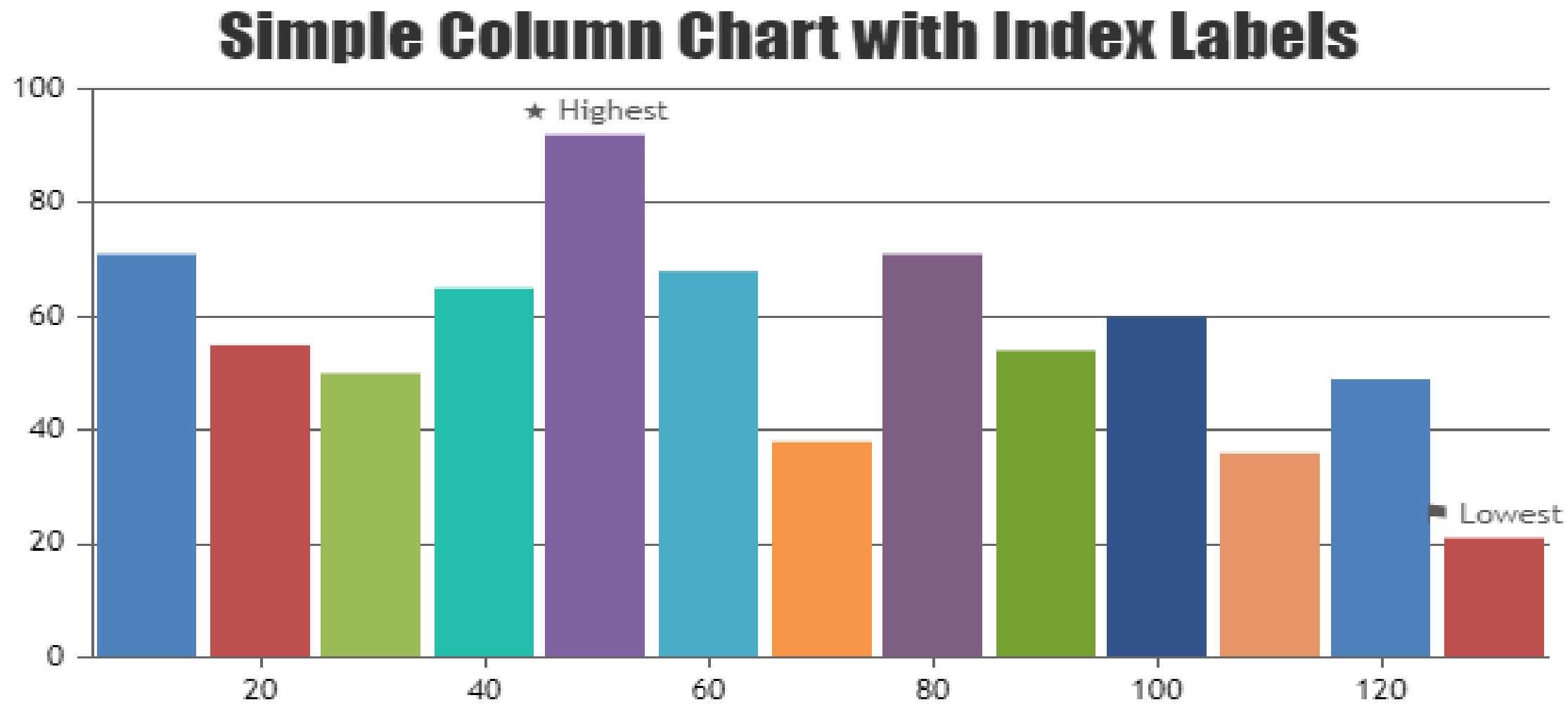


CHART- Pie Chart

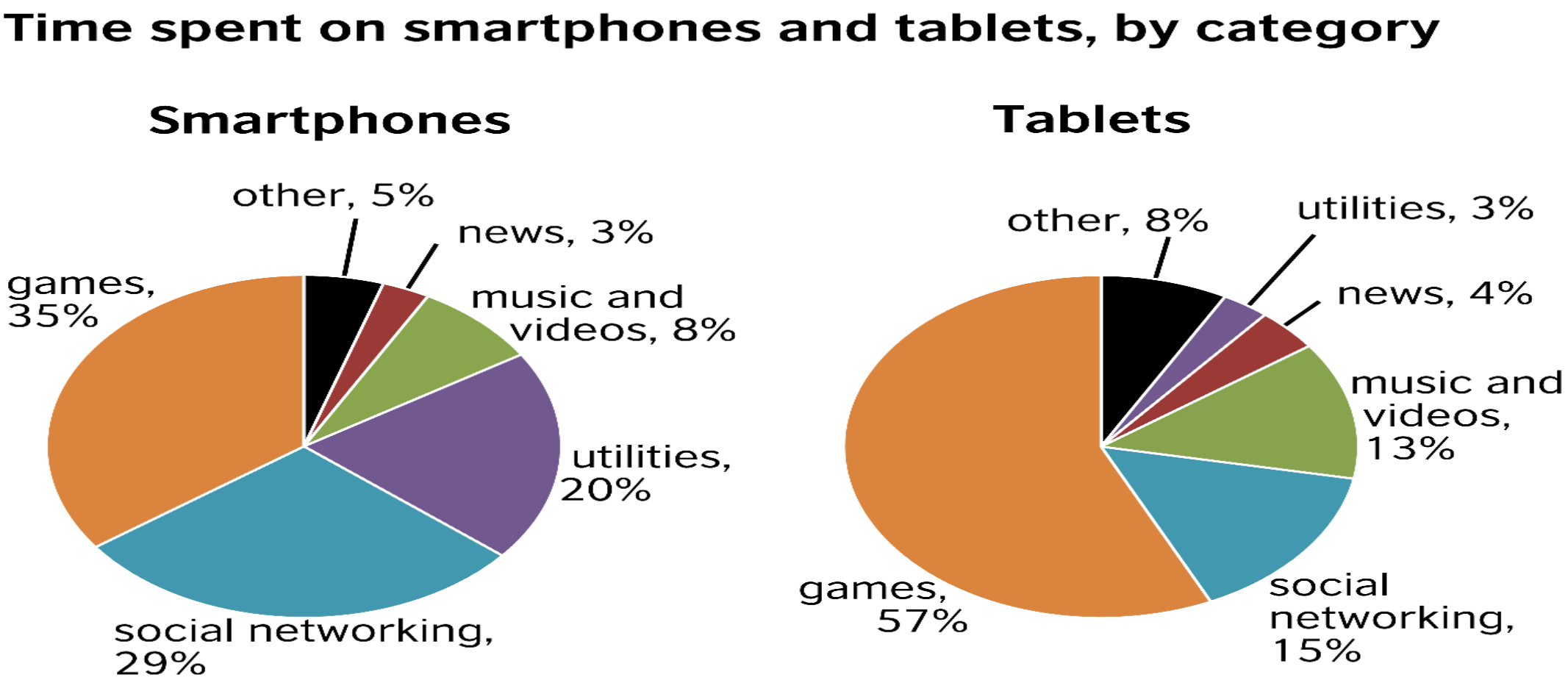
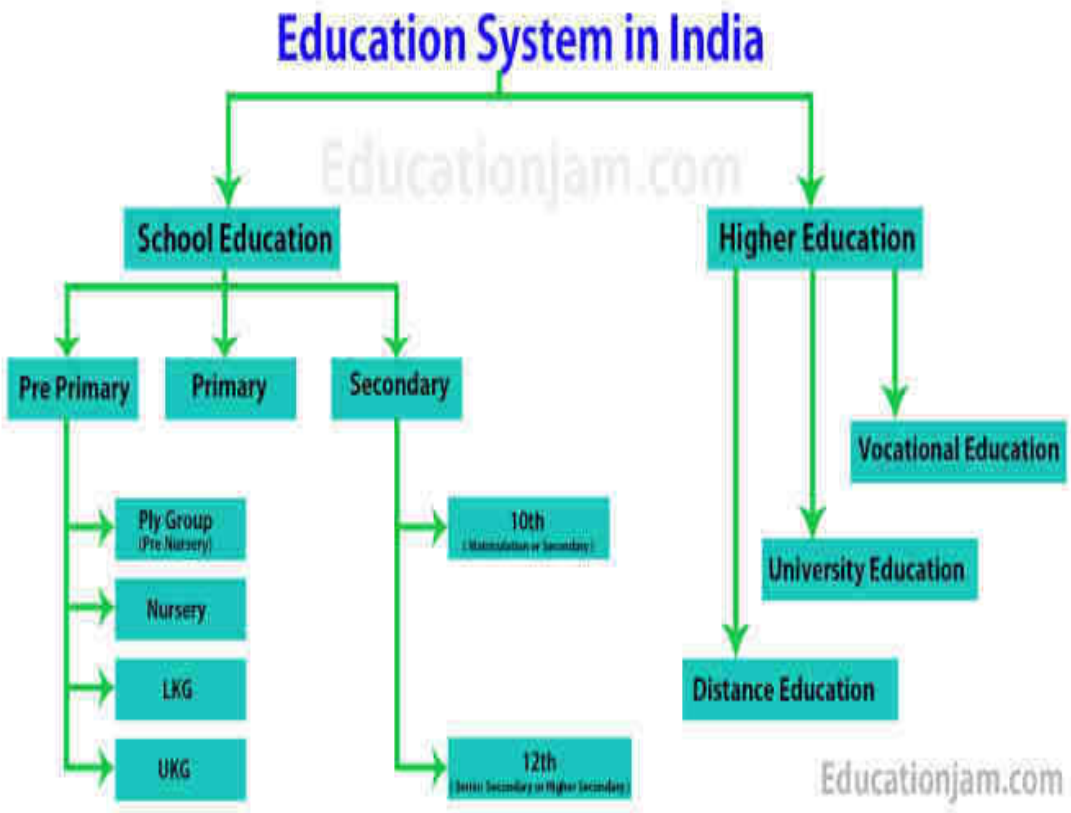
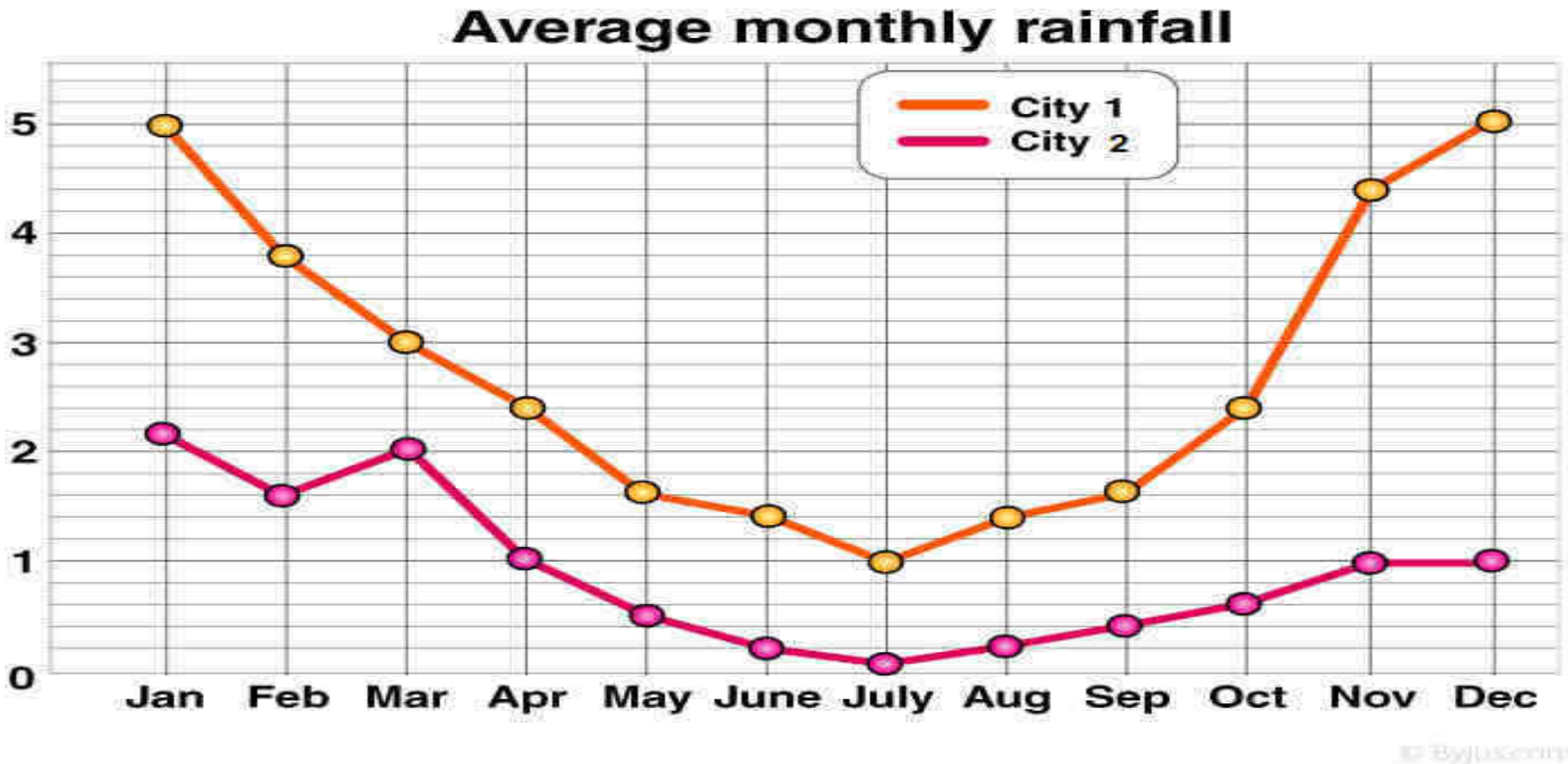


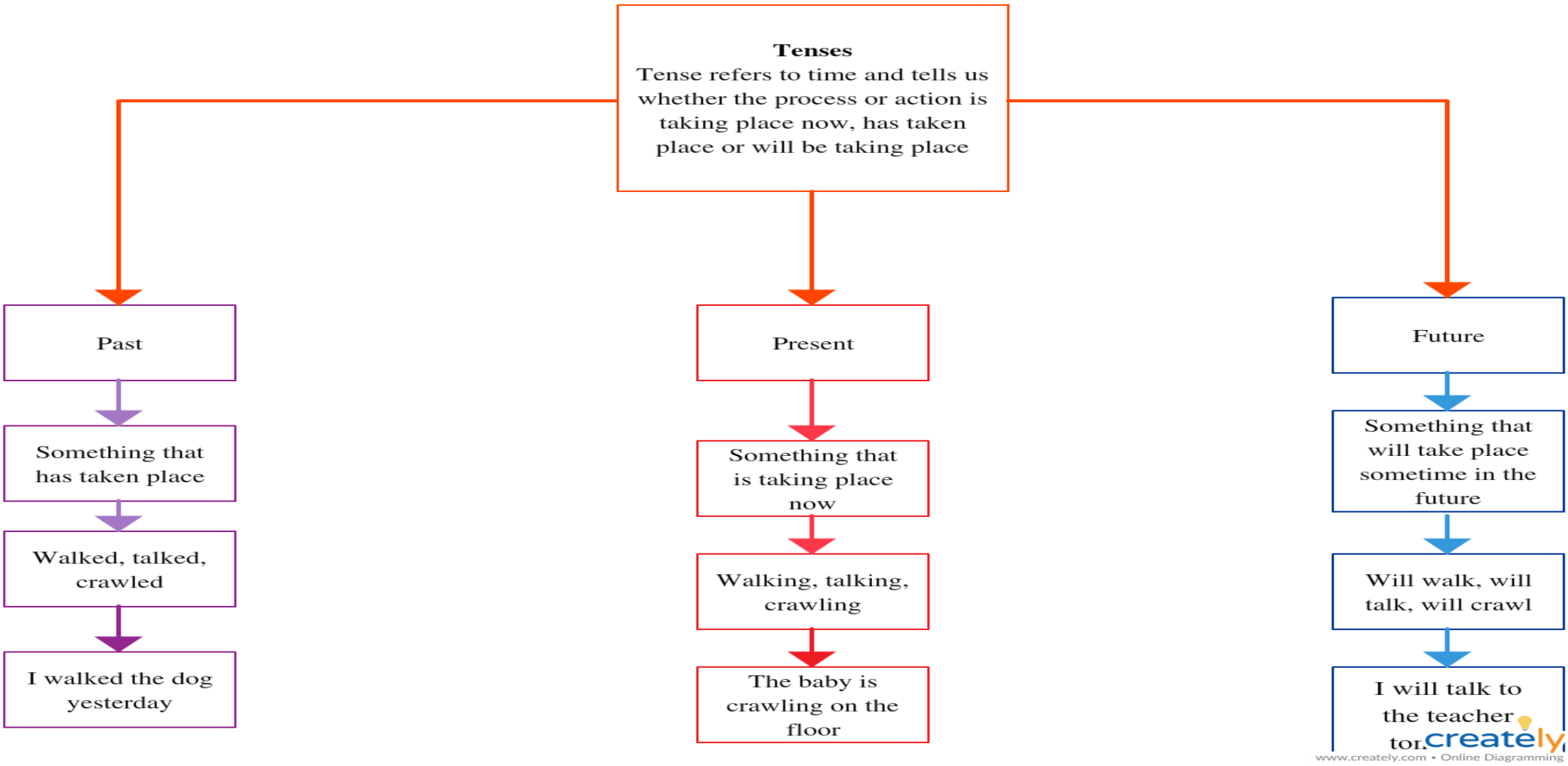
CHART- Flow Chart



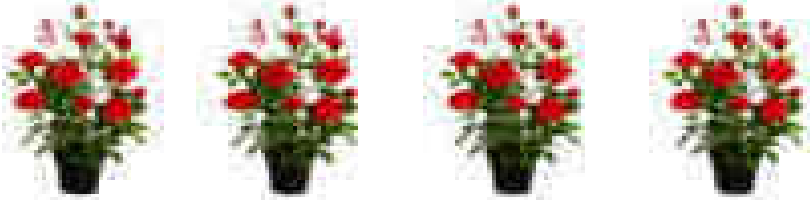
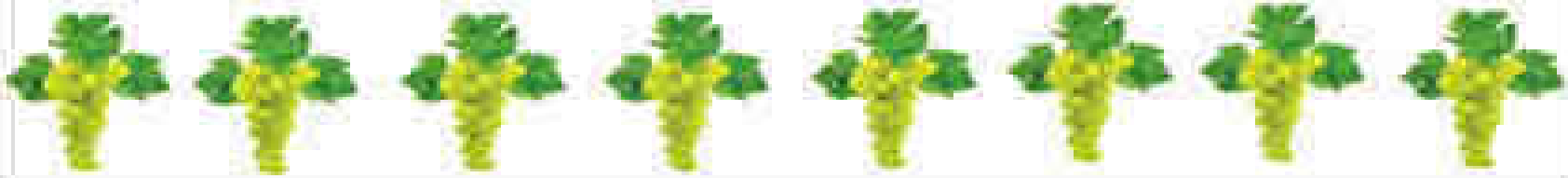
LINE GRAPH


Average monthly rainfall
City 1
City 2
5
4
3
2
1
0
Jan
Feb
Mar
Apr
May
June
July
Aug
Sep
Oct
Nov
Dec

TREE DIAGRAM

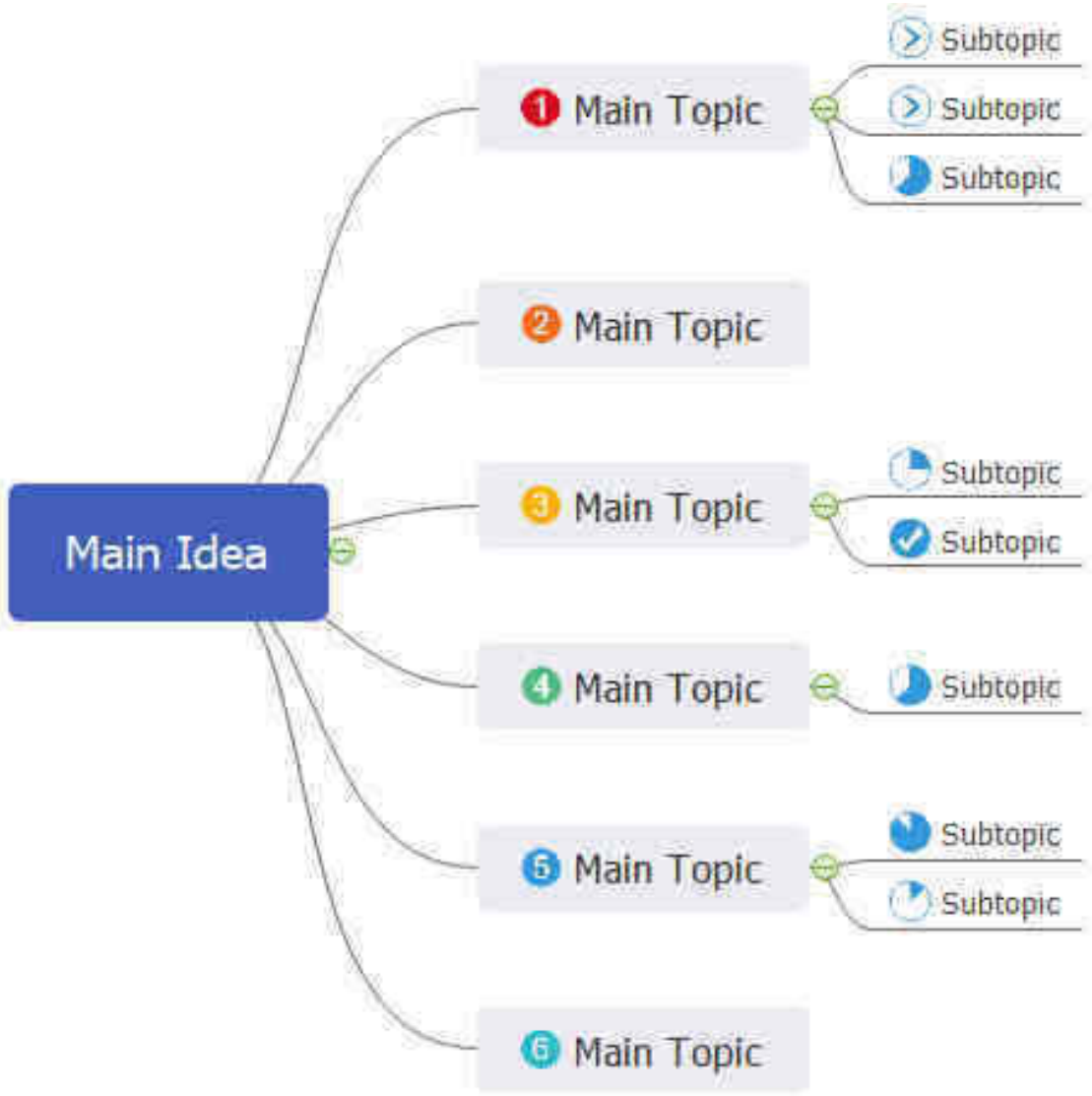


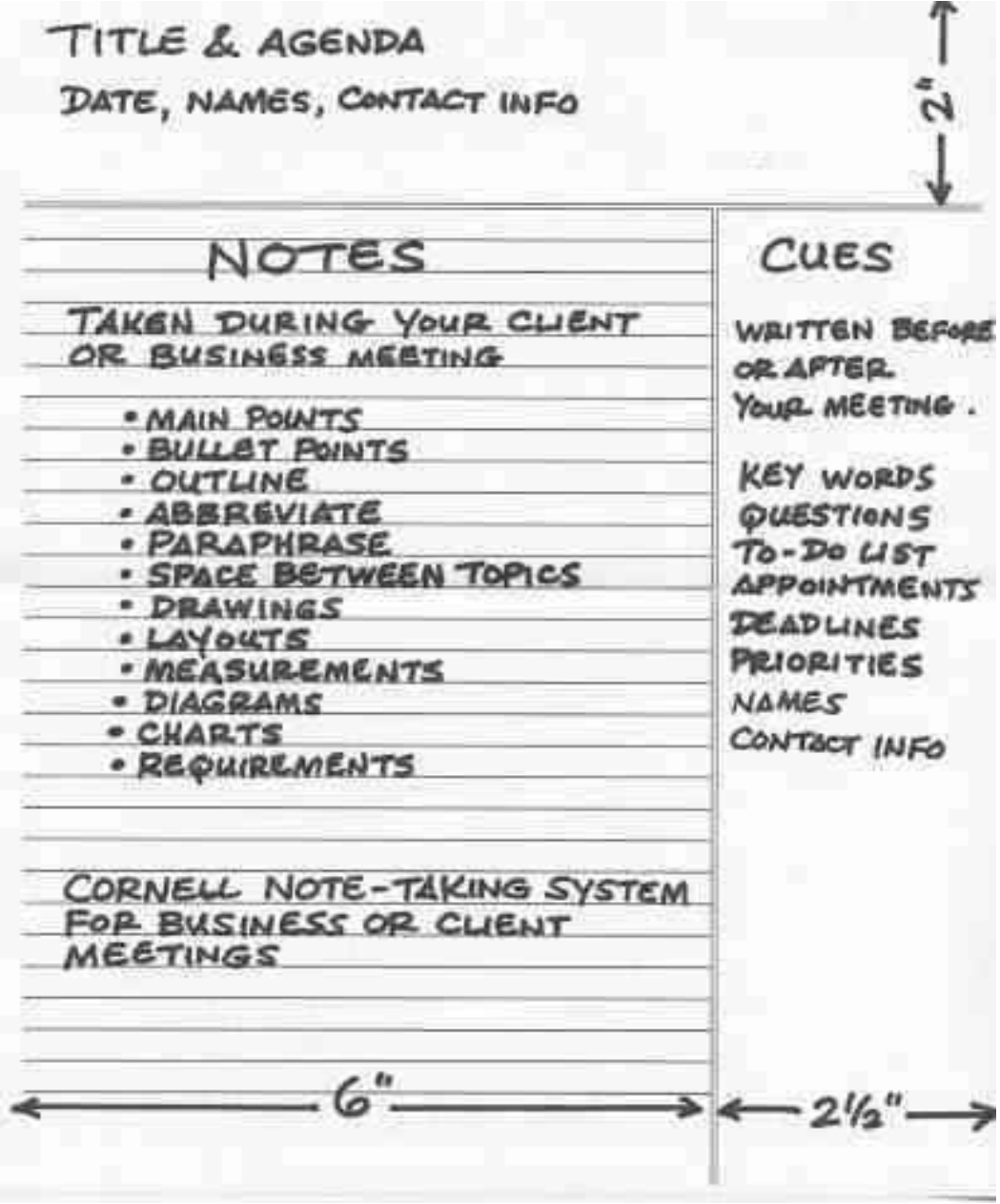
PICTOGRAMS

Mango trees	
Banana trees	
Rose trees	
Coconut trees	
Grapes trees	

MAPS


Mapping Method
Shakespeare
3 Types of Plays
Comedy
History
Tragedy
- As You Like It
- Richard III
- Hamlet


Main Idea
1 Main Topic
Subtopic
Subtopic
Subtopic
2 Main Topic
3 Main Topic
Subtopic
Subtopic
4 Main Topic
Subtopic
5 Main Topic
Subtopic
Subtopic
6 Main Topic



PLANS

Home Budget Template

INCOME	Projected	Actual	Difference
Salary/Income			0
Income from Interest			0
Dividends			0
Gifts			0
Transfer from Savings			0
Other			0
Total INCOME	0	0	0

HOME EXPENSES	Projected	Actual	Difference
Rent			0
Mortgage			0
Electric Bill			0
Gas charges			0

MONTHLY BUDGET SUMMARY	Projected	Actual	Difference
Total Income	0	0	0
Total Expenses	0	0	0
NET	0	0	0

SAVINGS	Projected	Actual	Difference
Retirement Planning			0
Investment Planning			0
Education related			0
Contingency Fund			0
Other			0
Total SAVINGS	0	0	0

Example for Note Making

There are Six people in Mr. Ganesh Wagh's home who is a Lawyer by profession. His wife Geeta is teacher. His father, Mr. Shriniwas is retired Professor and mother, Shakuntala, is a singer. He has a beautiful daughter and her name is Priti. She is doctor. His son Amit is youngest in the family. He is working in Indian Administrative Service.

Example for Note Making

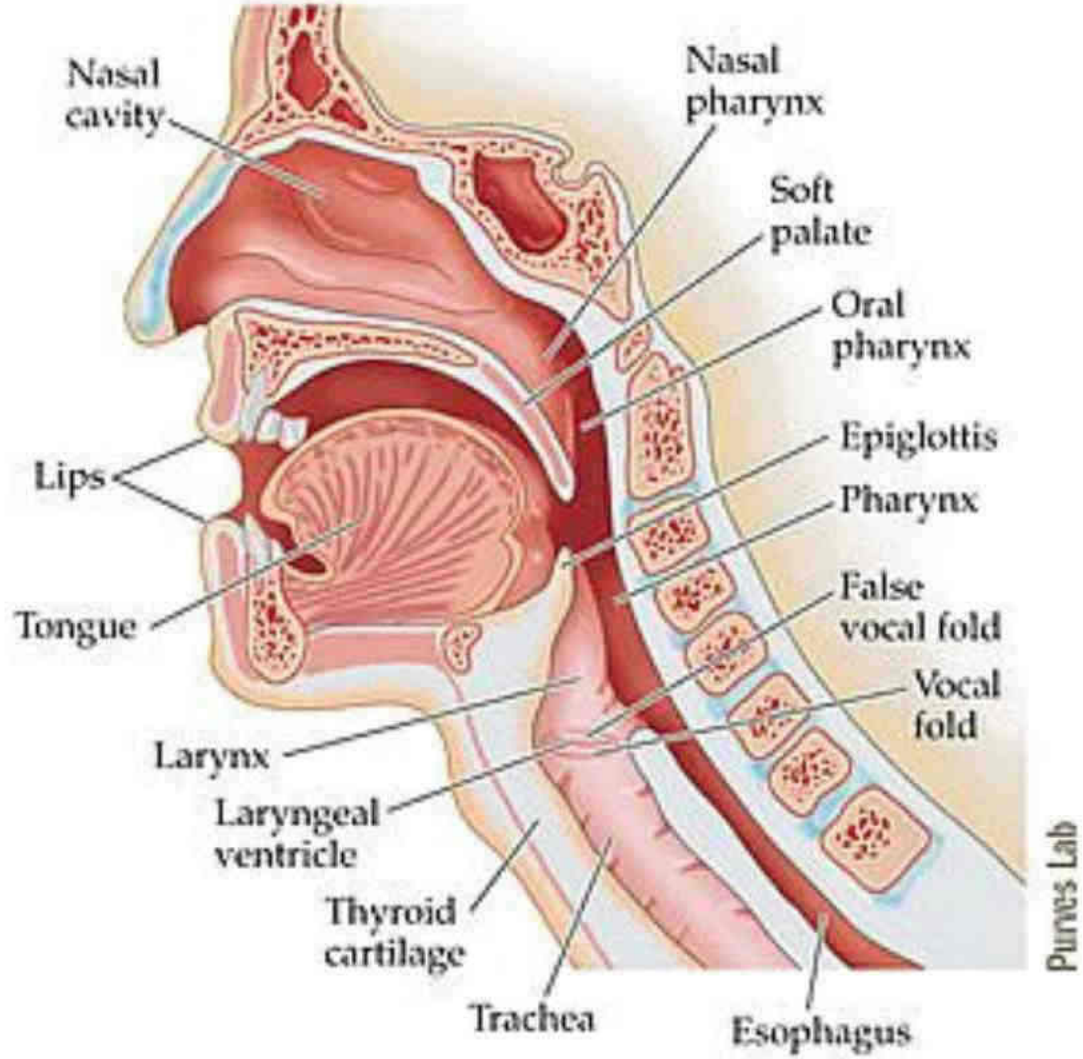
Mr. Ganesh Wagh's monthly expenditure is 30 thousand. He spends Rs. 10 thousand for Grocery. Rs. 5 thousand for Education and Travelling respectively. He has health insurance and invests 6 thousand monthly. He invests Rs. 4 thousand monthly in Banks and Posts. His Gross salary is Rs. 40 thousand and net amount he spends for Social Service.

Phonetics & Phonology

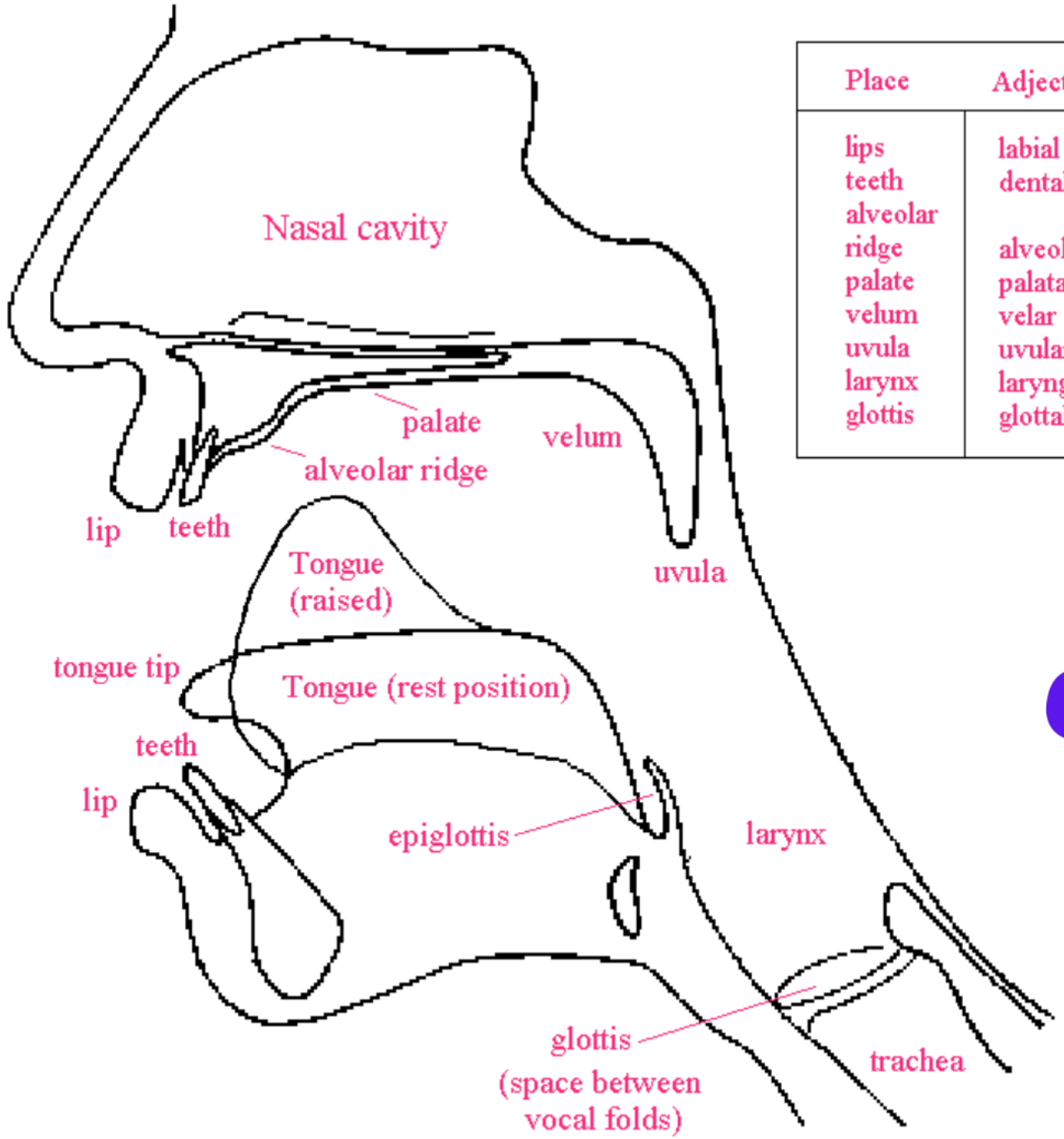
'cat' vs **'tat'**

/kæt/ vs / tæt/

Dr. Panchappa Waghmare

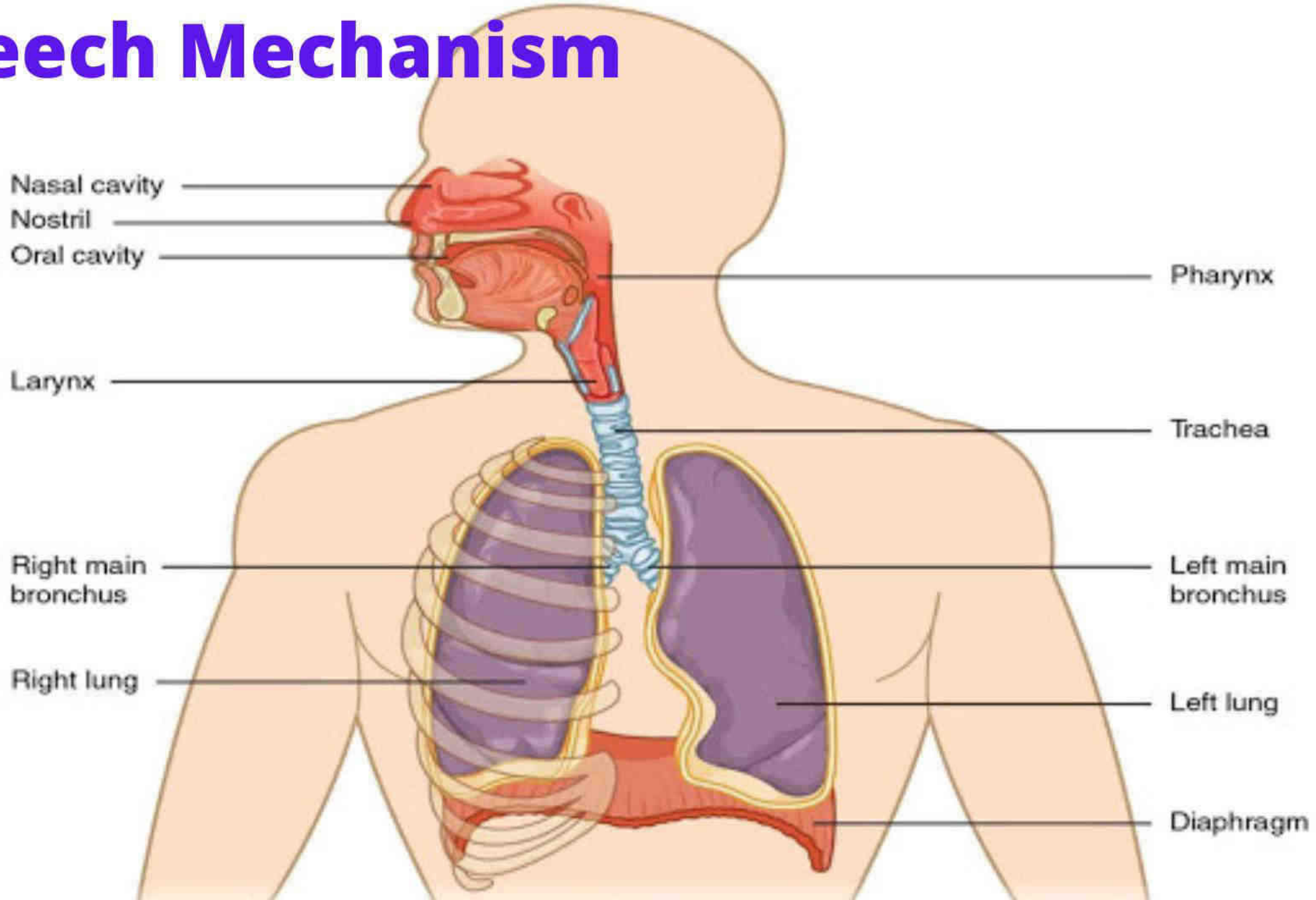


Organs of Speech



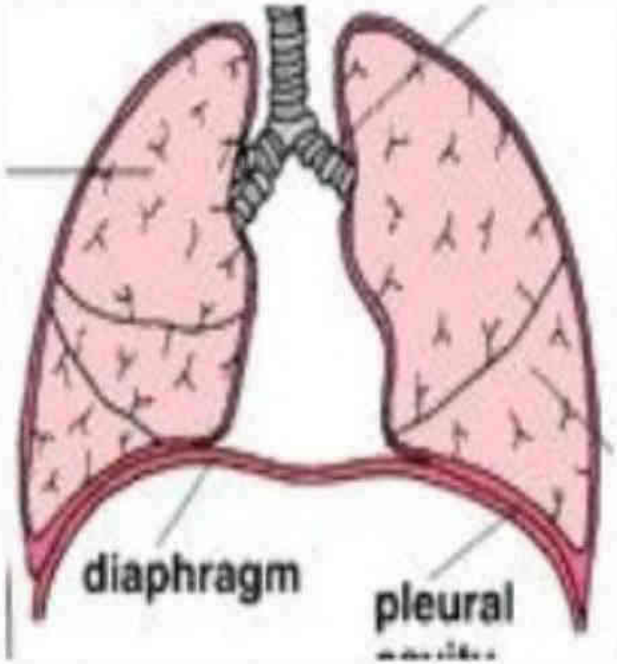
Place	Adjective
lips	labial
teeth	dental
alveolar ridge	alveolar
palate	palatal
velum	velar
uvula	uvular
larynx	laryngeal
glottis	glottal

The Speech Mechanism

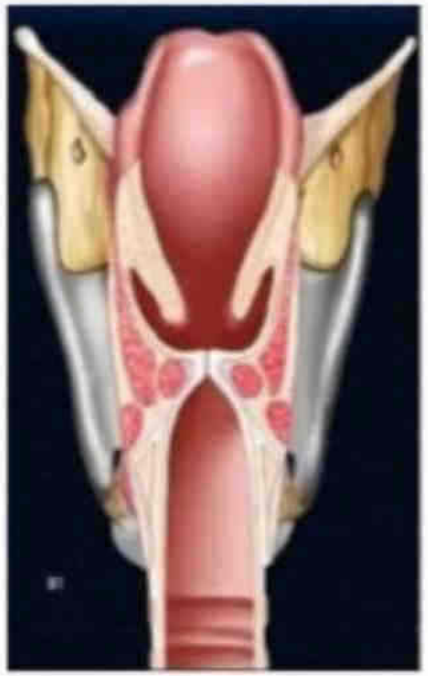


The Speech Mechanism

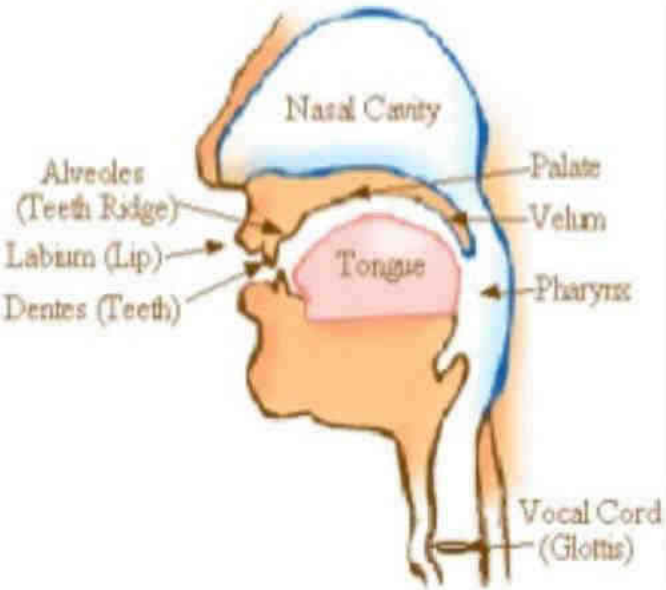
THE THREE SOUND SYSTEMS



The Respiratory System



The Phonatory system



The Articulatory system

Basics of Phonology

1] Phone- Any Sound

2] Phoneme- Sound Unit of Particular Language which is distinctive

For example, /p/ /b/ /d/ /k/

3] Allophone- Variation of sound unit

For example, /ph/ /bh/ /dh/ /kh/

4]

No.	Phonetics	Phonology
1.	It studies all (Universal) Speech Sounds	It Studies sounds of particular language
2.	It has broader scope	It has little scope
3.	Descriptive Linguistics	Theoretical Linguistics
4.	It studies *Phones*	It studies *Phonemes*
5.	Phonetic Transcription- [p]	Phonetic Transcription- /p/
6.	Articulatory, Auditory, Acoustic	Phonatory
7.	It is study of production, transmission and reception of speech sounds	It is study of selection, organization and functional classification of sounds of particular Language

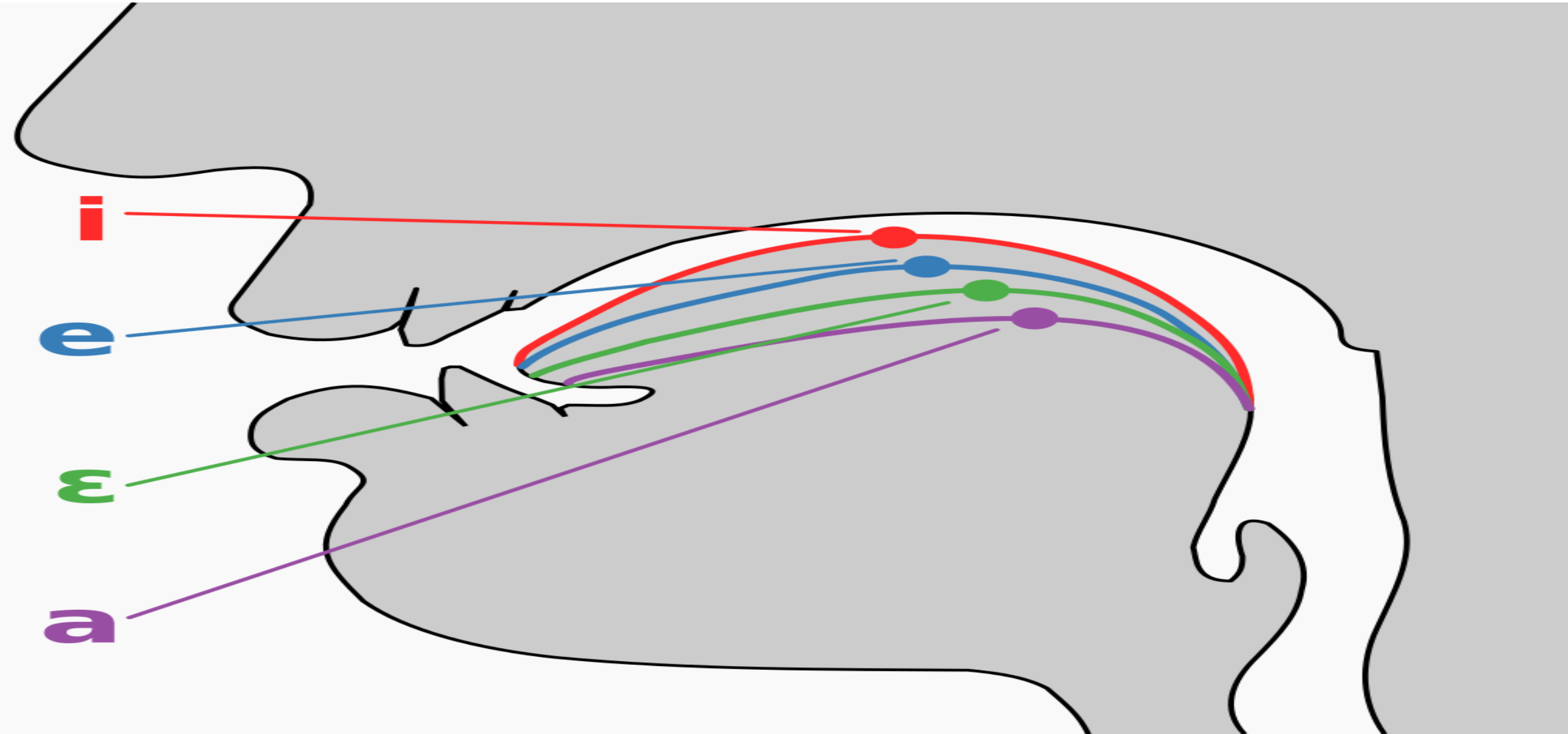
What is Phonology?

- **Phonetics and Phonology** - both can be generally described as the study of speech sounds
- **Phonetics** – specifically the study of how speech sounds are produced, what their physical properties are, and how they're produced
- **Phonology** – the description of the systems and patterns of speech sounds; based on a theory of what every speaker of a language unconsciously knows about the sound patterns of that language

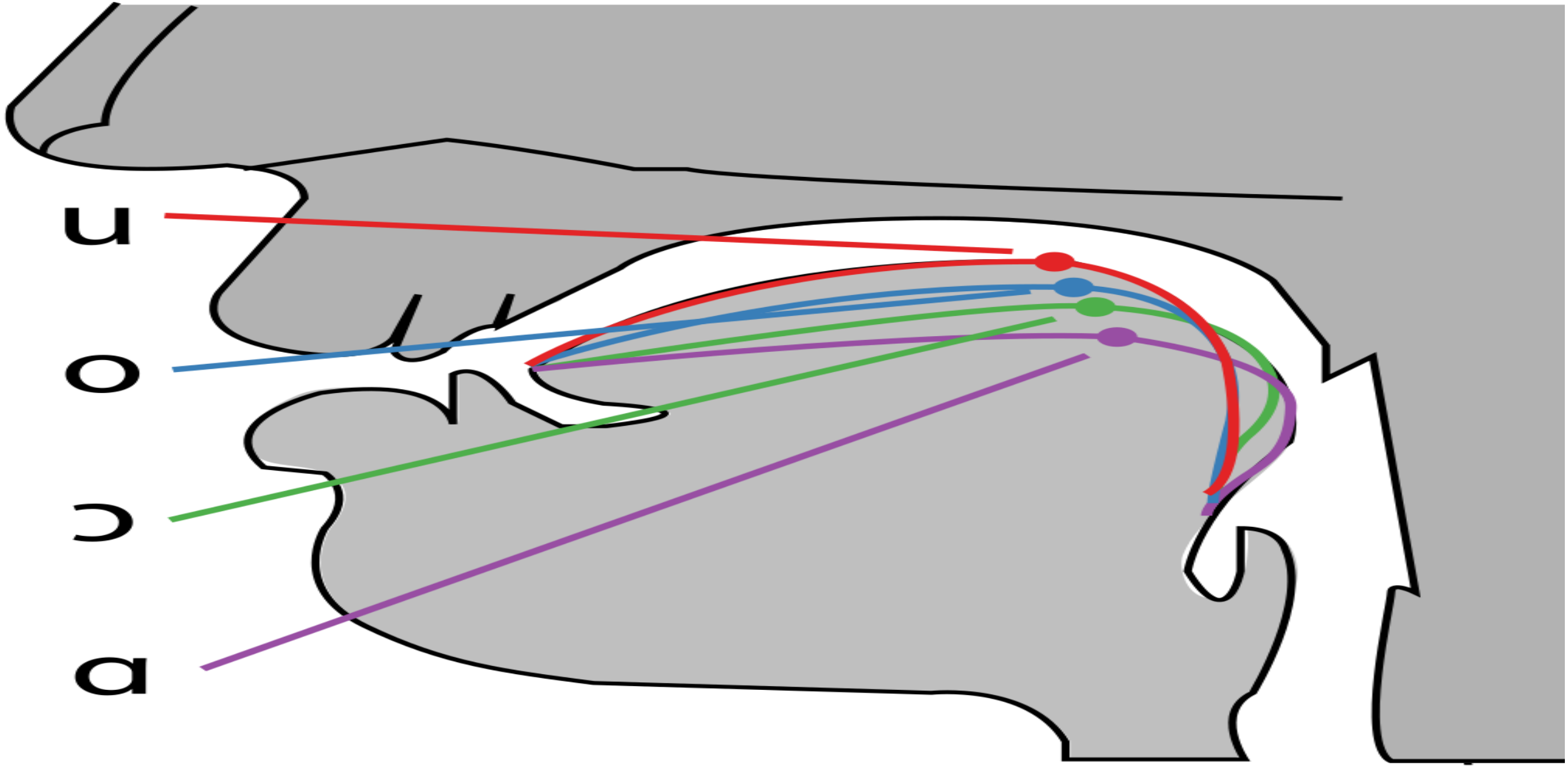
Three branches of phonetics

- Articulatory phonetics----from the speakers' point of view, "how speakers produce speech sounds"
- Auditory phonetics----from the hearers' point of view, "how sounds are perceived"
- Acoustic phonetics----from the physical way or means by which sounds are transmitted from one to another.

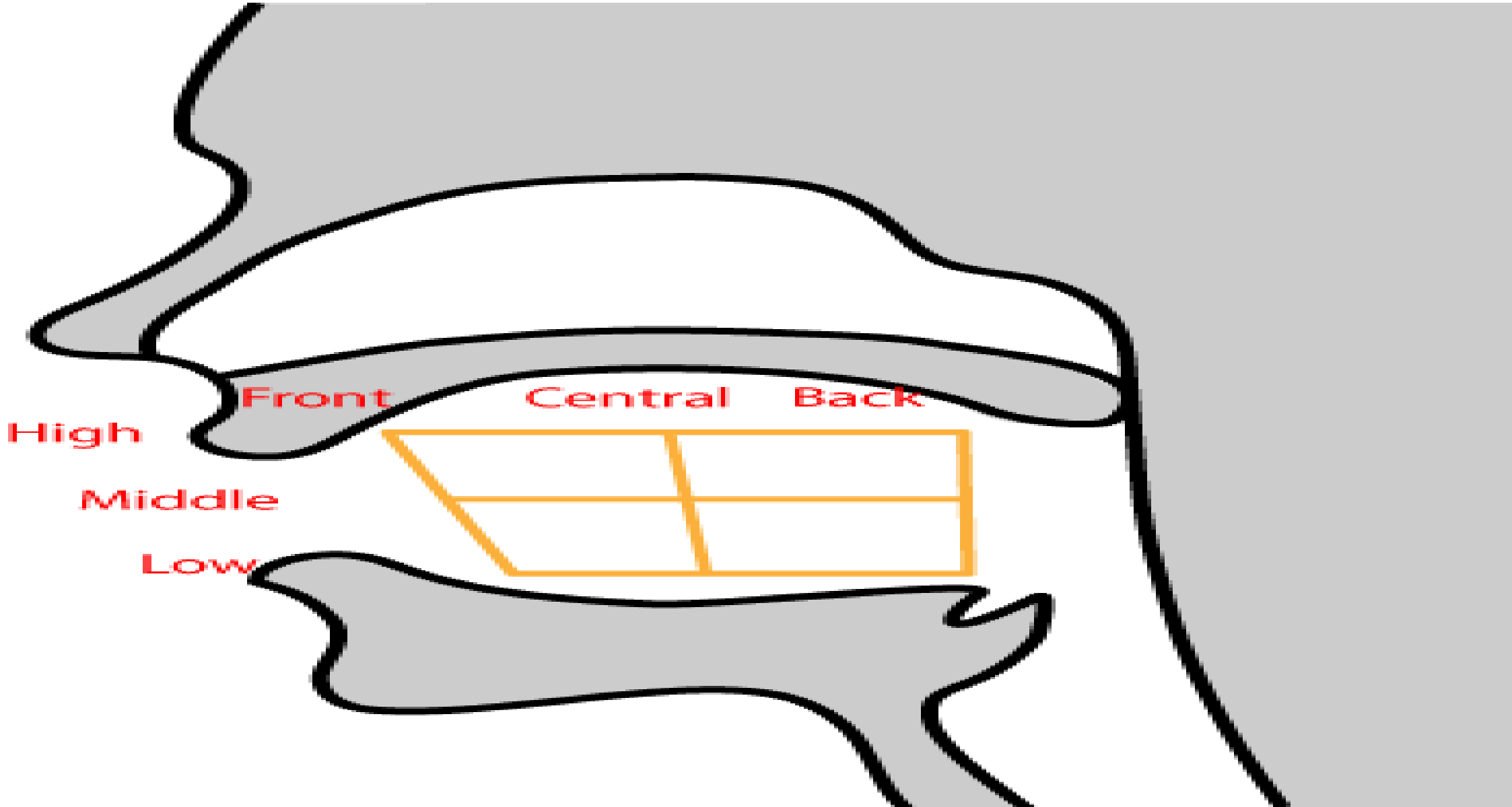
Tongue Position



Tongue Position



Tongue Position



Writing Review of Book and Film





Dr. Panchappa Waghmare

Films on Education

Tani

Super 30

Hindi Medium

Madam Geeta Rani

English Minglish

Films on Education

Hichki

Tare Jameen Par

3 Idiots

Munnabhai MBBS

Films on Education- Disability

Zero

Barfi

Kabil

Tare Jameen Par- Dyslexia

Black

Anurodh

Omkara

Films on Literature

1] Sindhutai Sapkal
2] Natsamrat
3] Lord of the Rings
4] Slumdog Milliner
5] Ahilyabai Holkar
6] Padmavat
7] Nagamandal
8] Omkara- Othello
9] Banagarwadi

Films on Literature

1] Sindhutai Sapkal
2] Natsamrat
3] Lord of the Rings
4] Slumdog Milliner
5] Ahilyabai Holkar
6] Padmavat
7] Nagamandal
8] Omkara- Othello
9] Banagarwadi

Why you Watch the Films

1] Entertainment- Satisfaction, Contentment
2] Inspiration/ Motivation
3] Hobby
4] Experience
5] Learning New Things
6] Books- Traditional/ Complexity
7] Film- Quickly access,
8] Kinesthetic- Visual, Touch, Sounds,
9]

Kinds of Films

1] Historical
2] Emotions- Inspiration
3] Horror
4] Action
5] Comedy
6] Tragedy
7] Religious
8] Cartoon
9] Psychological- Mental Aspect
10] Intellectual- Detective Stories

Writing Book Review

Kinds of Books

Discourse- Political, Religious, Spiritual, Education,
Mythological, Philosophical, Motivational,
Critical, Science, Literature, Feminism,
Domestic Values, Personality Development etc.

Political Discourse-

Carlyle- *Hero and Hero Worship*

Machiavelli- *The Prince*

J. S. Mill- On Liberty

Govind Pansare- *Shivaji Khara Kon Hota?*

Plato- *The Republic*

Aristotle- *Politics*

Jean-Jacques Rousseau- The Social Contract

Karl Marx- The Capital, The Communist Manifesto

George Orwell- Animal Farm

BOOK/ARTICLE REVIEW



Sample Outline

I. Introduction
II. Summary
III. Analysis
    A. Strengths
    B. Weaknesses
IV. Conclusion

Structure of the Book

APJ Abdul Kalam's Wings of Fire as Motivational Story

Details of the Book

Title: Wings of Fire
Author: APJ Abdul Kalam
Publication: OUP, New Delhi
Publication Date- 10th May, 1999
Genre: Autobiography, Research
Edition: First, Second, Third……
ISBN: 978-81-7371-146-6-
International Standard Book Number
Pages: 340
Price: INR. 275

Writing Book Review

Critical Analysis/ Evaluation- 50 to 2000 Words

1] Explain How Book Tried to Achieve its Purpose

2] Outline of the Content, Style

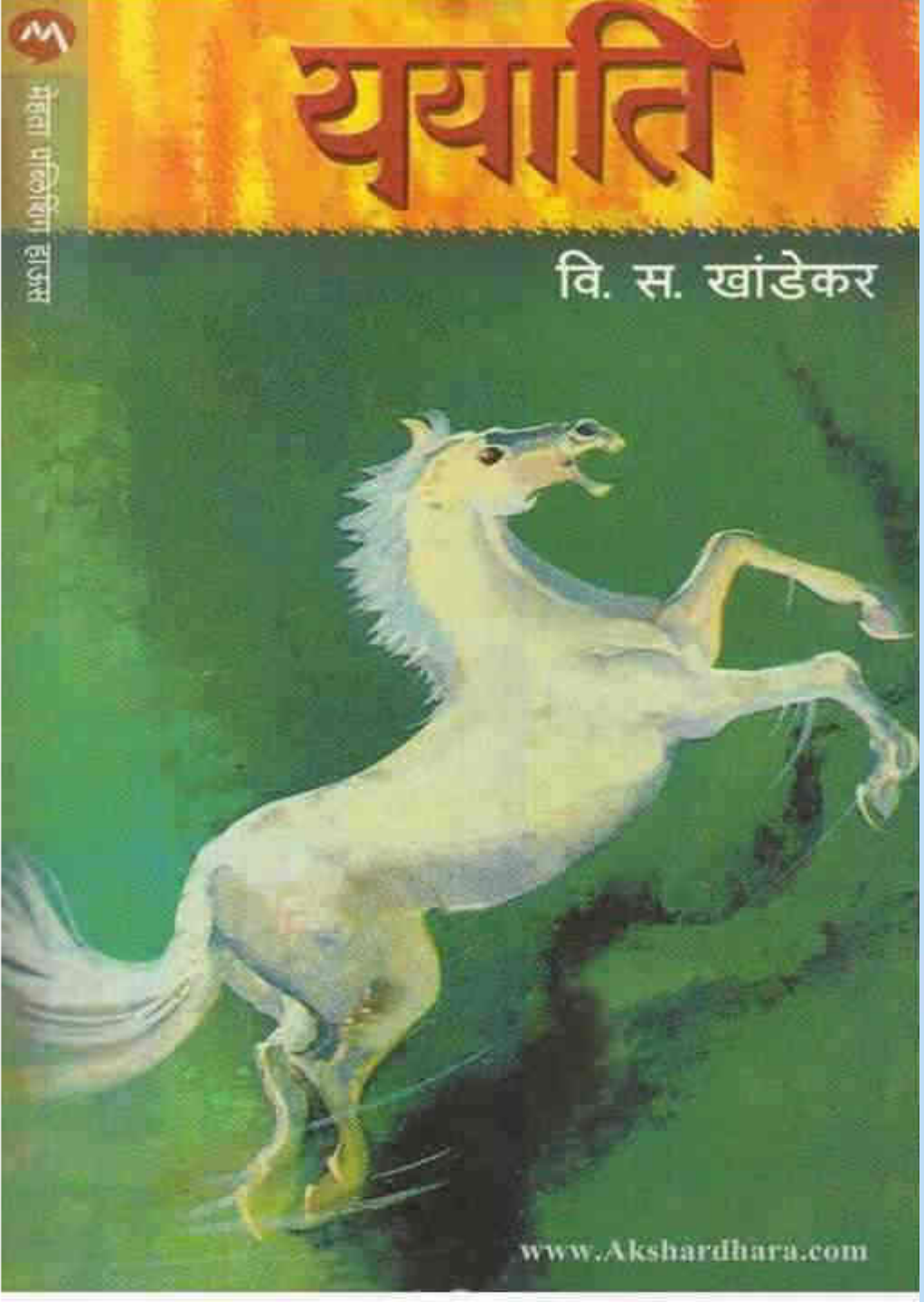
3] Summary- Not Just Summary

4] Kind of Book- Title

5] Content- Interpretation

6] Target- Readers

Cover Page


ययाति
वि. स. खांडेकर
मेहता पब्लिशिंग हाऊस
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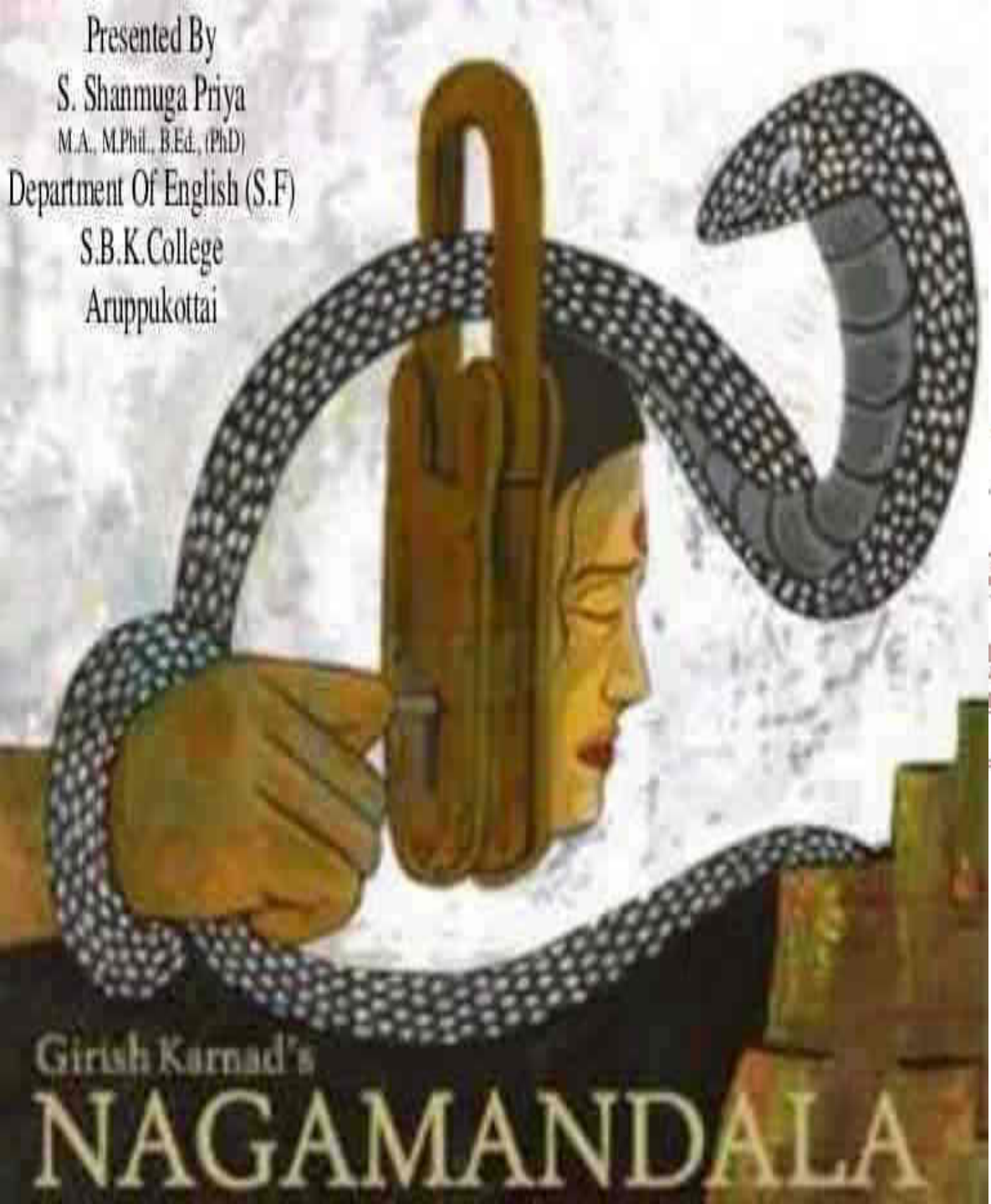

वासना की तृप्ति
राजा ययाति
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YOUNG READERS' TREASURY OF CLASSICS

THE WASTE LAND

T.S. Eliot





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Directed by Soham Mehta
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हयवदन



गिरीश कर्नाड







Structure of the Book

APJ Abdul Kalam's Wings of Fire as Motivational Story

Details of the Book

Title: Wings of Fire
Editor / Author: APJ Abdul Kalam
Publication: Oxford University Press, New Delhi
Publication Date- 10th May, 1999
Genre: Autobiography, Research, Philosophical, Poetry, Commerce
Edition: First, Second, Third……
ISBN: 978-81-7371-146-6 International Standard Book Number
ISSN- International Standard Serial Number
Pages: 340
Price: INR. 275
Copyright: 2000, All rights reserved to the Author
Cover Page and Book Designer: Dr. Panchappa Waghmare

Writing Book Review

Purpose of the Book

India Vision: 2020- APJ Abdul Kalam

I have Three Visions for India-

The Capital- Karl Marx

The Mahabharata- Vyasa

Buddha and Karl Marx- Dr. Babasaheb Ambedkar

You Can Win- Shiv Khera

It is Always Possible- Kiran Bedi

Who Killed Karkare?- Mushrif

Man Me Hai Vishwas- Vishwas Nangare Patil

Writing Book Review

Analysis of the Book

1] Criticism of the Book- ***Deriving the Meaning*** of Obscure Terms

2] Criticism is ***not*** always complaint or comment

3] ***Appreciation*** of Good Aspects

4] Detailed ***Evaluation***- Good and Bad Aspects

5] Meaning of the Book- Interpretation of Complex Symbols

6] Author's Main Point, Purpose, Intent

7] Summary

8] Comparison- Diverse Opinion on the Book

9] Conclusion

Writing Book Review

Analysis of the Creative Fiction-

Special Aspects-

Theme- Main Subject,

Traditional Themes- Dharma, Humanity, Patriotism

Modern Themes- Equality, Diversity, Discrimination, Alienation, Globalization, Secularism

Characters- Protagonist, Antagonists

Thoughts-

Diction (Language)- Euphony, Cacophony, Colloquial Language

Rabindranath Tagore's *Gitanjali*

Analysis of the Creative Fiction- Poem

1] This is an anthology of spiritual poems based on ***Geeta.***

2] ***Modern life comprises material prosperity, meanest life, misery and mechanical, rather it lacks the meaning and spiritual prosperity.***

3] This poetic anthology teach us to live a life of prosperity.

4] It concentrates on love and compassion for humanity and universal brotherhood.

5] The book provides deeper insight on the human life.

Rabindranath Tagore's *Gitanjali*

Diction

1] Language- Enriching Language

2] Highly religious and symbolic

3] Use of Complex Terms

"Life without love is dreary, weary, and wasted.

I am the guest of no one at the end of my day.

The long night is before me. And I am tired"

Writing Book Review

Purpose of the Book

1] Type/ Genre / Kind of the Book / Discourse / Discipline

2] Title- Symbolic,

3] Cover Page

4] Theme/ Subject Matter- Rootless, Alienation, Loneliness, Sterility,

5] Author's Purpose / Purpose / Objectives of the Book

6] Special Features- Diction/ Language, Characters, Content, Narration, Expression, Dramatic, Epistolary, Thoughts

7] Structure of the Book- Content, Acknowledgement, Introduction, Chapters, Acts, Scenes, Episodes, Glossary,

8] Sense and Sound Devices

9] Point of View

10] Author's Style, Devices, Terminologies

Writing Book Review

1] Why did author write on this subject?

2] To whom is it intended?- Kind of Reader

3] Which is the best feature of the Book?

4] How did the book achieve its aim?

5] Would you recommend this book to the readers?

6] Which things you likes the book?

Film Review

What is Film Review???

Definition:

It is short description of the film.

It is brief evaluation of the film.

It is viewers opinion and perspectives.

It is recommendation of the spectators whether to watch a film.

Film Review

Details of the Film-

1] Title: Sholay

2] Director: Ramesh Sippy

3] Producer: G. P. Sippy

4] Type/ Genre: Action Film / Adventure Films / Samurai

5] Starring: Cast: Dharmendra, Amitabh, Sanjeev Kumar, Hema Malini, Jaya Bahadduri

Amjad Khan

Film Review

Details of the Film-

6] Author: Salim-Javed

7] Language: Hindi

8] Releasing Year: 1975

9] Musical Score: R. D. Burman

10] Running Time / Duration: 204 minutes

Film Review

Type of the Films-

1] Indian Masala Film- Mixed Genre

2] Comedy- Hera Feri, Golmal, Housefull, Total Dhamal, Pushpak, Welcome

3] Tragedy- Domestic, Social, Individual Tragedy- Chimani Pakhar

4] Romance/ Romantic, Rom-Coms- Hero, Ram Lakhan, Sairat, Half Girlfried,

5] Drama- Dhrma, Sholay,

6] Melodrama- Gajani, Fandry, Me Before You,

7] Action/ Adventure Films- Sholay, James Bonds, KGF,

8] Historic- Padmavat, Tanaji, Bajirao Mastani, Panipat, Jodha Akbar, Manikarnika

9] Horror Films- Kanchana, Laxmi, Anabella, Raz, Mohini,

10] Science Fiction, Sci-Fi- Frankenstein, Mission Mangal, Life,

11] War Films- Uri, Gladiator, Border, Alexander the Great, Troy, Bahubali

Review of the Film

Major Aspects of Films: 1] Language Aspects

1] Story- Script, Screen Play, Film Narration

2] Plot- Arrangement of the Scenes and Actions, Flashback, Stream of Consciousness

3] Theme-

4] Music and Songs- Indian Cinema

5] Dialogue-

Review of the Film

Major Aspects of Films: 2] Visual Aspects/ Effects

1] Setting- Scenic Effect, Kinesthetic Effect, Synesthesia, Environment, Time, Location, Color, Foregrounding

2] Costumes- Color (Hamlet)

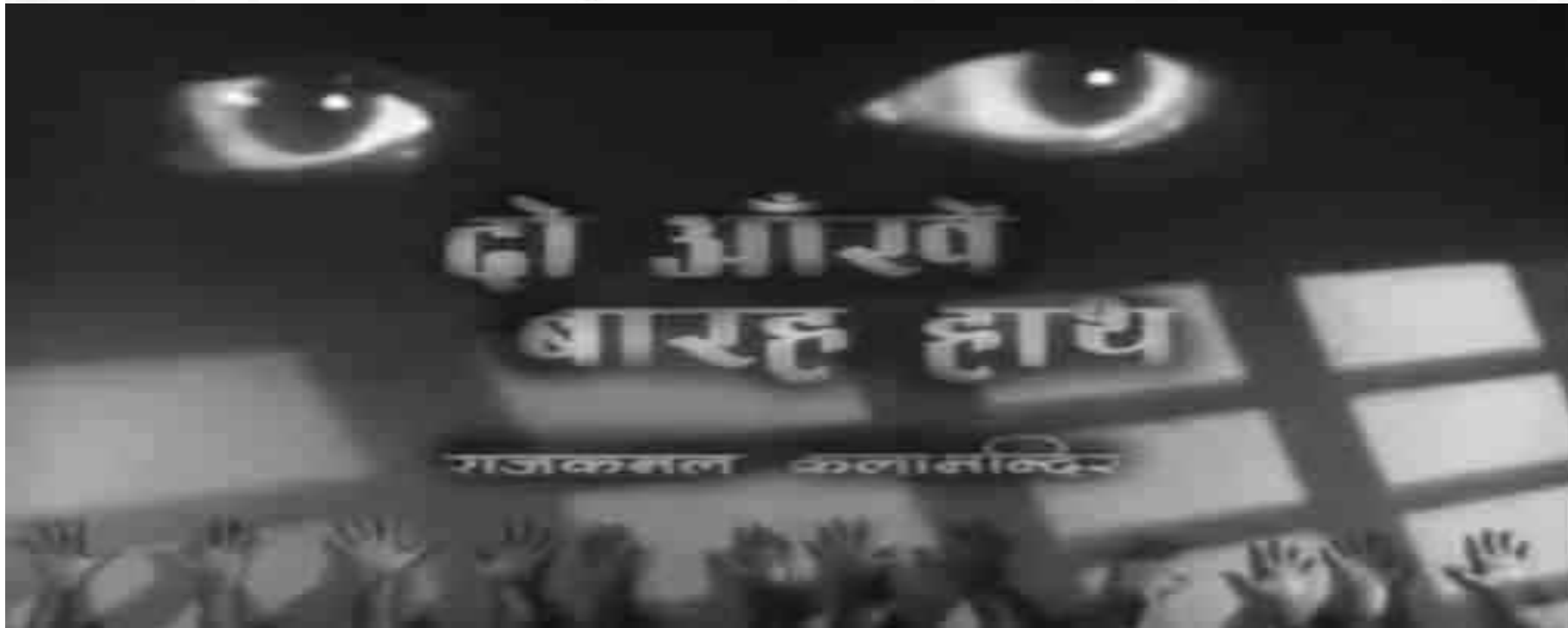
3] Prop- Watch, Sword

4] Character's Appearance and Body Language-

Setting-Scene

Scenic Effect, Kinesthetic Effect, Synesthesia, Environment, Time, Location, Color



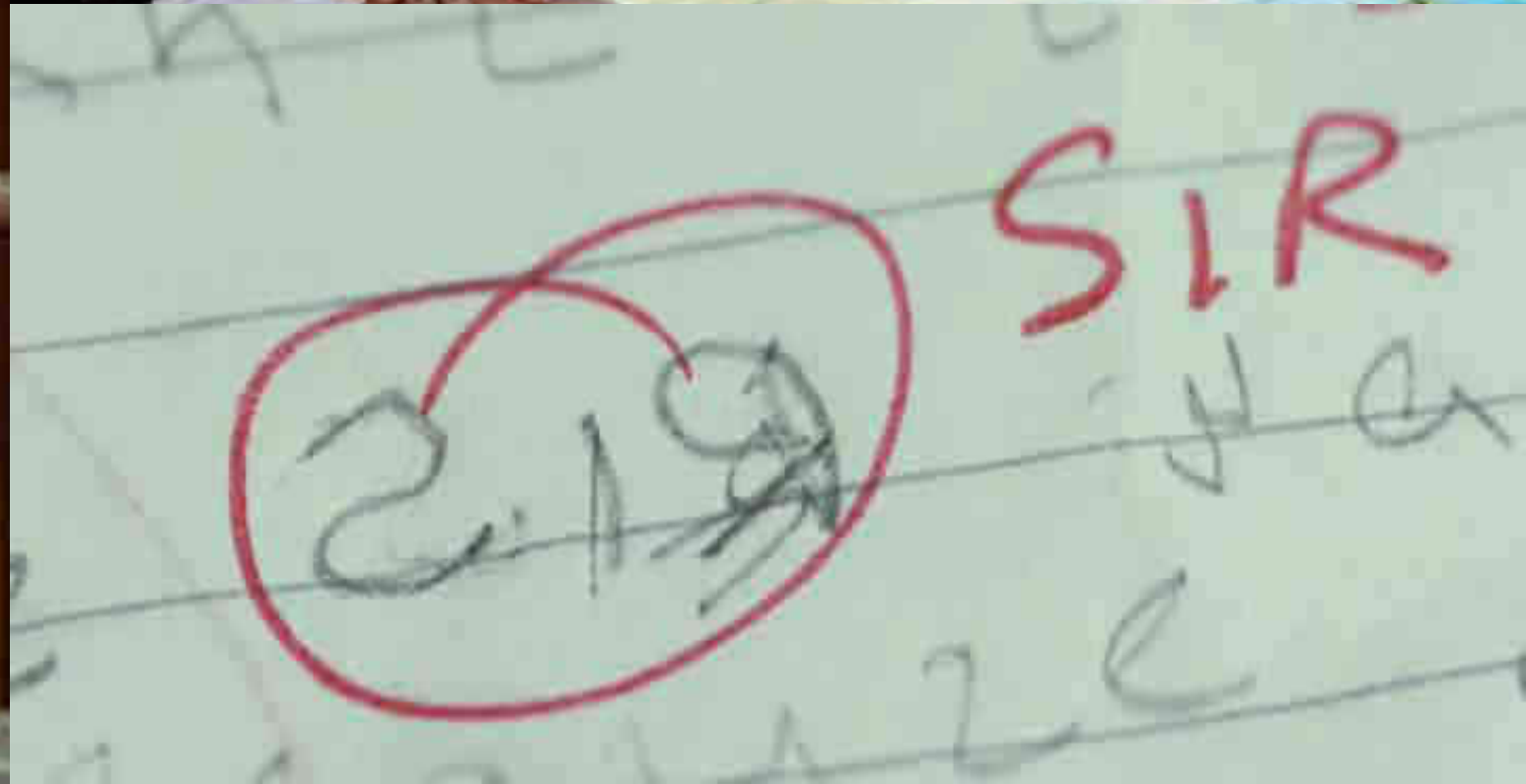


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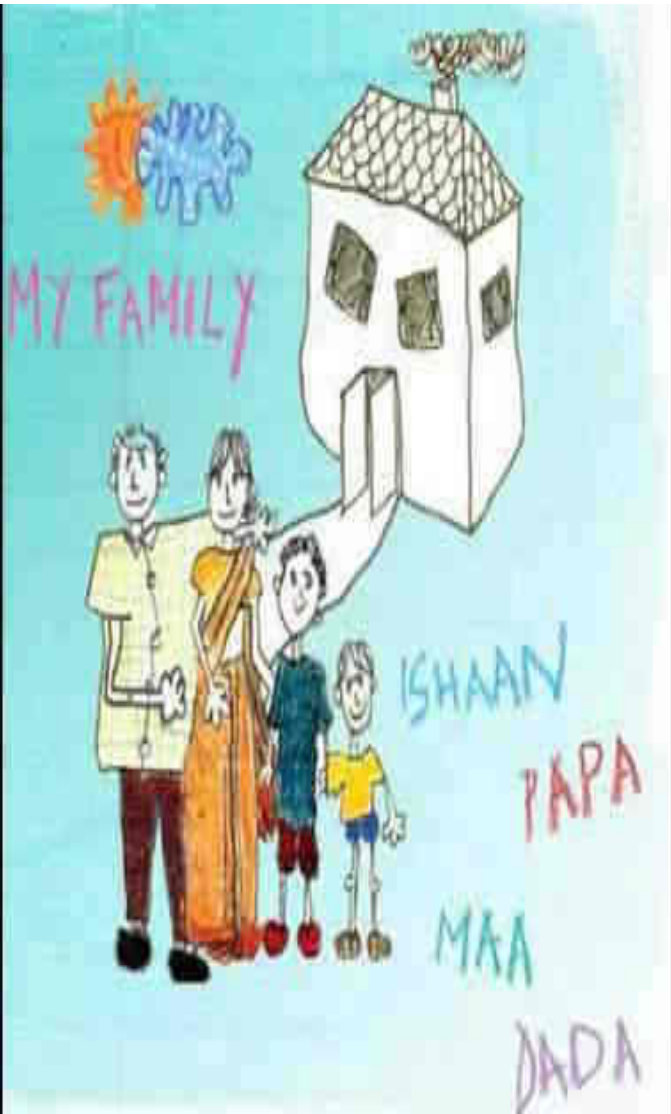
Setting-Scene







Setting-Scene









Costumes

Colour

Caste

Class

Profession







Costumes

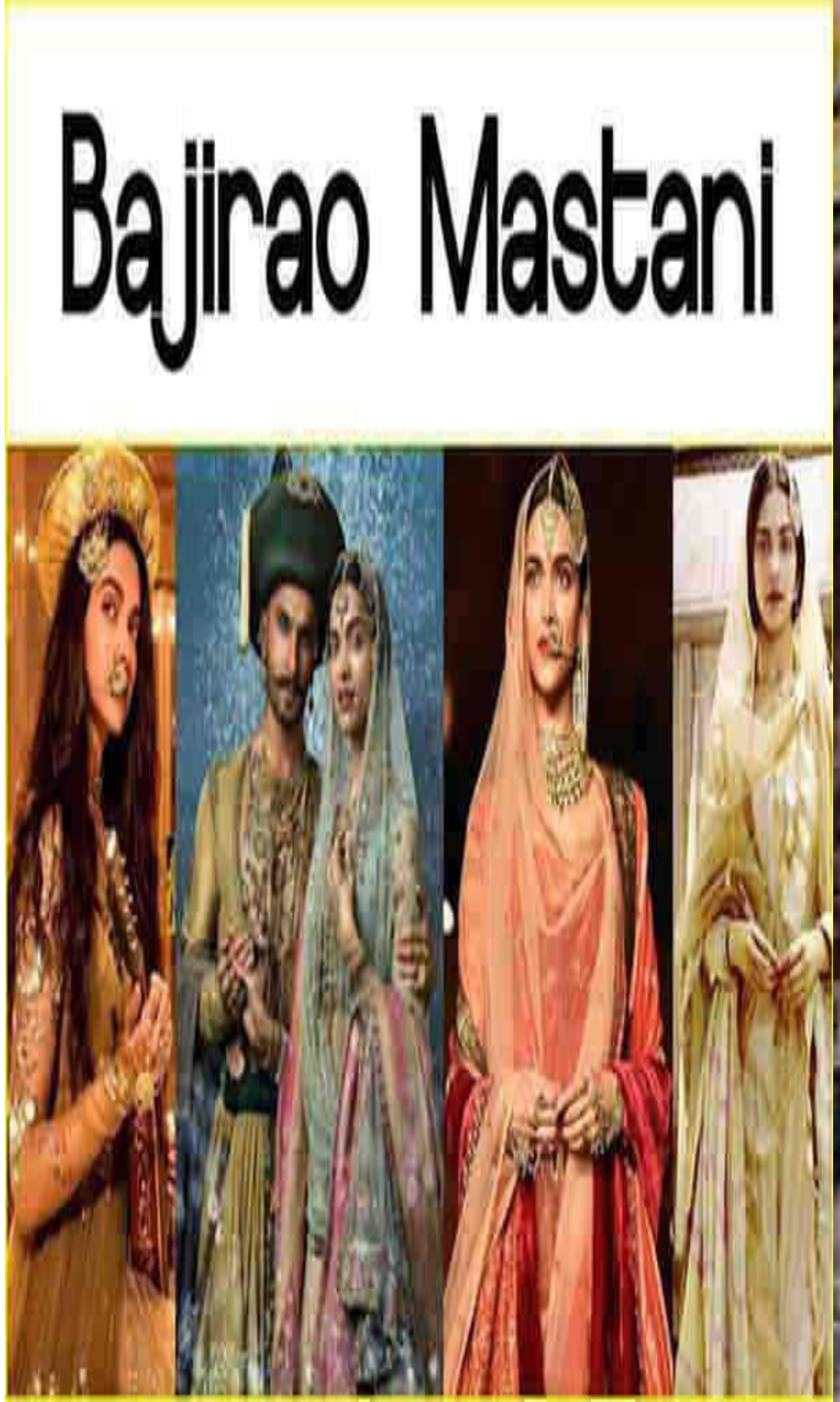
Culture

Caste

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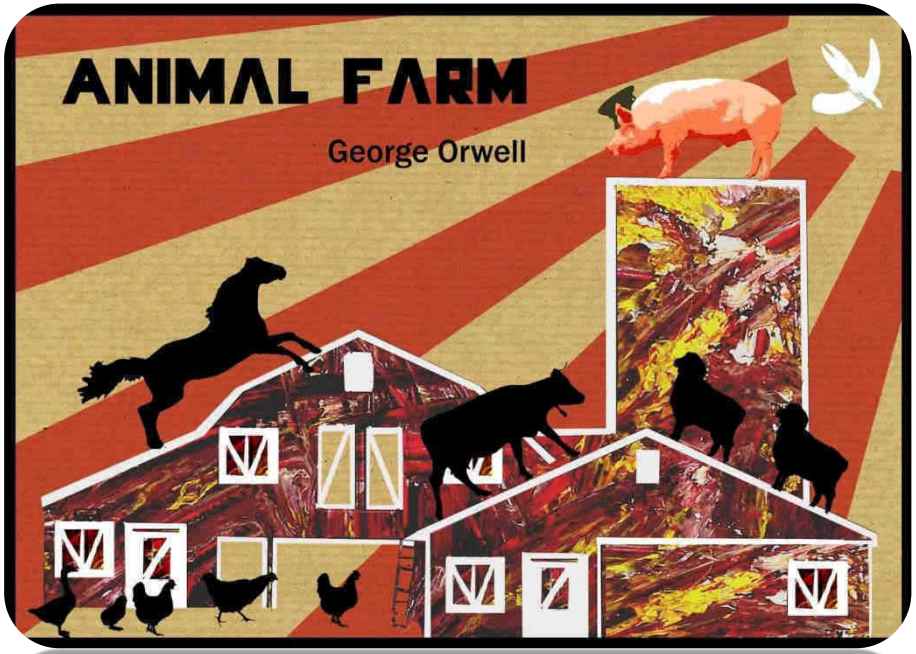




Prop- Property







Animal Farm By George Orwell

“All animals are equals, but some are more equal than others”.

George Orwell
British Author & Journalist



- Eric Arthur Blair(25 June 1903-21 Jan 1950) better known by his pen name George Orwell
- Born in India
- Orwell wrote literary criticism (*or literary studies*), poetry, fiction and polemical (*Polemic are mostly seen in arguments about controversial topics)* journalism.
- He is best known for his allegorical novella ***Animal Farm*** (1945) and the dystopian (*explore social and political structure*) novel ***Nineteen Eighty-Four*** (1949).
- Non-fiction work- ***Road to Wigan Pier(1937***) and ***Homage to Catalonia*** (1938)

Introduction

- First published in England on 17 August 1945.
- According to Orwell, the fable (*a literary genre : a succinct fictional story, in prose or verse, that features animals, legendary creatures, plants)* reflects events leading up to the ***Russian Revolution of 1917*** and then on into the ***Stalinist era*** of the **Soviet Union**.
- The original title was ***Animal Farm: A Fairy Story***. Other titular variations include subtitle like “A Satire” and “A Contemporary Satire”.

Summary

- In Animal Farm, George Orwell crafts a fictional story about at animal rebellion gone awry to critique the real-life events that followed the Russian Revolution. Mr Jones, the owner of Manor Farm, is a disheartened drunkard who underfeeds his animals and neglects the farm. One day, a prize-winning boar named Old Major encourages the farm animal to rebel against the human.

- Old Major dies just three days after proposing the rebellion. Three young pigs (Snowball, Napoleon and Squealer) lead the resistance. When Mr Jones gets drunk and forgets to feed the animals one nights, the animals drive him and his men off the farm, which they rename Animal Farm.

- Together, the pigs wrote Seven Commandments of Animalism, the new political philosophy that declares all animals equal. Under the pigs leadership, the farm animals work hard to bring in the harvest and build an idyllic society.

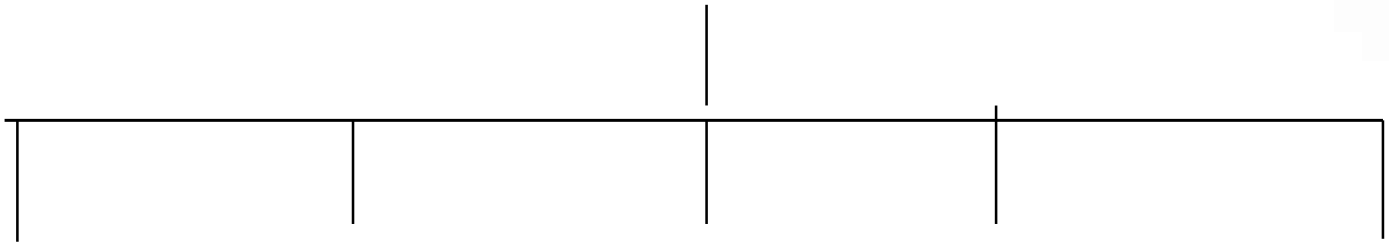
- There are seven commandments in total, and each one comes from Old Major's speech to the animals.

1. Whatever goes upon two legs is an enemy.
2. Whatever goes upon four legs, or has wings, is a friend.
3. No animal shall wear clothes.
4. No animal shall sleep in a bed.
5. No animal shall drink alcohol
6. No animal shall kill any other animal
7. All animals are equal

- Snowball and Napoleon fight for control of Animal Farm.

- Napoleon uses specially trained dogs to run Snowball off the farm. Napoleon then makes false promises of comfort and prosperity to the other animals. Life gets worse on the farm, and Napoleon and the other pigs assume the role that Mr Jones and the human once held.

Characters



Pigs	Humans	Horses	Donkey	Other Animal
1. Old Major	1. Mr Jones	1. Boxer	1. Benjamin	1. Muriel
2. Napoleon	2. Mr Fredrick	2. Clover		2. The puppies
3. Snowball	3. Mr Pilkington			3. Moses
4. Squealer	4. Mr Whymper			4. The sheep
5. Minimus				5. The hens
6. The piglets				6. The cows
7. The young pigs				7. The cat

Themes

- Animal farm is an allegory which is particularly based on the problems resulting from Russian Revolution in 1917 and one of the main message of the novel is about how power can often lead to corruption and oppression. There are many themes in Animal Farm, some are:

1. Corruption
2. Leadership
3. Deception
4. Idealism
5. Apathy
6. Oppression

Quotes

- “Four legs good, two legs bad.”
- “All animals are equal, but some animals are more equal than other.”
- “The creature outside looked from pig to man, and man to pig, and from the pig to man again; but already it was impossible to say which was which.”
- “Man serves the interests of no creature except himself.
- “Wear or strong, clever or simple, we are all brother.”
- “All men are animals. All animals are comrades.”

References

- *https://en.wikipedia.org/wiki/Animal_Farm*
- *https://youtu.be/-4wze-*
- *K9G3Ahttps://en.wikiquote.org/wiki/Animal_Farm*

Thank you

Miss. Bhagyashri .S. Patil

M.A., B. Ed. (English)

A. R. Burla Mahila Mahavidyalay

Solapur

Characteristics of Elizabethan Drama

B. A. - III

Drama:

- **Drama** is a composition in verse or prose intended to portray life or character or to tell a story usually involving conflicts and emotions through action and dialogue and typically designed for theatrical performance.

- Some of the most important playwrights come from the Elizabethan era including **William Shakespeare**, **Christopher Marlow** and **Ben Johnson.**

Elizabethan Age:

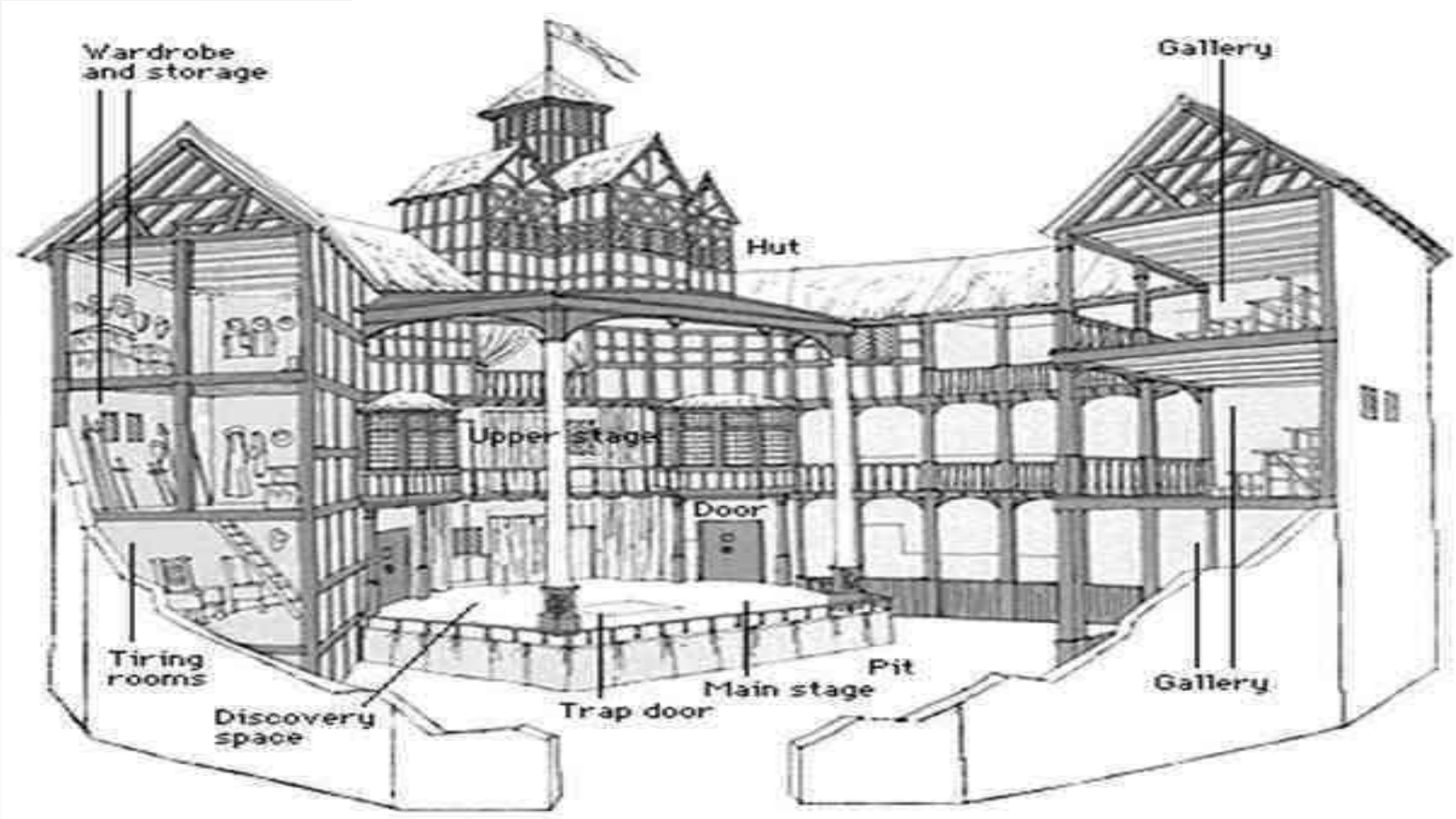
- The Elizabethan era took place from ***1558 to 1601*** and is considered by many historians to be the ***golden age*** in English history.
- During this era England experienced peace and prosperity while the ***arts*** flourished.
- This period is named after ***Queen Elizabethan I*** who ruled England during this time

Elizabethan Drama:

- ***Elizabethan Renaissance theatre***, also known as early ***Modern English theatre*** or commonly as ***Elizabethan theatre***, refers to the theatre of ***England*** between ***1562 & 1642***.

- The term Elizabethan drama covers not only the beginning of the ***poetic drama*** (1588-1600), but also the period after the reign of James I up the closing of theatre in ***1642***.

Elizabethan Theatre:



Morality Play:

- A king of allegorical drama, which was popular in ***Europe*** especially during the ***15th and 16th*** centuries, in which the character personify moral quality or abstractions and moral lesson are taught.

- ***Education + Entertainment***

- To teach the basics of ***Christianity*** through dramatic spoken word.

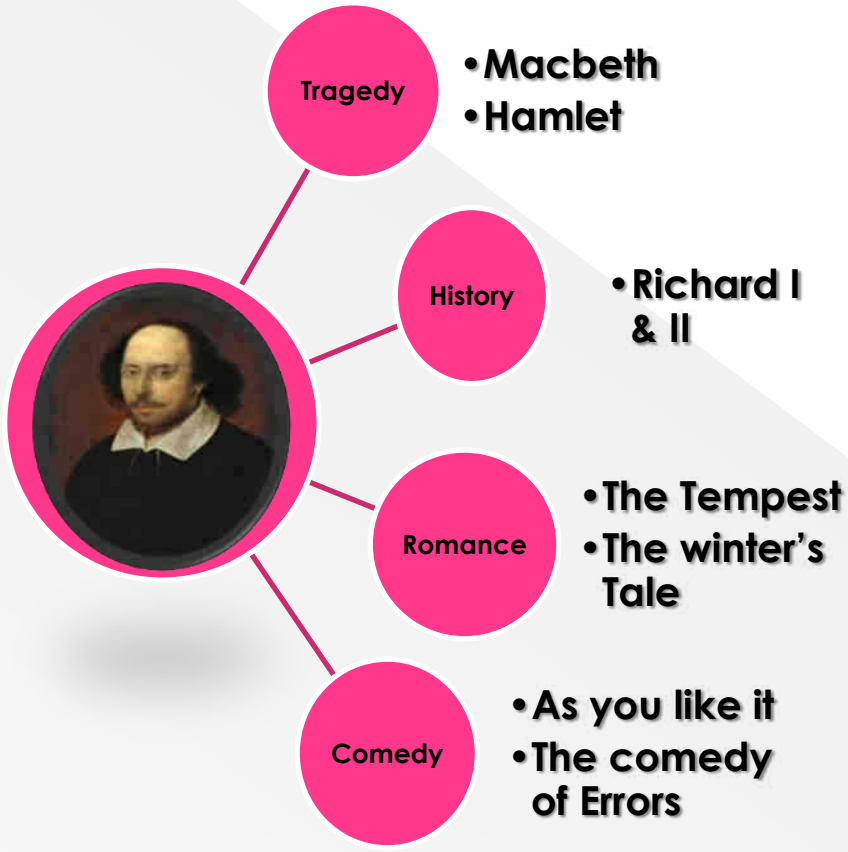
- For example- ***Everyman***

Miracle Play:

- Miracle play, also called ***Saint's play.***
- A miracle play presents ***a real or fictitious*** account of the life of a saint.
- For example: ***Saint Nicolas*** *(c.1200)*

William Shakespeare

- **William Shakespeare** is one of the most prominent writer and playwright in English Language and the world's greatest dramatist.



Christopher Marlowe:

- Christopher Marlowe was the foremost Elizabethan Tragedian of his day.

1. Tamburlaine: The Great
2. Edward the Second
3. The Tragic History of Doctor Faustus
4. Dido, Queen of Carthage
5. Jew of Malta



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Thank You

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CHARACTERISTICS OF ELIZABETHAN STAGE



Ms. Bhagyashri S. Patil

THE ELIZABETHAN THEATRE



- The reign of Queen Elizabeth I (1558-1603) ushered in an era of well being, discoveries and artistic pursuits in England. The theatre (Elizabethan Drama) as entertainment flourished and became popular in.

- At the beginning of the 16th century many plays were based upon religious themes. These were called ‘morality plays’ and showed good and bad conduct.

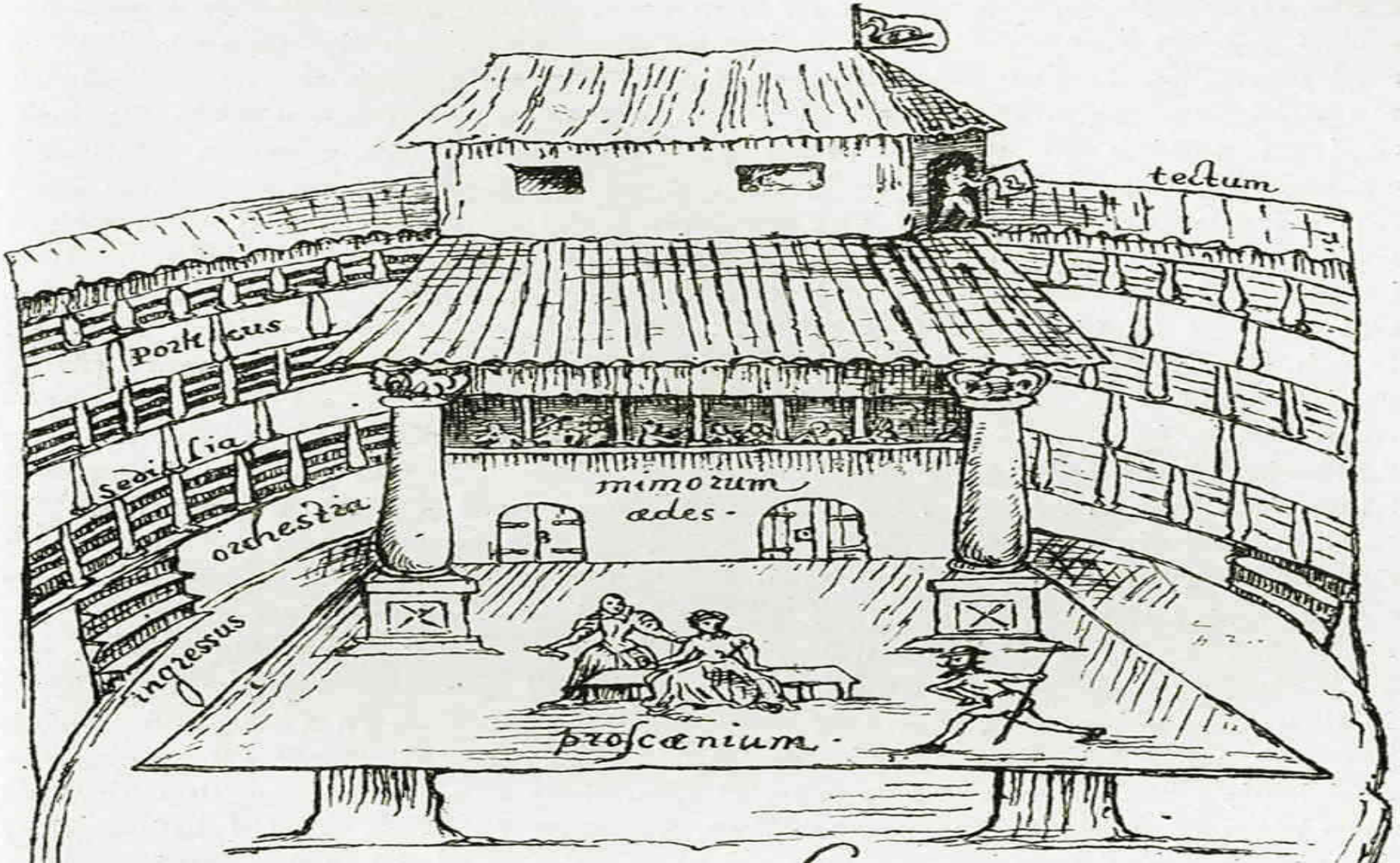
- Others, called ‘miracle plays’ showed scenes from the Bible.

- The **themes** of plays changed during Elizabeth’s reign and English playwrights began to write **comedies and tragedies**.

- By the end of her reign playwrights such as Marlowe, Johnson and Shakespeare were writing the plays for which they are now famous.

- As the watching of plays became more popular, **theatres were built** instead of using the courtyards of inns.

- The popularity of stage plays led to the building of the **Rose**, **Swan** and **Globe** Theatres in London between 1587 and 1598.



Planctes siue arena.

Ex obseruationibus Londinensibus
Johannis de witt

The main features of an Elizabethan theatre

- The theatre was **open** and plays had to be performed in daylight.
- A flag would be flown from the top of the theatre to show a play was going to be performed.
- People sat around the stage in **galleries**.
- Women's parts were played by **boys**.
- There was generally **plenty of violence** in the plays – Tudor audiences loved it.
- The cheapest place was in front of the stage where ordinary people stood. They were known as **'groundlings'**.

Elizabethan Drama Themes

- **Anti-Sentiment:**

Among the various popular themes was Anti-Semitism as the Elizabethan society and is reflected in plays of the periods rife with such hatred as seen in Christopher Marlowe's *The Jew of Malta* and William Shakespeare's *The Merchant of Venice.*

- **Revenge Tragedy:**

Revenge was another popular theme. Be it a ghost like in Thomas Kyd's *The Spanish Tragedy* or a Price in *Shakespeare's Hamlet* the motive of revenge became the main counter-motive in drama, especially tragedies. Practical set plays and costumes also added to the passionate rendering of such revenge plots and realistic portrayals on stage.

- **Supernatural Elements:**

Another theme that was prominent was the supernatural as the society of the time was highly superstitious with people believing in the supernatural forces. Ghosts became the prime moving forces in the many tragedies.

- **Comedy of Humors:**

Comedy of Humors was introduced by *Ben Jonson*, in English Drama. The Comedy of Humors was the natural expression of his genius. The term 'humor' as used by Ben Jonson is based on an ancient physiological theory of *four fluids* found in the human body.

10 Marks

COMMUNICATING EFFECTIVELY

Communicating Effectively

The Channels of Communication:

- A communication channel indicates the means through which we communicate. There are different types of communication channels.
- We need to choose the communication channel depending on the *purpose* and *context* of our communication.

- We can make a spectrum (विस्तार) on the basis of the type of communication channels we can use.

- Before looking at the spectrum, we should identify the basic modes of communication:

1.Verbal Communication
2. Non-Verbal Communication
3. Written Communication

- Although one may argue that written communication is nonverbal in nature, nonverbal communication particularly includes - Sign Language, gestures etc.

The Communication Channel Spectrum:

Richest Channel

Best for engaging, creating trust/connection and emotional/ complex message

- **Physical Presence** (One-to-one meetings, mass address through seminar, conference, public speech etc.)
- **Personal Interactive** (Phone, Webinar, targeted social media)

Leanest Channel

Best for transfer of data, clarity, longevity

- **Impersonal Interactive (परस्परसंवाद)** (Email, Social Media)
- **Impersonal Static (स्थिर)** (Letter, report, e-news update, newsletters)

Formal Channels:

- These are used to convey information, such as policies, goals, procedures, etc. of any organization or institution.
- For example, a company newsletter, report, memoranda, directions, etc. can be used as formal communication channel.
- Formal communication is deliberately structured, prescribed through chain of command, is used to achieve specific business (or similar) purpose and is rigid and accurate in nature.
- This may be oral and written.

Informal Communication:

- Whether it is within an organization or in our everyday life, we often communicate with people informally.
- We must keep on thing in mind: informal communication is not necessarily impolite or unofficial.
- In any organization, when a team discusses a plan, it may be done in an informal way.
- Informal communication is spontaneous and often unstructured, flexible and fast.
- This type of communication is often oral in nature.

Grapevine Communication:

- Apart from these two, there is another type of communication that we identify as unofficial or grapevine communication.
- These are mostly informal workplace dialogues between employees of an organisation regarding varied topics.
- Grapevine communication spreads rapidly and often turns to be inaccurate speculative and false.

Principles of Effective Communication:

- There are 13 major principles that are crucial for an effective communication.

1. Being clear about thoughts and ideas
2. Choice of appropriate language
3. Paying proper attention
4. Maintaining consistency
5. Maintaining adequacy
6. Maintaining proper schedule
7. Identifying adequate channel of communication

8. Looking for feedback
9. Being open for consultation
10. Keeping things flexible
11. Being economic
12. Integrating the content
13. Using proper medium(verbal, non-verbal or written)

THANK YOU

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Communication



UNIT FOUR (10 Marks)

What is Communication?

- The word communication is derived from a Latin word ‘Communis’ which means to share or to participate.

- Definition:

1. The word communication refers to any act by which we transfer information, thought, emotions, etc., from one person or group of people to another.

2. Communication is the exchange of information or ideas between two or more people.

What Do We Communicate?

- Our feelings and thoughts
- Ideas, beliefs and opinions.
- Instructions, orders and judgements.
- Knowledge of forthcoming events, seminars and conference.
- Government schemes, laws and plans.

Why Do We Communicate?

- To express emotions and views.
- To share ideas, perspectives and opinions.
- To exchange news and information.
- To articulate needs and desires.
- To give or take instructions.

How Do We Communicate?

- We communicate either one way or two-way.
- We communicate formally or informally.
- We communicate using the spoken or the written word.
- We communicate through silence and sign language.
- We communicate through touch and time.

Process of Communication



Process of Communication:

- **Sender**: a person who is sending the message.
- **Encoding**: Organizing the message content into appropriate verbal and nor-verbal medium depending on the context of communication.
- **Message**: The information, idea, thought, emotion, etc. We want to convey.
- **Channel**: It is the mode or way the message flows, like face to face communication, telephone conversation, written mail, etc.

- **Receiver**: Person for whom the message is indented.

- **Decoding:** Interpretation or conversion of the sent message into intelligible language.

- **Feedback:** This refers to the response of the receiver in reference to the message sent to her/him by the sender.

The Model of Communication

- Sender's selection of message.
- Encoding of message.
- Selection of channel.
- Message received by the receiver/listener.
- Decoding of message.
- Providing feedback to the sender.

Types of Communication:

Verbal Communication:

1. Spoken/Oral Communication

1. Written Communication

☙Non Verbal Communication:

1. **Kinesics**: Face, Eye, Gesture, Body Language & Look.

2. **Sign Language**

3. **Touch Language**



Thank You

Ms. Bhagyashri S. Patil

Punyashlok Ahilyadevi Holkar, Solapur University, Solapur

"Exploring the Elements of Trauma in the Select 20th Century War Poetry"

Six Monthly Progress Report

(July 2022)

By

Ms. Patil Bhagyashri Siddharam

Under the Supervision of

Prof. Dr. Annie John

Head, Dept. of English

A. R. Burla Mahila Varishta Mahavidyalay, Solapur.

Chairman

BOS (English)

Exploring the Elements of Trauma in the Select 20th Century War Poetry

I. Original Objectives, Sub Objectives and Scope of the Research:

1. Aims & Objectives:

1.To understand the significance of poetry and its characteristics, features & types.
2.To understand the importance of War poets and their select work in the history of English Literature.
3.To comment on how the Theory of Trauma applies to the war poets.
4.To study various characteristics and features of the Theory of Trauma.
5.To comment on the psychological fear, harassment, depression and tragic experience of the War poets.
6.To comment on Post – Traumatic Stress Disorder (PTSD) in Soldiers life during and after the war.
7.To determine the War poets contribution to English Literature.
8.To interpret the Socio-political condition during the First World War.

2. Sub Objectives:

1.To analyze World War I poetry to gain insight into the soldier's point of view.
2. To comprehend the principal objective of writing war poetry.
3. To learn how poetry becomes the most acceptable manner of communication to understand soldiers' emotions & expressions during the war.

3. Scope of the Research:

The present research can be studied from the Theory of Trauma point of view and its important features and characteristics. It will also comment on the five selected war poets who are Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, Ivor Gurney, and Rupert Brooke in the history of English Literature and their selected work.

II. Original Plan/Time Frame of the Research:

-To collect the primary and secondary texts.

-To submit the present research work within three years.

III. Goals Set for the Semester:

-To finalize Chapter I.

-To prepare a research paper.

-To visit various institutional library for research work.

-To prepare a study plan for the Course Work.

IV. Goals Achieved during the Semester:

- Attended various conference/seminar/workshops
.
- Attended Ph. D course work workshop.

- Completed Introductory Chapter I

V. Details of the Work Completed in this Semester:

- Completed Introductory Chapter I.

VI. Result Obtained (If Any) in this Semester:

- Completed Introductory Chapter I.

VII. Significant Contribution made in the Semester:

- Drafted research article correlated to the title.

VIII. Review and Reference done related to the board domain & specific contents:

- Read books and other sources related to the theory of Trauma & World War I.
- Visited D. B. F. Dayanand College of Arts & Science, Solapur.
- Read the biographical details of *Isaac Rosenberg*.

IX. Goals/Plan Set for the Next Semester:

- To finalize Chapter II.
- To attend various seminars/workshops/conferences on the related topic.
- To publish a research article in reputed journal.
- To prepare a study plan for the Course Work.

Thank You

Ph. D. Six Monthly Progress Report
(January, 2022)

Punyashlok Ahilyadevi Holkar, Solapur University, Solapur

"EXPLORING THE ELEMENTS OF TRAUMA IN THE SELECT 20TH CENTURY WAR POETRY"

Research Student
Ms. Patil Bhagyashri Siddharam

Research Supervisor
Prof. Dr. Annie John
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"Exploring the Elements of Trauma in the Select 20th Century War Poetry"

INTRODUCTION:

1. In the 20th Century, young soldiers, who participated in the Great War, wrote about their experiences on the battlefield.

2. First World War has always been a great tragedy for all humans.

3. Millions of soldiers died, destroyed many great things, cities and countries were some of the disasters which war brings.

4. However, this significant event in the history of humanism gives a great motivation for the development of 'War Poetry'.

1. **Original Objectives, Sub Objectives and Scope of the Research:**

1. Aims & Objectives:

- To understand the significance of poetry and its characteristics, features & types.
- To understand the importance of War poets and their select work in the history of English Literature.
- To comment on how the Theory of Trauma applies to the war poets.
- To study various characteristics and features of the Theory of Trauma.
- To comment on the psychological fear, harassment, depression and tragic experience of the War poets.
- To comment on Post – Traumatic Stress Disorder (PTSD) in Soldiers life during and after the war.
- To determine the War poets contribution to English Literature.
- To interpret the Socio-political condition during the First World War.

2. Sub Objectives:

1. To study the critical and historical context of war poets.
2. To comment on the similarities/differences between the Theory of Trauma & Shell Shock.
3. To understand the significant symptoms of Post-Traumatic Stress Disorder.
4. To focus on female war poets during World War I and their literary work.
5. To understand the significance of female war poets' contribution to the history of War Literature.
6. To understand the strife between war work & pacifism.

3. Scope of the Research:

The present research can be studied from the Theory of Trauma point of view and its important features and characteristics. It will also comment on the five selected war poets who are *Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, Ivor Gurney,* and *Rupert Brooke* in the history of English Literature and their selected work.

II. Original Plan/Time Frame of the Research:

- To collect the primary and secondary texts.
- To submit the present research work within three years.

III. Goals Set for the Semester:

- To collect the secondary sources for Chapter II and read the same.
- To prepare a study plan for the Course Work.

IV. Goals Achieved during the Semester:

- Collected the primary sources.
- Read some secondary sources.

V. Details of the Work Completed in this Semester:

- Collected primary sources and some secondary references and read the same.
- Prepared a draft of Chapter I.

VI. Result Obtained (If Any) in this Semester:

- Prepared a draft of Chapter I.

VII. Significant Contribution made in the Semester:

- Completed NPTEL Online Certification course (July-Oct 2021) titled as “Trauma and Literature.” (12 Week Course)

VIII. Review and Reference done related to the board domain & specific contents:

- Read books and other sources related to the World War I.
- Read the biographical details of *Siegfried Sassoon* and *Wilfred Owen*.

IX. Goals/Plan Set for the Next Semester:

- To finalise Chapter I & prepare a draft of Chapter II
- To write a research paper related to the topic and get it published.
- To attend various seminars/workshops/conferences on the related topic.
- To prepare a study plan for the Course Work.

THANK YOU!!!

Romance and Fantasy in English Novels



What is Romance/Romanticism?

- Romances are centered on tales of love and adventure. Through these stories characters may face challenges, quests, or battles in order to be with the one they love.

- William Shakespeare's *Romeo and Juliet* is an example of a tragic romance. Two teenagers, Romeo and Juliet, fall in love but keep the marriage hidden due to their feuding families. Unfortunately, the plot becomes increasingly complicated. In the end, Juliet fakes her death to be with Romeo; however, he believes she is actually dead. Feeling as though he is unable to live without her he commits suicide, and when she wakes to find him dead, she stabs herself in the heart to be with him in the afterlife.

- A **romance novel** or **romantic novel** generally refers to a type of genre fiction novel which places its primary focus on the relationship and romantic love between two people.
- There are many subgenres of the romance novel, including fantasy, gothic, contemporary, historical romance, paranormal fiction, and science fiction
- Many people today don't realize that romance is more than a love story. Romance can be a complex plotline with a setting from the past in a remote, faraway place.
- Jane Austen is an important influence on romance genre fiction, and *Pride and Prejudice*, published in 1813, has been called "the best romance novel ever written

What Is the Fantasy Genre in Literature?

- Fantasy is a Genre of literature that features magical and supernatural elements that do not exist in the real world. Although some writers juxtapose a real-world setting with fantastical elements, many create entirely imaginary universes with their own physical laws and logic and populations of imaginary races and creatures.

What Are the Subgenres and Types of Fantasy?

- **High or Epic Fantasy:**

Set in a magical environment that has its own rules and physical laws, this subgenre's plots and themes have a grand scale and typically center on a single, well-developed hero or a band of heroes, such as Frodo Baggins and his cohorts in J. R. R. Tolkien's *The Lord of the Rings* (1954).

- **Low fantasy:**

Set in the real world, low fantasy includes unexpected magical elements that shock characters, like the plastic figurines come to life in Lynne Reid Banks's *The Indian in the Cupboard* (1980).

- **Magical realism:**

Magical realism is a genre of literature that depicts the real world as having an undercurrent of magic or fantasy as in Gabriel García Márquez's classic *One Hundred Years of Solitude* (1967).

- **Dark Fantasy:**

Combining elements of fantasy and horror, its aim is to unnerve and frighten readers, like the gargantuan, otherworldly monsters in H. P. Lovecraft's universe.

- **Fairy tales:**

Intended for children, these fairy tales and folk tales are typically set in distant magical worlds (with beginnings like “Once upon a time, in a land far, far away…”) where trolls, dragons, witches, and other supernatural characters are an accepted truth, as in the Brothers Grimm’s *Fairy Tales* (1812).

- **Superhero Fiction:**

Unlike stories in which a hero acquires special abilities through scientific means, such as exposure to radiation, these protagonists’ powers are supernatural.



Thank You

Ms. Bhagyashri S. Patil

SOFT SKILLS

SOFT SKILLS –

Soft Skills are a combination of people skills, social skills, communication skills, characters of personality traits, attitudes, career attributes, social and emotional intelligence quotients, among others, that enable people to navigate their environment, work well with others, perform well, and achieve their goals. - Wikipedia

- Communication Skills
- Creativity & Problem Solving
- Making Decision
- Time Management
- Self-Motivation
- Positive Attitude
- Leadership
- Teamwork

Knowing/ Understanding Self

(Self-Discovery, Positive attitude, forming values)

Self-Discovery-

- Nobody is as perfect for you as you are to yourself

PARENTS

YOUR TEACHER

WHO CAN JUDGE YOU BEST ?

YOUR Friends

Know yourself

who am I ?

What I want to do?

WHAT DO I LOVE IN MYSELF?



Have you set your GOAL?

- **WHAT DO YOU NEED TO ACHIEVE YOUR GOALS?**

Positive Attitude

- Positive thinking is the idea that you can change your life by thinking positively about things.

1. Avoid negative thinking and complaining

2. Spend your time with people who have a positive attitude

3. Be always thankful to Yourself what you are

4. Always reward yourself for doing a good job……

For your Success

-*Attitude* is much more important than *aptitude.*

1. Awareness

The first step is to be aware of what and how we are thinking.

2. Acceptance

Learn to accept what we see and understand. Have an attitude that " It is ok" to think how we are.

3. Attitude

Once we have accepted what lies within our thoughts, we can actually start working upon we 'want' to look at their particular person, situation or thing.

Self-Assessment Exercise

- Point wise write down all the positive things about you. Write about all your achievements starting from your school time. Write about all the compliments you have got in your life.

The Benefits of a Positive Attitude:

- Helps achieving goals and attaining success.
- Success achieved faster and more easily.
- More happiness.
- More energy.
- Greater inner power and strength.

YOU HAVE ONE LIFE AND YOU DESERVE THE BEST

- Always Motivate Yourself

- Read motivational books/ quotes
- Meditate
- Make a list of you goals
- Take pictures of what motivates you and hang them in your rook
- Always feel special
- Tell Yourself- when others can why can’t I, I can and I will

Always remember
IMPOSSIBLE stands for
I M POSSIBLE

Thank you

Ms. Bhagyashri S. Patil

A. R. Burla Mahila Mahavidyalaya, Solapur

Punyashlok Ahilyadevi Holkar, Solapur University, Solapur

Exploring the Elements of Trauma in the Select 20th Century War Poetry

For Admission of Ph.D. in English

By

Ms. Patil Bhagyashri Siddharam

Under the Supervision of

Prof. Dr. Annie John
Head, Dept. of English
A. R. Burla Mahila Varishta Mahavidyalay, Solapur.
Chairman
BOS (English)

Introduction:

- **History and Origin of Poetry and its Types**:

Poetry-

Poem is a collection of words, thoughts, emotions and feelings reflected by the poet's heart, which is based on imagination, inspiration, or fact.

William Wordsworth defines poetry –

"Poetry as spontaneous overflow of powerful feelings; it takes its origin from emotions recollected in tranquillity."

War Poetry:

- Great Britain entered into France, 1914 and it became the starting phase of First World War. England responded to war positively and youth of the nation joined the army to prove their patriotism.
- For soldiers war became the traumatic event in their life and had survived physically and mentally during the wartime.
- First world war was the origin of the war poetry. War poetry bestows the mortal impact of the war and terrifying human loss.

- War Poet -

A Poet who has participated in war and had war experience in his life. The soldier poet, who wrote about his war experience and also challenged to consider, what exactly world have lost during the war.

Theory of Trauma:



- Theory of Trauma is also known as **Shell Shock Theory.**
- Shell Shock theory can be called in war literature as an extreme psychological injury or anxiety faced by war soldier.
- The shell shock theory symptoms develop when any soldier had faced the stressful and horrific situation continuously or any condition which includes high-level violence and fear.
- Theory of Trauma can be studied different social crisis like spreading violence against woman and children, identification of phenomena in **Post Traumatic Stress Disorder in Vietnam War.**
- Here theory of trauma can applicable to the World War First soldiers for their horrible combat experience, fear, stress, physical and intellectual fear about war, injury, silence, violence, genocide and holocaust etc.
- Theory of Trauma can define as – witnessing any event or war, which includes major injury, harassment, death, medical illness or injury and death experienced by soldiers family member.

Siegfried Sassoon:



- He was the first soldier poet in the history of war literature.
- Through his poetry, he presented terrible realities of Trench. His work focused on the negative impact of war.
- After suffering in war, relating his own experience of battlefield he appealed to the Government to put an end to war. But he failed to convey them.
- Most of his work were written when he was in hospital and recovering from the major injuries.
- It reflects its traumatic event in his life, how he badly suffered during action.

Wilfred Owen:



- He was a soldier poet and considered as one of the prominent war poet.
- He was one of those poets who had experience of Military training, army service and faced real action in war.
- Owen wrote vivid and terrifying poems about modern warfare, with honest touch of his own experience.
- As a soldier, after participating in battle, he felt that he was trapped and started writing about the darker side of it.

Rupert Brooke:



- Rupert Brooke was an English poet.
- His poetry talks about the horrid demise of soldiers and warlords are not able to send theirs bodies regularly at home.
- He expressed feelings of soldiers, their sense of duty towards the nation and emotions of alienation.
- Actually he didn't not participate in war and was not a soldier, but still he brought the horrors and apathetic side of war to his readers.
- Firstly, he looked upon war as a glorious adventure. However, his experience didn't match to his expectations and reality.

Isaac Rosenberg:



- Another prominent young soldier poet destroyed by the furious war.
- He spent total twenty one month's in the trench when he was on the battlefield.
- He was killed during the action in the year 1918, but his body was not immediately found. His body could not be individually identified.
- He was in dilemma, that after the soldiers demise, government didn't gave them respect.
- He mentioned that nation should always remain indebted to them for their supreme sacrifice and devotion to their duty.

Ivor Gurney:



- World war began in 1914 and firstly he was refused to enlist in army service due to his weak eyesight, but after some months he was chosen for the army's basic training.
- In his army service, he spent more than 15 years in the hospital and mental asylum.
- As an outcome of participating in the war, his life ended with the mental illness, which is Post-Traumatic Stress Disorder.
- His collection of trench poetry reflects his anger, frustration and hate towards war.
- He was transferred to several military office, that’s why he suffered intense pain and became the victim of depression.
- Many times he faced massive depression attack on the battlefield and took treatment for ‘nervous breakdown’.

Aims and Objectives:

- To understand the significance of poetry and its characteristics, features and types.
- To understand the importance of war poets and their selected work in the history of English Literature.
- To comment on how the theory of Trauma applies to the soldiers.
- To study various characteristics and features of the theory of trauma.
- To comment on the psychological fear, harassment, depression and tragic experience of the war poets.
- To comments on the Post Traumatic Stress Disorder (PTSD) in soldier's life during and after the world war.
- To determine war poet's contribution to English Literature.
- To study nation's unassertive attitude towards the soldiers.

Hypothesis:

- There is lot of correlation between the selected war poets and their selected work.
- War poets and their literary works weave physical and psychological illness of soldiers.
- Soldiers participated in war forcefully, but they didn’t want war.
- World war is the central root of the violence, fratricide and animosity.
- World war was the motivation for soldier’s to write.

Chapter Scheme

- **Chapter I – Introduction**

  The first chapter can be divided into two parts – The first part will talk about *the history of poetry*, *types* of poetry, and its characteristics, the Second section deals with the attribution of *war poetry* in *English Literature*, *history of war literature*, its characteristics, and important war poets.

- **Chapter II – Theory of Trauma**

  This chapter deals with the popular term *Theory of Trauma*. It will talk about how the *theory of trauma* can be applied to war poetry. This chapter will comment in detail about the theory of trauma, its characteristics, and features and its importance in *war literature.*

- **Chapter III – Siegfried Sassoon and Wilfred Owen**

  This chapter will discuss about the famous war poets- *Siegfried Sassoon* and *Wilfred Owen*. It will comment on their contribution in war literature, biography, first-hand experience of war and their selected works.

- **Chapter IV – Rupert Brooke and Isaac Rosenberg**

  This chapter deals with the life, war experience, and selected works of *Rupert Brooke* and *Isaac Rosenberg*, who was famously known for *sonnet* and *trench poetry*. So this chapter will talks about in detail of their selected works.

- **Chapter V – Ivor Gurney**

  This chapter will discuss about the well-known war poet – Ivor Gurney. Beside this chapter includes his biography, tragic experience, mental condition, and his selected works.

- **Chapter VI – Conclusion**

  This chapter will comment on the all-important *themes, characteristics, and features of the Theory of Trauma, the war poetry, and their works* and it also includes the general summary of the research. Besides, this chapter will focus on the findings of the research, its *academic and social relevance.*

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Thank You!!!!

गुगल स्कॉलर पेज आपला प्रोफाईल कसा करावे.

How-To Create Google Scholar

Ashok Yakkaldevi, PhD.

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur.

7218468492

CONTENT

क्र.	मराठी	English
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3.	माझे ग्रंथालय	My Library
4.	ईमेल सूचना	Email Alert
5.	मॅट्रिक्स	Matrics
6.	प्रगत शोध	Advanced search
7.	रचना करणे	Setting
8.	शब्दकोष	Glossary
9.	संदर्भ	References
10.	आम्ही इथे आहोत	we are here

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गुगल स्कॉलर म्हणजे काय?

What is Google Scholar?

गुगल स्कॉलर (Beta) (वेब) शोध इंजिन आहे. यामध्ये गोषवारा, शोधनिबंध, पुस्तके, प्रबंध, अहवाल, पीपीटी, नियतकालिक, परिषद लेख, समावेश होतो.



गुगल स्कॉलर हि वेब नोव्हेंबर 2004 मध्ये अनुराग आचार्य व अलेक्स व्हर्स्टक शोध लावला.

जे संशोधक विद्यार्थी प्राध्यापक, लेखक एखाद्या विषयावर संशोधन, प्रबंध, पुस्तक लिहित आहेत, पीएचडी करत आहेत, संशोधन लेखनात आवड आहे, अशी व्यक्ती गुगल स्कॉलरचा वापर करू शकतात.

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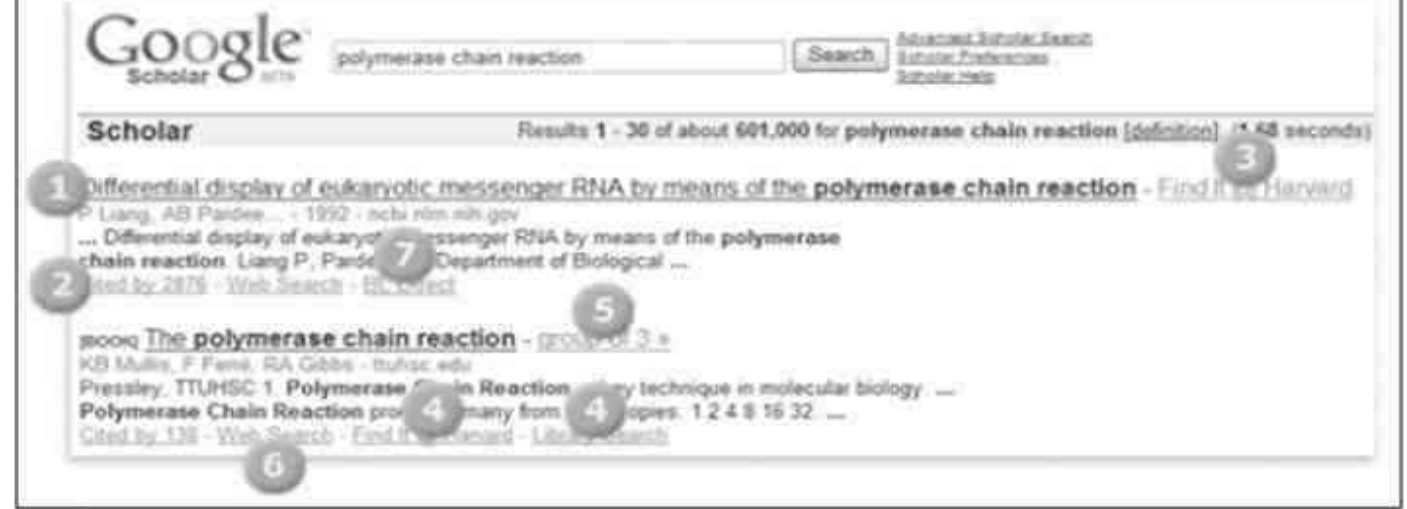
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गुगल स्कॉलर शोध आवश्यक घटक

Components of A Google Scholar Search Result



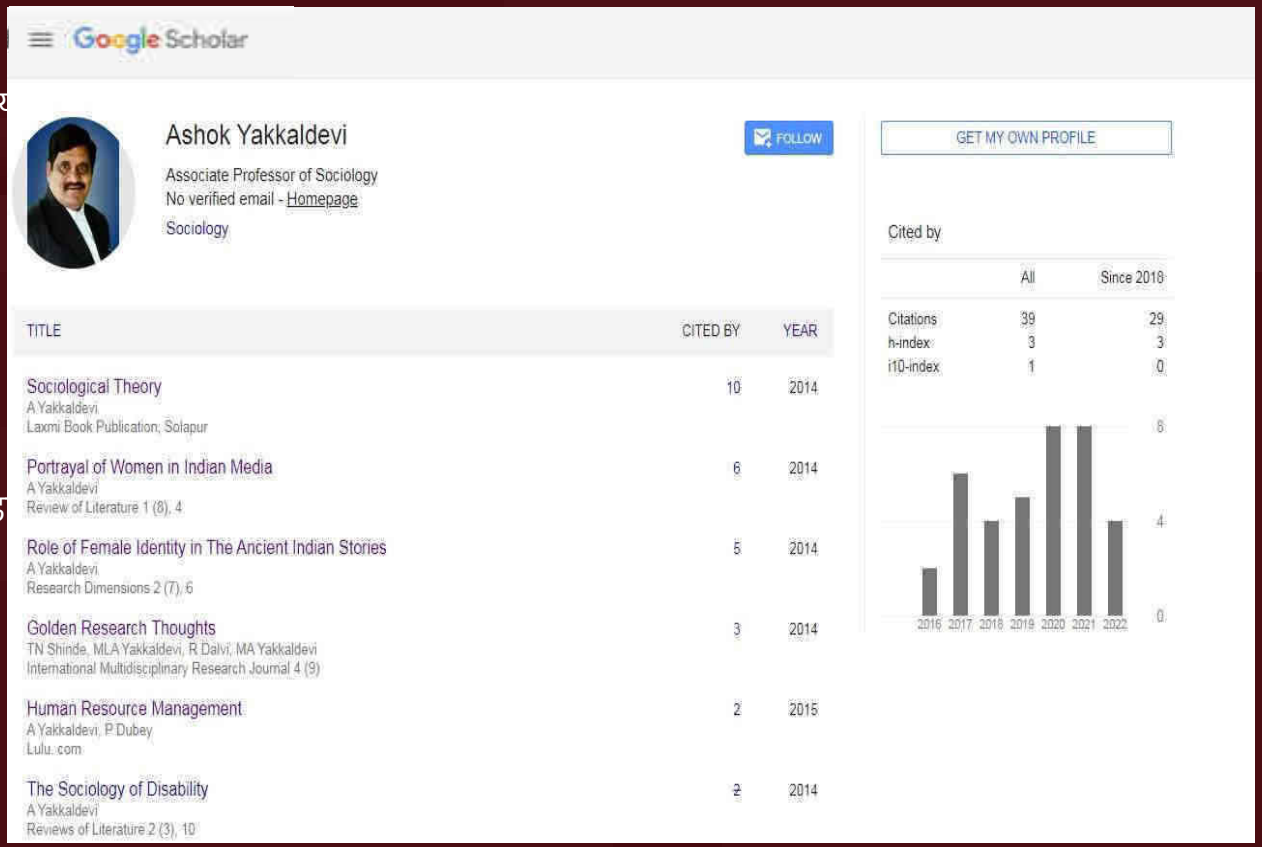
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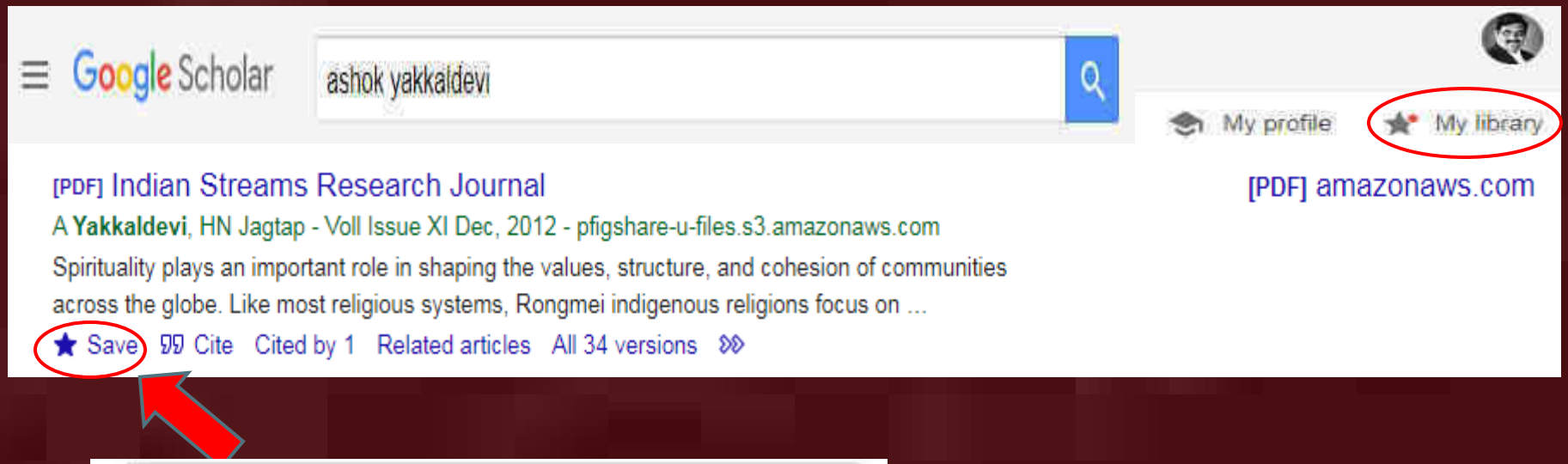
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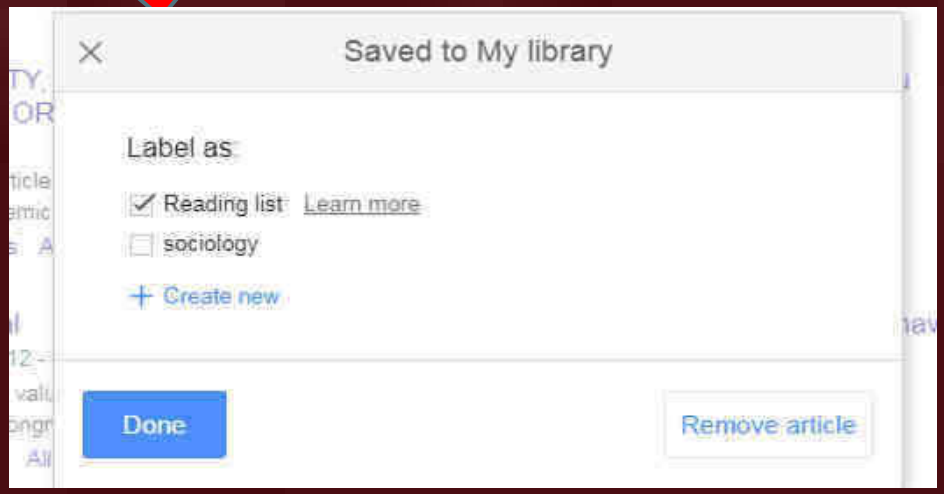


Dr. Ashok Yakkaldevi

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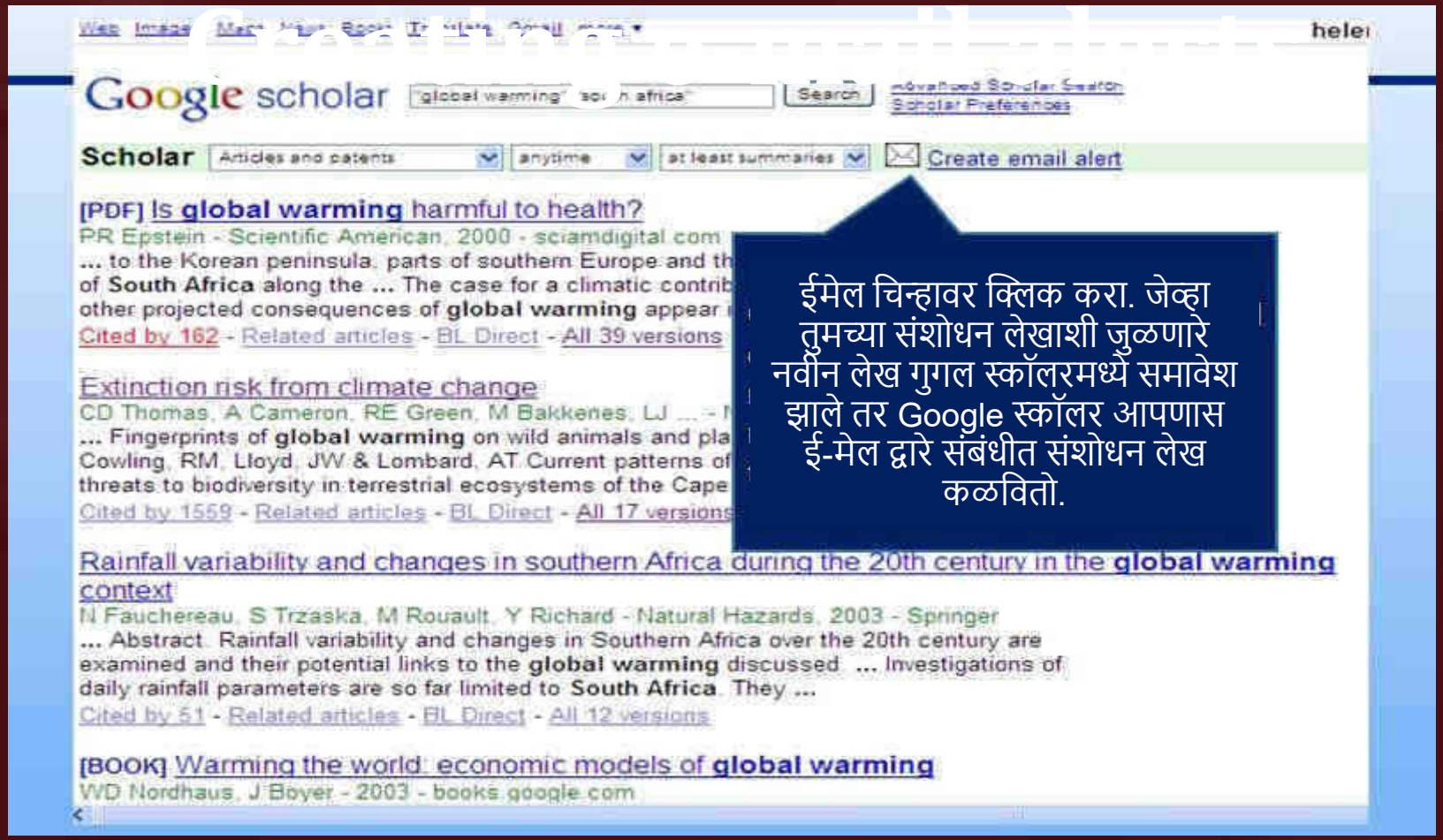
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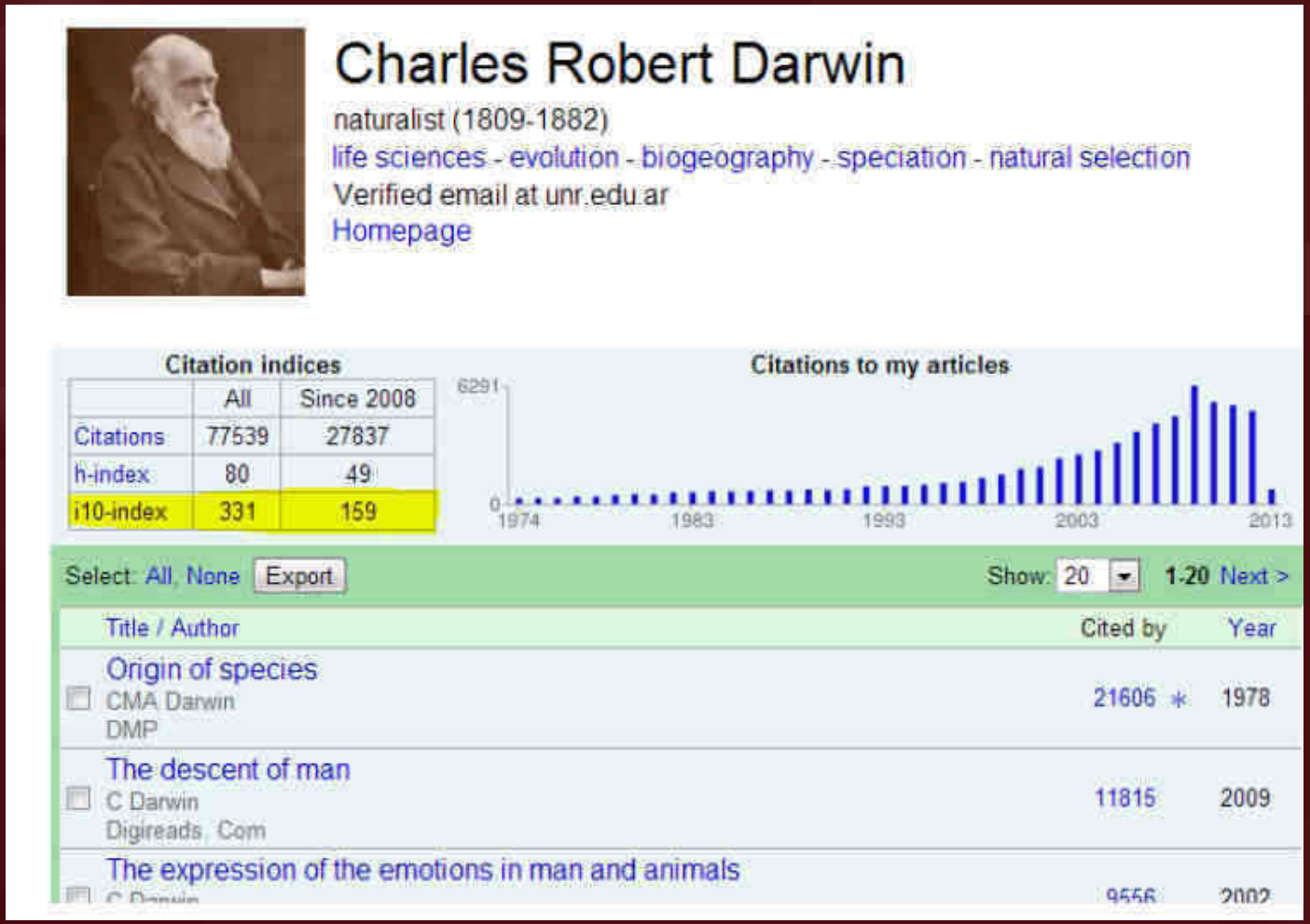
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i10-Index

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- i10-Index = the number of publications with at least 10 citations.
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Charles Robert Darwin

naturalist (1809-1882)

life sciences - evolution - biogeography - speciation - natural selection

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h-index	80	49
i10-index	331	159

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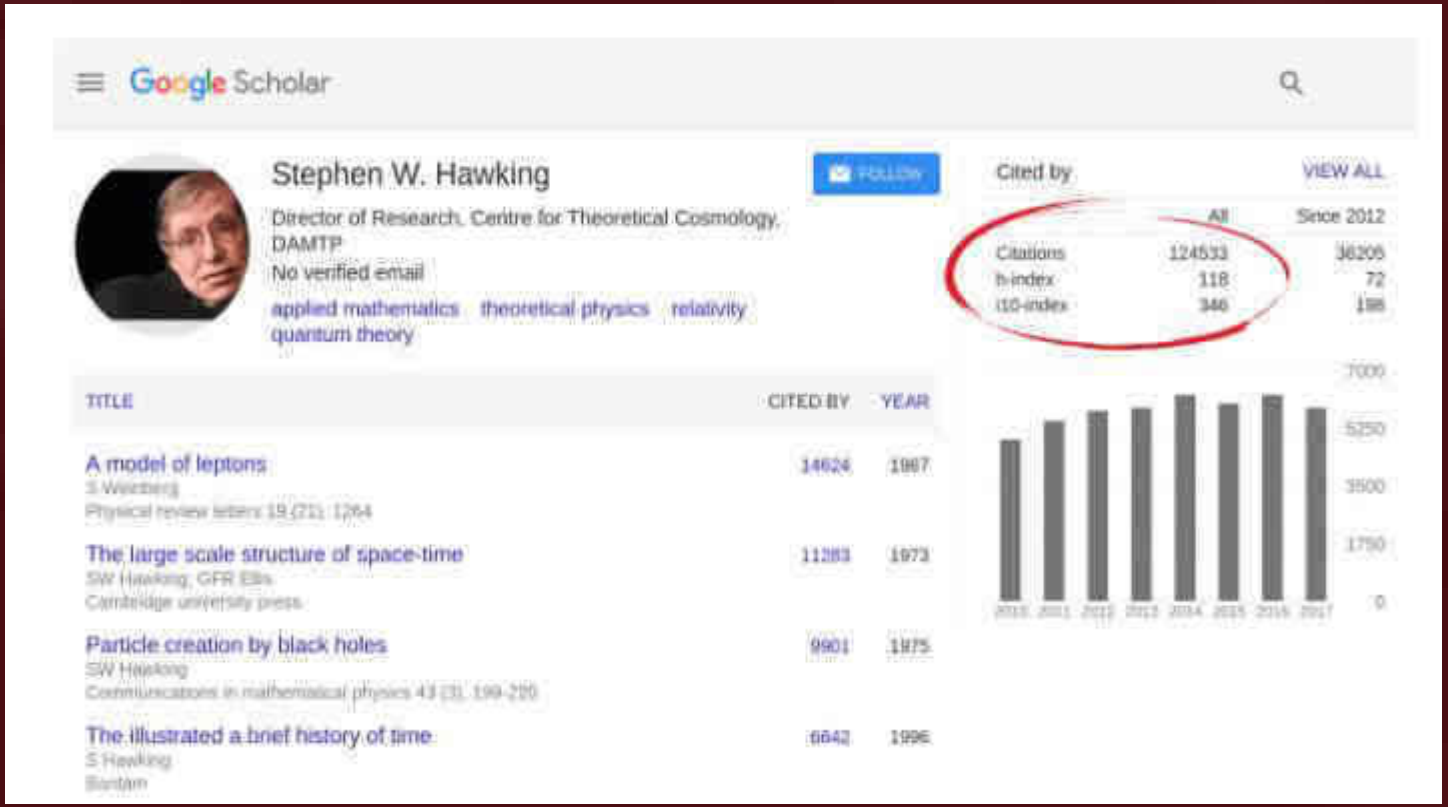
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Origin of species CMA Darwin DMP	21606 *	1978
The descent of man C Darwin Digireads. Com	11815	2009
The expression of the emotions in man and animals C Darwin	9556	2002

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H-Index

The h-index, developed in 2005 by J.E. Hirsch, is one of the most widely used author-level-metrics that quantifies research output by measuring author productivity and impact. For a researcher to have an h-index, they must have a certain number of publications (h) that have received at least h citations. For example, an h-index of 15 means the researcher has at least 15 publications that have been cited at least 15 times each.



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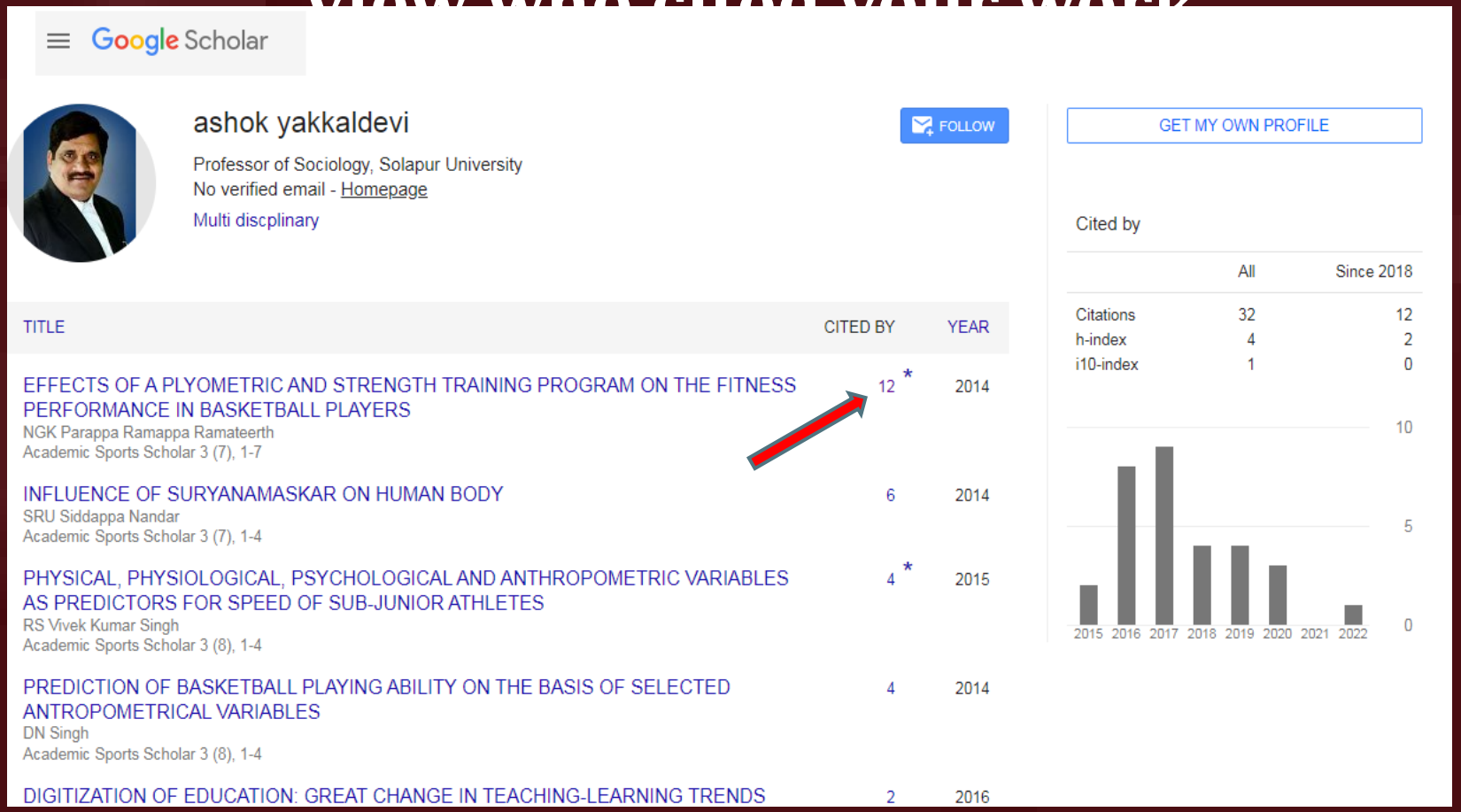
G-Index

The g-index, created by Leo Egghe as a response to the h-index, is an author-level metric which places greater weight on highly-cited articles. You can view an author's g-index by downloading a free citation analysis software program called Publish or Perish.

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तुमचे संशोधन लेख कोणी उद्धृत (Citation) केले ते पहा

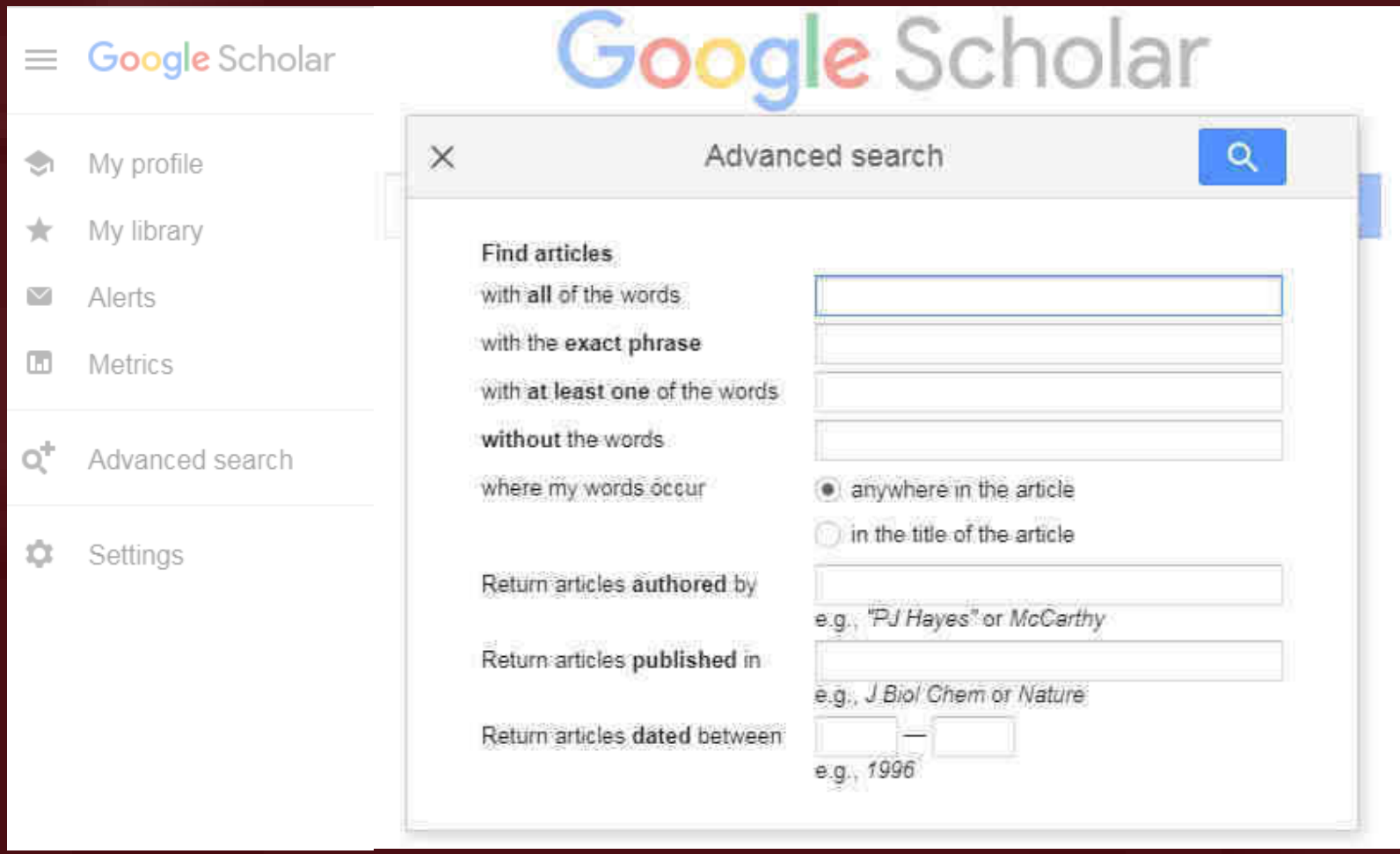
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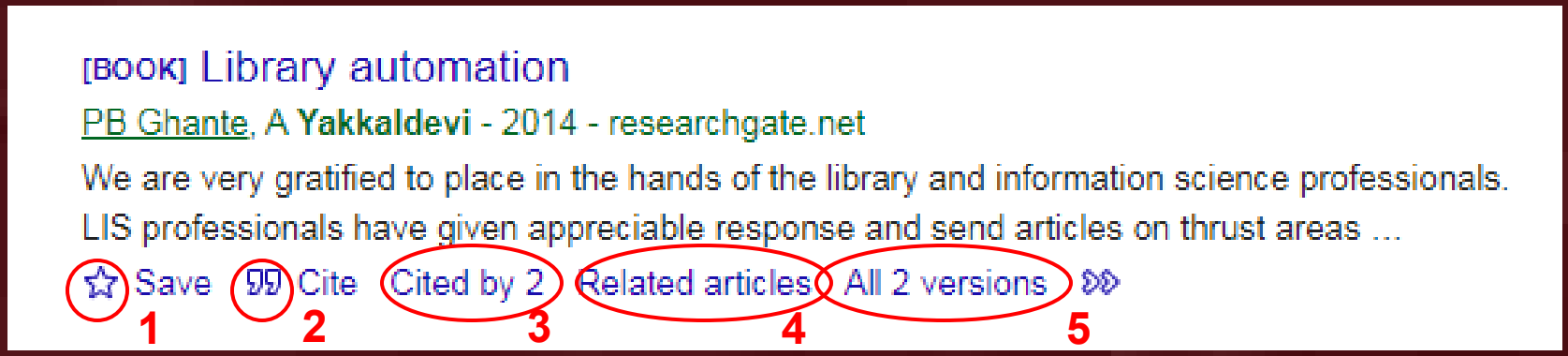
गुगल स्कॉलर प्रगत शोध

Google Scholar Advanced Search



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गुगल स्कॉलर साधने
GOOGLE SCHOLAR : TOOLS



1. लेखातील नेमकी जाग कळावी यासाठी खुणेसाठी ठेवली जाणारी फीत Bookmark an article
2. Export Citation दुसरीकडे पाठवणे
3. Indicator of relevance or impact प्रासंगिकता किंवा प्रभावाचे सूचक
4. Fast way to look for similar references समान संदर्भ शोधण्याचा जलद मार्ग
5. Provides access to online versions of article (PDF through database, ResearchGate, etc.) लेखाच्या ऑनलाइन आवृत्त्यांमध्ये प्रवेश प्रदान करते (डेटाबेसद्वारे PDF, रिसर्चगेट इ.)

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शब्दकोष (Glossary)

Abstract	Make a written summary of (an article or book). (लेख किंवा पुस्तक) चा लिखित सारांश तयार करा.
Bib Tex	BibTeX is reference management software BibTeX हे संदर्भांच्या सूचीचे स्वरूपन करण्यासाठी संदर्भ व्यवस्थापन सॉफ्टवेअर आहे
Beta	An early version of a program or application that contains most of the major features, but is not yet complete. प्रोग्राम किंवा ऍप्लिकेशनची प्रारंभिक आवृत्ती ज्यामध्ये बहुतेक प्रमुख वैशिष्ट्ये आहेत, परंतु अद्याप पूर्ण नाहीत.
Citation	A quotation from or reference to a book, paper, or author, especially in a scholarly work. पुस्तक, कागद किंवा लेखकाचे अवतरण किंवा संदर्भ, विशेषत: विद्वान कार्यात.
CSV	A CSV (comma-separated values) CSV (स्वल्पविरामाने विभक्त केलेली मूल्ये)
CSS	Cascading Style Sheets कॅस्केडिंग शैली पत्रके
DPI	Dots per inch प्रति इंच ठिपके
Digital commons	Digital commons are a subset of the commons, where the resources are data, information, culture and knowledge which are created and/or maintained online डिजिटल कॉमन्स
Dspace	dSPACE GmbH (digital signal processing and control engineering) (डिजिटल सिग्नल प्रक्रिया आणि नियंत्रण अभियांत्रिकी)
Data	data is a collection of discrete values that convey information, describing quantity, quality, fact, statistics, other basic units of meaning, or simply sequences of symbols that may be further interpreted डेटा हा वेगळ्या मूल्यांचा संग्रह आहे जो माहिती प्रदान करतो, प्रमाण, गुणवत्ता, वस्तुस्थिती, आकडेवारी, अर्थाची इतर मूलभूत एकके किंवा चिन्हांच्या अनुक्रमांचे वर्णन करतो ज्याचा पुढील अर्थ लावला जाऊ शकतो.
Digital millennium copyright act	protect copyright holders from online theft ऑनलाइन चोरीपासून कॉपीराइट धारकांचे संरक्षण करा

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शब्दकोष (Glossary)

End Note	A note printed at the end of a book or section of a book.
	पुस्तकाच्या किंवा पुस्तकाच्या विभागाच्या शेवटी छापलेली नोट.
Ex Libris	a bookplate inscribed to show the name of the book's owner.
	पुस्तकाच्या मालकाचे नाव दर्शविण्यासाठी कोरलेली एक पुस्तिका.
EBSCO	free research databases covering a variety of subjects for students, researchers and librarians.
	विद्यार्थी, संशोधक आणि ग्रंथपाल यांच्यासाठी विविध विषयांचा समावेश असलेले विनामूल्य संशोधन डेटाबेस.
Google Drive	Google Drive is a file storage and synchronization service developed by Google
	Google Drive ही Google ने विकसित केलेली फाइल स्टोरेज आणि सिंक्रोनाइझेशन सेवा आहे
HTML	Hypertext Markup Language
	हायपरटेक्स्ट मार्कअप भाषा
Home page	the introductory page of a website, typically serving as a table of contents for the site.
	हे वेबसाइटचे प्रास्ताविक पृष्ठ, विशेषत: साइटसाठी सामग्री सारणी म्हणून सेवा देते.
Hosting	Hosting, in its most generic sense, is a service through which storage and computing resources are providing to an individual or organization for the accommodation and maintenance of one or more websites and related services.
	होस्टिंग, त्याच्या सर्वात सामान्य अर्थाने, एक सेवा आहे ज्याद्वारे स्टोरेज आणि संगणन संसाधने एक किंवा अधिक वेबसाइट्स आणि संबंधित सेवांच्या निवास आणि देखभालसाठी एखाद्या व्यक्तीला किंवा संस्थेला प्रदान करतात.
h index	the maximum value of h such that the given author/journal has published at least h papers that have each been cited at least h times
	h चे कमाल मूल्य जसे की दिलेल्या लेखकाने/ जर्नलने किमान h पेपर प्रकाशित केले आहेत ज्यांचे प्रत्येक किमान h वेळा उद्धृत केले गेले आहे
H –core	The h-core of a publication is a set of top cited h articles from the publication
	प्रकाशनाचा h-core हा प्रकाशनातील शीर्ष उद्धृत h लेखांचा संच असतो
H –core	The h-core of a publication is a set of top cited h articles from the publication
	प्रकाशनाचा h-core हा प्रकाशनातील शीर्ष उद्धृत h लेखांचा संच असतो
I index	the number of publications with at least 10 citations.
	किमान 10 उद्धरणांसह प्रकाशनांची संख्या.
IP	Internet Protocol
	इंटरनेट प्रोटोकॉल

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शब्दकोष (Glossary)

Lssm	Local Scientific Survey Module (low-atmosphere exploration
	. स्थानिक वैज्ञानिक सर्वेक्षण मॉड्यूल (कमी-वातावरण अन्वेषण)
Link Server	Linked servers enable the SQL Server Database Engine and Azure SQL Managed Instance to read data from the remote data sources and execute commands against the remote database servers
	लिंक केलेले सर्व्हर SQL सर्व्हर डेटाबेस इंजिन आणि Azure SQL मॅनेज्ड इन्स्टन्स रिमोट डेटा स्त्रोतांकडून डेटा वाचण्यासाठी आणि रिमोट डेटाबेस सर्व्हरच्या विरूद्ध कमांड कार्यान्वित करण्यासाठी सक्षम करतात.
Lsbn	Lesbian Social Business Network.
	लेस्बियन सोशल बिझनेस नेटवर्क.
MB	Mega Byte.
	मेगाबाइट.
Meta-tag	meta tags are HTML tags used to provide additional information about a page
	मेटा टॅग हे HTML टॅग आहेत जे पृष्ठाबद्दल अतिरिक्त माहिती देण्यासाठी वापरले जातात
OCR	Optical Character Recognition
	ऑप्टीकल कॅरेक्टर रेकग्निशन
OCLC	Online Computer Library Center
	ऑनलाइन संगणक ग्रंथालय केंद्र
PDF	Portable Document Format
	वाहक स्वरूपाचे दस्तऐवज
Prints	produce (books, newspapers, etc.), especially in large quantities, by a mechanical process involving the transfer of text or designs to paper.
	उत्पादन (पुस्तके, वर्तमानपत्र इ.), विशेषत: मोठ्या प्रमाणात, यांत्रिक प्रक्रियेद्वारे कागदावर मजकूर किंवा डिझाइन हस्तांतरित करणे.
Refman	REFMAN has a Specification Generator for compiling and printing specification documents, Cost Control for comparing shipyard tenders and reporting drydocking
	REFMAN कडे स्पेसिफिकेशन दस्तऐवज संकलित आणि मुद्रित करण्यासाठी स्पेसिफिकेशन जनरेटर आहे, शिपयार्ड निविदांची तुलना करण्यासाठी आणि ड्रायडॉकिंगचा अहवाल देण्यासाठी खर्च नियंत्रण आहे

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शब्दकोष (Glossary)

Robots txt	A robots.txt file tells search engine crawlers which URLs the crawler can access on your site. This is used mainly to avoid overloading your site with ...
	robots.txt फाइल शोध इंजिन क्रॉलरना सांगते की क्रॉलर तुमच्या साइटवर कोणत्या URL मध्ये प्रवेश करू शकतो. हे प्रामुख्याने आपल्या साइटवर ओव्हरलोड होऊ नये म्हणून वापरले जाते
Robot	A robot is a machine—especially one programmable by a computer—capable of carrying out a complex series of actions automaticall
	रोबोट एक मशीन आहे-विशेषत: संगणकाद्वारे प्रोग्राम करण्यायोग्य-स्वयंचलितपणे क्रियांची जटिल मालिका पार पाडण्यास सक्षम
Robots.txt	Robots.txt is a text file webmasters create to instruct web robots .
	Robots.txt ही एक मजकूर फाइल आहे जी वेबमास्टर्स वेब रोबोट्सला सूचना देण्यासाठी तयार करतात.
Sign in	enter a username and password in order to gain access to a computer system, database, or website.
	संगणक प्रणाली, डेटाबेस किंवा वेबसाइटवर प्रवेश मिळविण्यासाठी वापरकर्तानाव आणि संकेतशब्द प्रविष्ट करा.
SFX	an abbreviation for special effects
	विशेष प्रभावांसाठी संक्षेप
Upload	an act or process of uploading data.
	डेटा अपलोड करण्याची क्रिया किंवा प्रक्रिया.
Web master	the person who maintains a particular website.
	वेब मास्टर
Web bridge	A network bridge is a computer networking device that creates a single, aggregate network from multiple communication networks or network segments.
	नेटवर्क ब्रिज हे एक संगणक नेटवर्किंग उपकरण आहे जे एकाधिक संप्रेषण नेटवर्क किंवा नेटवर्क विभागांमधून एकल, एकत्रित नेटवर्क तयार करते.
WorldCat	WorldCat.org is a global catalog of library materials. You can search for books, music, video, articles and much more at libraries near you.
	WorldCat.org हे लायब्ररी साहित्याचे जागतिक कॅटलॉग आहे. तुम्ही तुमच्या जवळच्या लायब्ररीमध्ये पुस्तके, संगीत, व्हिडिओ, लेख आणि बरेच काही शोधू शकता.

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संदर्भ (References)

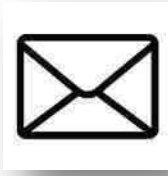
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मदत करण्यासाठी येथे आहोत

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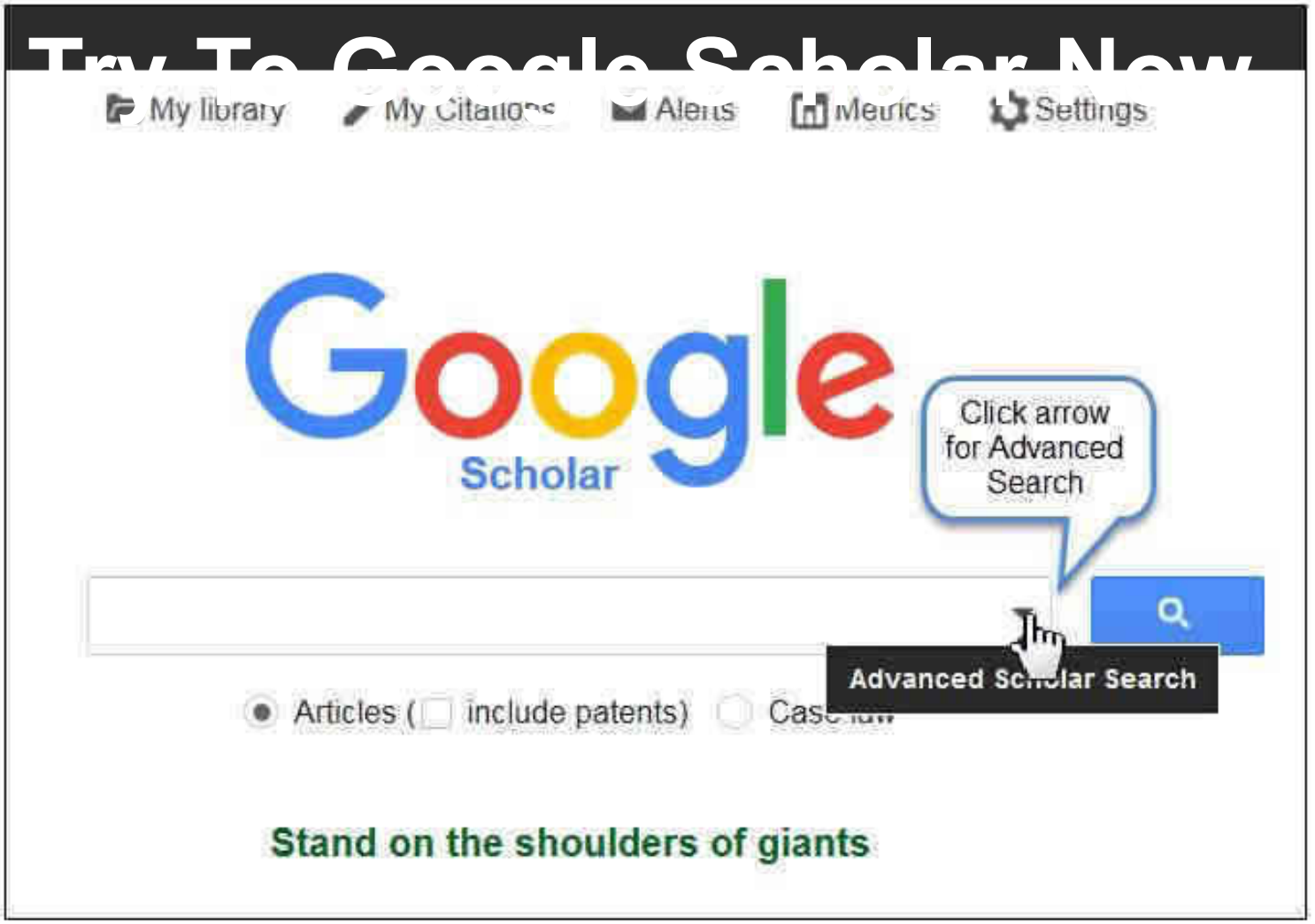
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आता गुगल स्कॉलर करण्याचा प्रयत्न करा



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समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

INDUSTRIAL SOCIOLOGY

UNIT - II

INDUSTRY AND SOCIETY

1. Effects on Industrialization on community and society.
2. Industrialization and its impact on family, Caste and Marriage
3. Corporate Sector and its Social Responsibility.

समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

औद्योगिक समाजशास्त्र

उदय : २० शतकात झाला.

व्याख्या : उद्योगधंदा व समाज यांच्यातील परस्पर संबंधाचा अभ्यास करणारा समाजशास्त्राचा शाखेस औद्योगिक समाजशास्त्र असे म्हणतात.

औद्योगिक क्रांती :

- **आर्थिक**
- सामाजिक
- सांस्कृतिक
- राजकीय
- शैक्षणिक

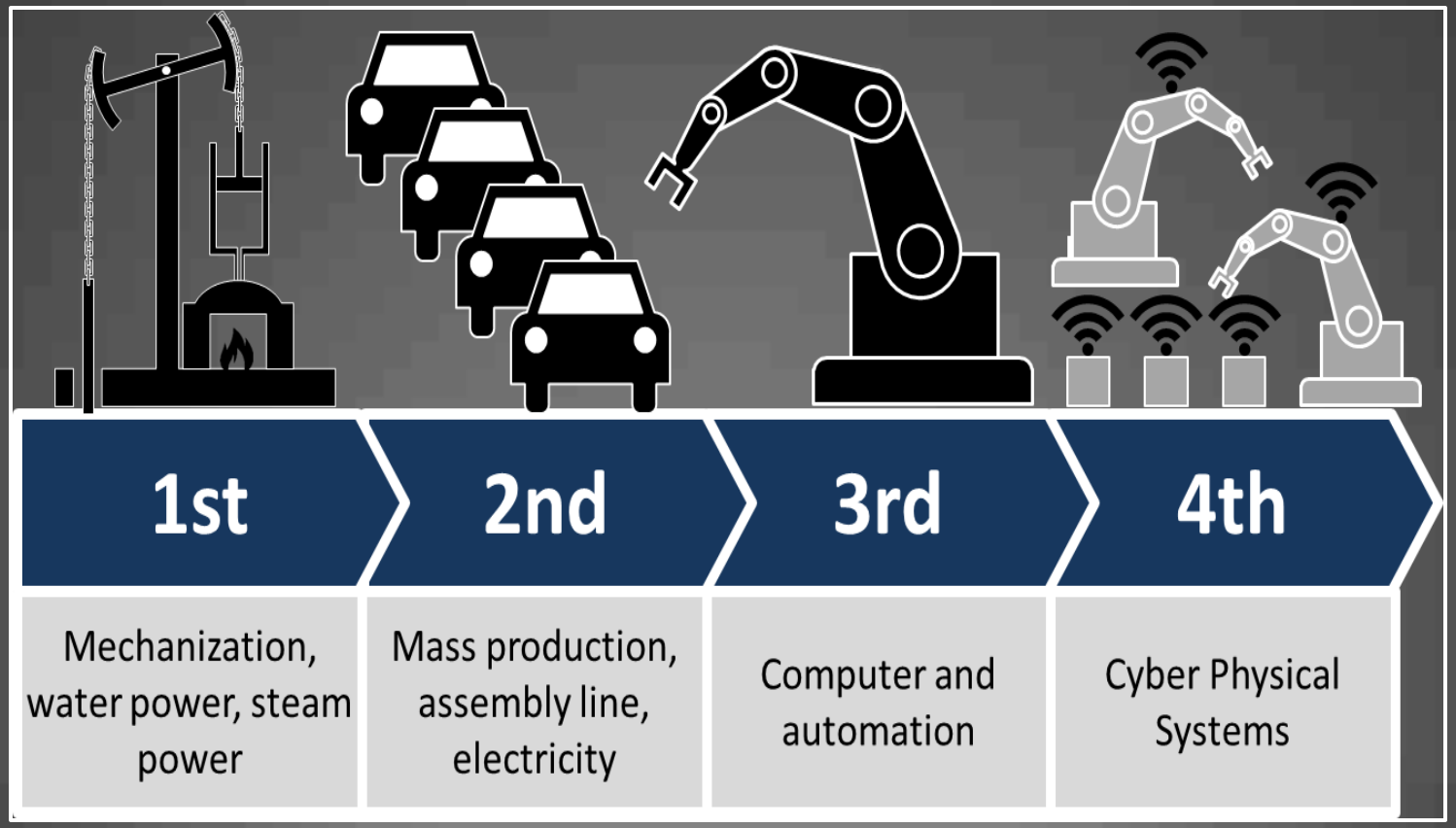
A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur.

Department - Sociology

– Dr. Ashok Yakkaldevi

समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

औद्योगिक समाजशास्त्र



समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

समाजात : सा संस्था, संघटना → **परिवर्तन** → नवीन निर्माण, समस्या, वर्ग, नवीन रचना.

उद्योगाचा समाजावरील प्रभाव व परिणाम अभ्यास करण्याची समाजशास्त्रज्ञांना वाटू लागली यातूनच औद्योगिक समाजशास्त्र ही शाखा उदयास आली

यांत्रिकीकरणामुळे → **पारंपरिक** संरचना, उद्योग, समाज, संस्था → **परिवर्तन**

समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

औद्योगिक समाजशास्त्र

व्याख्या

औद्योगिक → उद्योग संबंधित

समाजशास्त्र → सा. संबंधाचा

- औद्योगिक समाजशास्त्र म्हणजे **"औद्योगिक संबंधाचा अभ्यास करणारे शास्त्र होय"** असे म्हणता येईल.

प्रा. गिस्बर्ट - उद्योगधंदाच्या समस्या व उद्योगधंदाची वास्तव स्थिती यांचा समाजशास्त्रीय दृष्टिकोनातून केलेला अभ्यास म्हणजे औद्योगिक समाजशास्त्र होय.

उद्योगधंदा — समस्या, वास्तव स्थिती — समाजशास्त्रीय दृष्टिकोनातून — औ. स.

समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

औद्योगिक समाजशास्त्राचा उदय :

एल्टन मेयो व त्याचे सहकारी 1924 ते 19 32 शिकागो शहरातील वेस्टर्न इलेक्ट्रिकल कंपनीतील कामगाराचा समाजशास्त्रीय दृष्टिकोनातून विश्लेषण करण्याचा प्रयत्न केला. म्हणून **एल्टन मेयो** औद्योगिक सामाजिक करणाचा जनक मानतात.

समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

ॲडलर - आर्थिक उत्पादनाशी संबंधित असणाऱ्या सामान्य समाजशास्त्राच्या विभागाला ढोबळमानाने औद्योगिक समाजशास्त्र म्हणतात.

मिलर व फार्म - औद्योगिक समाजशास्त्राचे सर्वसामान्य उद्दिष्ट म्हणजे औद्योगिक करण्याच्या व्यापक प्रक्रियेचा व त्या प्रक्रियेचा समाजाचा विविध भागावर होणारा परिणामाचा सर्वसामान्य समाजशास्त्रीय तत्त्वांच्या आधारे अभ्यास करणे होय

वरील व्याख्या वाक्य वरून औद्योगिक समाजशास्त्र संबंधित असे म्हणता येईल की

औद्योगिक समाजशास्त्र:

1. उद्योगधंद्याच्या समाजशास्त्रीय दृष्टिकोनातून केलेला अभ्यास
2. उद्योगधंद्यातील मानवी संबंधीचा अभ्यास
3. उद्योगधंद्यातील श्रमिक व व्यवस्थापक यांच्यातील संबंधाचा अभ्यास
4. औद्योगीकरणाचा समाजजीवनाचा विविध अंगावर होणाऱ्या परिणामाचा अभ्यास
5. उद्योगधंद्यातील सामाजिक सामाजिक समस्यांचा अभ्यास

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अभ्यासविषय

अ) आर्थिक व सामाजिक संबंधाच्या अन्योन्य परिणामचा अभ्यास

1. कुटुंब व विवाहसंस्था
2. धर्म संस्था
3. शिक्षण संस्था
4. राजकीय संस्था

ब) उद्योगधंद्याच्या समाजावर होणारा परिणाम

1. लोकांच्या उदरनिर्वाहाचे साधन
2. मानवी जीवन पद्धती
3. सामाजिक स्तरीकरण
4. मनोरंजन साधनातील बदल
5. व्यक्तिमत्वावर पडलेला प्रभाव
6. संस्कृतीवरील परिणाम
7. सामाजिक समस्या

क) उद्योगधंद्याचा सर्वकष अभ्यास

ड) औद्योगिक संबंधाचा अभ्यास

1. अंतर्गत सामाजिक संबंध
2. बाह्यगत सामाजिक संबंध

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औद्योगीकरणाचा समाजावर होणारा परिणाम:

1. कुटुंब संस्था

I. कुटुंबाचा आकार

अ. स्थलांतराचे प्रमाण वाढले

ब. विभक्त कुटुंब पद्धती

क. स्त्रियांमधील स्वावलंबनाची जाणीव

ड. नागरीकरण चालना

इ. व्यावसायिक गतिशीलता

II. औद्योगिक शहरी कुटुंबरचना

III. उद्योग धंदा व कौटुंबिक जीवनाची विविध अंगे

अ.विवाह बंधनाचा आकार

ब.कुटुंबप्रमुखाचा अधिकाराचा - हास

क.कुटुंबाचा लहान आकार

ड.पित्याचे कमी सहवास

इ.कुटुंबाच्या कार्यात बदल

ई.कुटुंबाचा विस्ताराचा परिणाम

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औद्योगीकरणाचा विवाहवर होणारा परिणाम :

- विवाह : आंतरजातीय विवाहाचे वाढते प्रमाण
- घटस्फोटाचे वाढते प्रमाण
- विवाह वयोमर्यादित वाढ
- नोंदणी विवाह पद्धती

Effects on Industrialization on community and society

- श्रीमंत अधिक श्रीमंत
- उत्पन्नाची विषमता वाढली
- नोकरीच्या शोधात कामगाराना कुटुंब सोडून स्थलातर केले.

औद्योगिकरणामुळे – शहरीकरण दूरगामी व सखोल परिणाम

1. लोकांचे उदर निर्वाहाचे साधन
2. मानव जीवन पद्धती
3. सामाजिक स्तरीकरण
४. मनोरंजनाच्या साधनातील बदल
५. व्यक्तिमत्वावर पडलेला प्रभाव

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कुटुंब :

- विभक्त कुटुंब प्रमाण झपाट्याने वाढ होत आहे.
- व्यक्ती स्वातंत्र्य
- स्त्री दर्जात वाढ
- व्यक्तीचा पुरवठा कुटुंबसंस्था मार्फत.

औद्योगिकीकरणाचे अनिष्ट परिणाम :

1. प्रदूषण वाढते
2. बालमजूर
3. दारिद्रय

शेतीच्या विकासापेक्षा जर औद्योगिकीकरणाचा वेग जास्त असेल तर त्यामुळे कच्चामाल व अन्नधान्य याचा पुरेसा पुरवठा न होऊन मूल्यवाढ,उत्पादनात खंड, परराष्ट्रीय व्यापारातील प्रतिकूल तफावत, विकासाचा वेगाला खीळ बसते विकासाच्या या वेगाला खीळ बसते

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औद्योगिक समाजशास्त्राचा उपयोग:

1. मानवी ज्ञानात व शास्त्रीय ज्ञानात वाढ झाली.
2. औद्योगिक क्षेत्रातील समस्या सोडविण्यासाठी
3. कामगाराचे कल्याण साध्य करण्यासाठी.

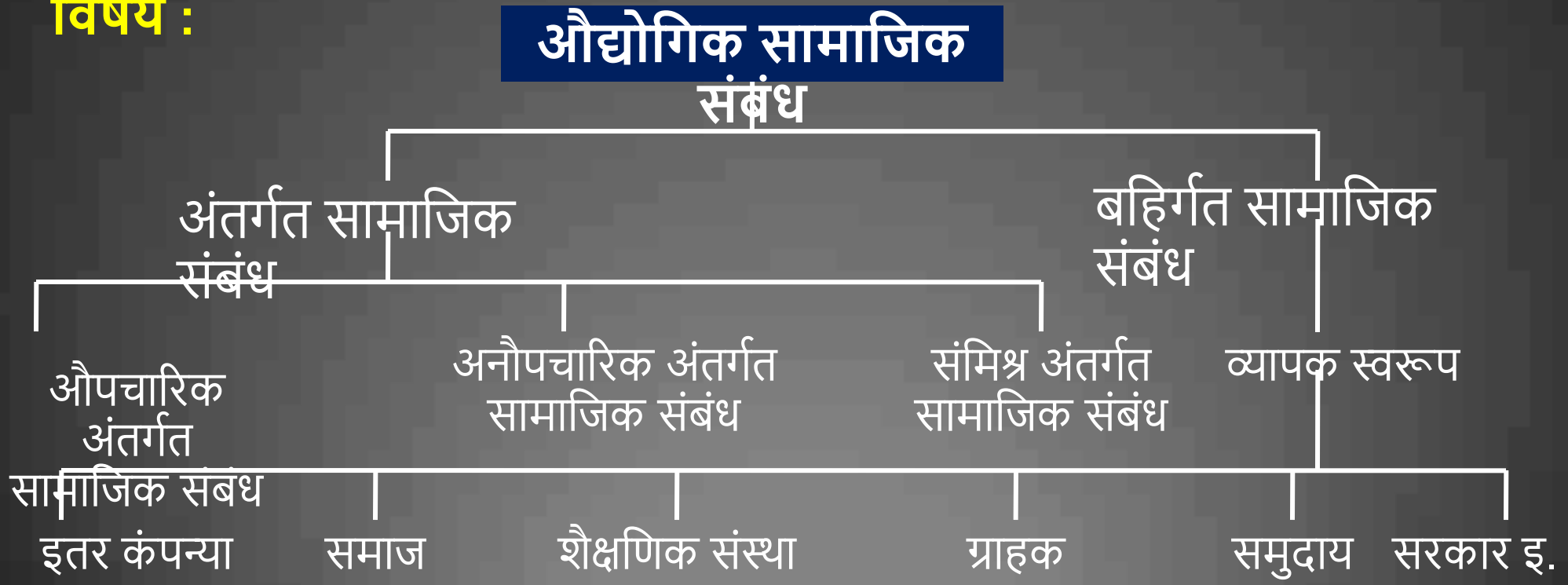
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व्याप्ती / अभ्यास विषय :



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1) अंतर्गत सामाजिक संबंध :-

सामाजिक संबंध हे केवळ एकाच उद्योगापुरते एकाच कारखान्यापुरते एकाच व्यक्तीचे सामाजिक संबंध हे अंतर्गत सा. संबंध असतात.

अशा औद्योगिक - सामाजिक संबंधाना अंतर्गत सामाजिक संबंध ही संज्ञा दिली जाते.

उदा. कापड उद्योग - देशातील कापड उद्योगात काम करणा-या सर्व स्तरातील कामगार वर्ग.

अंतर्गत सामाजिक संबंधाचे उपप्रकार.

अ) औपचारिक अंतर्गत सामाजिक संबंध - व्यक्तीत व्यक्तीत स्थापन झालेल्या औद्योगिक संबंधाना औपचारिक सामाजिक संबंध असे म्हणतात.

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उदा. एखादा कारखान्यात एखादा कामगार उत्पादित वस्तुचा एक भाग तयार करतो. दुसरा कामगार त्याच वस्तुचा दुसरा भाग बनवितो व तिसरा कामगार सर्व वस्तु एकत्र आणून वस्तुला सुबकता आणतो.

वरिल तिन्ही कामगाराना - औपचारिक अंतर्गत सामाजिक संबंध संबोधतात.

ब) अनौपचारिक अंतर्गत सामाजिक संबंध : एकाच विभागात काम करणा-या दोन कामगारात भावनात्मक संबंध प्रस्थापित होऊ शकतात.

क) संमिश्र अंतर्गत सामाजिक संबंध : (Complete Internal Social Relation)

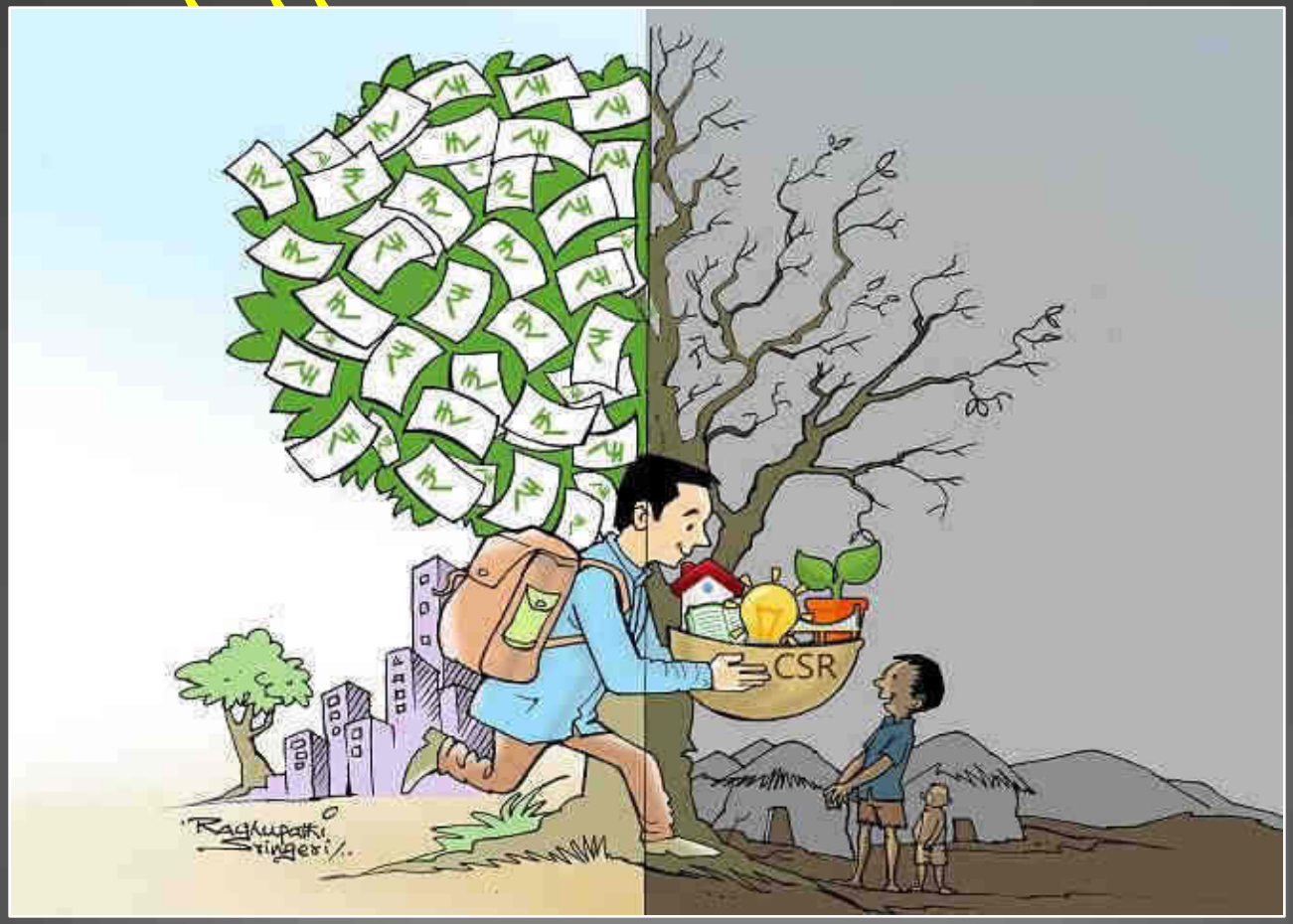
2) बहिर्गत सामाजिक संबंध : (External Internal Social Relation)

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मागच्या ३ वर्षांत झालेल्या नफ्याची सरासरी रक्कम हिशोबली जाते, त्या रकमेच्या २% भाग हा CSR निधीमध्ये हस्तांतरित केला जातो. सी एस आर निधी आणि सामाजिक कार्य यांचे व्यवस्थापन करण्यासाठी कंपनी अंतर्गत एक समिती नेमली जाते. समितीद्वारे सी एस आर कुठे खर्च करायचा, कोणते सामाजिक कार्य करायचे व संबंधित बाबी व्यवस्थापित केल्या जातात. एक स्वतंत्र समिती प्रमुख नेमला जातो जो निपक्षपणे काम करतो.

सी एस आर म्हणजे काय?

सी एस आर म्हणजे Corporate Social Responsibility. CSR ला मराठी भाषेत "व्यावसायिक सामाजिक जबाबदारी " असे संबोधले जाते. कंपन्यांमध्ये निसर्गातील साधन संपत्तीचा वापर करून नफा मिळवला जातो. त्या बदल्यात परतफेड करण्याची जबाबदारी असावी म्हणून CSR निधीची तरतूद करण्यात आली. खाजगी क्षेत्रातील कंपन्या नफ्याचा काही भाग बाजूला काढून ठेवतात. एक सामाजिक जबाबदारी म्हणून या निधीतून समाजोपयोगी कार्य करण्यात येते. कंपनी कायदा 2013 मध्ये यासंबंधी तरतूद आहे आणि प्रत्येक खाजगी कंपनीला CSR निधी जमा करणे बंधनकारक आहे

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सामाजिक जबाबदारी

सामाजिक जबाबदारी म्हणजे समाजाप्रति असलेली जबाबदारी आपण समाजाला काहीतरी देणे लागतो आणि त्यासाठी समाजाला फायदा होईल असे कार्य केले पाहिजे. या कार्यामध्ये विविध गोष्टी केल्या जाऊ शकतात, जसे गरीब मुलामुलींसाठी शिक्षण उपलब्ध उपलब्ध करणे, पाणी, रस्ते ,कपडे आणि अन्य बाबी. सामान्य व्यक्ती साठी सामाजिक जबाबदारी असते तसेच कार्य पर्यावरण कार्पोरेट कंपनींसाठी Corporate Social Responsibility लागू होते.

कॉर्पोरेट जबाबदारी

कुठलीही कंपनी व्यवसाय करत असताना त्याचा प्रत्यक्ष-अप्रत्यक्ष परिणाम समाजावर आणि निसर्गावर होत असतो. नैसर्गिक साधनसंपत्तीचा वापर करत असताना निसर्गाला कमीत कमी नुकसान होईल असा प्रयत्न असला पाहिजे. तसेच याबदल्यात निसर्गाला परत दिले पाहिजे. वायू प्रदूषण, जलप्रदूषण, पर्यावरणाची हानी या गोष्टी कमी अधिक प्रमाणात होत असतात. हे टाळण्यासाठी अथवा पूर्वजीवात करण्यासाठी प्रयत्न करणे आवश्यक असते.

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आर्थिक व सामाजिक हित

विविध करांच्या माध्यमातून देशाच्या अर्थव्यवस्थेला हातभार लागतो, याच बरोबर सामाजिक विकास देखील महत्वाचा असतो. ज्याप्रकारे देशाच्या अर्थव्यवस्थेत कंपन्यांचे मोठे योगदान असते, त्याचप्रकारे सामाजिक बांधिलकी जपली पाहिजे म्हणून सी एस आर ही एक महत्वाची बाब आहे. जसे आयकर भरणे महत्वाचे आहे. तसेच CSR निधीतून सामाजिक कार्य करणे हे देखील तितकेच महत्वाचे ठरते.

कंपनी मध्ये काम कारणाऱ्या कर्मचारी वर्गाची विशेष काळजी घेतली जाते, वस्तू व सेवांची गुणवत्ता वाढवण्यासाठी काळजी घेतली जाते, ग्राहकाला संतुष्ट करण्यासाठी काळजी घेतली जाते. याचप्रकारे समाजाची काळजी घेणे देखील महत्वाचे आहे. समाजाला कोणत्या ना कोणत्या मार्गाने मदत केली गेली पाहिजे. हीच खरी व्यवसायिक सामाजिक जबाबदारी असते.

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Corporate social responsibility (CSR) refers to the company's operations are ethical and beneficial for society.

CSR is to operate	Business Benefits of CSR	CSR in india
1. Environmental responsibility 2. Human rights responsibility 3. Philanthropic responsibility 4. Economic responsibility	1. Stronger brand image, recognition, and reputation 2. Increased customer loyalty and sales 3. Operational cost savings 4. Retaining key and talented employees 5. Easier access to funding 6. Reduced regulatory burden	• TATA GROUP. • ULTRATECH CEMENT. • 3 . MAHINDRA & MAHINDRA. • 4 . ITC GROUP. • PROCTER AND GAMBLE INDIA LIMITED. • DABUR INDIA. • HINDUSTAN UNILEVER LIMITED.

समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२

निष्कर्ष

गरिबी, कुपोषण, रस्ते, पाणी, अन्न, निवारा असे अनेक प्रश्न देशासमोर आहेत. सी एस आर मार्फत हे प्रश्न सोडवले जाऊ शकतात. संपूर्ण निराकरण होणार नाही मात्र थोड्याफार प्रमाणात प्रश्न मार्गी लागू शकतात. CSR निधी योग्यप्रकारे कसा वापरावा याचे उत्तम उदाहरण म्हणजे टाटा कंपनी. जवळपास सर्व क्षेत्रात अग्रेसर असणारी, सामाजिक कार्य करण्यात देखील अग्रेसर आहे. सरकार कडून होणाऱ्या विविध योजना पेक्षा सी एस आर द्वारे होणारे कार्य वाढले तर देशाची भरभराट होईल यात दुमत नाही.

A. R. Burla Mahila Varishtha Mahavidyalaya, Solapur.

Department - Sociology

– Dr. Ashok Yakkaldevi

समाजशास्त्र पीएच डी. कोर्सवर्क - २०२२



धन्यवाद



Consumption Function

- Factors influencing consumption function

A. Subjective factors

1. Economic Progress and Price
2. Propensity to save is constant
3. Extravagance and ostentation
4. Generosity
5. Better standard of living

Consumption Function

- Factors influencing consumption function

B. Objective factors

1. Income
2. People expectation
3. Tastes and fashions
4. Social security
5. Interest rate

Keynesian Theory of Employment

Assumptions

1. Short run period
2. Perfect competition in an economy
3. Capitalist economy
4. Existing wage rates
5. Law of diminishing returns

The General Theory of Employment

1. Effective Demand
2. Aggregate Supply Price
3. Aggregate Demand Price
4. Process of Employment Generation

Trade Cycles

1. Introduction
2. Definition
3. Phases of Trade Cycles

i. Depression or Contraction
ii. Recovery or Revival
iii. Prosperity or Expansion
iv. Recession

Theories of Trade Cycles

1. Hawtrey's Monetary Theory
2. Schumpeter's Innovation Theory
3. Control of Trade Cycles

a) Monetary Measures
b) Fiscal Measures
c) Other Measures

Managerial Economics

1. Introduction
2. Definition
3. Nature of Managerial Economics
4. Scope of Managerial Economics

a) Decisions relating to Demand
b) Decisions relating to Costs
c) Decisions relating to Market
d) Decisions relating to Profit Management

Managerial Economics

Economic factors influencing decisions

1. Demand and Supply
2. Income, savings and investment
3. Profits, Wage, Interest etc.
4. Macro Economic Factors

आधुनिक व्यवस्थापन पद्धती

प्रसंग किंवा समारंभ व्यवस्थापन

❖ प्रास्ताविक :-

प्रसंग समारंभ आयोजित करण्याचे कंत्राट दिले जाते व तज्ञ व्यावसायिक व्यक्तींकडून असे समारंभ आयोजित केले जातात, त्यालाच समारंभ व्यवस्थापन किंवा 'इव्हेंट मॅनेजमेंट' असे म्हणतात.

❖ इव्हेंट मॅनेजमेंट अर्थ व व्याख्या:-

गेट्स :-

“नेहमीपेक्षा वेगळा व दैनंदिन अनुभवापलीकडे फुरसतीच्या वेळी सामाजिक किंवा सांस्कृतिक स्वरूपाची संधी साधून साजरा केलेला सोहळा व त्याचे व्यवस्थापन म्हणजे समारंभ व्यवस्थापन होय.’’

❖ गोल्डब्लॉट :-

विशिष्ट स्वरूपाच्या गरजा भागविण्यासाठी करण्यात येणारे संस्कारक्षम अद्वितीय क्षण साजरे करण्यासाठी उत्कृष्टपणे आयोजित समारंभ 'समारंभ व्यवस्थापन' म्हणतात.

❖ समारंभ व्यवस्थापनाचे महत्व :-

१. उत्कृष्ट नियोजन
२. वेळेची बचत
३. खर्चाची बचत
४. प्रभावी संदेशवहन
५. ग्राहकांशी प्रत्यक्ष संवाद
६. प्रभावी जनसंपर्क

❖ समारंभाची वैशिष्ट्ये :-

१. वेगळेपण किंवा असामान्यत्व

२. संस्कारक्षमता

३. निश्चित वेळापत्रक

४. अभौतिक स्वरूप

५. श्रमप्रधानता

६. नाष्टपणा किंवा नाशिवंतपणा

७. सेवा

८. परंपरा

९. संवाद

१०.रोजगारनिर्मिती

११. जनसंपर्क

❖ समारंभाचे प्रकार :-

I. व्यवसायिक समारंभ :-

१. औद्योगिक समारंभ

२. कंपनी समारंभ

(अ) उत्पादनविषयक समारंभ

(ब) विपणनविषयक समारंभ

(क) वित्तविषयक समारंभ

(ड) सर्वसाधारण समारंभ

II. बिगर व्यवसायिक समारंभ :-

(अ) सामाजिक समारंभ

(ब) सांस्कृतिक समारंभ

(क) राजकीय समारंभ

(ड) धार्मिक समारंभ

(इ) क्रीडा समारंभ

❖ समारंभ व्यवस्थापनाचे व्यवस्थापकीय कार्ये:-

१. समारंभ नियोजन

२. समारंभ संघटन

३. समन्वय

४. नियंत्रण

५. मार्गदर्शन

❖ समारंभ व्यवस्थापन कार्यपद्धती:-

१. समारंभापूर्वीची कामे

२. समारंभातील कामे

३. समारंभांनंतरची कामे

❖ **समारंभ व्यवस्थापन क्षेत्रात करिअर करू इच्छीनाऱ्यांमध्ये खालील गुणांची आवश्यकता असते.**

१. सर्जनशीलता

२. जागरूकता

३. क्षमता

४. बांधीलकी

५. संपर्क कौशल्य

६. संवाद कौशल्य

७. व्यावहारिकता

८. स्पष्टवक्तेपणा

९. धैर्य

१०.वेळेचे महत्व व नियोजन

११. नेतृत्वगुण

आधुनिक व्यवस्थापन पद्धती

आयएसओ गुणवत्ता मानके व सिक्स सिग्मा

❖ **प्रास्ताविक :-**

'संपूर्ण गुणवत्ता व्यवस्थापन' हि संकल्पना जागतिक पातळीवर राबविण्यासाठी आंतरराष्ट्रीय मानक संघटनेतर्फे (आयएसओ) सक्रियपणे प्रयत्न केले जात आहेत. १९९० नंतर या संघटनेने आपल्या सदस्य राष्ट्रांमध्ये व्यापक प्रमाणावर आयएसओ गुणवत्तेचा प्रसार केला व अग्रहसुद्धा धरला'.

❖ **आयएसओ मानकाचा अर्थ:-**

"संघटनेने पूर्वनिर्धारित केलेले गुणवत्ता मानक व निकष यांच्या कसोटीस उतरणारी वस्तू किंवा सेवा म्हणजे आयएसओ मानक होय"

१. गुणवत्ता मानक : ISO : 9000

२. पर्यावरण मानक : ISO : 14001

३. ऑटोमेशन मानक : QS : 9000

४. खाद्यपदार्थ सुरक्षा मानक : HACCP

५. अरोस्पेस मानक : AS : 9100 व

६. तंत्रज्ञान मानक : ISO : 10011

❖ **आयएसओ गुणवत्ता मानकांचे महत्व**

१. आंतरराष्ट्रीय मान्यता

२. गुणवत्तेची हमी

३. विदेशी व्यापारास चालना

४. ग्राहकांना संरक्षण

५. बाजारपेठेचा विस्तार

६. गुणवत्ता जागृती

७. गुणवत्ता नियंत्रणास गती

८. व्यवस्थापनास जबाबदारीची जाणीव

❖ आयएसओ गुणवत्ता मानके : वीस घटक

१. व्यवस्थापन जबाबदारी

२. गुणवत्ता कार्यप्रणाली

३. ग्राहक गरजांचे पुनरावलोकन

४. प्रारूप नियंत्रण

५. दस्तऐवज नियंत्रण

६. खरेदी

७. सामग्रीचे रक्षण

८. सामग्री ओळख व शोध

९. प्रक्रिया नियंत्रण

१० तपासणी व चाचणी

११. तपासणी व चाचणी उपकरणे

१२.तपासणीची व चाचणीची स्थिती

१३. असंगत मालाचे नियंत्रण

१४.सुधारात्मक योजना

१५. हाताळणी, साठवण, वेष्टन व पाठवणी

१६. गुणवत्ता दफ्तर

१७. अंतर्गत गुणवत्ता परीक्षण

१८. प्रशिक्षण

१९. विक्रीपश्चात सेवा

२०. सांख्यिकीय संकल्पना

❖ **सिक्स सिग्मा : महत्व**

१. कार्यप्रणालीमध्ये सुधारणा

२. गुणवत्तावाढ

३. ग्राहकांना समाधान

४. लौकिकमूल्य वाढते

५. स्पर्धाशक्ती वाढते

६. खर्चात बचत

७. विकास व स्थैर्य

❖ **सिक्स सिग्मा पातळ्या**

सिग्मा पातळी	एकूण दोषसंख्या (दर दशलक्ष संधीमागे)	निर्दोषता प्रमाण (टक्केवारी)
१.	६,९१,४६२.5	३०.८५४
२.	३,०८,५३७	६९.१४६
३.	६६,८०७	९३.३१९
४.	६,२१०	९९.३७९
५.	२३३	९९.७६७
६.	३.४	९९.९९७

- **सिक्स सिग्मा : कार्यपद्धतीमधील टप्पे**

  १. परिभाषा करणे

  २. मापन करणे

  ३. विश्लेषण करणे

  ४. सुधारात्मक उपाय योजने

  ५. नियंत्रण

आधुनिक व्यवस्थापन पद्धती

आयएसओ गुणवत्ता मानके व सिक्स सिग्मा

❖ **प्रास्ताविक :-**

'संपूर्ण गुणवत्ता व्यवस्थापन' हि संकल्पना जागतिक पातळीवर राबविण्यासाठी आंतरराष्ट्रीय मानक संघटनेतर्फे (आयएसओ) सक्रियपणे प्रयत्न केले जात आहेत. १९९० नंतर या संघटनेने आपल्या सदस्य राष्ट्रांमध्ये व्यापक प्रमाणावर आयएसओ गुणवत्तेचा प्रसार केला व अग्रहसुद्धा धरला'.

❖ **आयएसओ मानकाचा अर्थ:-**

"संघटनेने पूर्वनिर्धारित केलेले गुणवत्ता मानक व निकष यांच्या कसोटीस उतरणारी वस्तू किंवा सेवा म्हणजे आयएसओ मानक होय"

१. गुणवत्ता मानक : ISO : 9000

२. पर्यावरण मानक : ISO : 14001

३. ऑटोमेशन मानक : QS : 9000

४. खाद्यपदार्थ सुरक्षा मानक : HACCP

५. अरोस्पेस मानक : AS : 9100 व

६. तंत्रज्ञान मानक : ISO : 10011

❖ **आयएसओ गुणवत्ता मानकांचे महत्व**

१. आंतरराष्ट्रीय मान्यता

२. गुणवत्तेची हमी

३. विदेशी व्यापारास चालना

४. ग्राहकांना संरक्षण

५. बाजारपेठेचा विस्तार

६. गुणवत्ता जागृती

७. गुणवत्ता नियंत्रणास गती

८. व्यवस्थापनास जबाबदारीची जाणीव

❖ **आयएसओ गुणवत्ता मानके : वीस घटक**

१. व्यवस्थापन जबाबदारी

२. गुणवत्ता कार्यप्रणाली

३. ग्राहक गरजांचे पुनरावलोकन

४. प्रारूप नियंत्रण

५. दस्तऐवज नियंत्रण

६. खरेदी

७. सामग्रीचे रक्षण

८. सामग्री ओळख व शोध

९. प्रक्रिया नियंत्रण

१० तपासणी व चाचणी

११. तपासणी व चाचणी उपकरणे

१२.तपासणीची व चाचणीची स्थिती

१३. असंगत मालाचे नियंत्रण

१४.सुधारात्मक योजना

१५. हाताळणी, साठवण, वेष्टन व पाठवणी

१६. गुणवत्ता दफ्तर

१७. अंतर्गत गुणवत्ता परीक्षण

१८. प्रशिक्षण

१९. विक्रीपश्चात सेवा

२०. सांख्यिकीय संकल्पना

❖ **सिक्स सिग्मा : महत्व**

१. कार्यप्रणालीमध्ये सुधारणा

२. गुणवत्तावाढ

३. ग्राहकांना समाधान

४. लौकिकमूल्य वाढते

५. स्पर्धाशक्ती वाढते

६. खर्चात बचत

७. विकास व स्थैर्य

❖ **सिक्स सिग्मा पातळ्या**

सिग्मा पातळी	एकूण दोषसंख्या (दर दशलक्ष संधीमागे)	निर्दोषता प्रमाण (टक्केवारी)
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२.	३,०८,५३७	६९.१४६
३.	६६,८०७	९३.३१९
४.	६,२१०	९९.३७९
५.	२३३	९९.७६७
६.	३.४	९९.९९७

- **सिक्स सिग्मा : कार्यपद्धतीमधील टप्पे**

  १. परिभाषा करणे

  २. मापन करणे

  ३. विश्लेषण करणे

  ४. सुधारात्मक उपाय योजने

  ५. नियंत्रण

आधुनिक व्यवस्थापन पद्धती

ताण व्यवस्थापन

❖ प्रास्ताविक :-

आधुनिक व्यवस्थापनमध्ये मानवी घटकांची भूमिका अधिक महत्वाची व अधिक व्यापक बनली आहे. प्रगत तंत्रज्ञान, प्रगत उत्पादन पद्धती, प्रगत यंत्रे उपकरणे, माहिती तंत्रज्ञानाचे महामार्ग, वाढती व तीव्र स्पर्धा, बाजारपेठांचे बदलते स्वरूप, पर्यावरणातील विभिन्न बदल, व्यवस्थापनाच्या वाढत्या अपेक्षा इ. कारणांमुळे विभिन्न स्तरावर कार्य करणाऱ्या कर्मचाऱ्यांच्या कामाचे स्वरूपसुद्धा बदलले आहे.ह्या सर्व घटकांचा मानवी जीवनामध्ये ताणतणाव व दडपणे निर्माण होणे स्वाभाविक आहे.

❖ ताण संज्ञेचा अर्थ "-

१. **लाझारस:-**

"वैयक्तिक कुवतीपेक्षा जास्त अपेक्षा, संघर्ष व तणाव निर्माण करणारी अवस्था म्हणजे मानसिक ताण होय."

२.झिंबार्डो :-

"शारीरिक व मानसिक समतोल बिघडवणाऱ्या आणि समायोजन वाढविण्यासाठी क्षमता वाढविणाऱ्या उद्दीपक घटनांबाबत व्यक्तीकडून दिलेल्या प्रतिक्रिया म्हणजे ताण होय."

❖ ताणाची प्रकार

१. मानसिक ताण
२. शारीरिक ताण
३. स्वनिर्मित ताण
४. परिसरीय ताण
५. कार्य ताण
६. सकारात्मक ताण
७. कौटुंबिक ताण

❖ ताणाची लक्षणे

१. मानसिक लक्षणे

२. शारीरिक लक्षणे

३. वर्तनीय लक्षणे

❖ ताण व्यवस्थापनाचा अर्थ

"कर्मचाऱ्यांमध्ये ताणनिर्मितीचे स्रोत/करणे शोधणे, त्यांचे विश्लेषण करून त्याचे परिणाम अंदाजित करणे व ताण कमी करण्यासाठी उपाययोजना करण्याची प्रकिया म्हणजे ताण व्यवस्थापन होय."

❖ तणाची करणे

(अ) व्यक्तिगत करणे

१. जीवनक्षेत्रात बदल

२. जीवनामध्ये बदल

३. व्यक्तिमत्व प्रकार

४. भूमिकेबाबत विविधता

५. कार्याबाबत संघर्ष

६. अवाजवी जबाबदारी

७. वेळ नियोजनाचा अभाव

८. अवाजवी अपेक्षा

९. वरिष्ठांची वर्तनपद्धती

१०. सहकाऱ्यांची वर्तनपद्धती

११. कार्याबाबत असमाधान

(ब) संघटनात्मक कारणे

१. संघटनेची धोरणे

२. सदोष संघटन रचना

३. सदोष संघटन प्रक्रिया

४. सामूहिक प्रशिक्षणाचा अभाव

५. कर्मचारीविषयक सदोष धोरणे

६. भौतिक सुविधांचा अभाव

❖ ताणाचे परिणाम



❖ कर्मचाऱ्यांच्या कामगिरीवरील परिणाम

१. कर्मचाऱ्यांची कार्यक्षमता खालावते.

२. मनोधैर्य कमी होते.

३. चुकांचे प्रमाण वाढते.

४. आदेशांकडे दुर्लक्ष करण्याची प्रवृत्ती वाढते.

५. कार्यप्रेरणानं अपेक्षित प्रतिसाद मिळत नाही.

६. संसाधने सदोष पद्धतीने हाताळली जातात.

७. कामाची गती कमी होते.

८. कामात विलंब व टाळाटाळ प्रमाण वाढते.

९. वर्तनामध्ये बिघाड निर्माण होते.

१०.लक्ष विकेंद्रित होते.

११. निर्णयक्षमता कमी होते.

१२. गैरहजेरी प्रमाण वाढते.

❖ **संघटनेच्या कामगिरीवर परिणाम**

१. कार्यक्षमतेमध्ये घट

२. संघटनात्मक प्रक्रियांमध्ये बिघाड

३. विभिन्न कार्याबाबत विलंब

४. नियंत्रणाच्या समस्या

५. नियोजन अयशस्वी

६. गुणवत्तेबाबत तफावत

७. उत्पादनक्षमतेवर परिणाम

८. नावलौकिक खालावतो

९. व्यवस्थापन कर्मचारी संबंधात तणाव

१०. विकासामध्ये अडथळा

- **ताण नियंत्रणासाठी उपाययोजना**

(अ) वैयक्तिक उपाययोजना

१. शारीरिक व्यायाम व योगासने

२. शिथिलन क्रिया

३. उदबोधन सत्रे

४. ध्यानधारणा

५. मानवी संबंध जाळे

६. कार्यबदल

७. कोंडमारा निवारण

८. वेळ नियोजन

९. कामाला प्राधान्यक्रम

१०.वैयक्तिक मार्गदर्शन

(ब) संघटनात्मक उपाययोजना

१. सहाय्यकरी वातावरण

२. कार्य समृद्धीकरण

३. भूमिकांबाबत स्पष्टता

४. जीवनक्षेत्र नियोजन व समुपदेशन

५. ताण नियंत्रण कार्यशाळा

६. चांगल्या सुविधा

७. संरचना बदल

८.प्रक्रिया सुधार

९. वरिष्ठ-कनिष्ठ सलोखा

१०. धोरणांमध्ये बदल

११. कामगार कल्याण योजना

आधुनिक व्यवस्थापन पद्धती

वेळ व्यवस्थापन

❖ प्रास्ताविक :-

आपल्या जीवनात वेळेचे खूप महत्त्व आहे . वेळेचा सदुपयोग करणाऱ्यास यश प्राप्त होते. उद्या जे काम करायचे आहे ते आजच करा आणि आज करायचे काम आताच करा. कारण जगात सर्व काही परत मिळवता येते परंतु गेलेली वेळ आपण परत आणू शकत नाही.

❖ वेळेचे व्यवस्थापन :- सकंल्पना

१ . वेळ :- वेळ म्हणजे एक पाठोपाठ घडणाऱ्या दोन घटनांमधील अंतर होय.

"भूतकाळाकडून वर्तमान व न वर्तमानातून भविष्याकडे सतत घडणाऱ्या घटनांच्या क्रमातील अंतर म्हणजे वेळ किंवा काळ होय.“

२. ऑन मिटलँड :-

" वेळेचे व्यवस्थापन म्हणजे उपलब्ध वेळेचा जास्तीतजास्त कार्यक्षमतेने व नियंत्रित उपयोग करणे होय."

❖ वेळेचे व्यवस्थापन :- महत्त्व

१. उद्योगाची उत्पादकता व कार्यक्षमता वाढते.

२. तत्परतेने कार्य करण्याची संधी प्राप्त होते.

३. प्रगती आणि सातत्याची संधी मिळते.

४. व्यावसायिक प्रतिष्ठा प्राप्त होते.

५. जीवनाची महत्वपूर्ण उद्दिष्टे प्राप्त करण्याची संधी प्राप्त होते.

६. चांगले व्यावसायिक वातावरण निर्माण होते.

७. साधनसामग्रीचा महत्तम वापर करण्याची संधी मिळते.

८. जीवनाचा ताळमेळ योग्य प्रकारे साधता येतो.

९. वेळेवर काम पूर्ण होण्यास मदत मिळते.

१०. वेळेची बचत करता येते.

११. कर्मचारी कामातून पळवाट काढू शकत नाहीत.

१२. नियोजित वेळेत काम पूर्ण होण्यास मदत मिळते.

❖ वेळेच्या व्यवस्थापनातील टप्पे :-

१. आपल्याकडे उपलब्ध असणाऱ्या वेळेची माहिती देणे
२. वेळेचे मूल्य ठरविणे
३. प्राधान्यक्रम ठरवा
४. कामाची यादी तयार करा
५. योग्य तो निर्णय घेणे
६. एकाग्रचित्त व्हा
७. ताणतणाव कमी करणे
८. विश्रांती घेणे
९. वेळेवर कामे पूर्ण करणे

❖ वेळेच्या व्यवस्थापनाची तंत्रे :-

१. पॅरोटोचा सिद्धांत
२. पोमोडोरो तंत्र
३. निकड-महत्व-चौकट
४. सर्व कामे वेळेत पूर्ण करण्याची कला
५. पार्किन्सनचा सिद्धांत
६. बेडूक खाणे तंत्र
७. "नाही" म्हणायाला शिका
८. टाईम ब्लॉकिंग तंत्र
९. कार्यक्षम वेळ निश्चित करणे
१०. आधुनिक तंत्राचा व साधनांचा वापर

❖ परिणामकारक वेळेच्या व्यवस्थापनातील अडथळे:-

१. अनारोग्य

२. नावडते काम

३. मानसिक ताणतणाव

४. अतिरिक्त कामाचा बोजा

५. टाळू न शकणारी कामे

६. चिंता व काळजी

७. अपयशाची भीती

आधुनिक व्यवस्थापन पद्धती

संकट व्यवस्थापन :-

❖ **प्रास्ताविक :-**

" संकट म्हणजे, एखादी घटना, प्रकटीकरण, आरोप किंवा परिस्थितीचा संच जो एखाद्या व्यक्तीच्या किंवा संस्थेच्या अखंडतेला, प्रतिष्ठेला किंवा अस्तित्वाला धोका निर्माण करतो."

❖ **अर्थ :-**

प्रत्येकाच्या आयुष्यामध्ये अशी एखादी घटना घडते किंवा अशी परिस्थिती उदभवते ज्यामुळे आपण भांबावून जातो त्या वेळी आपल्याकडे असणारी अंतर्गत यंत्रणा कुचकामी ठरते व त्यामुळे आपणास त्रास होतो.आपल्याकडील यंत्रणा जर उदभवलेल्या परिस्थितीवर मात केल्यास आपल्याकडे संकट उदभवत नाही.

व्याख्या : संकट

१. संकट म्हणजे अचानक आणि हानिकारक परिस्थिती उदभवणे.

२. " व्यक्तीमध्ये मोठी अशांतता निर्माण करणारी अचानक आणि अनपेक्षित घटना म्हणजे संकट होय."

३. "संकट ही अशी घटना आहे जी समूह किंवा संपूर्ण संस्थेवर परिणाम करते. तसेच संपूर्ण समूहाचा अस्थिर आणि धोकादायक परिस्थिती निर्माण करते."

❖ संकटाचे प्रकार

१. नैसर्गिक संकटे

२. आर्थिक संकटे

३. तांत्रिक संकटे

४. संघटनात्मक संकटे

५. राजकीय संकटे

६. हिंसात्मक संकटे

७. आरोग्यविषयक संकटे

८. धार्मिक संकटे

९. वैयक्तिक संकटे

१०. अफवा आधारित संकटे

११. जागतिक संकटे

❖ संकट व्यवस्थापनाची व्याख्या :-

१. "संकट व्यवस्थापन ही एक अशी प्रक्रिया आहे ज्या द्वारे एखादी संस्था एखाद्या मोठ्या घटनेची संबंधित संस्था, त्याचे भागधारक किंवा सामान्य जनतेला झालेल्या हानीपासून संरक्षण देते.“

२. बर्नस्टाईन यांच्या मते बर्नेस्टाईन यांच्या मते,
"संकट व्यवस्थापन ही एकल प्रक्रिया नाही, त्यात अनेक प्रक्रियांचा समावेश झालेला आहे. जसे संकटाचे प्रतिबंध करणे, नियोजन करणे, पशिक्षण देणे, प्रतिसाद नोंदवणे व पूर्वस्थितीस परिस्थिती आणणे.

❖ **संकट व्यवस्थापनाची वैशिष्ट्ये :-**

१. संकटापासून निर्माण होणारी अनिश्चितता कमी करता येते.

२. व्यवस्थापक व कर्मचाऱ्यांना प्रशिक्षण दिले जाते.

३. प्रभावीपणे समन्वय साधता येतो.

४. संकटावर मात करण्यासाठी त्यांच्या पातळीवर सर्वोत्तम प्रयत्न केले पाहिजे.

५. संकटाच्या वेळी परिस्थिती हाताबाहेर जाऊ नये याची काळजी घ्यावी.

६. कर्मचारी, भागधारक, ग्राहक यांच्या नियमित संपर्कात असावे अपेक्षित आहे.

७. नियोजनात लवचीकता हवी.

८. विश्वासाहर्ता निर्माण केली जाते.

❖ संकट व्यवस्थापनाचे महत्व

१. शांत आणि धैर्याने अचानक व अनपेक्षित प्राशितीचा सामना करण्यास मदत करते.
२. संस्थेतील अनपेक्षित बदलांशी प्रभावीपणे जुळवून घेण्यास मदत करते.
३. प्रभावीपणे समजून घेण्यास मदत करते.
४. टास्क फोर्स चांगल्या प्रकारे हाताळण्यासाठी मदत करते.
५. भविष्यातील कृतीचा निर्णय घेण्यास मदत करते.
६. घटनाविषयी चेतावणी व आवश्यक ती खबरदारी घेते.
७. मृत्यूचे प्रमाण कमी करण्यास मदत होते.
८. आर्थिक गुन्हे करण्यास प्रोत्साहन कमी होते.
९. संकटेवर मात करण्याबाबत जनतेला शिक्षित केले जाते.
१०. महसूल नुकसान कमी करू शकते.

भारतीय अर्थव्यवस्था भाग एक

भारतीय अर्थव्यवस्थेतील शेतीचे स्थान

❖ प्रास्ताविक

प्रत्येक देशाच्या अर्थव्यवस्थेत शेती क्षेत्राला फार महत्व आहे. अर्थव्यवस्था कृषिप्रधान असो की,उद्योगप्रधान, प्रत्येक अर्थव्यवस्थेत शेती महत्वाची मानली जाते.मानवाला आपल्या दैनंदिन गरज भागविण्यासाठी आवश्यक असणारे अन्नधान्य, डाळी, भाजीपाला, फळे इत्यादींचा पुरवठा शेती क्षेत्रातून होतो.

❖ भारतीय अर्थव्यवस्थेत शेतीचे स्थान

१. राष्ट्रीय उत्पन्नातील शेतीचा वाटा

भारतातील राष्ट्रीय उत्पन्नातील शेतीचा वाटा

अ.क्र.	वर्ष	शेतीचा वाटा (%)
१.	१९५०-५१	५५.४
२.	१९६०-६१	५२.५
३.	१९७०-७१	४४.५
४.	१९८०-८१	३८.१
५.	१९९०.९१	३०.९
६.	२०००-०१	२४.२
७.	२००३-०४	२२.९
८.	२००७-०८	१७.८
९.	२००९-१०	१४.२
१०.	२०१३-१४	१३.९
११.	२०१८-१९	१४.39
१२.	२०१९-२०	१७.८

२. रोजगारातील वाटा

३. औद्योगिक विकासातील महत्व

४. आर्थिक नियोजनातील भूमिका

५. आर्थिक विकासाला पोषक

६. आंतरराष्ट्रीय व्यापाराच्या दृष्टीने महत्व

७. अंतर्गत व्यापार आणि वाहतूक

८. अन्नधान्य उत्पादनाच्या दृष्टीने महत्व

९. सरकारी उत्पन्नाचे साधन

१०. सर्वसाधारण किंमत पातळीतील स्थैर्य

११. आर्थिक समानतेसाठी उपयुक्त

❖ नियोजन काळातील अन्नधान्य उत्पादनाची प्रगती

योजना	कालावधी	धान्योत्पादन (दशलक्ष टन)
पहिली	१९५१-५६	६७
दुसरी	१९५६-६१	८०
तिसरी	१९६१-६६	७२
चौथी	१९६९-७४	१०४
पाचवी	१९७४-७९	१२६
सहावी	१९८०-८५	१४६
सातवी	१९८५-९०	१७२
आठवी	१९९२-९७	१९१
नववी	१९९७-०२	२११
दहावी	२००२-०७	२१६
अकरावी	२००७-१२	२५७.४
-	२०१७-१८	२७७.४९
-	२०१९-२०	२९६.६५

भारतीय अर्थव्यवस्था भाग एक

हरितक्रांती

❖ प्रास्ताविक

भारतात सन १९६० नंतरच्या काळात शेती क्षेत्रात अनेक महत्वपूर्ण बदल झाले. रासायनिक खते, बी-बियाणे, किटकनाशके, यंत्रे आदींचा वापर वाढला. नवीन कृषीविषयक व्यूहरचना आखून देशभरात तिचा स्वीकार करण्यात आला.

❖ हरितक्रांती म्हणजे काय ?

'शेती करण्याच्या आधुनिक व नव्या तंत्रज्ञानाशी मिळत्याजुळत्या नसणाऱ्या शेती उत्पादन पद्धतीचा त्याग करणे आणि त्याऐवजी नव्या आधुनिक पद्धतीचा व तंत्रज्ञानाचा स्वीकार करून त्यामार्फत शेती उत्पादनात वाढ घडवून आणणे म्हणजे हरितक्रांती होय.'

❖ हरितक्रांतीची वैशिष्ट्ये

१. उच्च पैदाशीच्या बियाणांचे कार्य

२. रासायनिक खतांचा वापर

३. पाणीपुरवठा वाढत्या सोई

४. शेतीविषयक संशोधन

५. कर्जपुरवठा सोई

६. पीक संरक्षण व्यवस्था

७. शेतीचे यांत्रिकीकरण

८. गुदामांच्या सुविधा

९. शेतमाल किमतीचा शाश्वती

१०. इतर प्रेरक घटक

❖ हरितक्रांतीचे टीकात्मक मूल्यमापन

१. अन्नधान्याबाबत स्वावलंबन

२. रोजगारात वाढ

३. शेती गुंतवणुकीत वाढ

४. शेती उत्पादन व उत्पादकतेत वाढ

५. शेतीकडे पाहण्याच्या दृष्टिकोनात बदल

६. शेतमालाच्या किमतीत स्थैर्य

७. औद्योगिक विकासाला चालना

८. शेतकऱ्यांची संपन्नता वाढली

९. शेतकऱ्यांचा आत्मविश्वास वाढला

१०.आर्थिक विकासाला उत्तेजन

❖**हरितक्रांतीचे प्रतिकूल परिणाम / हरितक्रांतीचे दोष**

१. शेतीचे पावसावरील अवलंबित्व

२. सधन शेतकऱ्यांना फायदा

३. शेतीत भांडवलशाही वाढली

४. उत्पन्नातील विषमता वाढली

५. विशिष्ट प्रदेशातच क्रांती झाली

६. ठराविक पिकांचे उत्पादन वाढले

७. बेकारीत वाढ

८. जमीन सुधारणांकडे दुर्लक्ष

९. शेतमजुरांचे हाल

१०. ग्रामीण वातावरण बिघडले

❖ दुसऱ्या हरितक्रांतीची गरज

१. गहू आणि तांदळाचे संकरित बियाणे

२. जलसिंचनाबाबत नवीन व्यूहरचना

३. कोरडवाहू शेतीचा विकास

४. जैविक खतांचा वापर

५. खाद्यतेलाची उत्पादन वाढविणे

६. भरड धान्याची उत्पादनात वाढ

७. कडधान्याच्या उत्पादनातील स्थिरत्व दूर करणे

८. सर्वसमावेशक वृद्धी

९. काटेकोर अथवा अचूक शेती

१०. अन्नसुरक्षा प्रदान करणे

भारतीय अर्थव्यवस्था भाग एक

महाराष्ट्रातील सहकारी साखर कारखाने : भूमिका व समस्या

❖ प्रास्ताविक :-

महाराष्ट्र राज्य फार पूर्वीपासूनच उसाचे माहेरघर आहे. साखरेचा उल्लेख ऐतिहासिक नोंदीत सापडतो. पूर्वी साखरेचा उत्पादन हाताने केले जात होते. भारतात ब्रिटिश राजवटीत ईस्ट इंडिया कंपनीचे आगमन झाल्यावर साखर कारखान्यात प्रगती होऊ लागली. महाराष्ट्राच्या अर्थव्यवस्थेत सहकारी साखर कारखान्यांना विशेष महत्व आले आहे.

❖ सहकारी साखर कारखान्यांची भूमिका / योगदान

१. ग्रामीण विकास

२. रोजगारनिर्मिती

३. शेती विकासात योगदान

४. व्यावसायिक उपक्रमांना चालना

५. सोई-सुविधांमध्ये वाढ

६. शैक्षणिक योगदान

७. आर्थिक विकासात योगदान

८. उप-उत्पादनची निर्मिती

९. सामाजिक कार्यात योगदान

१०. इतर कार्य

❖ सहकारी साखर कारखान्यांच्या समस्या

१. सदोष परवाना धोरण

२. अकार्यक्षम ऊस वाहतूक

३. ऊस क्षेत्र विकासाकडे दुर्लक्ष

४. गळपक्षमतेचा अपुरा वापर

५. जुनी यंत्रसामग्री

६. नियोजनाचा अभाव

७. अतिरिक्त कामगार

८. अवास्तव खर्च

९. आजारी कारखाने

१०. सरकारी धोरणामुळे नुकसान

११. केंद्र शासनाचे विनापरवाना धोरण

१२. अकार्यक्षम कर्मचारी वर्ग

१३. उसाची अल्प उत्पादकता

१४. ऊस लागवड क्षेत्रात घट

१५. ऊस तोडणी मजुरांच्या समस्या

१६. ऊस लागवडीत नियोजनाचा अभाव

१७. उसाच्या किमतीचा प्रश्न

१८. उसाची किंमत मिळण्याचा कालावधी

१९. लेव्ही साखर

२०. राजकारणाचा वाढता प्रभाव

२१. कर्जाचा वाढता बोजा

२२. उप-उत्पादनाबाबत उदासीनता

भारतीय अर्थव्यवस्था भाग एक

महाराष्ट्रातील सहकारी दुग्ध व्यवसाय भूमिका व समस्या

❖ **प्रास्ताविक:-**

दुग्ध व्यवसाय हा ग्रामीण भागातील महत्वाचा व्यवसाय आहे. दुग्ध व्यवसायाचा उल्लेख शेतीला पूरक व्यवसाय म्हणून केला जातो. ग्रामीण भागात शेतीला जोड व्यवसाय म्हणून दुग्ध व्यवसाय हा खूपच उपयुक्त आहे.

❖ **महाराष्ट्रातील सहकारी दूध संस्थेचे उद्देश :-**

१. दूध संकलन करणे व शहरात विक्री करणे.

२. दुग्धजन्य पदार्थ बनविणे.

३. तांत्रिक ज्ञान उपलब्ध करून देणे.

४. दर्जा वाढविण्यासाठी विविध प्रयत्न करणे.

५. गाई-म्हशी विकत घेण्यासाठी कर्जे देणे.

६. वैरण पुरविण्याची व्यवस्था करणे.

७. गाई-म्हशी जास्त दूध कसे देतील यासाठी विविध प्रयत्न करणे.

८. पालनपोषण उत्तम रीतीने व्हावे यासाठी मार्गदर्शन करणे.

❖ सहकारी दुग्ध व्यवसायाची भूमिका / महत्व / योगदान

१. रोजगार संधी

२. राहणीमान सुधारणा

३. आर्थिक पुनर्वसन

४. शेतीपूरक व्यवसाय

५. अतिसुलभ तंत्र

६. भांडवलाची गरज

७. योग्य दर

८. दुग्ध प्रक्रिया

९. बचतीचा चालना

१०. ग्रामीण क्षेत्राचा विकास

११. महिलांचा वाढता सहभाग

१२. गरिबांची पत वाढली

१३. विविध दुग्धजन्य पदार्थांची निर्मिती

१४. कल्याणकारी योजना

१५. इतर भूमिका

❖ **सहकारी दुग्ध व्यवसायाच्या समस्या :-**

१. अर्थक्षम दूध संस्थांचा अभाव

२. दूध संकलनाची समस्या

३. शासनाची अपुरी मदत

४. दूध साठविण्याच्या अपुऱ्या सोई

५. दुग्धाच्या दर्जेचा प्रश्न

६. अनिष्ट स्पर्धा

७. दुभत्या जनावरांचा अभाव

८. दुधातील घट व नुकसान

९. अधिक उत्पादन खर्च

१०. सकस चाऱ्याचा अभाव

११. अपुऱ्या पशुवैद्यकीय सुविधा

१२. विभागीय असमतोल

१३. अकार्यक्षम व्यवस्थापन

१४. संस्थेकडून अपुरे सहकार्य

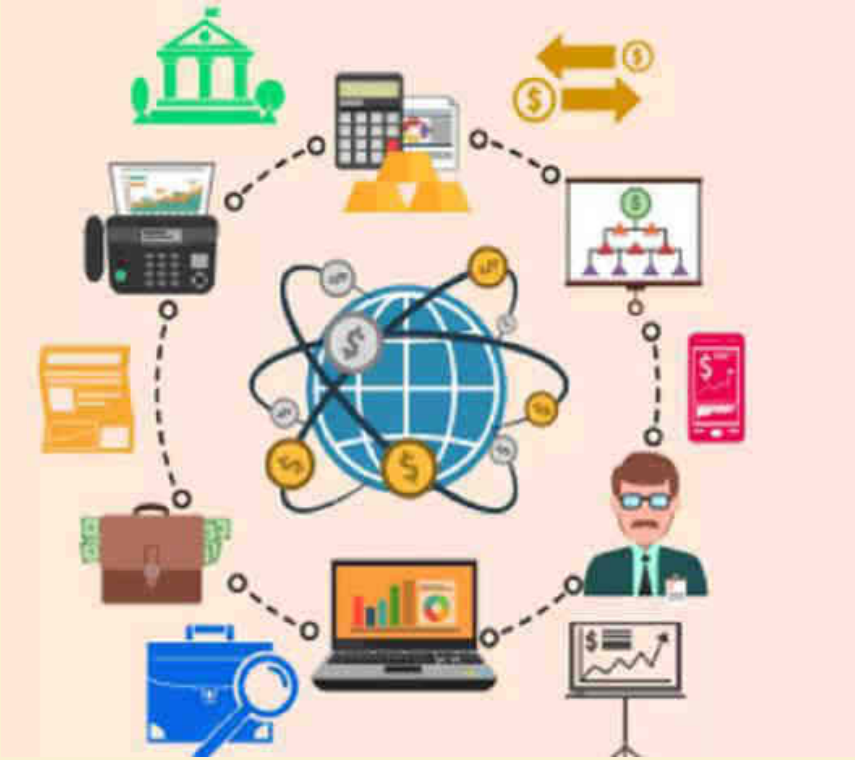
१५. पशु प्रजननाचे पारंपारिक तंत्र

१६. योग्य प्रशिक्षणाचा अभाव

१७. तपासणीत दुधाची घट

१८. इतर समस्या

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur.



Dr. Shivanand Bhanje

Professor, Head of the Commerce Department

Chapter 1

Introduction to e-business and e-commerce

Introduction

Part 1

Introduces e-business and e-commerce and their relevance to businesses and consumers. It clarifies e-business terms and concepts such as online business, revenue and technology models by reviewing alternative applications through activities and case studies.

Introduction to e-business and e-commerce

- The impact of the electronic communications on traditional businesses.
- What is the difference between e-commerce and e-business?
- E-business opportunities.
- Business adoption of digital technologies for e-commerce and e-business.
- E-business risks and barriers to business adoption.
- Management responses to e-commerce and e-business.

Learning outcomes

- Define the meaning and scope of e-business and e-commerce and their different elements
- Summarize the main reasons for adoption of e-commerce and e-business and barriers that may restrict adoption
- Outline the ongoing business challenges of managing e-business and e-commerce in an organization.

Management issues

- How do we explain the scope and implications of e-business and e-commerce to staff?
- What is the full range of benefits of introducing e-business and what are the risks?
- How do we evaluate our current e-business capabilities?

Introduction

- Organizations have now been applying technologies based on **the Internet**, **World Wide Web** and **wireless communications** to transform their businesses for over 15 years since the creation of the first web site (http://info.cern.ch) by Sir Tim Berners-Lee in 1991.
- Deploying these technologies has offered many opportunities for innovative e-businesses to be created based on new approaches to business.
- ***Table 1.1*** highlights some of the best-known examples and in *Activity 1.1* you can explore some of the reasons for success of these e-businesses.

Table 1.1

- **Year Company / site Category of innovation and business model Founded:**
- 1994 Amazon Retailer.
- 1995 (March) Yahoo! (yahoo.com) Directory and portal.
- 1995 (Sept) eBay Online auction.
- 1995 (Dec) AltaVista (altavista.com) Search engine.
- 1996 Hotmail (hotmail.com) Web-based e-mail,Viral marketing (using e-mail signatures to promote service),Purchased by Microsoft in 1997.
- 1998 GoTo.com (goto.com) Pay-per-click search marketing.
- Overture (2001) Purchased by Yahoo! in 2003.
- 1998 Google (google.com) Search engine.
- 1999 Blogger (blogger.com) Blog publishing platform Purchased by Google in 2003.
- 1999 Alibaba (alibaba.com) B2B marketplace with $1.7 billion IPO on Hong Kong stock exchange in 2007. See case in Chapter 2.

- 1999 MySpace (myspace.com) Social network.
- Formerly eUniverse Purchased by News Corp in 2005.
- 2001 Wikipedia (wikipedia.com) Open encyclopedia.
- 2002 Last.fm A UK-based Internet radio and music community web site,founded in 2002. On 30 May 2007, CBS Interactive acquired Last.fm for £140m (US$280m).
- 2003 Skype (skype.com) Peer-to-peer Internet telephony VoIP – Voice over Internet protocol.
- Purchased by eBay in 2005, 2003.
- Second Life (secondlife.com) Immersive virtual world.
- 2004 Facebook (facebook.com) Social network applications and groups.
- 2005 YouTube (youtube.com) Video sharing and rating
- 2007 Joost (joost.com) Quality video broadcast service.
- IPTV – Internet Protocol TV.
- ?? The future ??

Continue

- For the author, e-business and e-commerce is an exciting area to be involved with, since many new opportunities and challenges arise yearly, monthly and even daily. Innovation is a given, with the continuous introduction of new technologies, new business models and new communications approaches.
- **For example**, Google innovates relentlessly. Its service has developed a long way since 1998 (***Figure 1.1***) with billions of pages now indexed and other services such as web mail, pay per click adverts, analytics and social networks all part of its offering. Complete *Activity 1.1* or view *Table 1.1* to see other examples of the rate at which new innovations occur.



Figure 1.1 Google circa 1998

Source: Wayback machine archive: http://web.archive.org/web/19981111183552/google.stanford.edu

E-business innovation and opportunity

- Since Google was launched in 1998 which e-business start-ups have transformed the way we work, live and play?
- How has Google innovated in search and its business table?
- See Table 1.1 for some of major innovators

The impact of the Internet on business

- Andy Grove, Chairman of Intel, one of the early adopters of e-commerce, has made a meteorological analogy with the Internet. He says:

  Is the Internet a typhoon force, a ten times force, or is it a bit of wind? Or is it a force that fundamentally alters our business? (Grove, 1996)

E-business opportunities

- Reach
  - Over 1 billion users globally
  - Connect to millions of products
- Richness
  - Detailed product information on 20 billion + pages indexed by Google. Blogs, videos, feeds…
  - Personalized messages for users
- Affiliation
  - Partnerships are key in the networked economy

What is e-commerce and e-business?

You are attending a role in the e-business team of a global bank
You anticipate you may be asked the **distinction between e-commerce and e-business.**

E-commerce: Electronic commerce (e-commerce)

All electronically mediated information exchanges between an organization and its external stakeholders Kalakota and Whinston **(1997) refer to a range of different perspectives for e-commerce:**

1 ***A communications perspective*** – the delivery of information, products or services or payment by electronic means.

2 ***A business process perspective*** – the application of technology towards the automation of business transactions and work-flows.

3 ***A service perspective*** – enabling cost cutting at the same time as increasing the speed and quality of service delivery.

4 ***An online perspective*** – the buying and selling of products and information online.

E-business:

Electronic business (e-business)

All electronically mediated information exchanges, both within an organization and with external stakeholders supporting the range of business processes.

Buy-side e-commerce and Sell-side e-commerce

- **Buy-side e-commerce**

  E-commerce transactions between a purchasing organization and its suppliers.
- **Sell-side e-commerce**

  E-commerce transactions between a supplier organization and its customers.

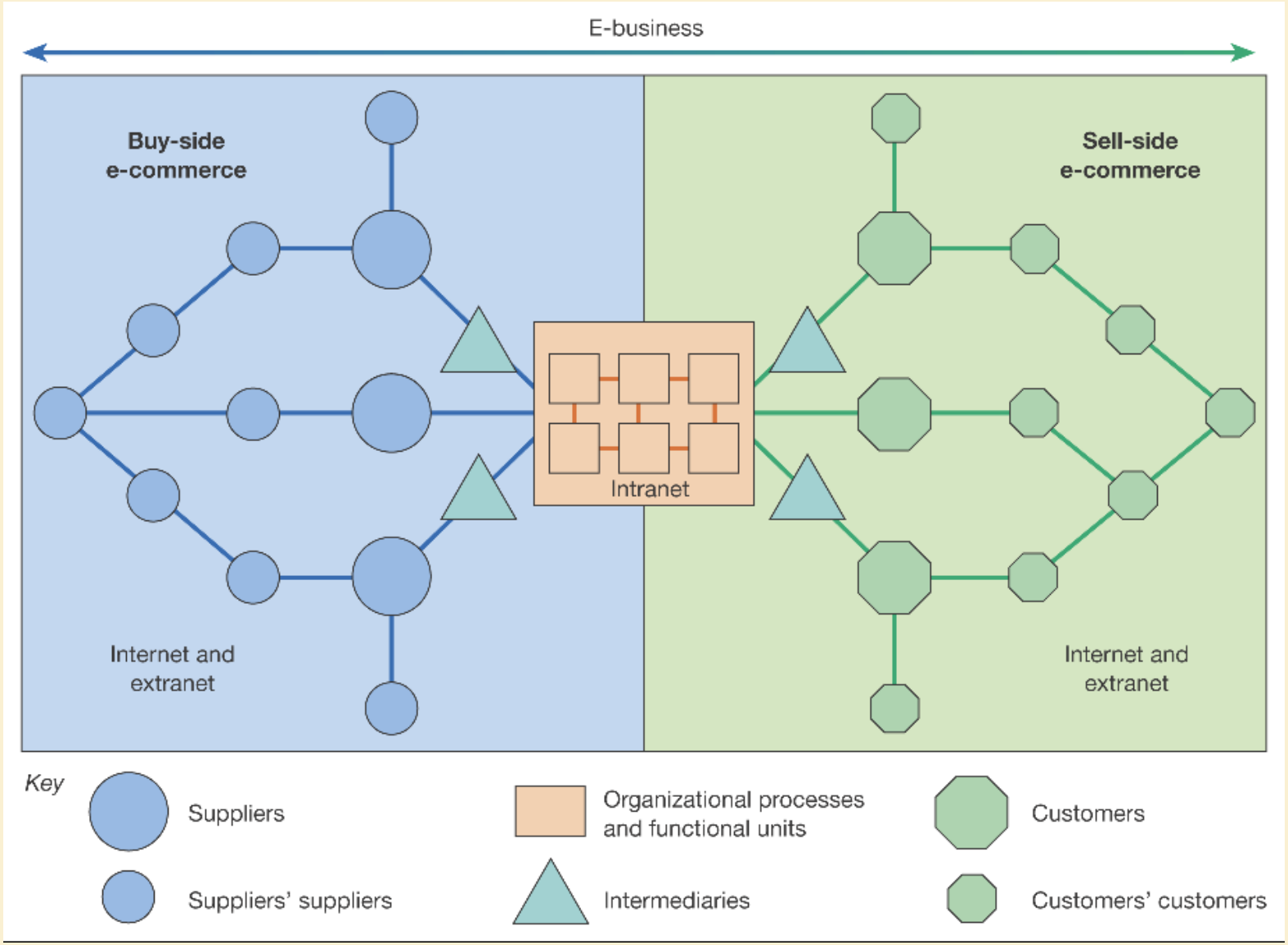


Figure 1.2 The distinction between buy-side and sell-side e-commerce

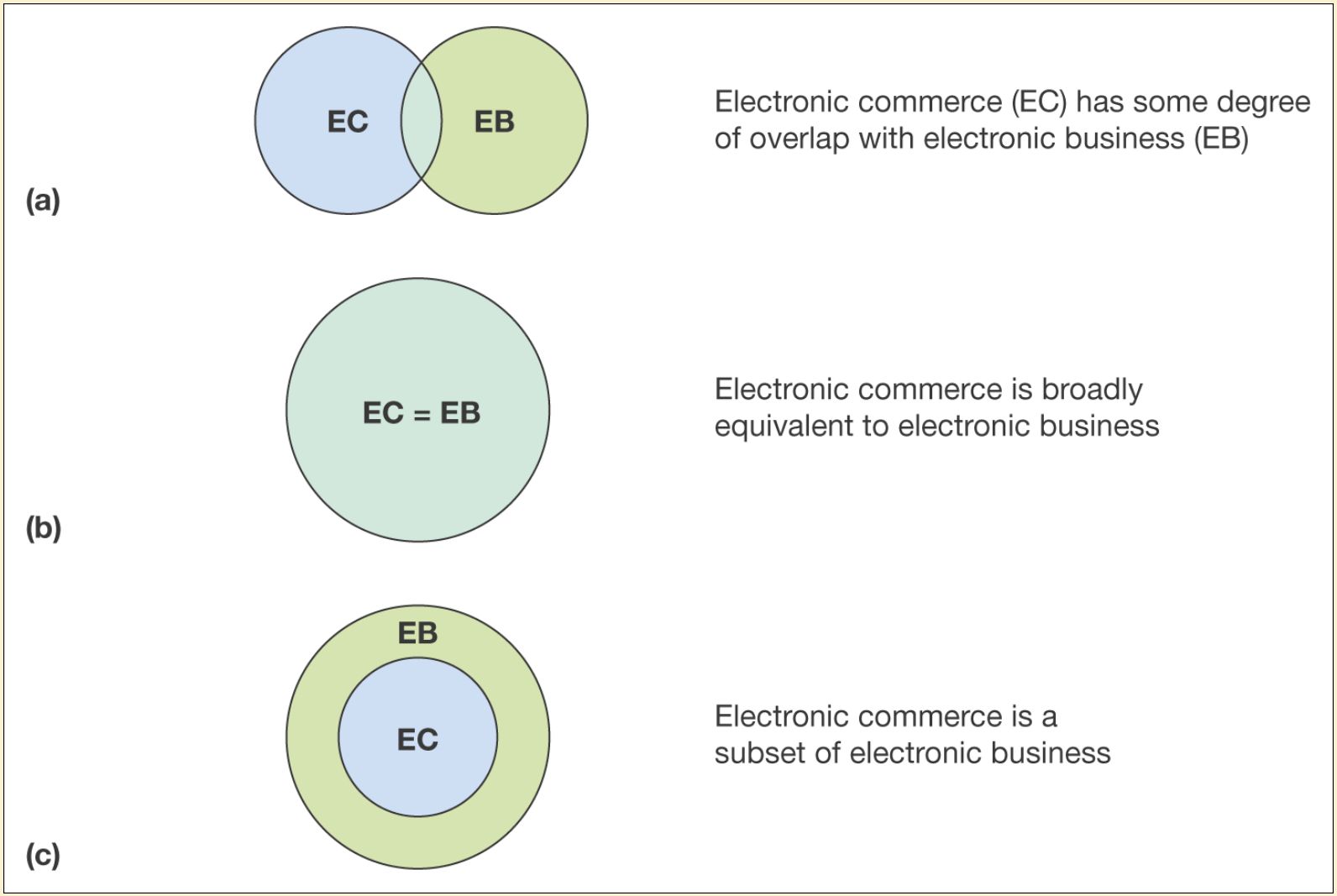


Figure 1.3 Three definitions of the relationship between e-commerce and e-business

- **In *Figure 1.3(a)*** there is a relatively small overlap between e-commerce and e-business.

From *Figure 1.2* we can reject *Figure 1.3(a)* since the overlap between buy-side and sell-side e-commerce is significant.

Figure 1.3(b) seems to be more realistic, and indeed many commentators seem to consider e-business and e-commerce to be synonymous.

It can be argued, however, that *Figure 1.3(c*) is most realistic since e-commerce does not refer to many of the transactions *within* a business, such as processing a purchasing order, that are part of e-business.

So e-commerce can best be conceived of as a subset of e-business and this is the perspective we will use in this book.

Since the interpretation in *Figure 1.3(b)* is equally valid, what is important within any given company is that managers involved with the implementation of e-commerce or e-business are agreed on the scope of what they are trying to achieve!.

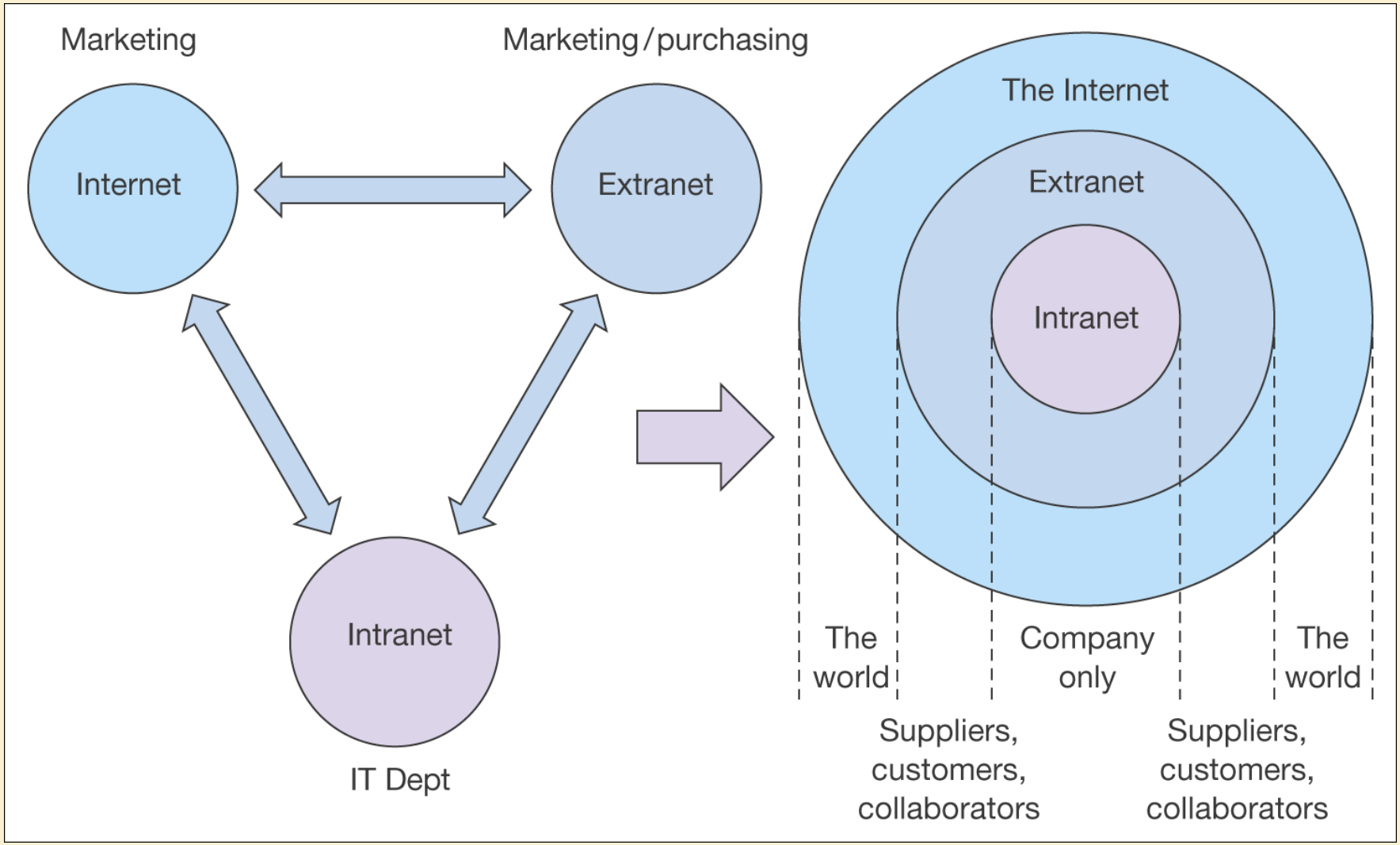


Figure 1.4 The relationship between intranets, extranets and the Internet

Intranet and Extranet

- **Intranet :**

A private network within a single company using Internet standards to enable employees to access and share information using web publishing technology.

- **Extranet :**

A service provided through Internet and web technology delivered by extending an intranet beyond a company to customers, suppliers and collaborators.

- If information is restricted to employees inside an organization, this is an **intranet as is shown in Figure 1.4.**
- **In a survey of 275 managers responsible for an intranet featured in *CIO* (2002),**

The main benefits mentioned by managers were:

1. Improved information sharing (customer service), 97%
2. Enhanced communications and information sharing (communications), 95%
3. Increased consistency of information (customer service), 94%
4. Increased accuracy of information (customer service), 93%
5. Reduced or eliminated processing, 93%
6. Easier organizational publishing, 92%.

- **It is apparent that benefits focus on information delivery suggesting that management of information quality is a key to successful use of intranets.**

- **As an example**, an **online bank** can potentially use many of these technologies to communicate with its customers according to the customers' preferences – some prefer to use the **web**, others **mobile banking** or **SMS** alerts, others **wireless** or **interactive TV** and others **traditional channels**.
- **Bank First Direct** (www.firstdirect.com) which is part of the HSBC banking group has a strategy of innovation and showcases its latest approaches in First Direct Interactive (*Figure 1.5*).
- **It uses SMS short codes as direct response** from TV or print advertising to integrate traditional and digital media channels and also uses SMS periodically to deliver relevant related product offers to customers.

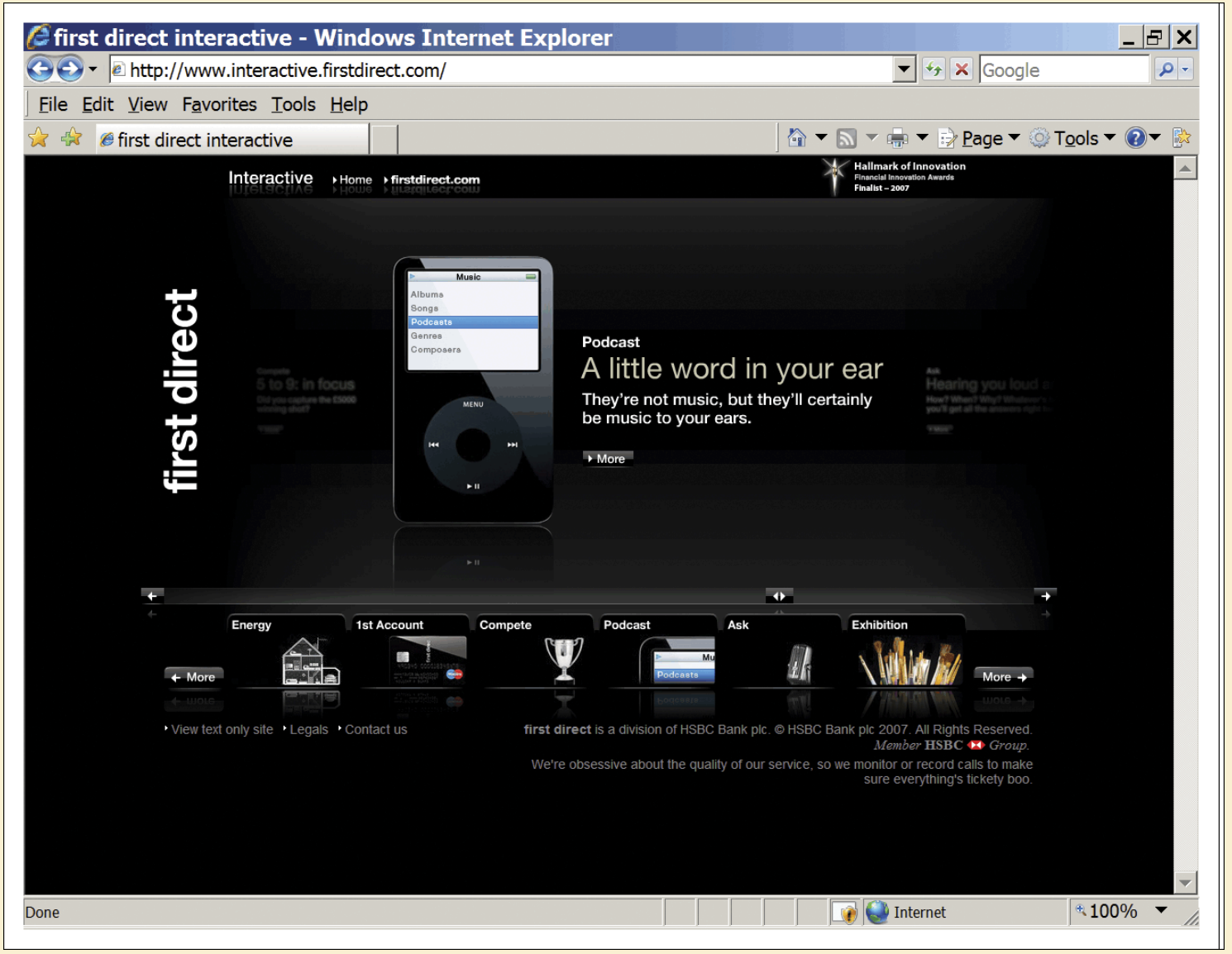


Figure 1.5 First Direct Interactive (www.firstdirect.com)

Mini Case Study 1.1 gives an example of a viral campaign which helped sell products

- This example shows how an engaging idea can be discussed initially online and then in traditional media to help increase the awareness of a brand.
- **On the WillItBlend campaign micro-site** (www.willitblend.com, Figure1.6) a blender designed for making smoothies has blended an iPhone, an iPod, golf balls, glow sticks and a video camera and more.



Figure 1.6 Blendtec viral campaign micro-site (www.willitblend.com)

Figure 1.7 summarizes the evolution of digital and web-related technologies

- Since the Web 2.0 concept has been widely applied, it is natural that commentators would try to evolve the concept to **Web 3.0**, although the term hasn't been widely applied to date. We can suggest that as web functionality evolves, these approaches which could be deemed 'Web 3.0' will become more important:

1. ***Web applications***. Usage of web-based applications and services (like Google word processor and spreadsheets) using the web in this way is sometimes termed '*cloud computing*' where all that is really needed for many activities is a computer with a web browser, with local software applications used less widely.
2. ***Syndication*.** Increased incorporation of syndicated content and services from other sites or a network into a site (using tools such as Yahoo! Pipes and XML exchange between **widgets**).

continue

3. ***Streamed video or IPTV***. Increased use of streamed video from existing TV providers and user-generated content (as suggested by use of YouTube and IPTV services such as Joost);
4. ***Virtual worlds***. Increased use of immersive virtual environments such as Second Life;
5. ***Personal data integration***. Increased exchange of data between social networks fulfilling different needs (as indicated by the recent Google development of OpenSocial);
6. ***The semantic web***. Increased use of semantic markup leading to the semantic web envisioned by Tim Berners-Lee over 10 years ago.

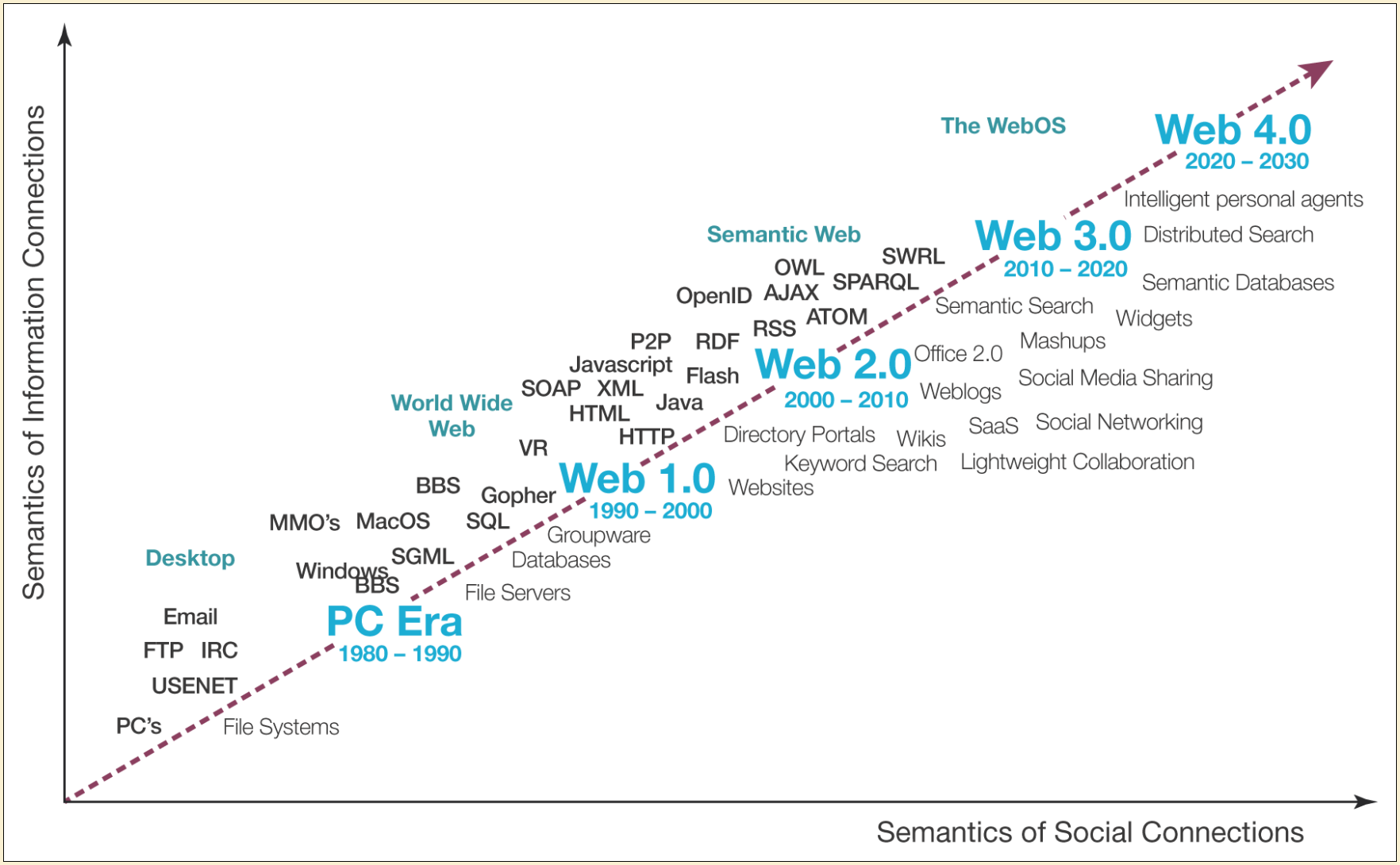


Figure 1.7 Evolution of web technologies

Source: Adapted from Spivack (2007)

Figure 1.8 Summary and examples of transaction alternatives between businesses, consumers and governmental organizations

- It is now commonplace to describe e-commerce transactions between an organization and its stakeholders according to whether they are primarily with consumers (**business-to consumer– B2C**) or other businesses (**business-to-business – B2B**).
- ***Figure 1.8*** gives examples of different companies operating in the business-to-consumer **(B2C)** and business-to-business **(B2B)** spheres.
- Often companies such as **BP or Dell Computer** will have products that appeal to both consumers and businesses, so will have different parts of their site to appeal to these audiences.
- ***Figure 1.8*** also presents two additional types of transaction, those where consumers transact directly with other consumers (**C2C**) and where they initiate trading with companies(**C2B).**
- Finally, the diagram also includes government and public services organizations which deliver online or e-government services.
- As well as the models shown in ***Figure 1.8***, it has also been suggested that employees should be considered as a separate type of consumer through the use of intranets which are referred to as **employee-to-employee or (E2E).**

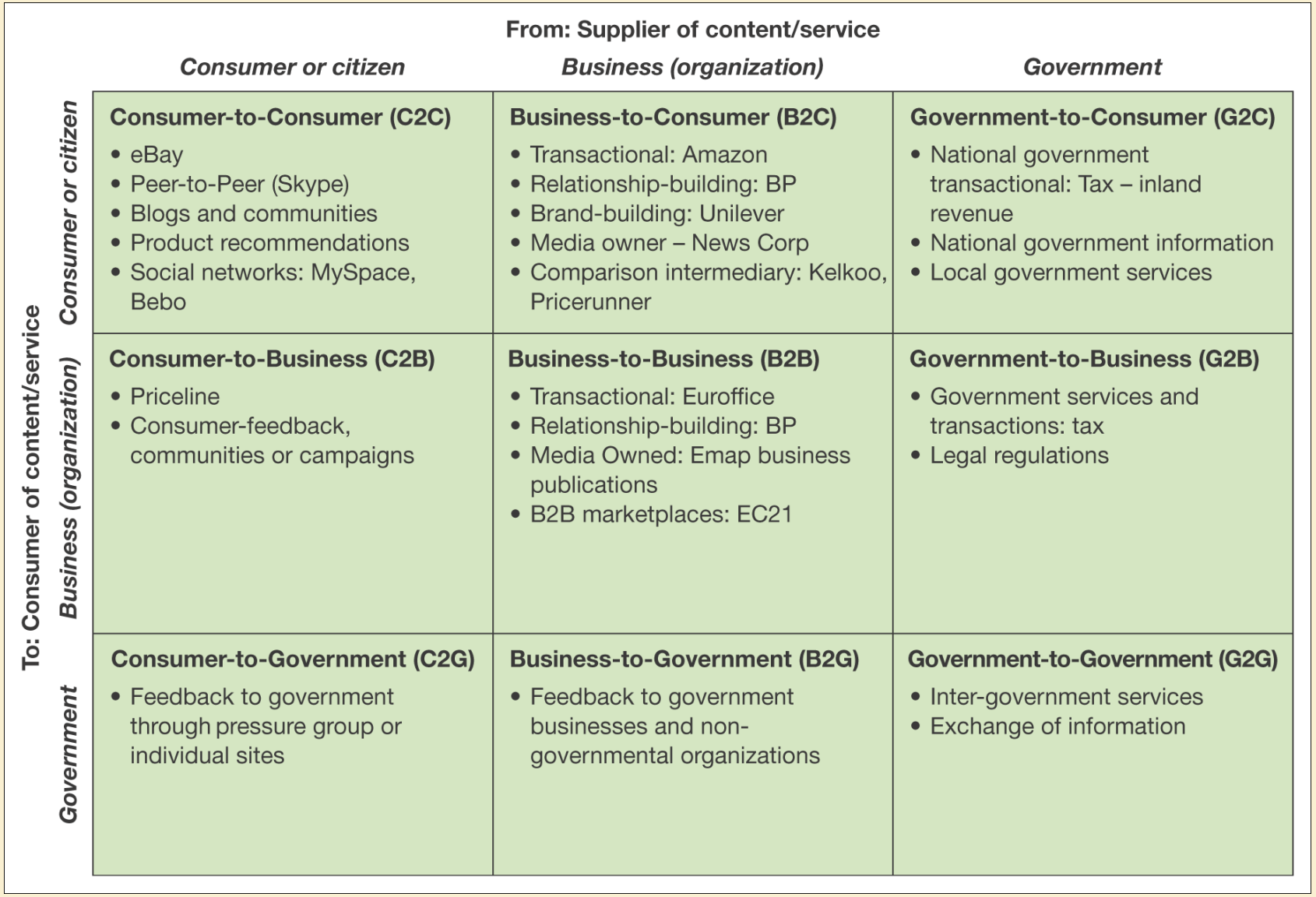


Figure 1.8 Summary and examples of transaction alternatives between businesses, consumers and governmental organizations

Additional activity – drivers and barriers to adoption

- You are in a team of advisers at a local business link (a local government agency encouraging adoption of e-commerce)
- List
  - Drivers to adoption of sell-side e-commerce by business and how you can reinforce these by marketing benefits
  - Barriers to adoption of sell-side e-commerce by business and how you can reinforce these by stressing benefits

Cost/efficiency and competitiveness drivers

- **Cost/efficiency drivers**
  - Increasing speed with which supplies can be obtained
  - Increasing speed with which goods can be dispatched
  - Reduced sales and purchasing costs
  - Reduced operating costs
- **Competitiveness drivers**
  - Customer demand
  - Improving the range and quality of services offered
  - Avoid losing market share to businesses already using e-commerce

Usage of different e-business services in European countries.

Examples of poor online customer experience which you will certainly be familiar with include:

- **Web sites** that fail because of a spike in visitor traffic after a peak-hour TV advertising campaign.
- **Hackers** penetrating the security of the system and stealing credit card details.
- **A company e-mails customers** without receiving their permission, so annoying customers and potentially breaking privacy and data protection laws.
- **Problems with fulfilment** of goods ordered online, meaning customer orders go missing or are delayed and the customer never returns.
- **E-mail customer-service** enquiries from the web site don't reach the right person and are ignored.
- **The perception of these risks** may have limited adoption of e-business in many organizations which is suggested by the data in **(Figure 1.10).**

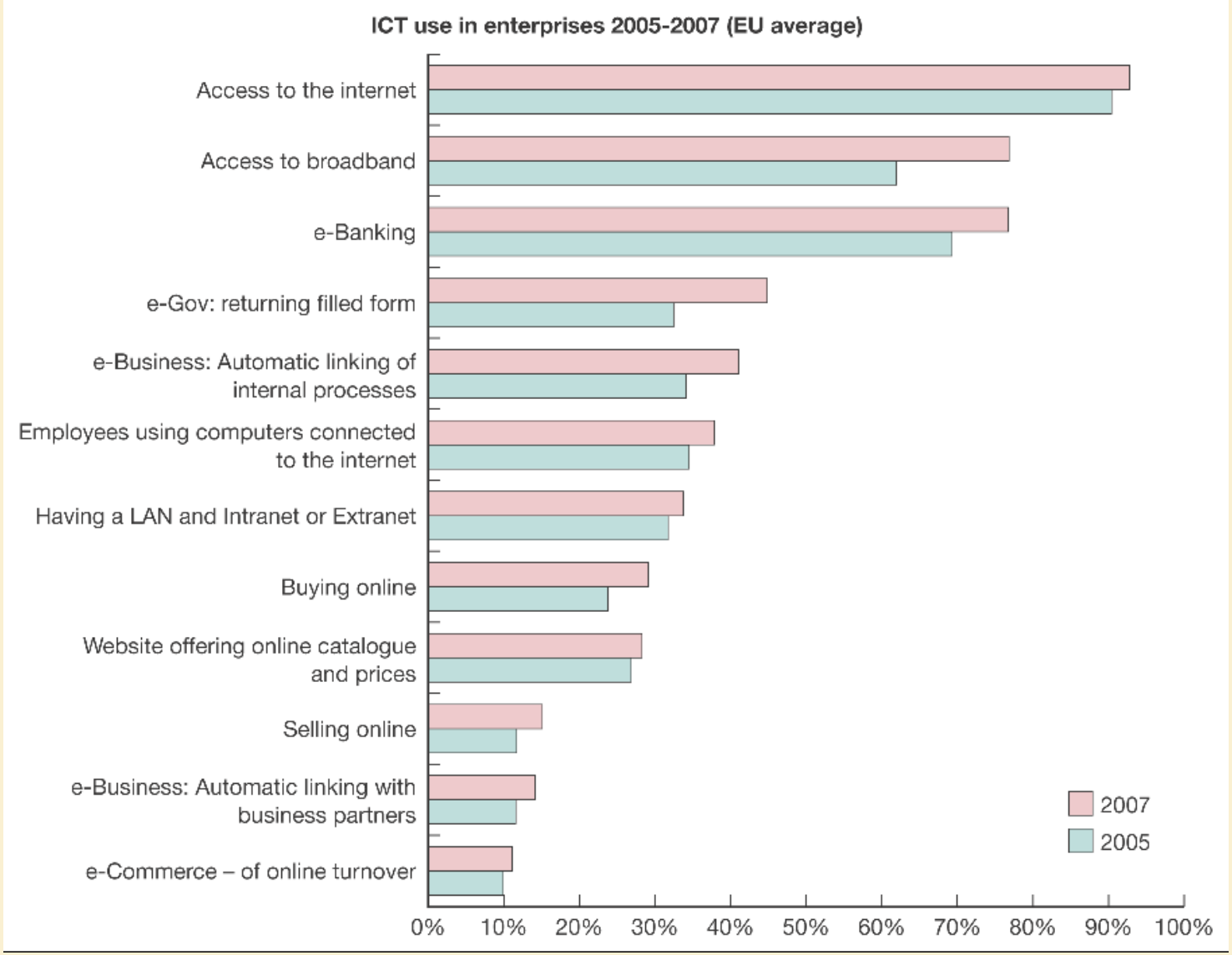


Figure 1.10 Usage of different e-business services in European countries
***Source*: European Commission, 2008**

Barriers to development of online technologies

- A DTI (2002) study evaluated some of the barriers to B2B e-commerce (***Figure 1.12***) which remain valid today.

  You can see that reasons of cost were the most important factors.

  This suggests the importance of managers assessing e-business to develop a cost–benefit analysis that considers both the initial investment costs and the ongoing costs that form the **total cost of ownership (TCO)** against the value created from the tangible and intangible benefits.

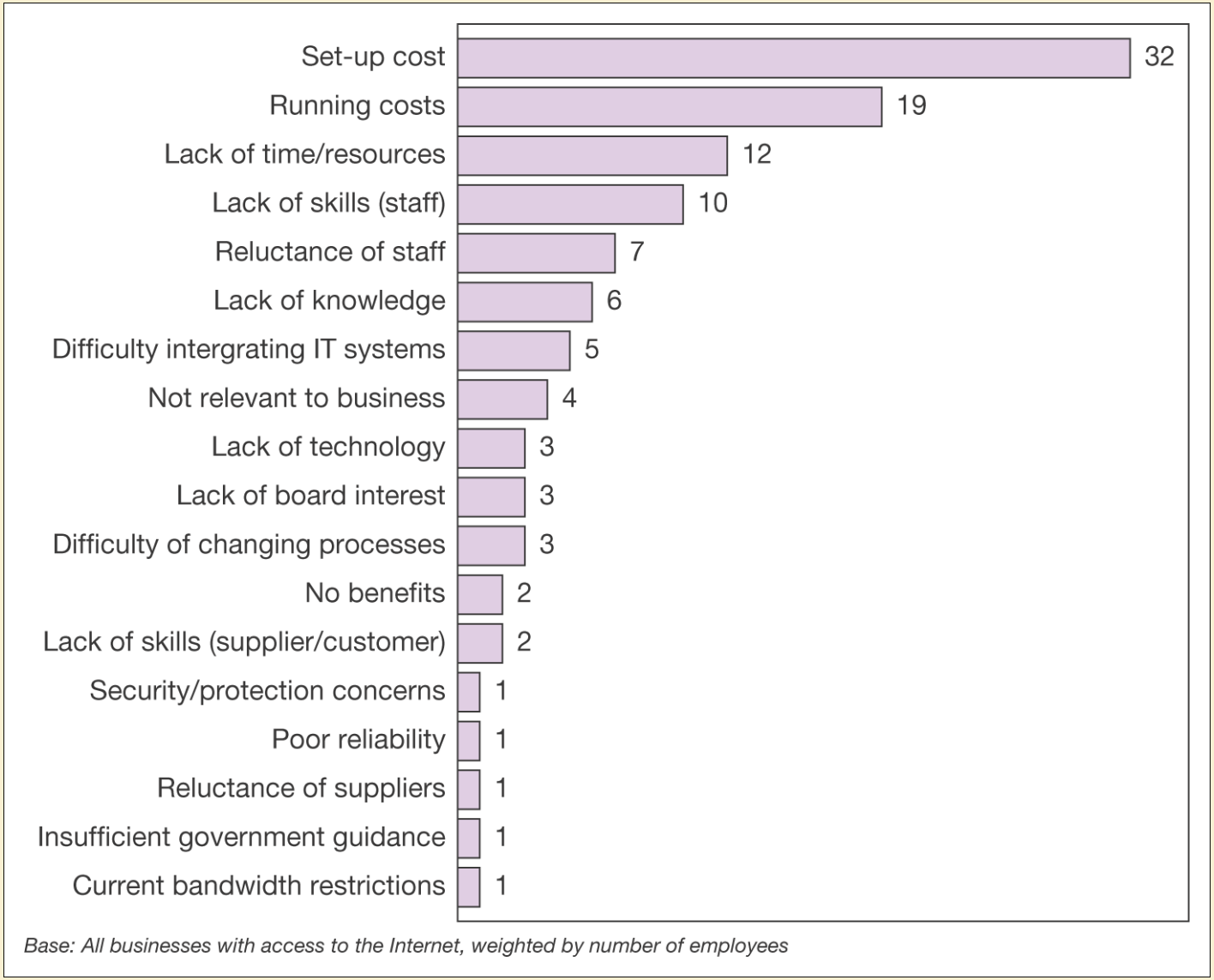


Figure 1.12 Barriers to development of online technologies
***Source*: DTI (2002)**

A simple stage model for buy-side and sell-side e-commerce

- **An example** of a basic stage model reviewing capabilities for **sell-side and buy-side e-commerce is shown in (Figure 1.13)** .This shows how companies will introduce more complex technologies and extend the range of processes which are e-business-enabled.

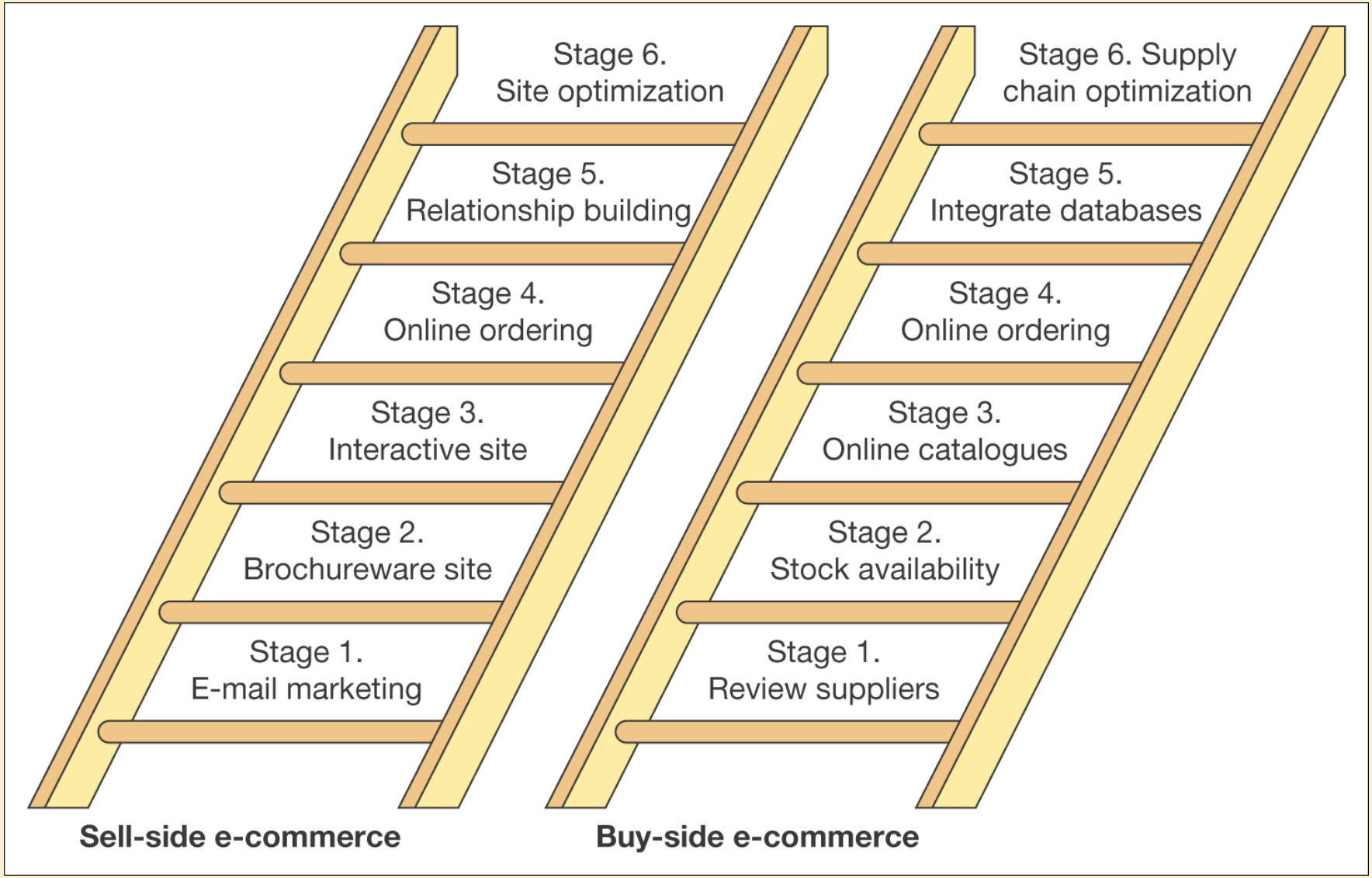


Figure 1.13 **A simple stage model for buy-side and sell-side e-commerce**

Variation in different online activities by gender

One **example** of demand analysis is popularity or adoption rates for different online services. The range of different ways in which consumers use the Internet to research or transact is shown in **(Figure 1.14)** .

You can see that **male and female** usage of the Internet for different activities is now very similar, but with downloading of different types of digital content generally more popular amongst males.

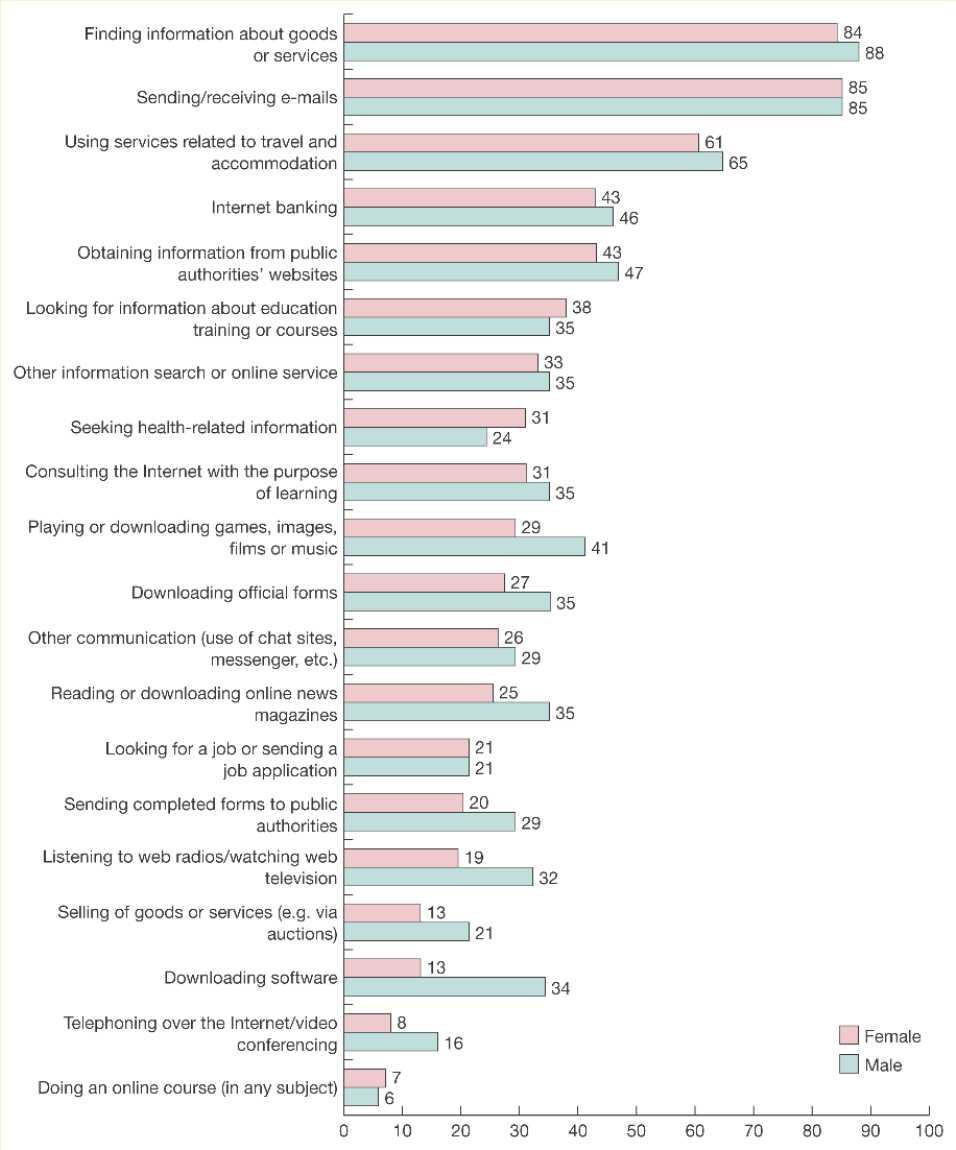


Figure 1.14 Variation in different online activities by gender

***Source*: UK National** Statistics (2006) *Individuals accessing the Internet – Report from the UK National Statistics Omnibus Survey*. Published online at www.s

Typical benefits of online services are summarized by the ‘Six Cs’, a simple mnemonic(تذكري) to show different types of customer value

1. ***Content*** – In the mid-1990s it was often said that **‘content is king**’. Well, relevant rich content is still king. **This means more detailed, in-depth information to support the buying process for transactional or relationship-building sites or branded experiences to encourage product usage for FMCG brands.**
2. ***Customization*** – In this case mass customization of content, whether received as web site pages such as ‘*Amazon recommends*’ or e-mail alerts, and commonly known as **‘personalization**’.
3 ***Community*** – The Internet liberates consumers to discuss anything they wish through **forums, chat-rooms and blog comments**. We will explore these techniques more in Chapters *2* and *3*.
4 ***Convenience –*** This is the ability to select, purchase and in some cases use products from your desktop at any time: the classic 24 × 7 × 365 availability of a service. Online usage of products is, of course, restricted to digital products such as **music or other data services**. **Amazon** has advertised off-line using creative showing a Christmas shopper battling against a gale-swept (عاصفة) street clutching several bags to reinforce the convenience message.

5 ***Choice*** **– The web gives a wider choice of products and suppliers than via conventional distribution channels.** The success of online intermediaries such as Kelkoo (www.kelkoo.com) and Screen trade (www.screentrade.com) is evidence of this. Similarly, Tesco.com provides Tesco with a platform to give consumers a wider choice of products (financial, travel, white goods) with more detailed information than are physically available in-store.

6 ***Cost reduction*** **– The Internet is widely perceived as a relatively low-cost place of purchase.** Often customers expect to get a good deal online as they realize that online traders have a lower cost-base as they have lower staff and distribution costs than a retailer that runs a network of high-street stores. A simple price differential is a key approach to encouraging usage of online services. In the late 1990s, low-cost airline easy Jet encouraged the limited change behavior required from phone booking to online booking by offering a £2.50 discount on online flight bookings.

Barriers to consumer Internet adoption

An indication of some of the barriers to using the Internet, in particular for consumer purchases, is clear from a survey (Booz Allen Hamilton, 2002) of perceptions in different countries.

- **It noted that consumer barriers to adoption of the Internet included:**
- No perceived benefit
- Lack of trust
- Security problems
- Lack of skills
- Cost.

This lack of demand for Internet services from this group needs to be taken into account when forecasting future demand

A.R. Burla Mahila Varishtha Mahavidyalaya, Solapur.



Dr. Shivanand Bhanje

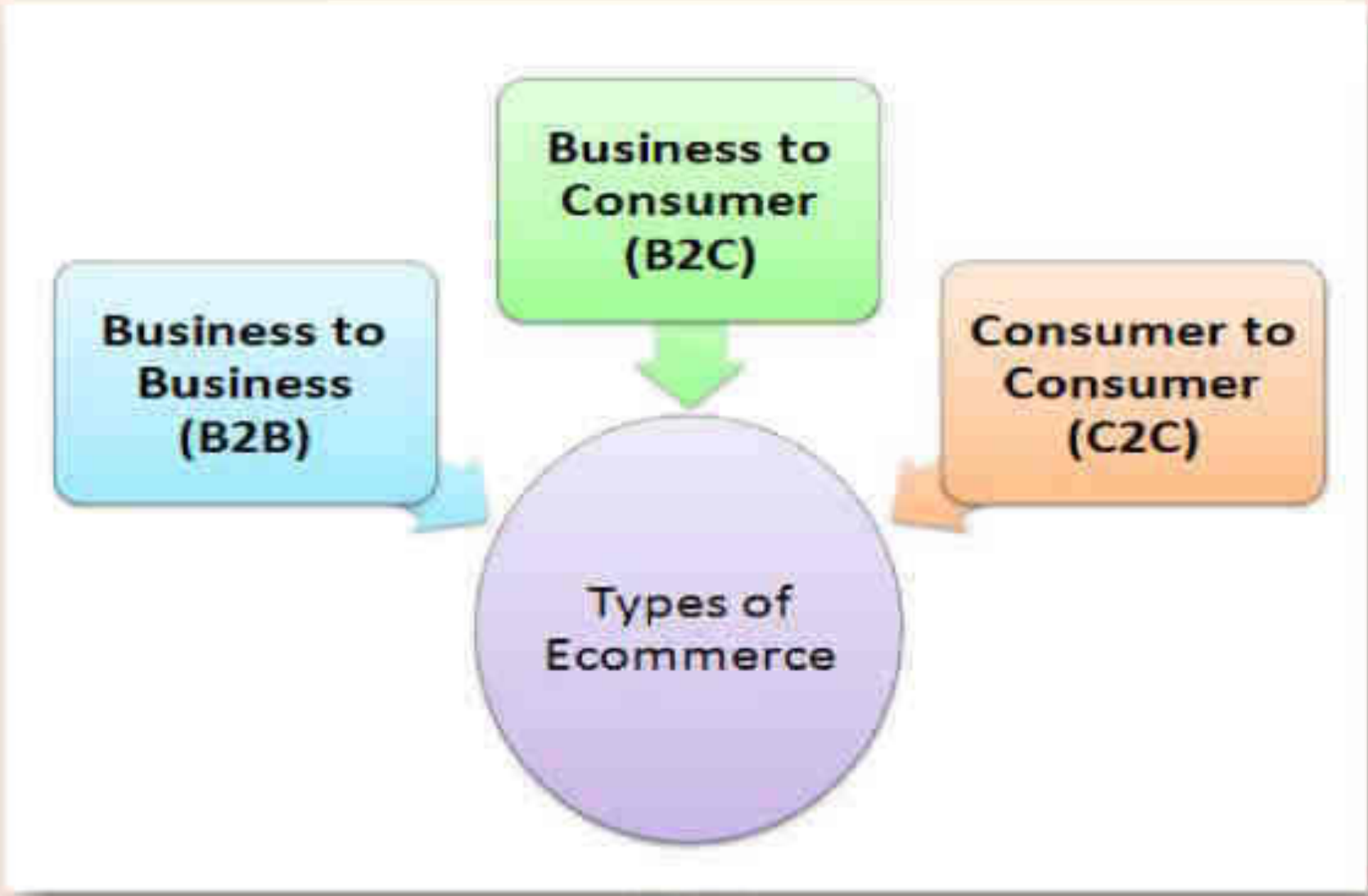
Professor, Head of the Commerce Department

What is Commerce..??

- Commerce is a process of exchanging goods and services. It includes all the activities which are directly or indirectly involves the exchanges. Commerce is a branch of business.
- Commerce includes the distribution process of the products from manufactures to the consumers.
- According to ***James Stephenson***, "Commerce is an organized system for the exchange of goods between the members of the industrial world."



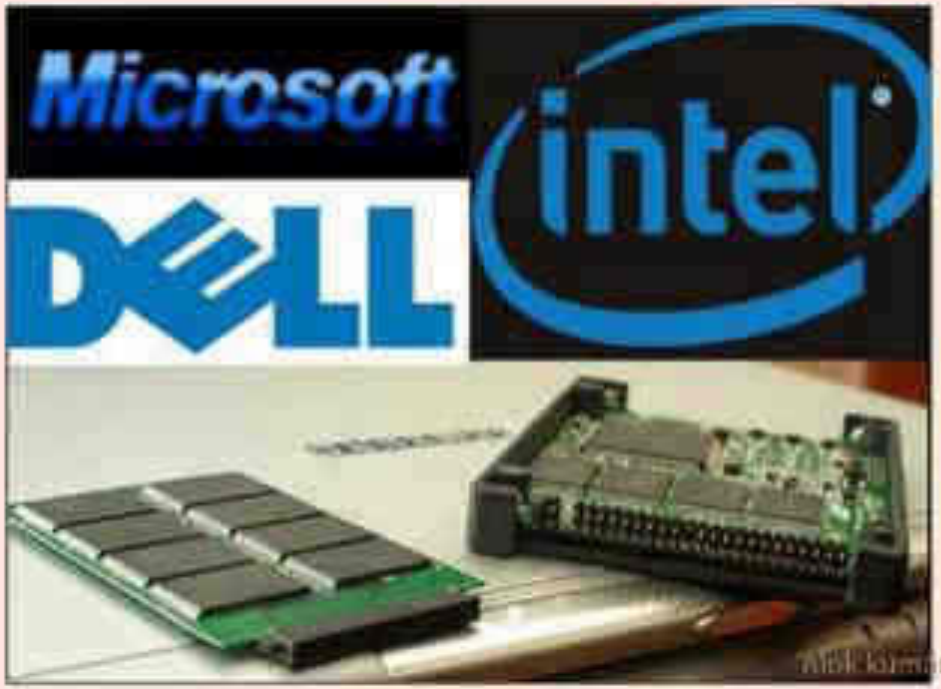
TYPES OF COMMERCE



1- Business-to-Business (B2B)

- Business to Business commerce means, there a business provides their services or products to other business. Business does not provide services or products directly to consumers. they supply their raw material to another business, and they build the products and then sell to the consumers

- **Example:** Intel makes microchip for Dell, Samsung makes Apple mobile display





2- Business-to-Consumer (B2C)

- Business to Consumers e-commerce process means when Business sells its products and services to the consumers directly. it is the most preferred method of e-commerce. B2C is a traditional method of commerce, But e-commerce is on the internet.

- **Examples: Newegg.com, Overstock.com, Amazon.com**



3- Consumer-to-Consumer (C2C)

- Consumer to Consumer means when consumer sells their products or services directly to another consumer. it is the best platform for those consumers who want to get used products.
- Consumer to business means when consumers sell their products or services to the business. it is best-preferred method when the company needs to get feedback of the people.

- **Example: Olx.com, Quicker.com**





What are the functions and importance of commerce...???

It is the sum total of those processes which are engaged in the removal of hindrances of persons (trade), place (trans-port, packing and insurance), and time (warehousing) in the exchange (banking and finance) of commodities."

❖ Thus the main function of commerce is to remove the following hindrances:

1. Hindrance of person:

- This hindrance refers to the lack of contact between producers and consumers. The producer is faced with the problem of finding the buyers who need the goods he has produced and who are able and willing to buy such goods.
- Trade provides an organised market where the buyers and sellers can contact each other. It saves both producers and consumers from the time-consum-ing and expensive exercise of locating each other.

2. Hindrance of place:

- A major problem faced by producers is to send their goods to distant places without loss through theft, pilferage, damage, etc. Commerce solves this problem by means of transport, packing and insurance.
- Modern means of transport carry goods too far-of places quickly and safely. Packing of goods helps to preserve their quality in transit and storage. With the help of packing, businessman can preserve the quality of goods. Thus, transportation and packing are useful commercial activities.



3. Hindrance of time:

- In modern industry goods are produced on a large-scale in anticipa-tion of demand. There is usually a time gap between the production and consumption of goods. Therefore, it becomes necessary to store the goods until they are sold.
- This problem is solved by warehousing or storage. Warehouses provide suitable storage facilities to protect the goods from fire, rain, pests, etc. Warehousing is, thus, an integral part of commerce.





4. Hindrance of exchange:

- Buying and selling of goods between persons living in different places requires a common medium of payment. Money serves as common medium of payment. However, convenient, and safe means of payment are required to settle the transaction.
- Banks help to remove this obstacle in the process of exchange by making and collecting payments on behalf of their clients.
- Now businessmen can send money from one place to another in the form of bank-draft, cheque, etc., without facing any risk. Banks also provide credit in the form of over-drafts, letter of credit, cash credit, discounting of bills, etc.









5. Hindrance of Risk:

- During transportation and storage, there are several possibilities of loss or damage of goods. There also exist risks of theft, burglary deterioration, fire, etc.
- These risks cause anxiety among businessmen and discourage them from investing money in business. Insur-ance helps to remove the hindrance of risks by compensating businessmen for financial loss. It plays a vital role in the development of trade and commerce.

Uninsured Goods



Insured Goods



6. Hindrance of knowledge:

- Often a producer or merchant finds it difficult to sell his goods and services because consumers are not aware of their benefits and uses.
- Advertising and sale promotion remove this hindrance by bringing goods and services to the knowledge of consumers. Advertising also persuades people to buy the goods and services.



Conclusion:-

- Thus, commerce plays an important role in the distribution of goods. It makes available to the users goods produced in different parts of a country as well as from other countries.
- People are able to buy goods produced anywhere in the world. The producers are relieved of the problem of marketing the goods and can concentrate on increasing production Commercial activities break the barrier between producers and consumers.
- Commerce ensures a free and smooth flow of goods from producers to consumers. Commerce provides the advantages of specialisation. It helps to better satisfy human wants by collecting and distributing goods.
- Commerce provides the neces-sary link between the producers and consumers of goods. It has brought countries close to one another and the world has become one big market.
- Large scale production is impossible without modern commerce.
- The basic aim of commerce is to ensure the supply of right goods at the right time at the right place and to right persons. Commerce brings goods to the hands of ultimate consumer.


Thank
you

Classification and Tabulation

Definition:

Statistics may be defined as the science of collection , presentation, analysis and interpretation of numerical data.

Classification:

Classification is defined as the process of arranging data in different groups according similarities .

Example: Classification of the whole population of a city according to Sex , Literacy and Employment.



TABLE NO.1 THIS TABLE SHOWING THE WHOLE POPULATION OF A CITY ACCORDING TO SEX , LITERACY AND EMPLOYMENT.

	Males			Females		Total
	Literates	Illiterates	Total	Literates	Illiterates	
Employed	5000	700	5700	5500	1500	7000
Unemployed	4200	100	4300	2000	1000	3000
Total	9200	800	10000	7500	2500	10000

KINDS OF CLASSIFICATION

There are four kinds of classification:

1. Qualitative Classification :Data are classified on the basis of attribute or quality such as sex ,literacy , religion etc.
   Example-Classification of the whole population into married ,unmarried ,employed ,unemployed etc.
2. Quantitative Classification :Data are classified on the basis of class-limits.

   Example-Weight in kg or height in inches



3.Chronological Classification: Data are classified according to time.

Example- Index number arranged over a period of time .

Particular , Population of Solapur city from 2005 to 2020

Year	2005	2010	2015	2020
Population (in lakh)	7.5	8.0	8.75	9.51

4.Geographical Classification: Data are classified according to places

Example- Production of sugarcane in India state-wise or production of paddy in different states.

The production of wheat for the year 2003 in different states.

Name of State	Production of Wheat(in thousand of Tonnes)
Haryana	50,000
Punjab	40,000
Uttar Pradesh	30,000
Madhya Pradesh	25,000

Tabulation

Definition : Tabulation is defined as the systematic arrangement of data in rows and columns.

Classification is the previous or first of step of tabulation.

It means that tabulation is the next step or stage of classification.

Parts of a table: A good statistical table having the following parts of a table.

1.Table Number
2.Title
3.Head Note
4. Stub
5. Caption
6.Body
7.Foot Note
8. Source Note

Diagram of a blank table

Table Number

Title

Head Note

	Caption
Stub	Body

Foot Note

Source Note

1. Table number : Each table should be given a number for ready reference . The table number may be given at the top of the table either in the centre above the title or in the side of the title.

2. Title: Each table should be given a suitable, clear, short and precise title. A title usually appears at the top of the table or below the number or next to the table number.

3. Head note: It is given at the head of the table and below the title. It provides an explanation about the entire table.

4. Stub: It refers to the heading of the rows and given at the extreme left. It explain what figure in the rows represent.

5.Caption: It refers to heading of the columns and explain what the figures in the columns represent.

6.Body: It is main part of the table. The actual data should be arranged any figure may be located.

7.Foot-note: It is given at the extreme left and foot of the table . In this note explained additional information is required for complete description.

8.Source-note: It should be given at the foot of the table and below the foot-note. In this note mentioned the source of information.



Thank You

Frequency Distribution

Definition:

The way in which the items are distributed into various classes is called the frequency distribution.

In other words, mode of variation of frequency in various classes is called the frequency distribution.

The table in which frequencies are shown is called a frequency table or frequency distribution table or simply frequency distribution.



Types of Frequency Distribution

There are two types of frequency distribution

1.Discrete frequency distribution

2.Continuous frequency distribution

1.Discrete frequency distribution: If the variable considered is discrete it is called a discrete frequency distribution.

In this distribution how many times a particular value is repeated and is counted . Hence the name frequency of item.



2.Formation of discrete frequency distribution:

To prepare such a table we just count how many times a particular value is repeated and this number is the frequency of that value. To make the work easy, we use tally bars.

Example : Given below the marks obtained by 23 students in an examination . Form the discrete frequency distribution:

10,35,20,20,30,20,40,25.30,10,

15,40,20,25,25,35,30,35,15,20,

25,25,20



Marks	Tally Bars	Frequency
10	| |	2
15	| |	2
20	𝍸 |	6
25	𝍸 |	5
30	| | |	3
35	| | |	3
40	| |	2
		Total 23

2.Formation of continuous frequency distribution:

In this method we count how many values fall into each class. This number is the frequency of the class. It is also called class frequency. Here also we make use of tally bars.

Example : Given below are the marks obtained by 50 students in an examination . Form a continuous frequency distribution, by taking an interval of 10 marks of each class.

30,45,48,55,39,55,31,12,18,21,54,59,51,33,43,44,10,38,19,26,

41,35,37,41,46,33,51,37,58,58,17,19,23,26,29,36,57,36,35,44,

43,27,19,43,22,31,47,34,31,15.

Solution:

Marks	Tally bars	Frequency
10-20	𝍸 | | |	8
20-30	𝍸 | | |	8
30-40	𝍸 𝍸 | 𝍸 | |	15
40-50	𝍸 𝍸 |	11
50-60	𝍸 | | |	8
		Total 50

Exercise

1.Given below are the marks obtained by 30 students . Prepare a discrete frequency table

14,15,11,14,13,15,12,13,12,11,15,14,10,16,12,

14,12,13,15,13,10,15,14,11,10,14,13,12,11,15.

2.Given below are the weights(in lbs) of 36 students . Prepare a continuous frequency table, by taking an interval of 5for each class.

61,73,93,97,92,76,78,69,96,72,80,88,96,89,83,

84,85,86,91,75,81,92,72,90,71,90,77,95,70,86,

73,61,64,72,77,68.

Thank You

Cumulative Frequency Distribution

Definition:

The way in which these cumulative frequencies are spread up is called the cumulative frequency distribution.

If the frequency of the first class is added to that of the second ,this sum is added to that of the third and so on then the frequency so obtained are called the cumulative frequencies. They are denoted by c. f. in short.



Types of Cumulative Frequency Distribution

There are two types of cumulative frequency distribution

1.Less than cumulative frequency distribution

2.Greater than cumulative frequency distribution

1.Less than cumulative frequency distribution:

First arrange the data in ascending order ,we add up the frequencies from above so obtained cumulative frequencies are called less than cumulative frequencies .



2.Greater than cumulative frequency:

First arrange the data in ascending order ,we add up the frequencies from below so obtained cumulative frequencies are called greater than cumulative frequencies .

Uses: Cumulative frequencies are required at various stages of analysis of statistical data. We need them to calculate median ,quartiles ,deciles , etc. We also needthem for plottinga certain types of curves called Ogives .



Example : Given below are the marks obtained by 50 students. (Given in the above example No.2). Obtain the cumulative frequencies of both types.

Solution: Cumulative frequencies of marks of 50 students

Marks	Frequency	c..f	
		Less than c.f.	Greater than c.f.
10-20	8	8	50
20-30	8	16	42
30-40	15	31	34
40-50	11	42	19
50-60	8	50	8

The above table shows that there are 8 students with marks less than 20,16 students with marks less than 30 etc. and 8 students with marks greater than 50,19 students with marks greater than 40 etc.

Thus , a less than cumulative frequency denotes the number of items whose values are less than the upper limit of the corresponding class and a greater than cumulative frequency denotes the number of items whose values are greater than the lower limit of the corresponding class.

For this reason, cumulative frequencies are shown as follows.



No. of Marks	No. of Students	No. of Marks	No. of Students
Less than 20	8	Greater than 10	50
Less than 30	16	Greater than 20	42
Less than 40	31	Greater than 30	34
Less than 50	42	Greater than 40	19
Less than 60	50	Greater than 50	8

To obtain group frequencies or class frequencies , we simply reverse the above process.

If less than cumulative frequencies are given , we subtract the previous c. f. from the c.f. of the corresponding upper limit of the class.

If greater than cumulative frequencies are given , we subtract the next c. f. from the c.f. of the lower limit of the corresponding class.



EXERCISE

1.Find the cumulative frequencies of both types for the following data.

Wages in Rs.	10-20	20-30	30-40	40-50	50-60	60-70
No. of workers	12	18	25	40	15	10

Thank You

Methods of Sampling

There are various methods used to select an unbiased sample from the population. Choice of the method depends on the information available about the population , nature of data and the object of inquiry. We shall study the following two methods of sampling.

1) Simple Random Sampling(SRS) 2) Stratified Sampling.

1) Simple Random Sampling: Simple random sampling is a scientific method of selection which are free from personal bias . Every item has an equal chance of being selected in the sample. If sample is random and sufficiently large on size then it is likely to represent population more accurately.

The following methods are commonly used for random selection.

1.Lottery Method 2. Table of random numbers.

1.Lottery Method:

The method is simple and popular for taking a random sample. The numbers or names of all members of the population are written on separate piece of paper of the same size, shape and colour . The pieces of folded in the same manner, mixed up thoroughly in a drum and required number of pieces are drawn blindly. All this ensures that each member of the population has an equal chance of being selected in that sample.



Suppose we want select a sample of 100 boys out of 800. If lottery method is to be used the names of all 800 boys written on separate pieces of paper , they are folded , mixed and 100 of them are drawn from the drum blindly.

The method is used for drawing the prizes of a lottery and hence the name lottery method.

The lottery method is a tedious to follow if the population is large. An alternative method is the method of random numbers.



2.Table of random numbers:

In this method, all the items are given numbers. Then a book of random numbers is consulted. The book opened at random and the numbers appearing on the page are read . The items bearing these numbers are included in the sample.

A number of statisticians have constructed tables of random numbers but Tippett's random numbers are commonly used. The table contains 10400 numbers all in four digits arranged in a random manner. The method is used for drawing random numbers from the table of random numbers and hence the name method of random numbers.

Merits and Demerits:

Merits:

i) The random sample removes the bias of the investigator.

ii) There are methods by which errors in the sample can be measured.

Demerits:

i) If the population is very large, the work of giving a number to each item is itself very tedious.

ii) The size of the sample by this method is required to be large.



iii) The method alone does not guarantee that sample is free from bias and is a perfect sample.

It only guarantees that the method of selection is free from bias. This is subtle difference but an important one.

Selection with and without replacement:

The method of selecting items, there are two options for actual selection process.

i. Selection without replacement

2. Selection with replacement



1.Selection without replacement:

After selecting an item either by lottery method or by random numbers , we may keep the item away and may not put in the population again i.e. we may not replace the item. The process is repeated till the sample of desired is drawn. Selecting a sample by this process is known as sampling without replacement and the sampling method is called simple random sampling without replacement(SRSWOR).



2.Selection with replacement:

In this method after selecting an item by lottery method or by random numbers , it is noted down and then replaced in the population. The process is repeated till the sample of desired size is drawn. This method is called selection by replacement and the sampling method is called simple random sampling with replacement(SRSWR).

available.



Size of a Sample:

There is no standard rule for the size of a sample .Generally, the size of a sample is 5% of the population. The actual number to be selected depends on the nature of the problem, the accuracy is desired and the cost and time available.

If the higher accuracy is desired , the size of a sample would be larger.



Thank You

Types of Classification

There are four types of classification of the data

1. Geographical Classification : - Here geographical position is used as a base of classfication

e.g.

District	Solapur	Pune	Mumbai	Satara	Kolhapur
No. of Students	50	65	85	40	48

Types of Classification

There are four types of classification of the data

2. Chronological Classification : - Here time is used as a base of classification. Time is measured in Year, Months, Weeks, Days and hour etc.

e.g.

Year	2015	2016	2017	2018	2019
Sales (Rs. In Lakhs)	65	72	85	91	100

Types of Classification

There are four types of classification of the data

3. Qualitative Classification : - Here quality is used as a base of classification. Quality is an attribute which cannot be measured but can be defined precisely.

Such as Gender, Urban/Rural, Employed/Unemployed, Relition, Cast etc.

Category	Skilled	Unskilled	Male	Female
No. of Workers	42	58	78	68

Types of Classification

There are four types of classification of the data

4. Quantitative Classification : - Here quantity is used as a base of classification. Quantity is a characteristics which can be measured.

Such as Weight, Height, Age, Marks, Salaries, Production etc.

Marks	45	50	55	60	65
No. of Students	14	18	20	16	12

Types of Data

There are three types of presenting the data

- Ungrouped Data : - Data doesn't not having any frequency is called as **Ungrouped Data**

e.g. Marks : - 55, 62, 42, 68, 85

- Discrete Data : - Data having frequency with single number is called as **Discrete Data.**

e.g.

Marks	45	50	55	60	65
No. of Students	12	15	20	18	5

Types of Data

There are three types of presenting the data

- Countineous Data : - Data having frequency with two number is called Discrete Data.

e.g.

Marks	0-10	10-20	20-30	30-40	40-50
No. of Students	12	15	20	18	5

Class Limits : -

In case of continuous data each group is shown by two numbers, these two numbers are called as class limits. These two numbers give the minimum and maximum values of observations which can be included in that group.

The minimum number is called the **Lower Limit (LL)** and the maximum number is called as **Upper Limit (UL)**

e.g. for class of 10-20 Lower Limit is 10 and Upper Limit is 20

- **Python Features**

Python provides lots of features that are listed below.

1) Easy to Learn and Use

Python is easy to learn and use. It is developer-friendly and high level programming language.

2) Expressive Language

Python language is more expressive means that it is more understandable and readable.

3) Interpreted Language

Python is an interpreted language i.e. interpreter executes the code line by line at a time. This makes debugging easy and thus suitable for beginners.

4) Cross-platform Language

Python can run equally on different platforms such as Windows, Linux, Unix and Macintosh etc. So, we can say that Python is a portable language.

5 Free and Open Source

Python language is freely available at offical web address. The source-code is also available. Therefore it is open source

6) Object-Oriented Language

Python supports object oriented language and concepts of classes and objects come into existence.

7) Extensible

It implies that other languages such as C/C++ can be used to compile the code and thus it can be used further in our python code.

8) Large Standard Library

Python has a large and broad library and provides rich set of module and functions for rapid application development.

9) GUI Programming Support

Graphical user interfaces can be developed using Python.

10) Integrated

It can be easily integrated with languages like C, C++, JAVA etc.

- **Structure of a Python Program,**

Basic syntax

Interactive Mode Programming

Type the following text at the Python prompt and press the Enter −

```
>>> print "Hello, Python!"
```

- **Writing simple python program**

If you are running new version of Python, then you would need to use print statement with parenthesis as in **print ("Hello, Python!");**

this produces the following result −

```
Hello, Python!
```

- **Executing python program using command line window and IDLE graphics window**

Invoking the interpreter with a script parameter begins execution of the script and continues until the script is finished. When the script is finished, the interpreter is no longer active.
Let us write a simple Python program in a script. Python files have extension **.py**. Type the following source code in a test.py file −

```
print "Hello, Python!"
```

We assume that you have Python interpreter set in PATH variable. Now, try to run this program as follows −

```
$ python test.py
```

This produces the following result −
Hello, Python!

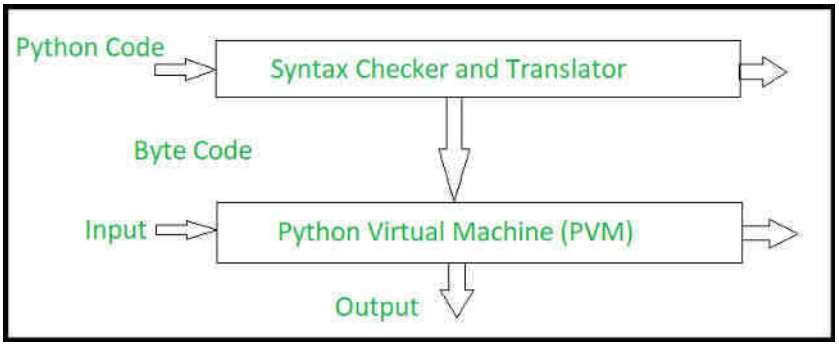
Writing and executing simple program

Write a program add two numbers

```
a = 2
b = 3
sum = a + b
print(sum)
```

- **Python Virtual Machine**

Python is an object oriented programming language like Java. Python is called an interpreted language. Python uses code modules that are interchangeable instead of a single long list of instructions that was standard for functional programming languages. The standard implementation of python is called “cpython”. It is the default and widely used implementation of the Python. Python doesn’t convert its code into machine code, something that hardware can understand. It actually converts it into something called byte code. So within python, compilation happens, but it’s just not into a machine language. It is into byte code and this byte code can’t be understood by CPU. So we need actually an interpreter called the python virtual machine. The python virtual machine executes the byte codes.



The Python interpreter performs following tasks to execute a Python program :

- **Step 1 :** The interpreter reads a python code or instruction. Then it verifies that the instruction is well formatted, i.e. it checks the syntax of each line.If it encounters any error, it immediately halts the translation and shows an error message.
- **Step 2 :** If there is no error, i.e. if the python instruction or code is well formatted then the interpreter translates it into its equivalent form in intermediate language called “Byte code”.

Thus, after successful execution of Python script or code, it is completely translated into Byte code.

Step 3 : Byte code is sent to the Python Virtual Machine(PVM).Here again the byte code is executed on PVM. If an error occurs during this execution then the execution is halted with an error message.

- **Data type**

Variables can hold values of different data types. Python is a dynamically typed language hence we need not define the type of the variable while declaring it. The interpreter implicitly binds the value with its type.

Python enables us to check the type of the variable used in the program. Python provides us the **type()** function which returns the type of the variable passed.

Consider the following example to define the values of different data types and checking its type.

```
1.  A=10
2. b="Hi Python"
3. c = 10.5
4.  print(type(a));
5.  print(type(b));
6.  print(type(c));
```

Output:

```
<type 'int'>
<type 'str'>
<type 'float'>
```

- **Declaring variable**

Variable is a name which is used to refer memory location. Variable also known as identifier and used to hold value.

In Python, we don't need to specify the type of variable because Python is a type infer language and smart enough to get variable type.

Variable names can be a group of both letters and digits, but they have to begin with a letter or an underscore.

It is recomended to use lowercase letters for variable name. Rahul and rahul both are two different variables.

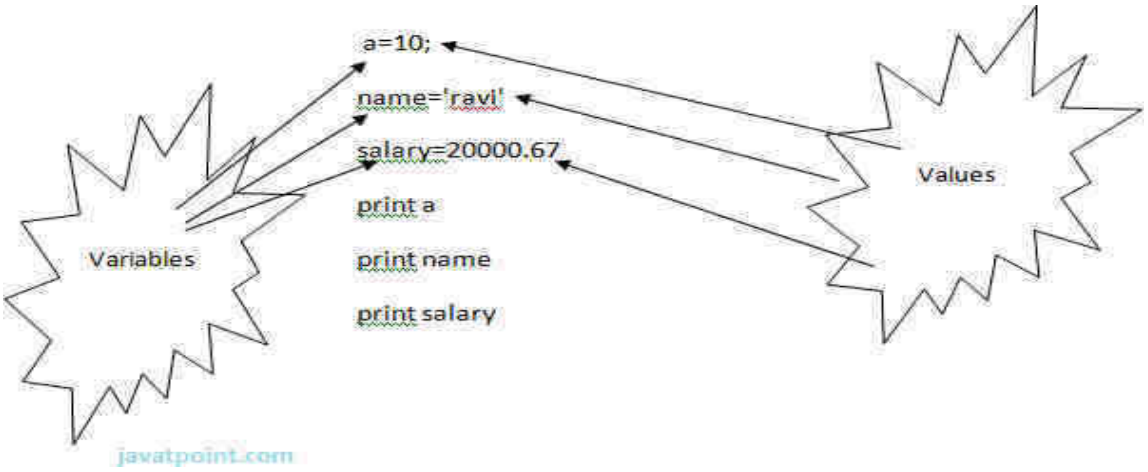
- **Identifier Naming**

Variables are the example of identifiers. An Identifier is used to identify the literals used in the program. The rules to name an identifier are given below.

1. The first character of the variable must be an alphabet or underscore (_).
2. All the characters except the first character may be an alphabet of lower-case (a-z), upper-case (A-Z), underscore or digit (0-9).
3. Identifier name must not contain any white-space, or special character (!, @, #, %, ^, &, *).
4. Identifier name must not be similar to any keyword defined in the language.
5. Identifier names are case sensitive for example myname, and MyName is not the same.
6. Examples of valid identifiers: a123, _n, n_9, etc.
7. Examples of invalid identifiers: 1a, n%4, n 9, etc

- **Declaring Variable and Assigning Values**

Python does not bound us to declare variable before using in the application. It allows us to create variable at required time. We don't need to declare explicitly variable in Python. When we assign any value to the variable that variable is declared automatically.



Output:

1. >>>
2. 10
3. ravi
4. 20000.67
5. >>>

- **Multiple Assignment**

Python allows us to assign a value to multiple variables in a single statement which is also known as multiple assignment.

We can apply multiple assignments in two ways either by assigning a single value to multiple variables or assigning multiple values to multiple variables. Lets see given examples.

1.Assigning single value to multiple variables

Eg:

1. x=y=z=50
2. print iple
3. print y
4. print z

Output:

1. >>>
2. 50
3. 50
4. 50
5. >>>

2. Assigning multiple values to multiple variables:

1. a,b,c=5,10,15
2. print a
3. print b
4. print c

Output:

1. >>>
2. 5
3. 10
4. 15
5. >>>

- **Keywords**

Keywords are the reserved words in Python. We cannot use a keyword as a variable name, function name or any other identifier.

Here's a list of all keywords in Python Programming

Keywords in Python programming language				
False	await	else	import	pass
None	break	except	in	raise
True	class	finally	is	return
and	continue	for	lambda	try
as	def	from	nonlocal	while
assert	del	global	not	with
async	elif	if	or	yield

The above keywords may get altered in different versions of Python. Some extra might get added or some might be removed. You can always get the list of keywords in your current version by typing the following in the prompt.

```
>>> import keyword
>>> print(keyword.kwlist)
['False', 'None', 'True', 'and', 'as', 'assert', 'async', 'await', 'break', 'class', 'continue', 'def', 'del', 'elif', 'else', 'except', 'finally', 'for', 'from', 'global', 'if', 'import', 'in', 'is', 'lambda', 'nonlocal', 'not', 'or', 'pass', 'raise', 'return', 'try', 'while', 'with', 'yield']
```

Description of Keywords in Python with examples

True, False

True and False are truth values in Python. They are the results of comparison operations or logical (Boolean) operations in Python. For example:

```
>>> 1 == 1
True
```

```
>>> 5 > 3
True
>>> True or False
True
>>> 10 <= 1
False
>>> 3 > 7
False
>>> True and False
False
```

- **Constants**

A constant is a type of variable whose value cannot be changed. It is helpful to think of constants as containers that hold information which cannot be changed later.

You can think of constants as a bag to store some books which cannot be replaced once placed inside the bag

Assigning value to constant in Python

In Python, constants are usually declared and assigned in a module. Here, the module is a new file containing variables, functions, etc which is imported to the main file. Inside the module, constants are written in all capital letters and underscores separating the words.

Example 3: Declaring and assigning value to a constant

Create a **constant.py**:

```
PI = 3.14
GRAVITY = 9.8
```

- **Set**

Set is the collection of the unordered data set. It is enclosed by the {} and each element is separated by the comma(,).

Example: we can create a set of vowels and fruits.

```
vowels = {'a', 'e', 'i', 'o', 'u'}

fruits = {"apple", "banana", "cherry"}

print(vowels)

print(fruits)
```

Output

{'o', 'e', 'a', 'u', 'i'}

{'apple', 'banana', 'cherry'}

- **Literals**

Generally, literals are a notation for representing a fixed value in source code. They can also be defined as raw value or data given in variables or constants.

Example:

```
# Numeric literals

x = 24

y = 24.3

z = 2+3j

print(x, y, z)
```

Output

24 24.3 (2+3j)

Here 24, 24.3, 2+3j are considered as literals.

Python has different types of literals.

1. String literals
2. Numeric literals
3. Boolean literals
4. Literal Collections
5. Special literals

String literals

A string literal can be created by writing a text(a group of Characters) surrounded by the single(”), double(“”), or triple quotes. By using triple quotes we can write multi-line strings or display in the desired way.

Example:

```
 # string literals


# in single quote
s = 'geekforgeeks'


# in double quotes
t = "geekforgeeks"


# multi-line String
m = '''geek
        for
           geeks'''


print(s)
print(t)
print(m)
```

Output

```
geekforgeeks
geekforgeeks
geek
       for
          geeks
```

Here geekforgeeks is string literal which is assigned to variable(s).

Character literal

It is also a type of string literals where a single character surrounded by single or double-quotes.

Example:

```
# character literal in single quote
```

```
v = 'n'


# character literal in double quotes
w = "a"


print(v)
print(w)
```

Output

n

a

Numeric literals

They are immutable and there are three types of numeric literal :

1. Integer
2. Float
3. Complex.

Integer :

Both positive and negative numbers including 0. There should not be any fractional part.

Example:

```
# integer literal


# Binary Literals
a = 0b10100


# Decimal Literal
b = 50


# Octal Literal
c = 0o320


# Hexadecimal Literal
```

```
d = 0x12b


print(a, b, c, d)
```

Output

```
20 50 208 299
```

In the program above we assigned integer literals (0b10100, 50, 0o320, 0x12b) into different variables. Here, ‘a‘ is binary literal, ‘b’ is a decimal literal, ‘c‘ is an octal literal and ‘d‘ is a hexadecimal literal. But on using print function to display value or to get output they were converted into decimal.

Float

These are real numbers having both integer and fractional parts.

Example:

Python3

```
# Float Literal
e = 24.8
f = 45.0


print(e, f)
```

Output

```
24.8 45.0
```

24.8 and 45.0 are floating-point literals because both 24.8 and 45.0 are floating-point numbers.

Complex Literal

The numerals will be in the form of a+bj, where ‘a‘ is the real part and ‘b‘ is the complex part.

Example:

Python3

```
z = 7 + 5j
# real part is 0 here.
k = 7j
```

```
print(z, k)
```

Output

(7+5j) 7j

Boolean literals

There are only two boolean literals in Python. They are true and false.

Example:

```
a = (1 == True)
b = (1 == False)
c = True + 3
d = False + 7

print("a is", a)
print("b is", b)
print("c:", c)
print("d:", d)
```

Output

a is True

b is False

c: 4

d: 7

In python, True represents the value as 1 and False represents the value as 0. In the above example ‘a‘ is True and ‘b‘ is False because 1 equal to True.

Example:

```
x = (1 == True)
y = (2 == False)
z = (3 == True)
r = (1 == True)
a = True + 10
```

```
b = False + 10


print("x is", x)
print("y is", y)
print("z is", r)
print("a:", a)
print("b:", b)
```

Output

```
x is True
y is False
z is True
a: 11
b: 10
```

- **Type Conversion**

The process of converting the value of one data type (integer, string, float, etc.) to another data type is called type conversion. Python has two types of type conversion.

1. Implicit Type Conversion
2. Explicit Type Conversion

---

1. **Implicit Type Conversion:**

In Implicit type conversion, Python automatically converts one data type to another data type. This process doesn't need any user involvement.

Let's see an example where Python promotes conversion of lower datatype (integer) to higher data type (float) to avoid data loss.

Example 1: Converting integer to float

```
num_int = 123
num_flo = 1.23

num_new = num_int + num_flo

print("datatype of num_int:",type(num_int))
print("datatype of num_flo:",type(num_flo))

print("Value of num_new:",num_new)
print("datatype of num_new:",type(num_new))
```

When we run the above program, the output will be

```
datatype of num_int: <class 'int'>
datatype of num_flo: <class 'float'>

Value of num_new: 124.23
datatype of num_new: <class 'float'>
```

In the above program,

- We add two variables *num_int* and *num_flo*, storing the value in *num_new*.
- We will look at the data type of all three objects respectively.
- In the output we can see the datatype of *num_int* is an integer, datatype of *num_flo* is a float.
- Also, we can see the *num_new* has float data type because Python always converts smaller data type to larger data type to avoid the loss of data.

Now, let's try adding a string and an integer, and see how Python treats it.

Example 2: Addition of string(higher) data type and integer(lower) datatype

```
num_int = 123
num_str = "456"

print("Data type of num_int:",type(num_int))
print("Data type of num_str:",type(num_str))

print(num_int+num_str)
```

When we run the above program, the output will be

```
Data type of num_int: <class 'int'>
Data type of num_str: <class 'str'>

Traceback (most recent call last):
  File "python", line 7, in <module>
TypeError: unsupported operand type(s) for +: 'int' and 'str'
```

In the above program,

- We add two variable *num_int* and *num_str*.
- As we can see from the output, we got typeerror. Python is not able use Implicit Conversion in such condition.
- However Python has the solution for this type of situation which is know as Explicit Conversion.

---

2. Explicit Type Conversion:

In Explicit Type Conversion, users convert the data type of an object to required data type. We use the predefined functions like int(), float(), str(), etc to perform explicit type conversion.

This type conversion is also called typecasting because the user casts (change) the data type of the objects.

Syntax :

(required_datatype)(expression)

Typecasting can be done by assigning the required data type function to the expression.

Example 3: Addition of string and integer using explicit conversion

```
num_int = 123
num_str = "456"

print("Data type of num_int:",type(num_int))
print("Data type of num_str before Type Casting:",type(num_str))

num_str = int(num_str)
print("Data type of num_str after Type Casting:",type(num_str))

num_sum = num_int + num_str

print("Sum of num_int and num_str:",num_sum)
print("Data type of the sum:",type(num_sum))
```

When we run the above program, the output will be

```
Data type of num_int: <class 'int'>
Data type of num_str before Type Casting: <class 'str'>
Data type of num_str after Type Casting: <class 'int'>

Sum of num_int and num_str: 579
Data type of the sum: <class 'int'>
```

In above program,

- We add *num_str* and *num_int* variable.
- We converted *num_str* from string(higher) to integer(lower) type using int() function to perform the addition.
- After converting *num_str* to a integer value Python is able to add these two variable.
- We got the *num_sum* value and data type to be integer.

Key Points to Remember:

1. Type Conversion is the conversion of object from one data type to another data type.
2. Implicit Type Conversion is automatically performed by the Python interpreter.
3. Python avoids the loss of data in Implicit Type Conversion.
4. Explicit Type Conversion is also called Type Casting, the data types of object are converted using predefined function by user.
5. In Type Casting loss of data may occur as we enforce the object to specific data type.

String to character converting and Base converting

As we know the strings are the collection of characters. But in Python, we cannot directly get the ASCII value of the characters. We need to use the ord() method to convert character to its ASCII value.

There are another some methods like hex(), ord(), bin() to convert decimal number to Hexadecimal, Octal, Binary numbers respectively.

Example

```
print('ASCII value of "G" is: ' + str(ord('G')))
print('Hexadecimal value of 254 is: ' + str(hex(254)))
print('Octal value of 62 is: ' + str(oct(62)))
print('Binary value of 56 is: ' + str(bin(56)))
```

Output

```
ASCII value of "G" is: 71
Hexadecimal value of 254 is: 0xfe
Octal value of 62 is: 0o76
Binary value of 56 is: 0b111000
```

- **simple input and output**

Python provides numerous built-in functions that are readily available to us at the Python prompt.

Some of the functions like input() and print() are widely used for standard input and output operations respectively. Let us see the output section first.

Python Output Using print() function
We use the print() function to output data to the standard output device (screen).

```
print ('This sentence is output to the screen')
# Output: This sentence is output to the screen

a = 5
print('The value of a is', a)
# Output: The value of a is 5
```

In the second print() statement, we can notice that a space was added between the string and the value of variable *a*.This is by default, but we can change it.

The actual syntax of the print() function is

```
print(*objects, sep=' ', end='\n', file=sys.stdout, flush=False)
```

Here, objects is the value(s) to be printed.

The sep separator is used between the values. It defaults into a space character.

```
print(1,2,3,4)
```

```
# Output: 1 2 3 4

print(1,2,3,4,sep='*')
# Output: 1*2*3*4

print(1,2,3,4,sep='#',end='&')
# Output: 1#2#3#4&
```

Output formatting

Sometimes we would like to format our output to make it look attractive. This can be done by using the str.format() method. This method is visible to any string object.

```
>>> x = 5; y = 10
>>> print('The value of x is {} and y is {}'.format(x,y))
```
The value of x is 5 and y is 10

Here the curly braces {} are used as placeholders. We can specify the order in which it is printed by using numbers (tuple index).

```
print('I love {0} and {1}'.format('bread','butter'))
# Output: I love bread and butter

print('I love {1} and {0}'.format('bread','butter'))
# Output: I love butter and bread
```

We can even use keyword arguments to format the string.

```
>>> print('Hello {name}, {greeting}'.format(greeting = 'Goodmorning', name = 'John'))
```
Hello John, Goodmorning

We use the % operator to accomplish this.

```
>>> x = 12.3456789
>>> print('The value of x is %3.2f' %x)
```
The value of x is 12.35
```
>>> print('The value of x is %3.4f' %x)
```
The value of x is 12.3457

- **Python Input**

Up till now, our programs were static. The value of variables were defined or hard coded into the source code.

To allow flexibility we might want to take the input from the user. In Python, we have the input() function to allow this. The syntax for input() is

```
input([prompt])
```

where prompt is the string we wish to display on the screen. It is optional.

```
>>> num = input('Enter a number: ')
```
Enter a number: 10
```
>>> num
```
'10'

- **Performing assignments, arithmetic operation**

1. **Arithmetic operators**

Arithmetic operators are used to perform arithmetic operations between two operands. It includes + (addition), - (subtraction), *(multiplication), / (divide), %(reminder), //(floor division), and exponent (**).

Consider the following table for a detailed explanation of arithmetic operators.

Operator	Description
+ (Addition)	It is used to add two operands. For example, if a = 20, b = 10 => a+b = 30
- (Subtraction)	It is used to subtract the second operand from the first operand. If the first operand is less than the second operand, the value result negative. For example, if a = 20, b = 10 => a ? b = 10
/ (divide)	It returns the quotient after dividing the first operand by the second operand. For example, if a = 20, b = 10 => a/b = 2
*** (Multiplication)**	It is used to multiply one operand with the other. For example, if a = 20, b = 10 => a * b = 200
% (reminder)	It returns the reminder after dividing the first operand by the second operand. For example, if a = 20, b = 10 => a%b = 0
**** (Exponent)**	It is an exponent operator represented as it calculates the first operand power to second operand.
// (Floor division)	It gives the floor value of the quotient produced by dividing the two operands.

2. **Comparison operator**

Comparison operators are used to comparing the value of the two operands and returns boolean true or false accordingly. The comparison operators are described in the following table.

Operator	Description
==	If the value of two operands is equal, then the condition becomes true.
!=	If the value of two operands is not equal then the condition becomes true.
<=	If the first operand is less than or equal to the second operand, then the condition becomes true.
>=	If the first operand is greater than or equal to the second operand, then the condition becomes true.

<>	If the value of two operands is not equal, then the condition becomes true.
>	If the first operand is greater than the second operand, then the condition becomes true.
<	If the first operand is less than the second operand, then the condition becomes true.

---

3. assignment operators

The assignment operators are used to assign the value of the right expression to the left operand. The assignment operators are described in the following table.

Operator	Description
=	It assigns the the value of the right expression to the left operand.
+=	It increases the value of the left operand by the value of the right operand and assign the modified value back to left operand. For example, if a = 10, b = 20 => a+ = b will be equal to a = a+ b and therefore, a = 30.
-=	It decreases the value of the left operand by the value of the right operand and assign the modified value back to left operand. For example, if a = 20, b = 10 => a- = b will be equal to a = a- b and therefore, a = 10.
*=	It multiplies the value of the left operand by the value of the right operand and assign the modified value back to left operand. For example, if a = 10, b = 20 => a* = b will be equal to a = a* b and therefore, a = 200.
%=	It divides the value of the left operand by the value of the right operand and assign the reminder back to left operand. For example, if a = 20, b = 10 => a % = b will be equal to a = a % b and therefore, a = 0.
**=	a**=b will be equal to a=a**b, for example, if a = 4, b =2, a**=b will assign 4**2 = 16 to a.
//=	A//=b will be equal to a = a// b, for example, if a = 4, b = 3, a//=b will assign 4//3 = 1 to a.

programm

```
x = 15
y = 4

# Output: x + y = 19
print('x + y =',x+y)

# Output: x - y = 11
print('x - y =',x-y)

# Output: x * y = 60
print('x * y =',x*y)

# Output: x / y = 3.75
print('x / y =',x/y)
```

```
# Output: x // y = 3
print('x // y =',x//y)

# Output: x ** y = 50625
print('x ** y =',x**y)
```

- **Operator precedence**

The operator precedence in Python are listed in the following table. It is in descending order, upper group has higher precedence than the lower ones.

Operator precedence rule in Python	
Operators	**Meaning**
()	Parentheses
**	Exponent
+x, -x, ~x	Unary plus, Unary minus, Bitwise NOT
*, /, //, %	Multiplication, Division, Floor division, Modulus
+, -	Addition, Subtraction
<<, >>	Bitwise shift operators
&	Bitwise AND
^	Bitwise XOR
|	Bitwise OR
==, !=, >, >=, <, <=, is, is not, in, not in	Comparisions, Identity, Membership operators
not	Logical NOT
and	Logical AND
or	Logical OR

- **Associativity of Python Operators**

We can see in the above table that more than one operator exists in the same group. These operators have the same precedence.

When two operators have the same precedence, associativity helps to determine which the order of operations.

Associativity is the order in which an expression is evaluated that has multiple operator of the same precedence. Almost all the operators have left-to-right associativity.

For example, multiplication and floor division have the same precedence. Hence, if both of them are present in an expression, left one is evaluates first.

```
# Left-right associativity
# Output: 3
print(5 * 2 // 3)

# Shows left-right associativity
# Output: 0
print(5 * (2 // 3))
# Right-left associativity of ** exponent operator
# Output: 512
print(2 ** 3 ** 2)

# Shows the right-left associativity
# of **
# Output: 64
print((2 ** 3) ** 2)
```

exa.2

```
a = 20
b = 10
c = 15
d = 5
e = 0

e = (a + b) * c / d
#( 30 * 15 ) / 5
print "Value of (a + b) * c / d is ",  e

e = ((a + b) * c) / d
# (30 * 15 ) / 5
print "Value of ((a + b) * c) / d is ",  e

e = (a + b) * (c / d);
# (30) * (15/5)
print "Value of (a + b) * (c / d) is ",  e

e = a + (b * c) / d;
#  20 + (150/5)
print "Value of a + (b * c) / d is ",  e
```

When you execute the above program, it produces the following result −

```
Value of (a + b) * c / d is 90
Value of ((a + b) * c) / d is 90
Value of (a + b) * (c / d) is 90
Value of a + (b * c) / d is 50

# Multiplication has higher precedence
# than subtraction
# Output: 2
10 - 4 * 2
```

```
# Parentheses () has higher precendence
# Output: 12
(10 - 4) * 2
```

- **Python if Statement Syntax**

```
if test expression:
   statement(s)
```

Here, the program evaluates the test expression and will execute statement(s) only if the text expression is True.

If the text expression is False, the statement(s) is not executed.

WAP to find positive or negative

```
num = int(input("Enter a number: "))
if num > 0:
   print(num, "is a positive number.")
```

- **Python if...else Statement**

Syntax of if...else

```
if test expression:
   Body of if
else:
   Body of else
```

The if..else statement evaluates test expression and will execute body of if only when test condition is True.
If the condition is False, body of else is executed. Indentation is used to separate the blocks.

- Python program to check if the input number is odd or even.

```
num = int(input("Enter a number: "))
if (num % 2) == 0:
  print("{0} is Even".format(num))
else:
  print("{0} is Odd".format(num))
```

Output

```
Enter a number: 43
43 is Odd
```

- **Python if...elif...else Statement**

Syntax of if...elif...else

```
if test expression:
   Body of if
elif test expression:
   Body of elif
```

```
else:
   Body of else
```

The elif is short for else if. It allows us to check for multiple expressions.
If the condition for if is False, it checks the condition of the next elif block and so on.
If all the conditions are False, body of else is executed.
Only one block among the several if...elif...else blocks is executed according to the condition.
The if block can have only one else block. But it can have multiple elif blocks.

In this program, we check if the number is positive or negative or zero

```
num = float(input("Enter a number: "))
if num > 0:
  print("Positive number")
elif num == 0:
  print("Zero")
else:
   print("Negative number")
```

ython Nested if statements

We can have a if...elif...else statement inside another if...elif...else statement. This is called nesting in computer programming.

Any number of these statements can be nested inside one another. Indentation is the only way to figure out the level of nesting. This can get confusing, so must be avoided if we can.

- **Python Nested if Example**

In this program, we input a number check if the number is positive or negative or zero

```
        # This time we use nested if

num = float(input("Enter a number: "))
if num >= 0:
   if num == 0:
      print("Zero")
   else:
      print("Positive number")
else:
   print("Negative number")
```

Output 1

```
Enter a number: 5
Positive number
```

Output 2

```
Enter a number: -1
Negative number
```

- **while loop**

The while loop in Python is used to iterate over a block of code as long as the test expression (condition) is true.

Syntax of while Loop

```
while test_expression:
   Body of while
```

In while loop, test expression is checked first. The body of the loop is entered only if the test_expression evaluates to True. After one iteration, the test expression is checked again. This process continues until the test_expression evaluates to False.

```
# initialize sum and counter

sum = 0
i = 1
while i <= n :
sum = sum + i
  i = i+1 # update counter
print the sum
print("The sum is", sum)
```

- **loop in Python**

The for loop in Python is used to iterate over a sequence (list, tuple, string) or other iterable objects. Iterating over a sequence is called traversal.

Syntax of for Loop

```
for val in sequence:
            Body of for
```

Here, val is the variable that takes the value of the item inside the sequence on each iteration.

- # Program to find the sum of all numbers stored in a list

```
numbers = [6, 5, 3, 8, 4, 2, 5, 4, 11]
sum = 0
for val in numbers:
        sum = sum+val
print("The sum is", sum)
```

- # Program to iterate through a list using indexing

```
genre = ['pop', 'rock', 'jazz']

for i in range(len(genre)):
        print("I like", genre[i])
```

- **Nested Loops**

Python programming language allows to use one loop inside another loop. Following section shows few examples to illustrate the concept.

Syntax:

```
for iterator_var in sequence:
   for iterator_var in sequence:
      statements(s)
      statements(s)
```

The syntax for a nested while loop statement in Python programming language is as follows:

```
while expression:
   while expression:
      statement(s)
      statement(s)
```

A final note on loop nesting is that we can put any type of loop inside of any other type of loop. For example a for loop can be inside a while loop or vice versa.

```
from__future__import print_function
for i in range(1, 5):
   for j in range(i):
       print(i, end=' ')

   print()
```

Output:

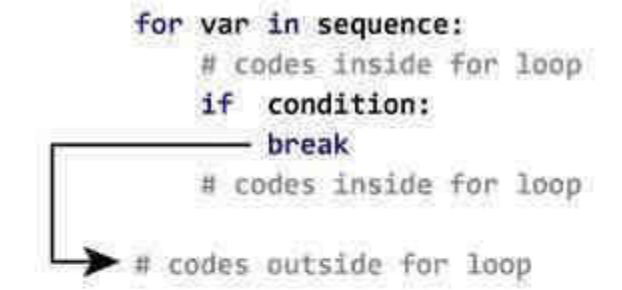
```
1
2 2
3 3 3
4 4 4 4
```

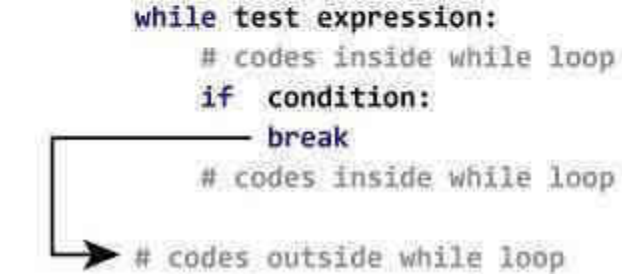
- **break statement**

The break statement terminates the loop containing it. Control of the program flows to the statement immediately after the body of the loop.

If break statement is inside a nested loop (loop inside another loop), break will terminate the innermost loop.

Syntax of break





Use of break statement inside loop

```
for val in "string":
   if val == "i":
      break
   print(val)

print("The end")
```

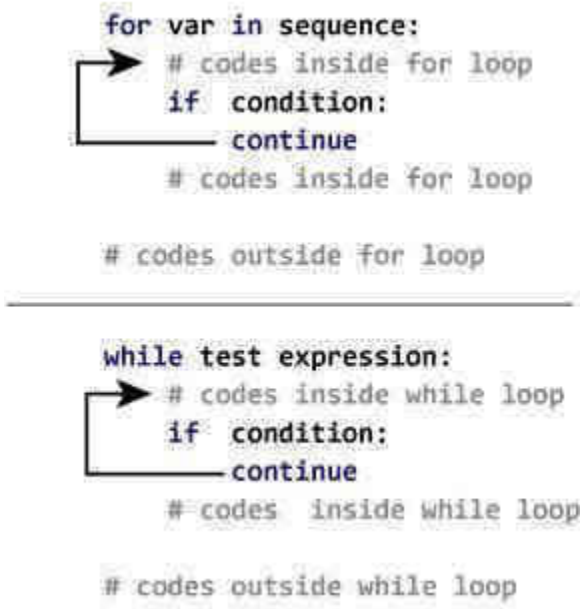
Output

```
s
t
r
The end
```

- **continue statement**

The continue statement is used to skip the rest of the code inside a loop for the current iteration only. Loop does not terminate but continues on with the next iteration.

Syntax of Continue




```
# Program to show the use of continue statement inside loops
for val in "string":
   if val == "i":
      continue
   print(val)

print("The end")
```

Output

```
s
t
r
n
g
```

- **assert Keyword**

Example

Test if a condition returns True:

```
x = "hello"

#if condition returns True, then nothing happens:
assert x == "hello"

#if condition returns False, AssertionError is raised:
assert x == "goodbye"
```

Definition and Usage

The assert keyword is used when debugging code.

The assert keyword lets you test if a condition in your code returns True, if not, the program will raise an AssertionError.

You can write a message to be written if the code returns False, check the example below.

Example

Write a message if the condition is False:

```
x = "hello"

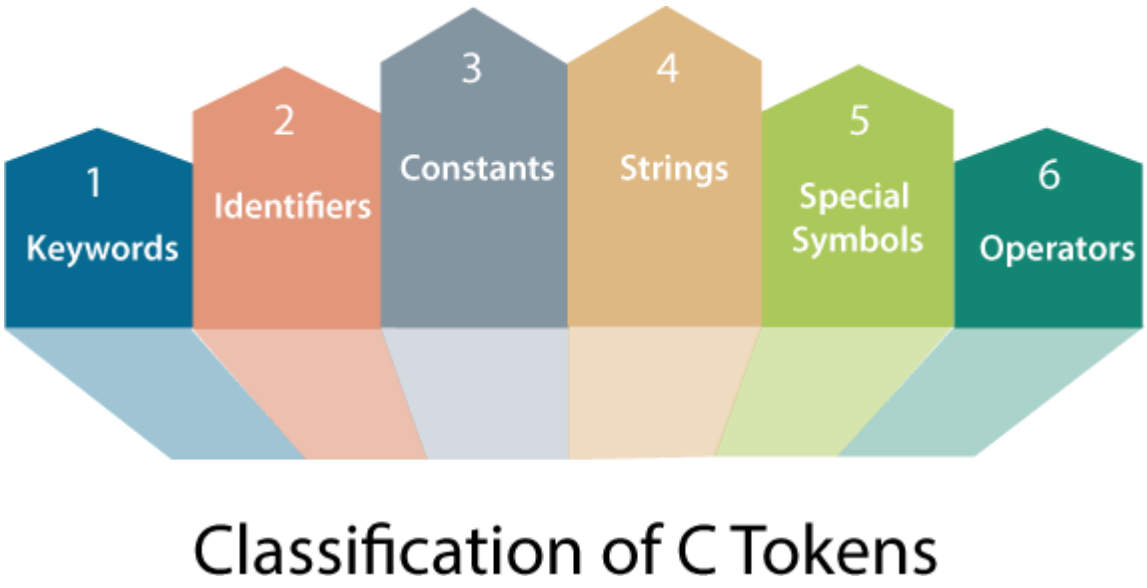
#if condition returns False, AssertionError is raised:
assert x == "goodbye", "x should be 'hello'"
```

Tokens in C

Tokens in C is the most important element to be used in creating a program in C. We can define the token as the smallest individual element in C. For `example, we cannot create a sentence without using words; similarly, we cannot create a program in C without using tokens in C. Therefore, we can say that tokens in C is the building block or the basic component for creating a program in C language.

Classification of tokens in C

Tokens in C language can be divided into the following categories:



Classification of C Tokens

- Keywords in C
- Identifiers in C
- Strings in C
- Operators in C
- Constant in C
- Special Characters in C

Let's understand each token one by one.

- Keywords in C

Keywords in C can be defined as the pre-defined or the reserved words having its own importance, and each keyword has its own functionality. Since keywords are the pre-defined words used by the compiler, so they cannot be used as the variable

names. If the keywords are used as the variable names, it means that we are assigning a different meaning to the keyword, which is not allowed. C language supports 32 keywords given below:

auto	double	int	struct
break	else	long	switch
case	enum	register	typedef
char	extern	return	union
const	float	short	unsigned
continue	for	signed	void
default	goto	sizeof	volatile
do	if	static	while

- Identifiers in C

Identifiers in C are used for naming variables, functions, arrays, structures, etc. Identifiers in C are the user-defined words. It can be composed of uppercase letters, lowercase letters, underscore, or digits, but the starting letter should be either an underscore or an alphabet. Identifiers cannot be used as keywords. Rules for constructing identifiers in C are given below:

- The first character of an identifier should be either an alphabet or an underscore, and then it can be followed by any of the character, digit, or underscore.
- It should not begin with any numerical digit.
- In identifiers, both uppercase and lowercase letters are distinct. Therefore, we can say that identifiers are case sensitive.
- Commas or blank spaces cannot be specified within an identifier.
- Keywords cannot be represented as an identifier.
- The length of the identifiers should not be more than 31 characters.
- Identifiers should be written in such a way that it is meaningful, short, and easy to read.

- Special characters in C

Some special characters are used in C, and they have a special meaning which cannot be used for another purpose.

- Square brackets [ ]: The opening and closing brackets represent the single and multidimensional subscripts.
- Simple brackets ( ): It is used in function declaration and function calling. For example, printf() is a pre-defined function.
- Curly braces { }: It is used in the opening and closing of the code. It is used in the opening and closing of the loops.
- Comma (,): It is used for separating for more than one statement and for example, separating function parameters in a function call, separating the variable when printing the value of more than one variable using a single printf statement.
- Hash/pre-processor (#): It is used for pre-processor directive. It basically denotes that we are using the header file.
- Asterisk (*): This symbol is used to represent pointers and also used as an operator for multiplication.
- Tilde (~): It is used as a destructor to free memory.
- Period (.): It is used to access a member of a structure or a union.

- Variables in C

A variable is a name of the memory location. It is used to store data. Its value can be changed, and it can be reused many times.

It is a way to represent memory location through symbol so that it can be easily identified.

Let's see the syntax to declare a variable:

1. type variable_list;
   Datatype variable_name
   int a,d,j,g;

The example of declaring the variable is given below:

1. int a;
2. float b;
3. char c;

Here, a, b, c are variables. The int, float, char are the data types.

We can also provide values while declaring the variables as given below:

```
1. int a=10,b=20;//declaring 2 variable of integer type
2. float f=20.8;
3. char c='A';
```

Rules for defining variables

- A variable can have alphabets, digits, and underscore.
- A variable name can start with the alphabet, and underscore only. It can't start with a digit.
- No whitespace is allowed within the variable name.
- A variable name must not be any reserved word or keyword, e.g. int, float, etc.

Valid variable names:

```
1. int a;
2. int _ab;
3. int a30;
```

Invalid variable names:

```
1. int 2;
2. int a b;
3. int long;
```

- Constants in C

A constant is a value assigned to the variable which will remain the same throughout the program, i.e., the constant value cannot be changed.

There are two ways of declaring constant:

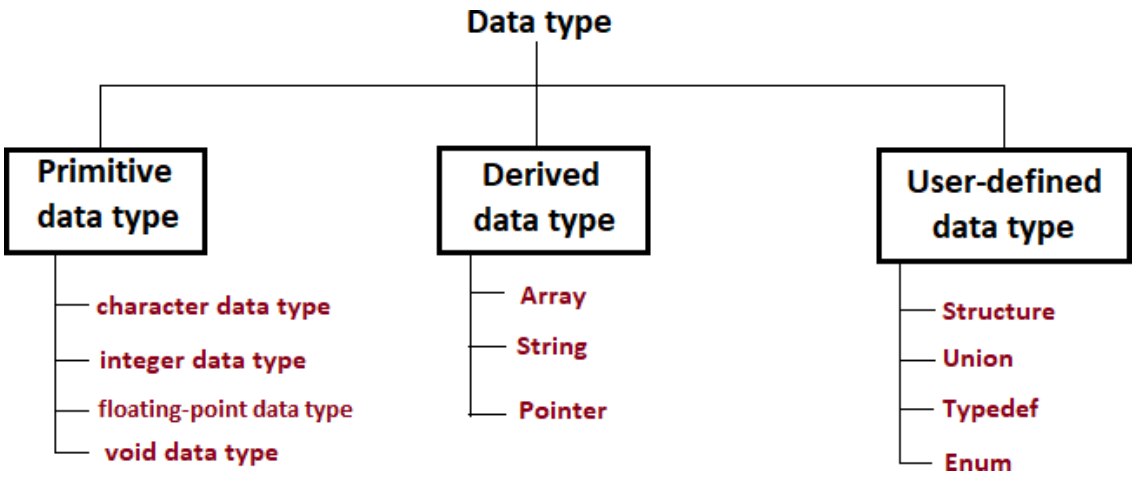
- Using const keyword
- Using #define pre-processor

Types of constants in C

Constant	Example

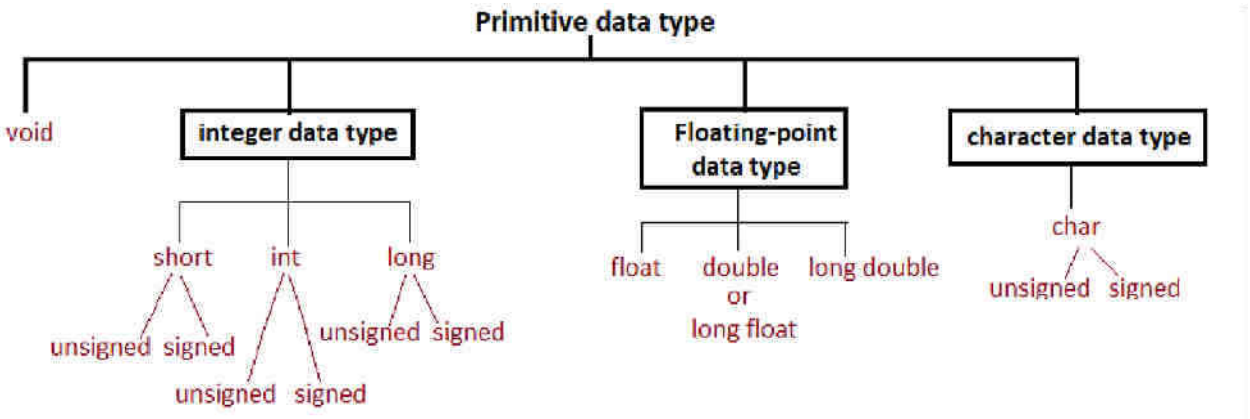
Integer constant	10, 11, 34, etc.
Floating-point constant	45.6, 67.8, 11.2, etc.
Octal constant	011, 088, 022, etc.
Hexadecimal constant	0x1a, 0x4b, 0x6b, etc.
Character constant	'a', 'b', 'c', etc.
String constant	"java", "c++", ".net", etc.

- Datatypes



➢ Primitive Data type

In C there are three types of basic data types. Character data type, Integer data type, floating-point data, and void.



- Integer

Integers are whole numbers that can have both zero, positive and negative values but no decimal values. For example, `0`, `-5`, `10`

We can use `int` for declaring an integer variable.

```
int id;
```

Here, `id` is a variable of type integer.

You can declare multiple variables at once in C programming. For example,

```
int id, age;
```

The size of `int` is usually 2 bytes (32 bits). And, it can take 2^{32} distinct states from (`[−32,767 to +32,767)]`

Data type	Format specifier	Size (in bytes)
short int	%d	2
signed short int	%d	2
unsigned short int	%u	2
int	%d	2
signed int	%d	2
unsigned int	%u	2
long int	%ld	8
signed long int	%ld	8
unsigned long int	%lu	8
long long int	%lld	8
unsigned long long int	%llu	8

- float and double

float and double are used to hold real numbers.

```
float salary;
double price;
```

In C, floating-point numbers can also be represented in exponential. For example,

```
float normalizationFactor = 22.442e2;
```

The size of float (single precision float data type) is 4 bytes. And the size of double (double precision float data type) is 8 bytes.

Data type	Format Specifier	Size (in bytes)
float	%f	4
double	%f	8
long double	%Lf	16

- char

Keyword char is used for declaring character type variables. For example,

```
char test = 'h';
```

The size of the character variable is 1 byte.
Example of char data types:- ‘m’, ‘A’, ‘5’, ‘@’, ‘?’ etc. Note that all are inside the single quotation.

- “a” is not a char data type because it is inside double quotation not in the single quotation.
- ‘abc’ is not a char data type because inside a single quotation only one character must be present.
- ‘’ is not a char data type, a blank single quotation is not a valid character.
- ‘ ’ is a char data type, space is inside a single quotation and space is a valid character.

- m is not a char data type, it is a variable because it is not inside a single quotation.

- void

`void` is an incomplete type. It means "nothing" or "no type". You can think of void as absent.

For example, if a function is not returning anything, its return type should be `void`.

Note that, you cannot create variables of `void` type.

- short and long

If you need to use a large number, you can use a type specifier `long`. Here's how:

```
long a;
long long b;
long double c;
```

Here variables `a` and `b` can store integer values. And, `c` can store a floating-point number.

If you are sure, only a small integer (`[−32,767, +32,767]` range) will be used, you can use `short`.

```
short d;
```

You can always check the size of a variable using the `sizeof()` operator.

```
#include <stdio.h>
int main() {
  short a;
  long  b;
  long long c;
```

```
  long double d;

  printf("size of short = %d bytes\n", sizeof(a));
  printf("size of long = %d bytes\n", sizeof(b));
  printf("size of long long = %d bytes\n", sizeof(c));
  printf("size of long double= %d bytes\n", sizeof(d));
  return 0;
}
```

- signed and unsigned

data type by using them. For example,

```
unsigned int x;
int y;
```

the unsigned modifier.

Considering the size of int is 4 bytes, variable y can hold values from -2^{31} to $2^{31}-1$, whereas variable x can hold values from 0 to $2^{32}-1$.

- Operator

An operator is a symbol that tells the compiler to perform specific mathematical or logical functions. C language is rich in built-in operators and provides the following types of operators –

- Arithmetic Operators
- Relational Operators
- Logical Operators
- Bitwise Operators
- Assignment Operators
- Misc Operators

- Arithmetic Operators

The following table shows all the arithmetic operators supported by the C language. Assume variable A holds 10 and variable B holds 20 then –

Show Examples

Operator	Description	Example
+	Adds two operands.	A + B = 30
−	Subtracts second operand from the first.	A − B = -10
*	Multiplies both operands.	A * B = 200
/	Divides numerator by de-numerator.	B / A = 2
%	Modulus Operator and remainder of after an integer division.	B % A = 0
++	Increment operator increases the integer value by one.	A++ = 11
--	Decrement operator decreases the integer value by one.	A-- = 9

- Relational Operators

The following table shows all the relational operators supported by C. Assume variable A holds 10 and variable B holds 20 then −

Show Examples

Operator	Description	Example
==	Checks if the values of two operands are equal or not. If yes, then the condition becomes true.	(A == B) is not true.
!=	Checks if the values of two operands are equal or not. If the values are not equal, then the condition becomes true.	(A != B) is true.
>	Checks if the value of left operand is greater than the value of right operand. If yes, then the condition becomes true.	(A > B) is not true.

<	Checks if the value of left operand is less than the value of right operand. If yes, then the condition becomes true.	(A < B) is true.
>=	Checks if the value of left operand is greater than or equal to the value of right operand. If yes, then the condition becomes true.	(A >= B) is not true. A=20 b=20
<=	Checks if the value of left operand is less than or equal to the value of right operand. If yes, then the condition becomes true.	(A <= B) is true.

- Logical Operators

Following table shows all the logical operators supported by C language. Assume variable A holds 1 and variable B holds 0, then –

Show Examples

Operator	Description	Example
&&	Called Logical AND operator. If both the operands are non-zero, then the condition becomes true.	(A && B) is false. A=10 B=10 (A<=B && B>=A)
||	Called Logical OR Operator. If any of the two operands is non-zero, then the condition becomes true.	(A || B) is true. A=10 B=11 (A<=B || B<=A)
!	Called Logical NOT Operator. It is used to reverse the logical state of its operand. If a condition is true, then Logical NOT operator will make it false.	!(A && B) is true.

- Bitwise Operators

Bitwise operator works on bits and perform bit-by-bit operation. The truth tables for &, |, and ^ is as follows –

p	q	p & q	p | q	p ^ q
0	0	0	0	0
0	1	0	1	1
1	1	1	1	0
1	0	0	1	1

Assume A = 60 and B = 13 in binary format, they will be as follows –

A = 0011 1100

B = 0000 1101

A&B = 0000 1100

A|B = 0011 1101

A^B = 0011 0001

~A = 1100 0011

The following table lists the bitwise operators supported by C. Assume variable 'A' holds 60 and variable 'B' holds 13, then –

Show Examples

Operator	Description	Example
&	Binary AND Operator copies a bit to the result if it exists in both operands.	(A & B) = 12, i.e., 0000 1100
|	Binary OR Operator copies a bit if it exists in either operand.	(A | B) = 61, i.e., 0011 1101
^	Binary XOR Operator copies the bit if it is set in one operand but not both.	(A ^ B) = 49, i.e., 0011 0001

~	Binary One's Complement Operator is unary and has the effect of 'flipping' bits.	(~A) = ~(60), i.e,. -0111101
<<	Binary Left Shift Operator. The left operands value is moved left by the number of bits specified by the right operand.	A << 2 = 240 i.e., 1111 0000
>>	Binary Right Shift Operator. The left operands value is moved right by the number of bits specified by the right operand.	A >> 2 = 15 i.e., 0000 1111

- Assignment Operators

The following table lists the assignment operators supported by the C language –

Show Examples

Operator	Description	Example
=	Simple assignment operator. Assigns values from right side operands to left side operand	C = A + B will assign the value of A + B to C
+=	Add AND assignment operator. It adds the right operand to the left operand and assign the result to the left operand.	C += A is equivalent to C = C + A
-=	Subtract AND assignment operator. It subtracts the right operand from the left operand and assigns the result to the left operand.	C -= A is equivalent to C = C - A
*=	Multiply AND assignment operator. It multiplies the right operand with the left operand and assigns the result to the left operand.	C *= A is equivalent to C = C * A
/=	Divide AND assignment operator. It divides the left operand with the right operand and assigns the result to the left operand.	C /= A is equivalent to C = C / A

%=	Modulus AND assignment operator. It takes modulus using two operands and assigns the result to the left operand.	C %= A is equivalent to C = C % A
<<=	Left shift AND assignment operator.	C <<= 2 is same as C = C << 2
>>=	Right shift AND assignment operator.	C >>= 2 is same as C = C >> 2
&=	Bitwise AND assignment operator.	C &= 2 is same as C = C & 2
^=	Bitwise exclusive OR and assignment operator.	C ^= 2 is same as C = C ^ 2
|=	Bitwise inclusive OR and assignment operator.	C |= 2 is same as C = C | 2

- Misc Operators ↦ sizeof & ternary

Besides the operators discussed above, there are a few other important operators including sizeof and ? : supported by the C Language.

Show Examples

Operator	Description	Example
sizeof()	Returns the size of a variable.	sizeof(a), where a is integer, will return 4.
&	Returns the address of a variable.	&a; returns the actual address of the variable.
*	Pointer to a variable.	*a;
? :	Conditional Expression.	If Condition is true ? then value X : otherwise value Y

- Operators Precedence in C

Operator precedence determines the grouping of terms in an expression and decides how an expression is evaluated. Certain operators have higher precedence than others; for example, the multiplication operator has a higher precedence than the addition operator.

For example, x = 7 + 3 * 2; here, x is assigned 13, not 20 because operator * has a higher precedence than +, so it first gets multiplied with 3*2 and then adds into 7.

Here, operators with the highest precedence appear at the top of the table, those with the lowest appear at the bottom. Within an expression, higher precedence operators will be evaluated first.

3 * 2 + 4 - (4-2) - [5*4]
3 * 2 + 4 – 2-[5*4]
3 * 2 + 4 – 2 – 20
6+4-2-20
10-2-20
8-20
-12

Show Examples

Category	Operator	Associativity
Postfix	() [] -> . ++ - -	Left to right
Unary	+ - ! ~ ++ - - (type)* & sizeof	Right to left
Multiplicative	* / %	Left to right
Additive	+ -	Left to right
Shift	<< >>	Left to right
Relational	< <= > >=	Left to right
Equality	== !=	Left to right

Bitwise AND	&	Left to right
Bitwise XOR	^	Left to right
Bitwise OR	|	Left to right
Logical AND	&&	Left to right
Logical OR	||	Left to right
Conditional	?:	Right to left
Assignment	= += -= *= /= %=>>= <<= &= ^= |=	Right to left
Comma	,	Left to right

Left Shift and Right Shift Operators in C/C++

<< (left shift) Takes two numbers, left shifts the bits of the first operand, the second operand decides the number of places to shift. Or in other words left shifting an integer “x” with an integer “y” (x<<y) is equivalent to multiplying x with 2^y (2 raise to power y).

```
/* C++ Program to demonstrate use of left shift
   operator */
#include<stdio.h>
int main()
{
    // a = 5(00000101), b = 9(00001001)
    unsigned char a = 5, b = 9;

    // The result is 00001010
    printf("a<<1 = %d\n", a<<1);
```

```
    // The result is 00010010
    printf("b<<1 = %d\n", b<<1);
    return 0;
}
```

Output

a<<1 = 10

b<<1 = 18

>> (right shift) Takes two numbers, right shifts the bits of the first operand, the second operand decides the number of places to shift.Similarly right shifting (x>>y) is equivalent to dividing x with 2^y.

```
/* C++ Program to demonstrate use of right
   shift operator */
#include <stdio.h>

using namespace std;
int main()
{
    // a = 5(00000101), b = 9(00001001)
    unsigned char a = 5, b = 9;

    // The result is 00000010
```

```
    printf("a>>1 = %d\n", a >> 1);
    // The result is 00000100
    printf("b>>1 = %d\n", b >> 1);
    return 0;
}
```

Output

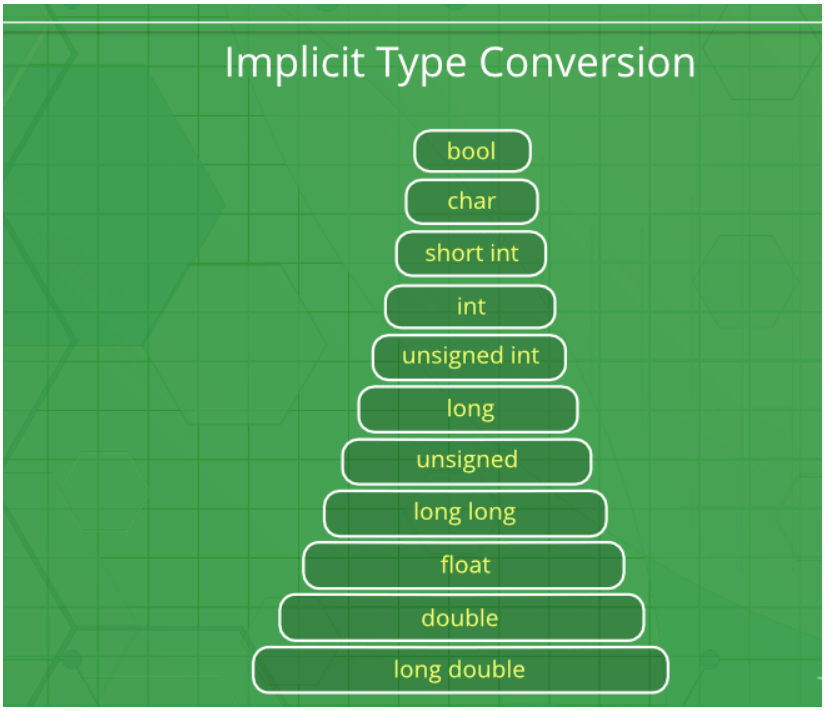
a>>1 = 2

b>>1 = 4

- Type casting or type conversion

A type cast is basically a conversion from one type to another. There are two types of type conversion:

1. Implicit Type Conversion



- Also known as 'automatic type conversion'.
- Done by the compiler on its own, without any external trigger from the user.

- Generally takes place when in an expression more than one data type is present. In such condition type conversion (type promotion) takes place to avoid loss of data.
- All the data types of the variables are upgraded to the data type of the variable with largest data type.

1. bool -> char -> short int -> int ->
2. unsigned int -> long -> unsigned ->
3. long long -> float -> double -> long double

- It is possible for implicit conversions to lose information, signs can be lost (when signed is implicitly converted to unsigned), and overflow can occur (when long long is implicitly converted to float).

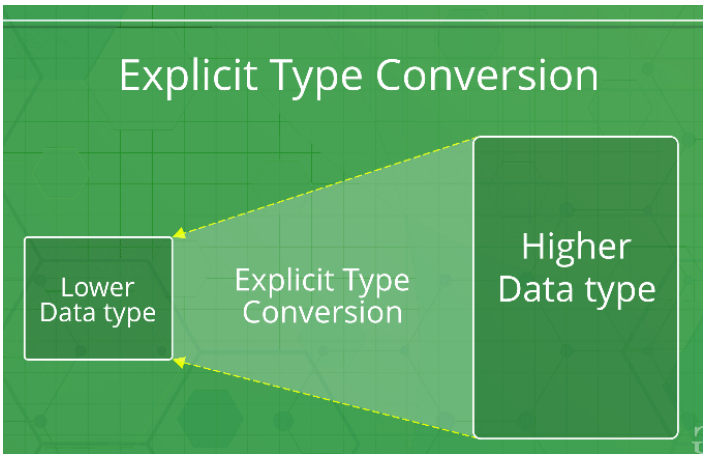
Example of Type Implicit Conversion:

```
// An example of implicit conversion
#include<stdio.h>
int main()
{
    int x = 10;    // integer x
    char y = 'a';  // character c
    // y implicitly converted to int. ASCII
    // value of 'a' is 97
    x = x + y;
    // x is implicitly converted to float
    float z = x + 1.0;
    printf("x = %d, z = %f", x, z);
    return 0;
}
```

Output:

x = 107, z = 108.000000

2. Explicit Type Conversion–



This process is also called type casting and it is user defined. Here the user can type cast the result to make it of a particular data type.

The syntax in C:

(type) expression

Type indicated the data type to which the final result is converted.

```
// C program to demonstrate explicit type casting
#include<stdio.h>
int main()
{
    double x = 1.2;
    // Explicit conversion from double to int
    int sum = (int)x + 1;
    printf("sum = %d", sum);
    return 0;
```

}

Output:

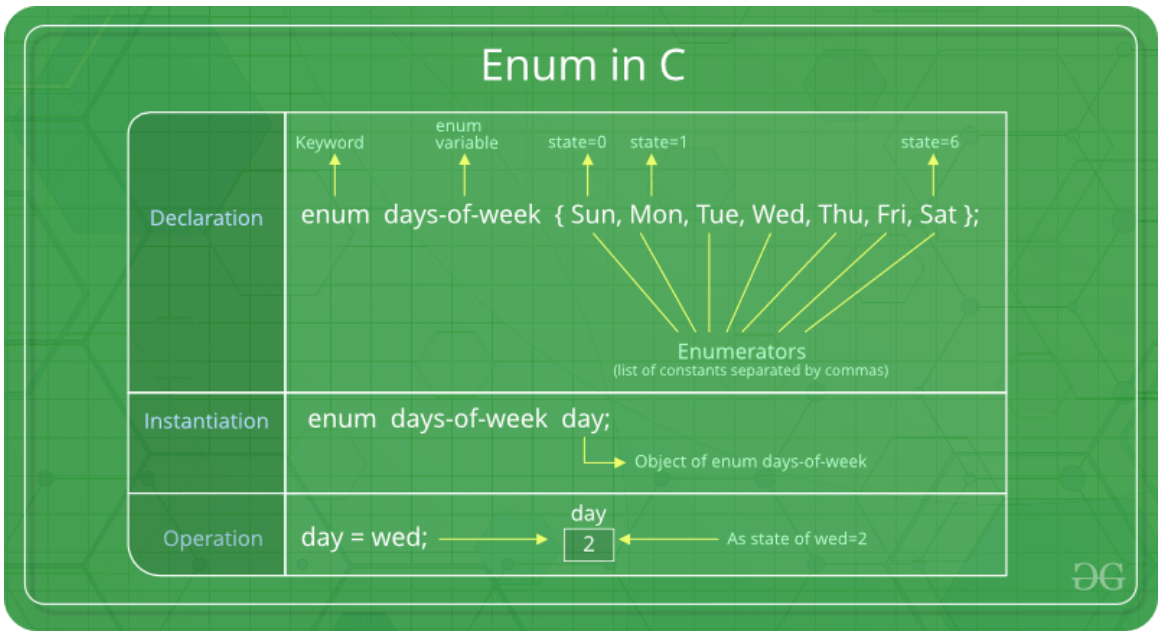
sum = 2

Advantages of Type Conversion

- This is done to take advantage of certain features of type hierarchies or type representations.
- It helps us to compute expressions containing variables of different data types.

- Enumeration (or enum)

Enumeration (or enum) is a user defined data type in C. It is mainly used to assign names to integral constants, the names make a program easy to read and maintain.



enum State {Working = 1, Failed = 0};
The keyword 'enum' is used to declare new enumeration types in C and C++.
Following is an example of enum declaration.

```
// The name of enumeration is "flag" and the constant
// are the values of the flag. By default, the values
// of the constants are as follows:
// constant1 = 0, constant2 = 1, constant3 = 2 and
// so on.
```

enum flag{constant1, constant2, constant3, ... };
Variables of type enum can also be defined. They can be defined in two ways:

```
// In both of the below cases, "day" is
// defined as the variable of type week.

enum week{Mon, Tue, Wed};
enum week day;
// Or
enum week{Mon, Tue, Wed}day;
```

```
// An example program to demonstrate working
// of enum in C
#include<stdio.h>

enum week{Mon, Tue, Wed, Thur, Fri, Sat, Sun};

int main()
{
    enum week day;
    day = Wed;
    printf("%d",day);
    return 0;
}
```

Output:
2
In the above example, we declared “day” as the variable and the value of “Wed” is allocated to day, which is 2. So as a result, 2 is printed.
Another example of enumeration is:

```
// Another example program to demonstrate working
// of enum in C
#include<stdio.h>

enum year{Jan, Feb, Mar, Apr, May, Jun, Jul, Aug, Sep, Oct, Nov, Dec};
```

```
int main()
{
  int i;
  for (i=Jan; i<=Dec; i++)
    printf("%d ", i);

  return 0;
}
```

Output:
0 1 2 3 4 5 6 7 8 9 10 11
In this example, the for loop will run from i = 0 to i = 11, as initially the value of i is Jan which is 0 and the value of Dec is 11.

- typedef

The typedef is a keyword used in C programming to provide some meaningful names to the already existing variable in the C program. It behaves similarly as we define the alias for the commands. In short, we can say that this keyword is used to redefine the name of an already existing variable.

Syntax of typedef

typedef <existing_name> <alias_name>

In the above syntax, 'existing_name' is the name of an already existing variable while 'alias name' is another name given to the existing variable.

For example, suppose we want to create a variable of type unsigned int, then it becomes a tedious task if we want to declare multiple variables of this type. To overcome the problem, we use a typedef keyword.

typedef unsigned int unit;

In the above statements, we have declared the unit variable of type unsigned int by using a typedef keyword.

Now, we can create the variables of type unsigned int by writing the following statement:

unit a, b;

instead of writing:

unsigned int a, b;

Till now, we have observed that the typedef keyword provides a nice shortcut by providing an alternative name for an already existing variable. This keyword is useful when we are dealing with the long data type especially, structure declarations.

Let's understand through a simple example.

```
#include <stdio.h>
int main()
{
typedef unsigned int unit;
unit i,j;
i=10;
j=20;
printf("Value of i is :%d",i);
printf("\nValue of j is :%d",j);
return 0;
}
```

Output

Value of i is :10

Value of j is :20

- Header files and its use

C language has numerous libraries that include predefined functions to make programming easier. In C language, header files contain the set of predefined standard library functions. Your request to use a header file in your program by including it with the C preprocessing directive “#include”. All the header file have a ‘.h’ an extension. By including a header file, we can use its contents in our program.

C++ also offers its users a variety of functions, one of which is included in header files. In C++, all the header files may or may not end with the “.h” extension but in C, all the header files must necessarily end with the “.h” extension.

A header file contains:

1. Function definitions
2. Data type definitions

It offers the above features by importing them into the program with the help of a preprocessor directive “#include”. These preprocessor directives are used for instructing compiler that these files need to be processed before compilation.
In C program should necessarily contain the header file which stands for standard input and output used to take input with the help of scanf() and printf() function respectively.

1. Pre-existing header files: Files which are already available in C/C++ compiler we just need to import them.
2. User-defined header files: These files are defined by the user and can be imported using “#include”.

Syntax:
#include <filename.h>

or

#include "filename.h"

We can include header files in our program by using one of the above two syntax whether it is pre-defined or user-defined header file. The “#include” preprocessor is responsible for directing the compiler that the header file needs to be processed before compilation and includes all the necessary data type and function definitions.

➢ Data input and output operations:

I/O operations are useful for a program to interact with users. `stdlib` is the standard C library for input-output operations. While dealing with input-output operations in C, two important streams play their role. These are:

1. Standard Input (stdin)
2. Standard Output (stdout)

`Standard input` or `stdin` is used for taking input from devices such as the keyboard as a data stream. `Standard output` or `stdout` is used for giving output to a device such as a monitor. For using I/O functionality, programmers must include `stdio header-file` within the program.

- Reading Character In C

The easiest and simplest of all I/O operations are taking a character as input by reading that character from standard input (keyboard). getchar() function can be used to read a single character. This function is alternate to scanf() function.

Syntax:

```
var_name = getchar();
```

Example:

```
#include<stdio.h>

void main()

{

char title;

title = getchar();

}
```

- Writing Character In C

Similar to getchar() there is another function which is used to write characters, but one at a time.

Syntax:

```
putchar(var_name);
```

Example:

```
#include<stdio.h>

void main()

{

char result = 'P';

putchar(result);

putchar('\n');
```

```
}
```

- Formatted Input

It refers to an input data which has been arranged in a specific format. This is possible in C using `scanf()`. We have already encountered this and familiar with this function.

Syntax:

```
scanf("control string", arg1, arg2, ..., argn);
```

The field specification for reading integer inputted number is:
%w sd

Here the % sign denotes the conversion specification; `w` signifies the integer number that defines the field width of the number to be read. `d` defines the number to be read in integer format.

Example:

```
#include<stdio.h>

void main()

{

int var1= 60;

int var2= 1234;

scanf("%d %d", &var1, &var2);

}
```

Input data items should have to be separated by spaces, tabs or new-line and the punctuation marks are not counted as separators.

- Formatted output

The int printf(const char *format, ...) function writes the output to the standard output stream stdout and produces the output according to the format provided.

The format can be a simple constant string, but you can specify %s, %d, %c, %f, etc., to print or read strings, integer, character or float respectively. There are many other formatting options available which can be used based on requirements. Let us now proceed with a simple example to understand the concepts better –

```
#include <stdio.h>
int main( ) {

  char str[100];
  int i;

  printf( "Enter a value :");
  scanf("%s %d", str, &i);

  printf( "\nYou entered: %s %d ", str, i);

  return 0;
}
```

When the above code is compiled and executed, it waits for you to input some text. When you enter a text and press enter, then program proceeds and reads the input and displays it as follows –

```
$./a.out
Enter a value : seven 7
You entered: seven 7
```

Types of Escape Sequence in C

There are 15 types of escape sequence in C to achieve various purposes.
Here is a table which illustrates the use of escape sequences in C:

1. \n (New line) – We use it to shift the cursor control to the new line
2. \t (Horizontal tab) – We use it to shift the cursor to a couple of spaces to the right in the same line.
3. \a (Audible bell) – A beep is generated indicating the execution of the program to alert the user.
4. \r (Carriage Return) – We use it to position the cursor to the beginning of the current line.
5. \\ (Backslash) – We use it to display the backslash character.
6. \’ (Apostrophe or single quotation mark) – We use it to display the single-quotation mark.
7. \” (Double quotation mark)- We use it to display the double-quotation mark.

8. \0 (Null character) – We use it to represent the termination of the string.
9.\? (Question mark) – We use it to display the question mark. (?)
10.\nnn (Octal number)- We use it to represent an octal number.
11. \xhh (Hexadecimal number) – We use it to represent a hexadecimal number.
12.\v (Vertical tab)
13.\b (Backspace)
14.\e (Escape character)
15.\f (Form Feed page break)

What is GUI?

The **graphical user interface** (**GUI**) is a form of user interface that allows users to interact with electronic devices through graphical icons and visual indicators such as secondary notation, instead of text-based user interfaces, typed command labels or text navigation. GUIs were introduced in reaction to the perceived steep learning curve of command-line interfaces (CLIs) which require commands to be typed on a computer keyboard. Python offers multiple options for developing GUI (Graphical User Interface). Out of all the GUI methods, tkinter is most commonly used method. It is a standard Python interface to the Tk GUI toolkit shipped with Python. Python with tkinter outputs the fastest and easiest way to create the GUI applications. Creating a GUI using tkinter is an easy task.

graphical user interface plays an important role in computing. If you use operating system then you may get alert window opens up on any error or for notification which is a type of user interface. So today I will provide some advantages and disadvantages of GUI.

Advantages of graphical user interface:-

Easiness for non-technical people:-

For non-technical people or for beginners good GUI's tends to make easiness in life. For example with few clicks on buttons user can easily make his work done. Software in shops for calculation of products sold and inventory can be better managed by an even non-technical guy. Similarly listening songs in the car is easy for everyone.

Drag and drop feature:-

In most of the software, we have drag and drop functionality by which complex tasks are managed easily. Like dragging and dropping folders. And in mobile games, it is also nice to use. In much graphical software, drag and drop are awesome.

Looks nicer than text interface:-

In text interface, we have limited options to choose from and navigation is difficult. For non-educated people, text interface is difficult to understand and use. In GUI user can use any tool by detecting symbols or buttons.

Hotkeys usage:-

Sometimes we want a couple of functionality performed by single click then we use hotkeys. Like we see some buttons or mouse clicks/movements by which a couple of actions performed. This is very handy for speeding up tasks.

User-friendly:-

A user can easily navigate to the system without knowing a lot of details. Easy setup and ready to start working are awesome. Most of the software hides the complexity of actions from the users and display only required information is key to good interface.

Introduction to GUI Library

1. Tkinter

Tkinter is a toolkit that can form GUI with Python. This allows you to run Python scripts in GUI format..

2. Flexx

Many Python GUI libraries are based on libraries written in other languages such as "C ++" like "wxWidgets" "libavg". Flexx is created in Python. Using Web technology, if it has Python and browser anywhere works.

3. CEF Python

This framework targets Windows, MAC OS, and Linux. It is based on Google Chromium. Its focus is largely on the facilitation of embedded browser use in third-party applications.

4. Dabo

The target of this framework is WxPython. This is a 3-tier framework. Dabo is a cross-platform application development framework.

5. Kivy
Kivy is based on OpenGL ES 2.
It has a native multi-touch for every single platform.
This framework is event-driven.
It is based around the main loop.
It is extremely suitable for developing games.

6. Pyforms
Pyforms is a Python 2.7/3.x cross-environment framework used to develop GUI application. Code reusability is encouraged in this framework.

7. PyGObject
With PyGObject, you can write Python applications for the GNOME project.
You can write a Python application using GTK+ as well.

8. PyQt
Qt is a cross-platform framework. It is written in C++. It is a very comprehensive library. It includes many tools and APIs. It is widely used in many industries. It covers a lot of platforms.

9. PySide
There is an application / user interface (UI) framework written in “C ++” language called Qt (cute).
“PySide” is a wrapper of “Qt”. The difference with PySide is that PyQt is commercially available.

10. PyGUI
PyGUI targets Unix, Macintosh, and Windows platforms.
The focus of this MVC framework is to fit into the Python ecosystem with as much ease as possible.

11. libavg
It is a third-party library.
It is written in C++. It has been scripted from Python.
It has the following properties:

- Display elements in the form of Python variables
- Event handling system
- Timers
- Support for logging

12. PyGTK | PyGObject
“GTK + “, which is commonly used in Linux, is a” GTK + “wrapper of” PyGTK “.
Compared to Kivy and PyQt, PyGUI is fairly easy for Unix, Macintosh, Windows platforms.
The MVC framework developed by Dr. Greg Ewing of Canterbury University in New Zealand focuses on conforming to the Python ecosystem as easily as possible.

13. wxPython

There is a cross-platform GUI toolkit written in “C ++” called “wxWidgets” wxPython is its binding.

Layout Management

When we design the GUI of our application, we decide what widgets we will use and how we will organise those widgets in the application. To organise our widgets, we use specialised non-visible objects called layout managers.

Tkinter has three built-in layout managers: the pack, grid, and place managers. The place geometry manager positions widgets using absolute positioning. The pack geometry manager organises widgets in horizontal and vertical boxes. The grid geometry manager places widgets in a two dimensional grid.

Pack Manager

pack is one of the oldest and most used layout manager in Python’s TKInter package. It is very easy to style and place the widgets in an app using this pack() manager. When you use this pack() method on a widget, you don’t need to explicitly specify the position of that widget, pack automatically places the widget in window based upon the space available in the window.

You can use pack when your layout only consists of a group of items all aligned horizontally or vertically, mostly in case of a navigation menu or something like that.

This pack() has 3 options to use they are: fill, expand, and side. I will create a simple example to demonstrate this pack manager.

I will use fill option to align three labels vertically.

```
# fill option
label1 = Label(root, text="Label 1", bg="#E74C3C", fg="white").pack(fill=X, padx=10)
label2 = Label(root, text="Label 2", bg="#2ECC71", fg="black").pack(fill=X, padx=10)
label3 = Label(root, text="Label 3", bg="#F1C40F", fg="white").pack(fill=X, padx=10)
```

Use side option to align them horizontally.

```
# side option
label4 = Label(root, text="Label 1", bg="#34495E", fg="white").pack(fill=X, padx=10, pady=10, side=LEFT)
label5 = Label(root, text="Label 2", bg="#5DADE2", fg="black").pack(fill=X, padx=10, side=LEFT)
label6 = Label(root, text="Label 3", bg="#A569BD", fg="white").pack(fill=X, padx=10, side=LEFT
```

Expand operation to take up the full height until the content ends. We use listbox widget to fill up space.

```
# expand option
listbox = Listbox(root)
listbox.pack(fill=BOTH, expand=1)
for i in range(20):
   listbox.insert(END, str(i))
```

Pack Manager Example:

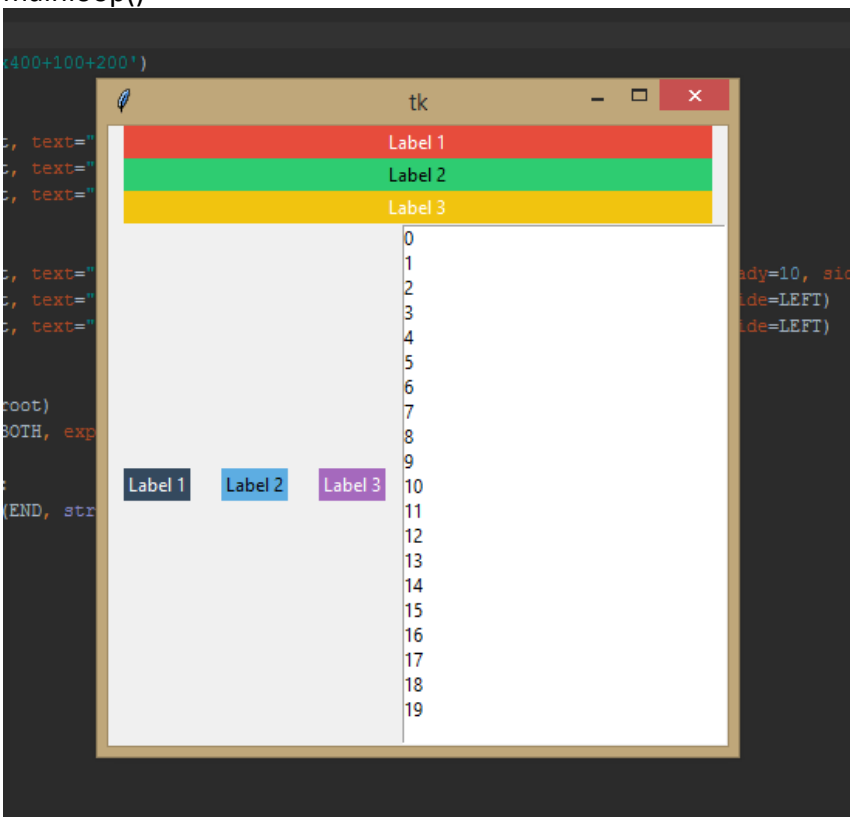
```
from tkinter import *

root = Tk()
root.geometry('400x400+100+200')

# fill option
label1 = Label(root, text="Label 1", bg="#E74C3C", fg="white").pack(fill=X, padx=10)
label2 = Label(root, text="Label 2", bg="#2ECC71", fg="black").pack(fill=X, padx=10)
label3 = Label(root, text="Label 3", bg="#F1C40F", fg="white").pack(fill=X, padx=10)
```

```
# side option
label4 = Label(root, text="Label 1", bg="#34495E", fg="white").pack(fill=X, padx=10, pady=10, side=LEFT)
label5 = Label(root, text="Label 2", bg="#5DADE2", fg="black").pack(fill=X, padx=10, side=LEFT)
label6 = Label(root, text="Label 3", bg="#A569BD", fg="white").pack(fill=X, padx=10, side=LEFT)

# expand option
listbox = Listbox(root)
listbox.pack(fill=BOTH, expand=1)
for i in range(20):
   listbox.insert(END, str(i))
mainloop()
```

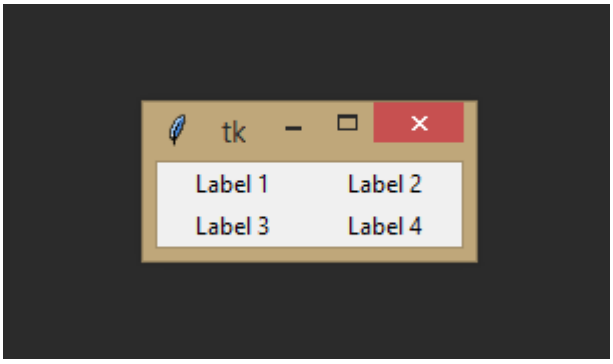


Grid Manager

grid is one of the most flexible layout manager out of the three GUI layout managers in python. It was introduced as an alternative to pack. Grid allows you to position the elements in rows and columns which give you more flexibility to your widgets.

I will create a simple 2×2 table like structure using grid's rows and column way.

```
from tkinter import *
Label(text="Label 1", width=10).grid(row=0, column=0)
Label(text="Label 2", width=10).grid(row=0, column=1)
Label(text="Label 3", width=10).grid(row=1, column=0)
Label(text="Label 4", width=10).grid(row=1, column=1)
mainloop()
```

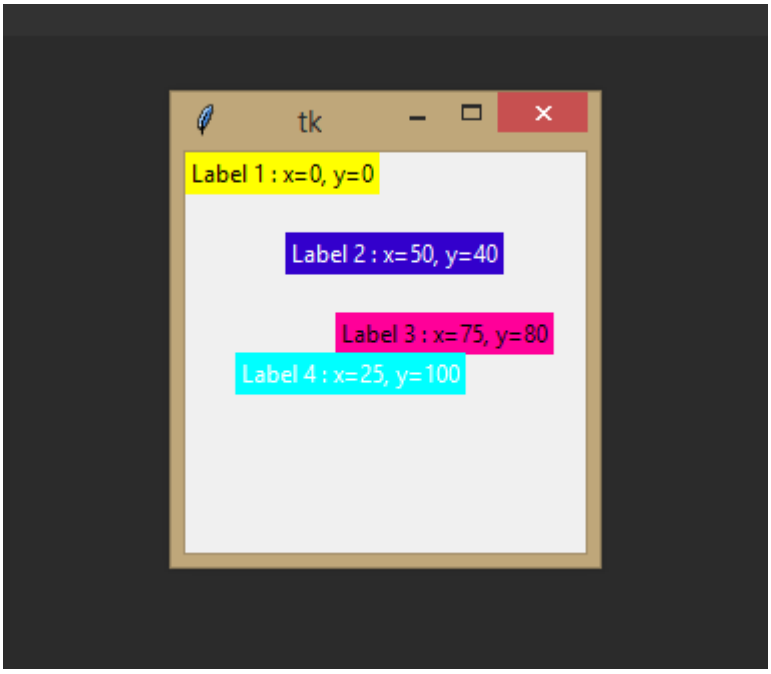


Place Manager

place is the most complex manager out of the 3 managers. It uses absolute positioning, when you choose place as your layout manager, then you need to specify the widgets positioning using x and y coordinates, When using this layout manager the size and position of the widgets do not change while resizing the window.

create a simple 4 lables which I will position based upon x and y coordinates.

```
from tkinter import *
root = Tk()
root.geometry('200x200+100+200')
Label(root, text="Label 1 : x=0, y=0", bg="#FFFF00", fg="black").place(x=0, y=0)
Label(root, text="Label 2 : x=50, y=40", bg="#3300CC", fg="white").place(x=50, y=40)
Label(root, text="Label 3 : x=75, y=80", bg="#FF0099", fg="black").place(x=75, y=80)
Label(root, text="Label 4 : x=25, y=100", bg="#00FFFF", fg="white").place(x=25, y=100)
mainloop()
```



Events and Bindings

A Tkinter application runs most of its time inside an event loop, which is entered via the mainloop method. It waiting for events to happen. Events can be key presses or mouse operations by the user.

Tkinter provides a mechanism to let the programmer deal with events. For each widget, it's possible to bind Python functions and methods to an event.

widget.bind(event, handler)

If the defined event occurs in the widget, the "handler" function is called with an event object. describing the event.

```
#!/usr/bin/python3
# write tkinter as Tkinter to be Python 2.x compatible
from tkinter import *
def hello(event):
   print("Single Click, Button-l")
def quit(event):
   print("Double Click, so let's stop")
   import sys; sys.exit()

widget = Button(None, text='Mouse Clicks')
widget.pack()
widget.bind('<Button-1>',  hello)
widget.bind('<Double-1>',   quit)
widget.mainloop()
```

Let's have another simple example, which shows how to use the motion event, i.e. if the mouse is moved inside of a widget:

```
from tkinter import *

def motion(event):
  print("Mouse position: (%s %s)" % (event.x, event.y))
  return

master = Tk()
whatever_you_do = "Whatever you do will be insignificant, but it is very important that you do
it.\n(Mahatma Gandhi)"
msg = Message(master, text = whatever_you_do)
msg.config(bg='lightgreen', font=('times', 24, 'italic'))
msg.bind('<Motion>',motion)
msg.pack()
mainloop()
```

Every time we move the mouse in the Message widget, the position of the mouse pointer will be printed. When we leave this widget, the function motion() is not called anymore.

Events

Tkinter uses so-called event sequences for allowing the user to define which events, both specific and general, he or she wants to bind to handlers. It is the first argument "event" of the bind method. The event sequence is given as a string, using the following syntax:

<modifier-type-detail>

The type field is the essential part of an event specifier, whereas the "modifier" and "detail" fields are not obligatory and are left out in many cases. They are used to provide additional information for the chosen "type". The event "type" describes the kind of event to be bound, e.g. actions like mouse clicks, key presses or the widget got the input focus.

Event	Description

<Button>	A mouse button is pressed with the mouse pointer over the widget. The detail part specifies which button, e.g. The left mouse button is defined by the event <Button-1>, the middle button by <Button-2>, and the rightmost mouse button by <Button-3>. <Button-4> defines the scroll up event on mice with wheel support and and <Button-5> the scroll down. If you press down a mouse button over a widget and keep it pressed, Tkinter will automatically "grab" the mouse pointer. Further mouse events like Motion and Release events will be sent to the current widget, even if the mouse is moved outside the current widget. The current position, relative to the widget, of the mouse pointer is provided in the x and y members of the event object passed to the callback. You can use ButtonPress instead of Button, or even leave it out completely: , , and <1> are all synonyms.
<Motion>	The mouse is moved with a mouse button being held down. To specify the left, middle or right mouse button use <B1-Motion>, <B2-Motion> and <B3-Motion> respectively. The current position of the mouse pointer is provided in the x and y members of the event object passed to the callback, i.e. event.x, event.y
<ButtonRelease>	Event, if a button is released. To specify the left, middle or right mouse button use <ButtonRelease-1>, <ButtonRelease-2>, and <ButtonRelease-3> respectively. The current position of the mouse pointer is provided in the x and y members of the event object passed to the callback, i.e. event.x, event.y
<Double-Button>	Similar to the Button event, see above, but the button is double clicked instead of a single click. To specify the left, middle or right mouse button use <Double-Button-1>, <Double-Button-2>, and <Double-Button-3> respectively. You can use Double or Triple as prefixes. Note that if you bind to both a single click (<Button-1>) and a double click (<Double-Button-1>), both bindings will be called.
<Enter>	The mouse pointer entered the widget. Attention: This doesn't mean that the user pressed the Enter key!. <Return> is used for this purpose.
<Leave>	The mouse pointer left the widget.
<FocusIn>	Keyboard focus was moved to this widget, or to a child of this widget.
<FocusOut>	Keyboard focus was moved from this widget to another widget.
<Return>	The user pressed the Enter key. You can bind to virtually all keys on the keyboard: The special keys are Cancel (the Break key), BackSpace, Tab, Return(the Enter key), Shift_L (any Shift key), Control_L (any Control key), Alt_L (any Alt key), Pause, Caps_Lock, Escape, Prior (Page Up), Next (Page Down), End, Home, Left, Up, Right, Down, Print, Insert, Delete, F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, Num_Lock, and Scroll_Lock.

<Key>	The user pressed any key. The key is provided in the char member of the event object passed to the callback (this is an empty string for special keys).
a	The user typed an "a" key. Most printable characters can be used as is. The exceptions are space (<space>) and less than (<less>). Note that 1 is a keyboard binding, while <1> is a button binding.
<Shift-Up>	The user pressed the Up arrow, while holding the Shift key pressed. You can use prefixes like Alt, Shift, and Control.
<Configure>	The size of the widget changed. The new size is provided in the width and height attributes of the event object passed to the callback. On some platforms, it can mean that the location changed.

Font

Several Tk widgets, such as the label, text, and canvas, allow you to specify the fonts used to display text, typically via a "font" configuration option. As with many things in Tk, the default fonts are usually a good choice, but if you do want to make changes, this section will describe several ways to do so. Fonts are one of several areas that are highly platform specific, so how you specify them is important.

As a tuple whose first element is the font family, followed by a size in points, optionally followed by a string containing one or more of the style modifiers bold, italic, underline and overstrike.

Example

- ("Helvetica", "16") for a 16-point Helvetica regular.
- ("Times", "24", "bold italic") for a 24-point Times bold italic.

Font object Fonts

You can create a "font object" by importing the tkFont module and using its Font class constructor −

```
import tkFont

font = tkFont.Font ( option, ... )
```

Here is the list of options −

- **family** − The font family name as a string.
- **size** − The font height as an integer in points. To get a font n pixels high, use -n.
- **weight** − "bold" for boldface, "normal" for regular weight.
- **slant** − "italic" for italic, "roman" for unslanted.
- **underline** − 1 for underlined text, 0 for normal.
- **overstrike** − 1 for overstruck text, 0 for normal.

Example

```
helv36 = tkFont.Font(family="Helvetica",size=36,weight="bold")
```

Color

As with fonts, there are various ways to specify colors. Full details can be found in the colors command reference.

In general, the system will provide the right colors for most things. Like with fonts, both Mac and Windows specify a large number of system-specific color names (see the reference), whose actual color may depend upon system settings (e.g. text highlight colors, default backgrounds).

You can also specify colors via RGB, like in HTML, e.g. "#3FF" or "#FF016A". Finally, Tk recognizes the set of color names defined by X11; normally these are not used, except for very common ones such as "red", "black", etc.

For themed Tk widgets, colors are often used in defining styles that are applied to widgets, rather than applying the color to a widget directly.
It probably goes without saying that restraint in the use of colors is normally warranted.

Drawing on canvas (line, oval, rectangle)

The Canvas widget supplies graphics facilities for Tkinter. Among these graphical objects are lines, circles, images, and even other widgets. With this widget it's possible to draw graphs and plots, create graphics editors, and implement various kinds of custom widgets.

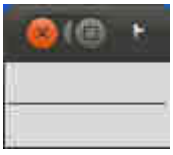
We demonstrate in our first example, how to draw a line.
The method create_line(coords, options) is used to draw a straight line. The coordinates "coords" are given as four integer numbers: x_1, y_1, x_2, y_2 This means that the line goes from the point (x_1, y_1) to the point (x_2, y_2) After these coordinates follows a comma separated list of additional parameters, which may be empty. We set, for example, the colour of the line to the special green of our website: fill="#476042"

We kept the first example intentionally very simple. We create a canvas and draw a straight horizontal line into this canvas. This line vertically cuts the canvas into two areas.

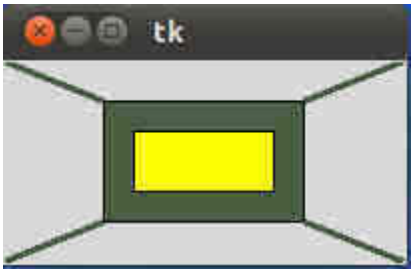
The casting to an integer value in the assignment "y = int(canvas_height / 2)" is superfluous, because create_line can work with float values as well. They are automatically turned into integer values. In the following you can see the code of our first simple script:

```
from tkinter import *
master = Tk()
canvas_width = 80
canvas_height = 40
w = Canvas(master,
        width=canvas_width,
        height=canvas_height)
w.pack()
y = int(canvas_height / 2)
w.create_line(0, y, canvas_width, y, fill="#476042")
mainloop()
```

If we start this program, using Python 3, we get the following window:



For creating rectangles we have the method create_rectangle(coords, options). Coords is again defined by two points, but this time the first one is the top left point and the bottom right point of the rectangle.



The window, you see above, is created by the following Python tkinter code:

```
from tkinter import *

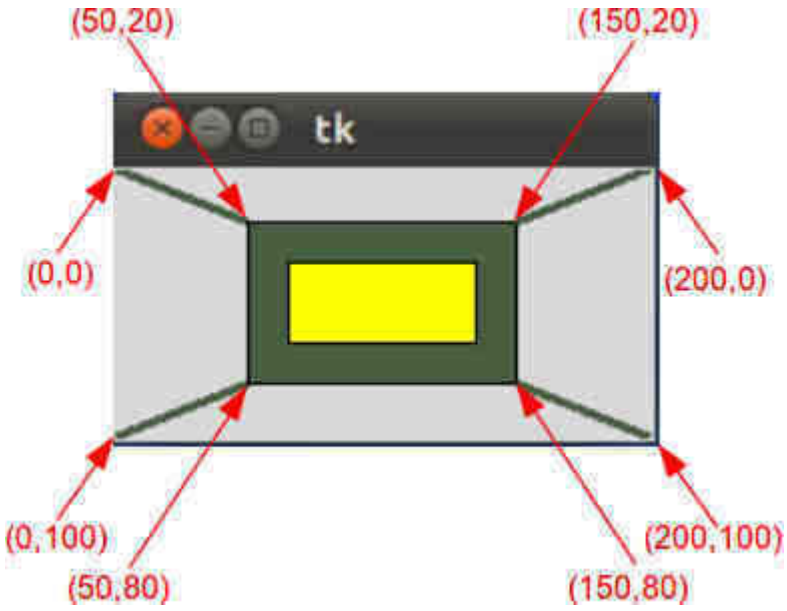
master = Tk()

w = Canvas(master, width=200, height=100)
w.pack()

w.create_rectangle(50, 20, 150, 80, fill="#476042")
w.create_rectangle(65, 35, 135, 65, fill="yellow")
w.create_line(0, 0, 50, 20, fill="#476042", width=3)
w.create_line(0, 100, 50, 80, fill="#476042", width=3)
w.create_line(150,20, 200, 0, fill="#476042", width=3)
w.create_line(150, 80, 200, 100, fill="#476042", width=3)

mainloop()
```

The following image with the coordinates will simplify the understanding of application of create_lines and create_rectangle in our previous example.

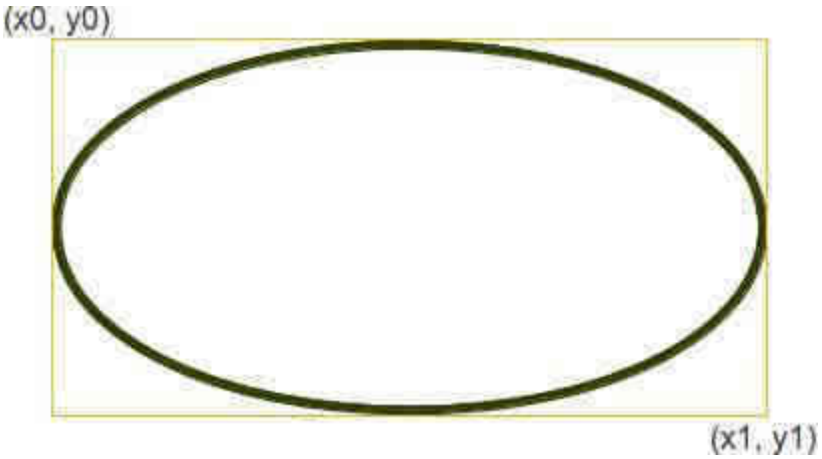


Oval Objects

An oval (or an ovoid) is any curve resembling an egg (ovum means egg in Latin). It resembles an ellipse, but it is not an ellipse. The term "oval" is not well-defined. Many different curves are called ovals, but they all have in common:

- They are differentiable, simple (not self-intersecting), convex, closed, plane curves
- They are very similar in shape to ellipses
- There is at least one axis of symmetry

The word oval stems from Latin ovum meaning "egg" and that's what it is: A figure which resembles the form of an egg. An oval is constructed from two pairs of arcs, with two different radii A circle is a special case of an oval.



We can create an oval on a canvas c with the following method:
id = C.create_oval (x0, y0, x1, y1, option, ...)
This method returns the object ID of the new oval object on the canvas C.

The following script draws a circle around the point (75,75) with the radius 25:

```
from tkinter import *

canvas_width = 190
canvas_height =150

master = Tk()

w = Canvas(master,
        width=canvas_width,
        height=canvas_height)
w.pack()

w.create_oval(50,50,100,100)

mainloop()
```

Widget Such as

1. **frames**

The Frame widget is very important for the process of grouping and organizing other widgets in a somehow friendly way. It works like a container, which is responsible for arranging the position of other widgets.
It uses rectangular areas in the screen to organize the layout and to provide padding of these widgets. A frame can also be used as a foundation class to implement complex widgets.

Syntax

Here is the simple syntax to create this widget −

w = Frame (master, option, ...)

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**bg** The normal background color displayed behind the label and indicator.
2	**bd** The size of the border around the indicator. Default is 2 pixels.
3	**cursor** If you set this option to a cursor name (*arrow, dot etc.*), the mouse cursor will change to that pattern when it is over the checkbutton.
4	**height** The vertical dimension of the new frame.
5	**highlightbackground** Color of the focus highlight when the frame does not have focus.
6	**highlightcolor** Color shown in the focus highlight when the frame has the focus.
7	**highlightthickness** Thickness of the focus highlight.
8	**relief** With the default value, relief=FLAT, the checkbutton does not stand out from its background. You may set this option to any of the other styles
9	**width** The default width of a checkbutton is determined by the size of the displayed image or text. You can set this option to a number of characters and the checkbutton will always have room for that many characters.

Example

Try the following example yourself −

```
from Tkinter import *

root = Tk()
frame = Frame(root)
frame.pack()

bottomframe = Frame(root)
bottomframe.pack( side = BOTTOM )

redbutton = Button(frame, text="Red", fg="red")
redbutton.pack( side = LEFT)

greenbutton = Button(frame, text="Brown", fg="brown")
greenbutton.pack( side = LEFT )
```

```
bluebutton = Button(frame, text="Blue", fg="blue")
bluebutton.pack( side = LEFT )

blackbutton = Button(bottomframe, text="Black", fg="black")
blackbutton.pack( side = BOTTOM)

root.mainloop()
```

When the above code is executed, it produces the following result −



2. Label

This widget implements a display box where you can place text or images. The text displayed by this widget can be updated at any time you want.

It is also possible to underline part of the text (like to identify a keyboard shortcut) and span the text across multiple lines.

Syntax

Here is the simple syntax to create this widget −

```
w = Label ( master, option, ... )
```

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**anchor** This options controls where the text is positioned if the widget has more space than the text needs. The default is anchor=CENTER, which centers the text in the available space.
2	**bg** The normal background color displayed behind the label and indicator.
3	**bitmap** Set this option equal to a bitmap or image object and the label will display that graphic.
4	**bd** The size of the border around the indicator. Default is 2 pixels.
5	**cursor** If you set this option to a cursor name (*arrow, dot etc.*), the mouse cursor will change to that pattern when it is over the checkbutton.
6	**font** If you are displaying text in this label (with the text or textvariable option, the font option specifies in what font that text will be displayed.
7	**fg** If you are displaying text or a bitmap in this label, this option specifies the color of the text. If you are displaying a bitmap, this is the color that will appear at the position of the 1-bits in the bitmap.
8	**height** The vertical dimension of the new frame.

9	**image** To display a static image in the label widget, set this option to an image object.
10	**justify** Specifies how multiple lines of text will be aligned with respect to each other: LEFT for flush left, CENTER for centered (the default), or RIGHT for right-justified.
11	**padx** Extra space added to the left and right of the text within the widget. Default is 1.
12	**pady** Extra space added above and below the text within the widget. Default is 1.
13	**relief** Specifies the appearance of a decorative border around the label. The default is FLAT; for other values.
14	**text** To display one or more lines of text in a label widget, set this option to a string containing the text. Internal newlines ("\n") will force a line break.
15	**textvariable** To slave the text displayed in a label widget to a control variable of class *StringVar*, set this option to that variable.
16	**underline** You can display an underline (_) below the nth letter of the text, counting from 0, by setting this option to n. The default is underline=-1, which means no underlining.
17	**width** Width of the label in characters (not pixels!). If this option is not set, the label will be sized to fit its contents.
18	**wraplength** You can limit the number of characters in each line by setting this option to the desired number. The default value, 0, means that lines will be broken only at newlines.

Example

Try the following example yourself −

```
from Tkinter import *

root = Tk()
var = StringVar()
label = Label( root, textvariable=var, relief=RAISED )

var.set("Hey!? How are you doing?")
label.pack()
root.mainloop()
```

When the above code is executed, it produces the following result –



3. Button

The Button widget is used to add buttons in a Python application. These buttons can display text or images that convey the purpose of the buttons. You can attach a function or a method to a button which is called automatically when you click the button.

Syntax

Here is the simple syntax to create this widget −

w = Button (master, option=value, ...)

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**activebackground** Background color when the button is under the cursor.
2	**activeforeground** Foreground color when the button is under the cursor.
3	**bd** Border width in pixels. Default is 2.
4	**bg** Normal background color.
5	**command** Function or method to be called when the button is clicked.
6	**fg** Normal foreground (text) color.
7	**font** Text font to be used for the button's label.
8	**height** Height of the button in text lines (for textual buttons) or pixels (for images).
9	**highlightcolor** The color of the focus highlight when the widget has focus.
10	**image** Image to be displayed on the button (instead of text).
11	**justify** How to show multiple text lines: LEFT to left-justify each line; CENTER to center them; or RIGHT to right-justify.
12	**padx** Additional padding left and right of the text.
13	**pady** Additional padding above and below the text.
14	**relief** Relief specifies the type of the border. Some of the values are SUNKEN, RAISED, GROOVE, and RIDGE.
15	**state** Set this option to DISABLED to gray out the button and make it unresponsive. Has the value ACTIVE when the mouse is over it. Default is NORMAL.
16	**underline** Default is -1, meaning that no character of the text on the button will be underlined. If nonnegative, the corresponding text character will be underlined.
17	**width**

	Width of the button in letters (if displaying text) or pixels (if displaying an image).
18	**wraplength** If this value is set to a positive number, the text lines will be wrapped to fit within this length.

Methods Following are commonly used methods for this widget –

Sr.No.	Method & Description
1	**flash()** Causes the button to flash several times between active and normal colors. Leaves the button in the state it was in originally. Ignored if the button is disabled.
2	**invoke()** Calls the button's callback, and returns what that function returns. Has no effect if the button is disabled or there is no callback.

Example

Try the following example yourself –

```
import Tkinter
import tkMessageBox

top = Tkinter.Tk()

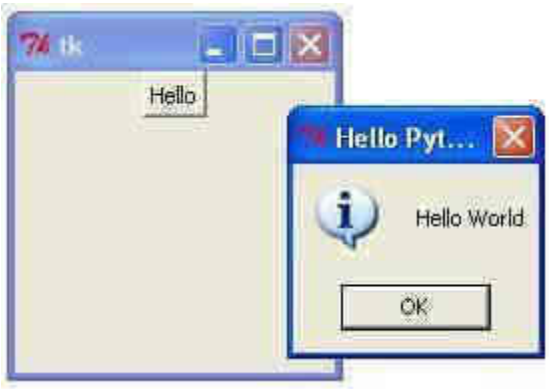
def helloCallBack():
   tkMessageBox.showinfo( "Hello Python", "Hello World")

B = Tkinter.Button(top, text ="Hello", command = helloCallBack)

B.pack()

top.mainloop()
```

When the above code is executed, it produces the following result –



4. Checkbutton

The Checkbutton widget is used to display a number of options to a user as toggle buttons. The user can then select one or more options by clicking the button corresponding to each option.

To select any number of options by displaying a number of options to a user as toggle buttons. The general syntax is:

w = CheckButton(master, option=value)

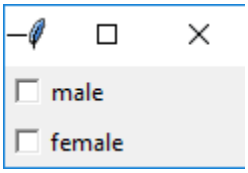
There are number of options which are used to change the format of this widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **Title**: To set the title of the widget.
- **activebackground**: to set the background color when widget is under the cursor.
- **activeforeground**: to set the foreground color when widget is under the cursor.

- **bg**: to set he normal backgrouSteganography
- **command**: to call a function.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.

```
from tkinter import *
master = Tk()
var1 = IntVar()
Checkbutton(master, text='male', variable=var1).grid(row=0, sticky=W)
var2 = IntVar()
Checkbutton(master, text='female', variable=var2).grid(row=1, sticky=W)
mainloop()
```

Output:



5. Entry

The Entry widget is used to accept single-line text strings from a user.

- If you want to display multiple lines of text that can be edited, then you should use the *Text* widget.
- If you want to display one or more lines of text that cannot be modified by the user, then you should use the *Label* widget.

Syntax

Here is the simple syntax to create this widget −

```
w = Entry( master, option, ... )
```

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**bg** The normal background color displayed behind the label and indicator.
2	**bd** The size of the border around the indicator. Default is 2 pixels.
3	**command** A procedure to be called every time the user changes the state of this checkbutton.
4	**cursor** If you set this option to a cursor name (*arrow, dot etc.*), the mouse cursor will change to that pattern when it is over the checkbutton.
5	**font** The font used for the text.
6	**exportselection** By default, if you select text within an Entry widget, it is automatically exported to the clipboard. To avoid this exportation, use exportselection=0.
7	**fg** The color used to render the text.

8	**highlightcolor** The color of the focus highlight when the checkbutton has the focus.
9	**justify** If the text contains multiple lines, this option controls how the text is justified: CENTER, LEFT, or RIGHT.
10	**relief** With the default value, relief=FLAT, the checkbutton does not stand out from its background. You may set this option to any of the other styles
	selectforeground The foreground (text) color of selected text.
	show Normally, the characters that the user types appear in the entry. To make a .password. entry that echoes each character as an asterisk, set show="*".
	state The default is state=NORMAL, but you can use state=DISABLED to gray out the control and make it unresponsive. If the cursor is currently over the checkbutton, the state is ACTIVE.
	textvariable In order to be able to retrieve the current text from your entry widget, you must set this option to an instance of the StringVar class.

Methods Following are commonly used methods for this widget −

Sr.No.	Method & Description
1	**delete (first, last=None)** Deletes characters from the widget, starting with the one at index first, up to but not including the character at position last. If the second argument is omitted, only the single character at position first is deleted.
2	**get()** Returns the entry's current text as a string.
3	**icursor (index)** Set the insertion cursor just before the character at the given index.
4	**index (index)** Shift the contents of the entry so that the character at the given index is the leftmost visible character. Has no effect if the text fits entirely within the entry.
5	**insert (index, s)** Inserts string s before the character at the given index.
6	**select_adjust (index)** This method is used to make sure that the selection includes the character at the specified index.
7	**select_clear()** Clears the selection. If there isn't currently a selection, has no effect.

Example

```
from Tkinter import *

top = Tk()
L1 = Label(top, text="User Name")
L1.pack( side = LEFT)
E1 = Entry(top, bd =5)
```

```
E1.pack(side = RIGHT)

top.mainloop()
```
When the above code is executed, it produces the following result –



6. **Listbox**

   It offers a list to the user from which the user can accept any number of options.

   The general syntax is:

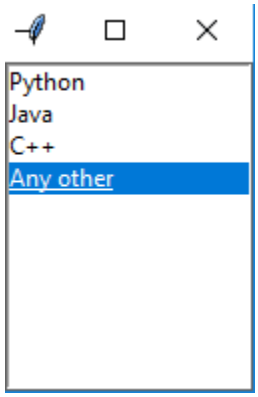
```
w = Listbox(master, option=value)
```
master is the parameter used to represent the parent window.

There are number of options which are used to change the format of the widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **highlightcolor**: To set the color of the focus highlight when widget has to be focused.
- **bg**: to set he normal background color.
- **bd**: to set the border width in pixels.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the widget.
- **height**: to set the height of the widget.

```
from tkinter import *

top = Tk()
Lb = Listbox(top)
Lb.insert(1, 'Python')
Lb.insert(2, 'Java')
Lb.insert(3, 'C++')
Lb.insert(4, 'Any other')
Lb.pack()
top.mainloop()
```
Output:



7. **Message**

This widget provides a multiline and noneditable object that displays texts, automatically breaking lines and justifying their contents.

Its functionality is very similar to the one provided by the Label widget, except that it can also automatically wrap the text, maintaining a given width or aspect ratio.

Syntax
Here is the simple syntax to create this widget −
w = Message (master, option, ...)
Parameters

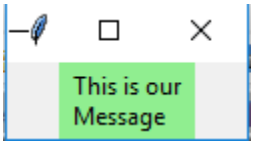
- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

There are number of options which are used to change the format of the widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **bd**: to set the border around the indicator.
- **bg**: to set he normal background color.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the widget.
- **height**: to set the height of the widget.

```
from tkinter import *
main = Tk()
ourMessage ='This is our Message'
messageVar = Message(main, text = ourMessage)
messageVar.config(bg='lightgreen')
messageVar.pack( )
main.mainloop( )
```

Output:



8. Radiobutton

This widget implements a multiple-choice button, which is a way to offer many possible selections to the user and lets user choose only one of them.
In order to implement this functionality, each group of radiobuttons must be associated to the same variable and each one of the buttons must symbolize a single value. You can use the Tab key to switch from one radionbutton to another.
Syntax
Here is the simple syntax to create this widget −
w = Radiobutton (master, option, ...)
Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

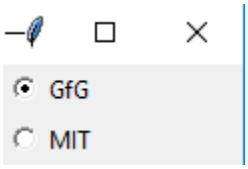
There are number of options which are used to change the format of this widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **activebackground**: to set the background color when widget is under the cursor.
- **activeforeground**: to set the foreground color when widget is under the cursor.
- **bg**: to set he normal background color.
- **command**: to call a function.

- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the label in characters.
- **height**: to set the height of the label in characters.

```
from tkinter import *
root = Tk()
v = IntVar()
Radiobutton(root, text='GfG', variable=v, value=1).pack(anchor=W)
Radiobutton(root, text='MIT', variable=v, value=2).pack(anchor=W)
mainloop()
```

Output:



9. Text

Text widgets provide advanced capabilities that allow you to edit a multiline text and format the way it has to be displayed, such as changing its color and font.
You can also use elegant structures like tabs and marks to locate specific sections of the text, and apply changes to those areas. Moreover, you can embed windows and images in the text because this widget was designed to handle both plain and formatted text.
Syntax
Here is the simple syntax to create this widget −
w = Text (master, option, ...)
Parameters

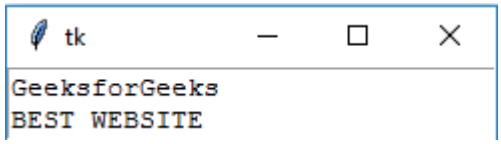
- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

There are number of options which are used to change the format of the text. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **highlightcolor**: To set the color of the focus highlight when widget has to be focused.
- **insertbackground**: To set the background of the widget.
- **bg**: to set he normal background color.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the widget.
- **height**: to set the height of the widget.

```
from tkinter import *
root = Tk()
T = Text(root, height=2, width=30)
T.pack()
T.insert(END, 'GeeksforGeeks\nBEST WEBSITE\n')
mainloop()
```

Output:



10. Spinbox

The Spinbox widget is a variant of the standard Tkinter Entry widget, which can be used to select from a fixed number of values.

Syntax

Here is the simple syntax to create this widget −

w = Spinbox(master, option, ...)

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

There are number of options which are used to change the format of the widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **bg**: to set he normal background color.
- **bd**: to set the size of border around the indicator.
- **cursor**: To appear the cursor when the mouse over the menubutton.
- **command**: To call a function.
- **width**: to set the width of the widget.
- **activebackground**: To set the background when mouse is over the widget.
- **disabledbackground**: To disable the background when mouse is over the widget.
- **from_**: To set the value of one end of the range.
- **to**: To set the value of the other end of the range.

```
from tkinter import *
master = Tk()
w = Spinbox(master, from_ = 0, to = 10)
w.pack()
mainloop()
```

Output:



What is GUI?

The **graphical user interface** (**GUI**) is a form of user interface that allows users to interact with electronic devices through graphical icons and visual indicators such as secondary notation, instead of text-based user interfaces, typed command labels or text navigation. GUIs were introduced in reaction to the perceived steep learning curve of command-line interfaces (CLIs) which require commands to be typed on a computer keyboard. Python offers multiple options for developing GUI (Graphical User Interface). Out of all the GUI methods, tkinter is most commonly used method. It is a standard Python interface to the Tk GUI toolkit shipped with Python. Python with tkinter outputs the fastest and easiest way to create the GUI applications. Creating a GUI using tkinter is an easy task.

graphical user interface plays an important role in computing. If you use operating system then you may get alert window opens up on any error or for notification which is a type of user interface. So today I will provide some advantages and disadvantages of GUI.

Advantages of graphical user interface:-

Easiness for non-technical people:-

For non-technical people or for beginners good GUI's tends to make easiness in life. For example with few clicks on buttons user can easily make his work done. Software in shops for calculation of products sold and inventory can be better managed by an even non-technical guy. Similarly listening songs in the car is easy for everyone.

Drag and drop feature:-

In most of the software, we have drag and drop functionality by which complex tasks are managed easily. Like dragging and dropping folders. And in mobile games, it is also nice to use. In much graphical software, drag and drop are awesome.

Looks nicer than text interface:-

In text interface, we have limited options to choose from and navigation is difficult. For non-educated people, text interface is difficult to understand and use. In GUI user can use any tool by detecting symbols or buttons.

Hotkeys usage:-

Sometimes we want a couple of functionality performed by single click then we use hotkeys. Like we see some buttons or mouse clicks/movements by which a couple of actions performed. This is very handy for speeding up tasks.

User-friendly:-

A user can easily navigate to the system without knowing a lot of details. Easy setup and ready to start working are awesome. Most of the software hides the complexity of actions from the users and display only required information is key to good interface.

Introduction to GUI Library

1. Tkinter

Tkinter is a toolkit that can form GUI with Python. This allows you to run Python scripts in GUI format..

2. Flexx

Many Python GUI libraries are based on libraries written in other languages such as "C ++" like "wxWidgets" "libavg". Flexx is created in Python. Using Web technology, if it has Python and browser anywhere works.

3. CEF Python

This framework targets Windows, MAC OS, and Linux. It is based on Google Chromium. Its focus is largely on the facilitation of embedded browser use in third-party applications.

4. Dabo

The target of this framework is WxPython. This is a 3-tier framework. Dabo is a cross-platform application development framework.

5. Kivy
Kivy is based on OpenGL ES 2.
It has a native multi-touch for every single platform.
This framework is event-driven.
It is based around the main loop.
It is extremely suitable for developing games.

6. Pyforms
Pyforms is a Python 2.7/3.x cross-environment framework used to develop GUI application. Code reusability is encouraged in this framework.

7. PyGObject
With PyGObject, you can write Python applications for the GNOME project.
You can write a Python application using GTK+ as well.

8. PyQt
Qt is a cross-platform framework. It is written in C++. It is a very comprehensive library. It includes many tools and APIs. It is widely used in many industries. It covers a lot of platforms.

9. PySide
There is an application / user interface (UI) framework written in “C ++” language called Qt (cute).
“PySide” is a wrapper of “Qt”. The difference with PySide is that PyQt is commercially available.

10. PyGUI
PyGUI targets Unix, Macintosh, and Windows platforms.
The focus of this MVC framework is to fit into the Python ecosystem with as much ease as possible.

11. libavg
It is a third-party library.
It is written in C++. It has been scripted from Python.
It has the following properties:

- Display elements in the form of Python variables
- Event handling system
- Timers
- Support for logging

12. PyGTK | PyGObject
“GTK + “, which is commonly used in Linux, is a” GTK + “wrapper of” PyGTK “.
Compared to Kivy and PyQt, PyGUI is fairly easy for Unix, Macintosh, Windows platforms.
The MVC framework developed by Dr. Greg Ewing of Canterbury University in New Zealand focuses on conforming to the Python ecosystem as easily as possible.

13. wxPython

There is a cross-platform GUI toolkit written in “C ++” called “wxWidgets” wxPython is its binding.

Layout Management

When we design the GUI of our application, we decide what widgets we will use and how we will organise those widgets in the application. To organise our widgets, we use specialised non-visible objects called layout managers.

Tkinter has three built-in layout managers: the pack, grid, and place managers. The place geometry manager positions widgets using absolute positioning. The pack geometry manager organises widgets in horizontal and vertical boxes. The grid geometry manager places widgets in a two dimensional grid.

Pack Manager

pack is one of the oldest and most used layout manager in Python’s TKInter package. It is very easy to style and place the widgets in an app using this pack() manager. When you use this pack() method on a widget, you don’t need to explicitly specify the position of that widget, pack automatically places the widget in window based upon the space available in the window.

You can use pack when your layout only consists of a group of items all aligned horizontally or vertically, mostly in case of a navigation menu or something like that.

This pack() has 3 options to use they are: fill, expand, and side. I will create a simple example to demonstrate this pack manager.

I will use fill option to align three labels vertically.

```
# fill option
label1 = Label(root, text="Label 1", bg="#E74C3C", fg="white").pack(fill=X, padx=10)
label2 = Label(root, text="Label 2", bg="#2ECC71", fg="black").pack(fill=X, padx=10)
label3 = Label(root, text="Label 3", bg="#F1C40F", fg="white").pack(fill=X, padx=10)
```

Use side option to align them horizontally.

```
# side option
label4 = Label(root, text="Label 1", bg="#34495E", fg="white").pack(fill=X, padx=10, pady=10, side=LEFT)
label5 = Label(root, text="Label 2", bg="#5DADE2", fg="black").pack(fill=X, padx=10, side=LEFT)
label6 = Label(root, text="Label 3", bg="#A569BD", fg="white").pack(fill=X, padx=10, side=LEFT
```

Expand operation to take up the full height until the content ends. We use listbox widget to fill up space.

```
# expand option
listbox = Listbox(root)
listbox.pack(fill=BOTH, expand=1)
for i in range(20):
   listbox.insert(END, str(i))
```

Pack Manager Example:

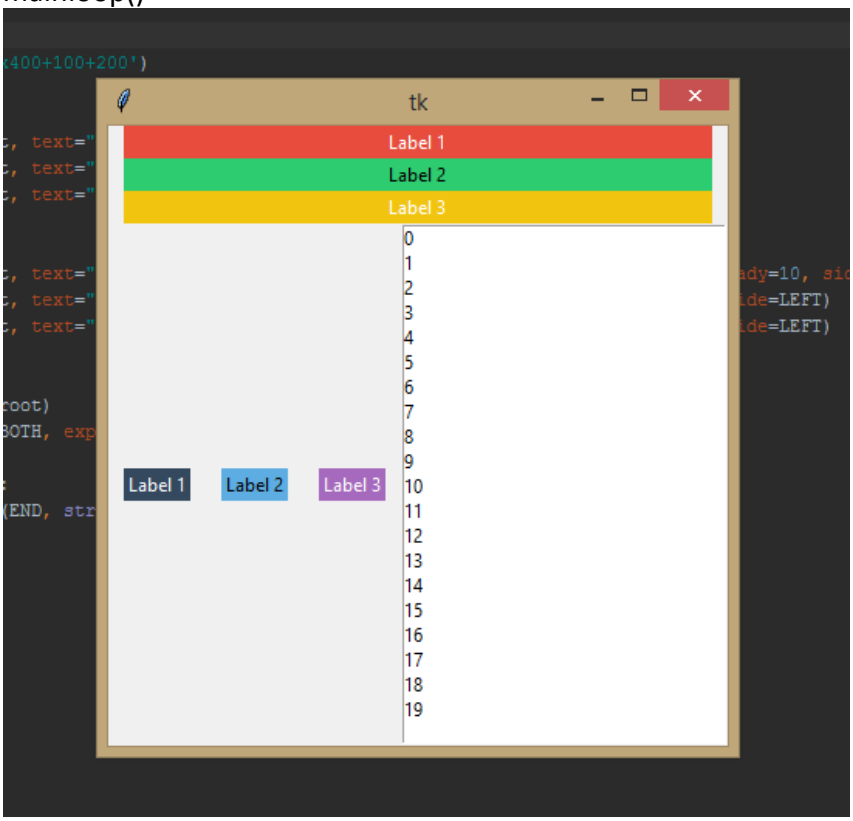
```
from tkinter import *

root = Tk()
root.geometry('400x400+100+200')

# fill option
label1 = Label(root, text="Label 1", bg="#E74C3C", fg="white").pack(fill=X, padx=10)
label2 = Label(root, text="Label 2", bg="#2ECC71", fg="black").pack(fill=X, padx=10)
label3 = Label(root, text="Label 3", bg="#F1C40F", fg="white").pack(fill=X, padx=10)
```

```
# side option
label4 = Label(root, text="Label 1", bg="#34495E", fg="white").pack(fill=X, padx=10, pady=10, side=LEFT)
label5 = Label(root, text="Label 2", bg="#5DADE2", fg="black").pack(fill=X, padx=10, side=LEFT)
label6 = Label(root, text="Label 3", bg="#A569BD", fg="white").pack(fill=X, padx=10, side=LEFT)

# expand option
listbox = Listbox(root)
listbox.pack(fill=BOTH, expand=1)
for i in range(20):
   listbox.insert(END, str(i))
mainloop()
```

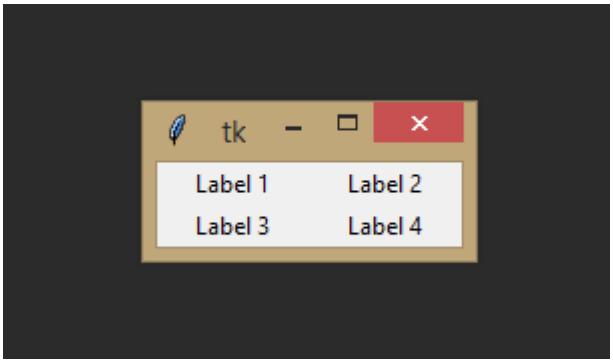


Grid Manager

grid is one of the most flexible layout manager out of the three GUI layout managers in python. It was introduced as an alternative to pack. Grid allows you to position the elements in rows and columns which give you more flexibility to your widgets.

I will create a simple 2×2 table like structure using grid's rows and column way.

```
from tkinter import *
Label(text="Label 1", width=10).grid(row=0, column=0)
Label(text="Label 2", width=10).grid(row=0, column=1)
Label(text="Label 3", width=10).grid(row=1, column=0)
Label(text="Label 4", width=10).grid(row=1, column=1)
mainloop()
```

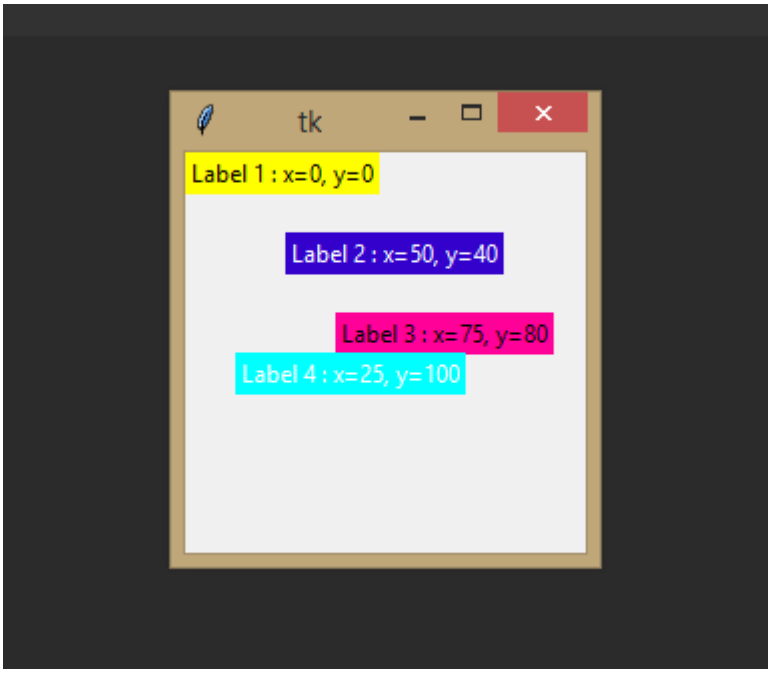


Place Manager

place is the most complex manager out of the 3 managers. It uses absolute positioning, when you choose place as your layout manager, then you need to specify the widgets positioning using x and y coordinates, When using this layout manager the size and position of the widgets do not change while resizing the window.

create a simple 4 lables which I will position based upon x and y coordinates.

```
from tkinter import *
root = Tk()
root.geometry('200x200+100+200')
Label(root, text="Label 1 : x=0, y=0", bg="#FFFF00", fg="black").place(x=0, y=0)
Label(root, text="Label 2 : x=50, y=40", bg="#3300CC", fg="white").place(x=50, y=40)
Label(root, text="Label 3 : x=75, y=80", bg="#FF0099", fg="black").place(x=75, y=80)
Label(root, text="Label 4 : x=25, y=100", bg="#00FFFF", fg="white").place(x=25, y=100)
mainloop()
```



Events and Bindings

A Tkinter application runs most of its time inside an event loop, which is entered via the mainloop method. It waiting for events to happen. Events can be key presses or mouse operations by the user.

Tkinter provides a mechanism to let the programmer deal with events. For each widget, it's possible to bind Python functions and methods to an event.

widget.bind(event, handler)

If the defined event occurs in the widget, the "handler" function is called with an event object. describing the event.

```
#!/usr/bin/python3
# write tkinter as Tkinter to be Python 2.x compatible
from tkinter import *
def hello(event):
   print("Single Click, Button-l")
def quit(event):
   print("Double Click, so let's stop")
   import sys; sys.exit()

widget = Button(None, text='Mouse Clicks')
widget.pack()
widget.bind('<Button-1>',  hello)
widget.bind('<Double-1>',   quit)
widget.mainloop()
```

Let's have another simple example, which shows how to use the motion event, i.e. if the mouse is moved inside of a widget:

```
from tkinter import *

def motion(event):
  print("Mouse position: (%s %s)" % (event.x, event.y))
  return

master = Tk()
whatever_you_do = "Whatever you do will be insignificant, but it is very important that you do
it.\n(Mahatma Gandhi)"
msg = Message(master, text = whatever_you_do)
msg.config(bg='lightgreen', font=('times', 24, 'italic'))
msg.bind('<Motion>',motion)
msg.pack()
mainloop()
```

Every time we move the mouse in the Message widget, the position of the mouse pointer will be printed. When we leave this widget, the function motion() is not called anymore.

Events

Tkinter uses so-called event sequences for allowing the user to define which events, both specific and general, he or she wants to bind to handlers. It is the first argument "event" of the bind method. The event sequence is given as a string, using the following syntax:

<modifier-type-detail>

The type field is the essential part of an event specifier, whereas the "modifier" and "detail" fields are not obligatory and are left out in many cases. They are used to provide additional information for the chosen "type". The event "type" describes the kind of event to be bound, e.g. actions like mouse clicks, key presses or the widget got the input focus.

Event	Description

<Button>	A mouse button is pressed with the mouse pointer over the widget. The detail part specifies which button, e.g. The left mouse button is defined by the event <Button-1>, the middle button by <Button-2>, and the rightmost mouse button by <Button-3>. <Button-4> defines the scroll up event on mice with wheel support and and <Button-5> the scroll down. If you press down a mouse button over a widget and keep it pressed, Tkinter will automatically "grab" the mouse pointer. Further mouse events like Motion and Release events will be sent to the current widget, even if the mouse is moved outside the current widget. The current position, relative to the widget, of the mouse pointer is provided in the x and y members of the event object passed to the callback. You can use ButtonPress instead of Button, or even leave it out completely: , , and <1> are all synonyms.
<Motion>	The mouse is moved with a mouse button being held down. To specify the left, middle or right mouse button use <B1-Motion>, <B2-Motion> and <B3-Motion> respectively. The current position of the mouse pointer is provided in the x and y members of the event object passed to the callback, i.e. event.x, event.y
<ButtonRelease>	Event, if a button is released. To specify the left, middle or right mouse button use <ButtonRelease-1>, <ButtonRelease-2>, and <ButtonRelease-3> respectively. The current position of the mouse pointer is provided in the x and y members of the event object passed to the callback, i.e. event.x, event.y
<Double-Button>	Similar to the Button event, see above, but the button is double clicked instead of a single click. To specify the left, middle or right mouse button use <Double-Button-1>, <Double-Button-2>, and <Double-Button-3> respectively. You can use Double or Triple as prefixes. Note that if you bind to both a single click (<Button-1>) and a double click (<Double-Button-1>), both bindings will be called.
<Enter>	The mouse pointer entered the widget. Attention: This doesn't mean that the user pressed the Enter key!. <Return> is used for this purpose.
<Leave>	The mouse pointer left the widget.
<FocusIn>	Keyboard focus was moved to this widget, or to a child of this widget.
<FocusOut>	Keyboard focus was moved from this widget to another widget.
<Return>	The user pressed the Enter key. You can bind to virtually all keys on the keyboard: The special keys are Cancel (the Break key), BackSpace, Tab, Return(the Enter key), Shift_L (any Shift key), Control_L (any Control key), Alt_L (any Alt key), Pause, Caps_Lock, Escape, Prior (Page Up), Next (Page Down), End, Home, Left, Up, Right, Down, Print, Insert, Delete, F1, F2, F3, F4, F5, F6, F7, F8, F9, F10, F11, F12, Num_Lock, and Scroll_Lock.

<Key>	The user pressed any key. The key is provided in the char member of the event object passed to the callback (this is an empty string for special keys).
a	The user typed an "a" key. Most printable characters can be used as is. The exceptions are space (<space>) and less than (<less>). Note that 1 is a keyboard binding, while <1> is a button binding.
<Shift-Up>	The user pressed the Up arrow, while holding the Shift key pressed. You can use prefixes like Alt, Shift, and Control.
<Configure>	The size of the widget changed. The new size is provided in the width and height attributes of the event object passed to the callback. On some platforms, it can mean that the location changed.

Font

Several Tk widgets, such as the label, text, and canvas, allow you to specify the fonts used to display text, typically via a "font" configuration option. As with many things in Tk, the default fonts are usually a good choice, but if you do want to make changes, this section will describe several ways to do so. Fonts are one of several areas that are highly platform specific, so how you specify them is important.

As a tuple whose first element is the font family, followed by a size in points, optionally followed by a string containing one or more of the style modifiers bold, italic, underline and overstrike.

Example

- ("Helvetica", "16") for a 16-point Helvetica regular.
- ("Times", "24", "bold italic") for a 24-point Times bold italic.

Font object Fonts

You can create a "font object" by importing the tkFont module and using its Font class constructor −

```
import tkFont

font = tkFont.Font ( option, ... )
```

Here is the list of options −

- **family** − The font family name as a string.
- **size** − The font height as an integer in points. To get a font n pixels high, use -n.
- **weight** − "bold" for boldface, "normal" for regular weight.
- **slant** − "italic" for italic, "roman" for unslanted.
- **underline** − 1 for underlined text, 0 for normal.
- **overstrike** − 1 for overstruck text, 0 for normal.

Example

```
helv36 = tkFont.Font(family="Helvetica",size=36,weight="bold")
```

Color

As with fonts, there are various ways to specify colors. Full details can be found in the colors command reference.

In general, the system will provide the right colors for most things. Like with fonts, both Mac and Windows specify a large number of system-specific color names (see the reference), whose actual color may depend upon system settings (e.g. text highlight colors, default backgrounds).

You can also specify colors via RGB, like in HTML, e.g. "#3FF" or "#FF016A". Finally, Tk recognizes the set of color names defined by X11; normally these are not used, except for very common ones such as "red", "black", etc.

For themed Tk widgets, colors are often used in defining styles that are applied to widgets, rather than applying the color to a widget directly.
It probably goes without saying that restraint in the use of colors is normally warranted.

Drawing on canvas (line, oval, rectangle)

The Canvas widget supplies graphics facilities for Tkinter. Among these graphical objects are lines, circles, images, and even other widgets. With this widget it's possible to draw graphs and plots, create graphics editors, and implement various kinds of custom widgets.

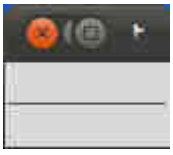
We demonstrate in our first example, how to draw a line.
The method create_line(coords, options) is used to draw a straight line. The coordinates "coords" are given as four integer numbers: x_1, y_1, x_2, y_2 This means that the line goes from the point (x_1, y_1) to the point (x_2, y_2) After these coordinates follows a comma separated list of additional parameters, which may be empty. We set, for example, the colour of the line to the special green of our website: fill="#476042"

We kept the first example intentionally very simple. We create a canvas and draw a straight horizontal line into this canvas. This line vertically cuts the canvas into two areas.

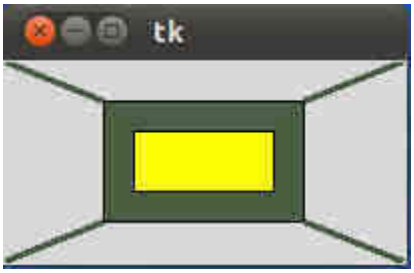
The casting to an integer value in the assignment "y = int(canvas_height / 2)" is superfluous, because create_line can work with float values as well. They are automatically turned into integer values. In the following you can see the code of our first simple script:

```
from tkinter import *
master = Tk()
canvas_width = 80
canvas_height = 40
w = Canvas(master,
        width=canvas_width,
        height=canvas_height)
w.pack()
y = int(canvas_height / 2)
w.create_line(0, y, canvas_width, y, fill="#476042")
mainloop()
```

If we start this program, using Python 3, we get the following window:



For creating rectangles we have the method create_rectangle(coords, options). Coords is again defined by two points, but this time the first one is the top left point and the bottom right point of the rectangle.



The window, you see above, is created by the following Python tkinter code:

```
from tkinter import *

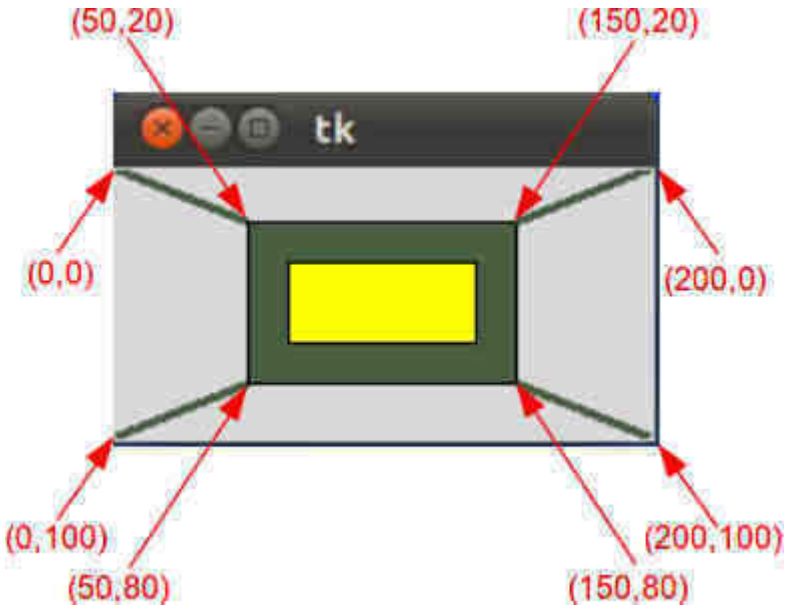
master = Tk()

w = Canvas(master, width=200, height=100)
w.pack()

w.create_rectangle(50, 20, 150, 80, fill="#476042")
w.create_rectangle(65, 35, 135, 65, fill="yellow")
w.create_line(0, 0, 50, 20, fill="#476042", width=3)
w.create_line(0, 100, 50, 80, fill="#476042", width=3)
w.create_line(150,20, 200, 0, fill="#476042", width=3)
w.create_line(150, 80, 200, 100, fill="#476042", width=3)

mainloop()
```

The following image with the coordinates will simplify the understanding of application of create_lines and create_rectangle in our previous example.

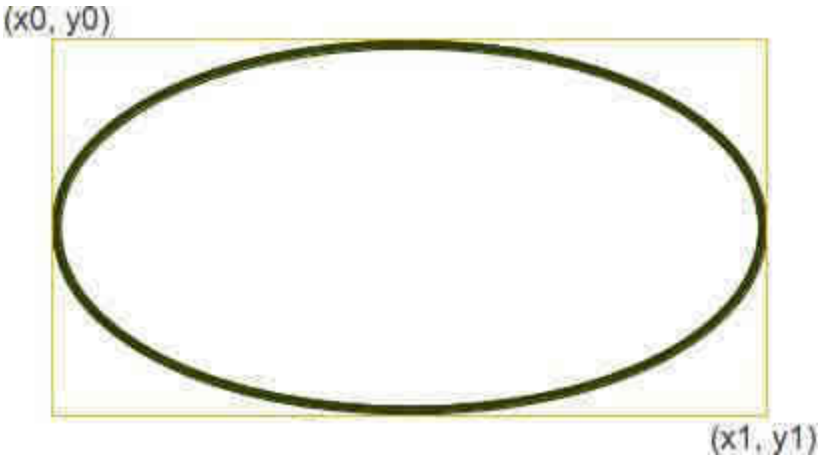


Oval Objects

An oval (or an ovoid) is any curve resembling an egg (ovum means egg in Latin). It resembles an ellipse, but it is not an ellipse. The term "oval" is not well-defined. Many different curves are called ovals, but they all have in common:

- They are differentiable, simple (not self-intersecting), convex, closed, plane curves
- They are very similar in shape to ellipses
- There is at least one axis of symmetry

The word oval stems from Latin ovum meaning "egg" and that's what it is: A figure which resembles the form of an egg. An oval is constructed from two pairs of arcs, with two different radii A circle is a special case of an oval.



We can create an oval on a canvas c with the following method:
id = C.create_oval (x0, y0, x1, y1, option, ...)
This method returns the object ID of the new oval object on the canvas C.

The following script draws a circle around the point (75,75) with the radius 25:

```
from tkinter import *

canvas_width = 190
canvas_height =150

master = Tk()

w = Canvas(master,
        width=canvas_width,
        height=canvas_height)
w.pack()

w.create_oval(50,50,100,100)

mainloop()
```

Widget Such as

1. **frames**

The Frame widget is very important for the process of grouping and organizing other widgets in a somehow friendly way. It works like a container, which is responsible for arranging the position of other widgets.
It uses rectangular areas in the screen to organize the layout and to provide padding of these widgets. A frame can also be used as a foundation class to implement complex widgets.

Syntax

Here is the simple syntax to create this widget −

w = Frame (master, option, ...)

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**bg** The normal background color displayed behind the label and indicator.
2	**bd** The size of the border around the indicator. Default is 2 pixels.
3	**cursor** If you set this option to a cursor name (*arrow, dot etc.*), the mouse cursor will change to that pattern when it is over the checkbutton.
4	**height** The vertical dimension of the new frame.
5	**highlightbackground** Color of the focus highlight when the frame does not have focus.
6	**highlightcolor** Color shown in the focus highlight when the frame has the focus.
7	**highlightthickness** Thickness of the focus highlight.
8	**relief** With the default value, relief=FLAT, the checkbutton does not stand out from its background. You may set this option to any of the other styles
9	**width** The default width of a checkbutton is determined by the size of the displayed image or text. You can set this option to a number of characters and the checkbutton will always have room for that many characters.

Example

Try the following example yourself −

```
from Tkinter import *

root = Tk()
frame = Frame(root)
frame.pack()

bottomframe = Frame(root)
bottomframe.pack( side = BOTTOM )

redbutton = Button(frame, text="Red", fg="red")
redbutton.pack( side = LEFT)

greenbutton = Button(frame, text="Brown", fg="brown")
greenbutton.pack( side = LEFT )
```

```
bluebutton = Button(frame, text="Blue", fg="blue")
bluebutton.pack( side = LEFT )

blackbutton = Button(bottomframe, text="Black", fg="black")
blackbutton.pack( side = BOTTOM)

root.mainloop()
```

When the above code is executed, it produces the following result −



2. Label

This widget implements a display box where you can place text or images. The text displayed by this widget can be updated at any time you want.

It is also possible to underline part of the text (like to identify a keyboard shortcut) and span the text across multiple lines.

Syntax

Here is the simple syntax to create this widget −

```
w = Label ( master, option, ... )
```

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**anchor** This options controls where the text is positioned if the widget has more space than the text needs. The default is anchor=CENTER, which centers the text in the available space.
2	**bg** The normal background color displayed behind the label and indicator.
3	**bitmap** Set this option equal to a bitmap or image object and the label will display that graphic.
4	**bd** The size of the border around the indicator. Default is 2 pixels.
5	**cursor** If you set this option to a cursor name (*arrow, dot etc.*), the mouse cursor will change to that pattern when it is over the checkbutton.
6	**font** If you are displaying text in this label (with the text or textvariable option, the font option specifies in what font that text will be displayed.
7	**fg** If you are displaying text or a bitmap in this label, this option specifies the color of the text. If you are displaying a bitmap, this is the color that will appear at the position of the 1-bits in the bitmap.
8	**height** The vertical dimension of the new frame.

9	**image** To display a static image in the label widget, set this option to an image object.
10	**justify** Specifies how multiple lines of text will be aligned with respect to each other: LEFT for flush left, CENTER for centered (the default), or RIGHT for right-justified.
11	**padx** Extra space added to the left and right of the text within the widget. Default is 1.
12	**pady** Extra space added above and below the text within the widget. Default is 1.
13	**relief** Specifies the appearance of a decorative border around the label. The default is FLAT; for other values.
14	**text** To display one or more lines of text in a label widget, set this option to a string containing the text. Internal newlines ("\n") will force a line break.
15	**textvariable** To slave the text displayed in a label widget to a control variable of class *StringVar*, set this option to that variable.
16	**underline** You can display an underline (_) below the nth letter of the text, counting from 0, by setting this option to n. The default is underline=-1, which means no underlining.
17	**width** Width of the label in characters (not pixels!). If this option is not set, the label will be sized to fit its contents.
18	**wraplength** You can limit the number of characters in each line by setting this option to the desired number. The default value, 0, means that lines will be broken only at newlines.

Example

Try the following example yourself −

```
from Tkinter import *

root = Tk()
var = StringVar()
label = Label( root, textvariable=var, relief=RAISED )

var.set("Hey!? How are you doing?")
label.pack()
root.mainloop()
```

When the above code is executed, it produces the following result –



3. Button

The Button widget is used to add buttons in a Python application. These buttons can display text or images that convey the purpose of the buttons. You can attach a function or a method to a button which is called automatically when you click the button.

Syntax

Here is the simple syntax to create this widget −

w = Button (master, option=value, ...)

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**activebackground** Background color when the button is under the cursor.
2	**activeforeground** Foreground color when the button is under the cursor.
3	**bd** Border width in pixels. Default is 2.
4	**bg** Normal background color.
5	**command** Function or method to be called when the button is clicked.
6	**fg** Normal foreground (text) color.
7	**font** Text font to be used for the button's label.
8	**height** Height of the button in text lines (for textual buttons) or pixels (for images).
9	**highlightcolor** The color of the focus highlight when the widget has focus.
10	**image** Image to be displayed on the button (instead of text).
11	**justify** How to show multiple text lines: LEFT to left-justify each line; CENTER to center them; or RIGHT to right-justify.
12	**padx** Additional padding left and right of the text.
13	**pady** Additional padding above and below the text.
14	**relief** Relief specifies the type of the border. Some of the values are SUNKEN, RAISED, GROOVE, and RIDGE.
15	**state** Set this option to DISABLED to gray out the button and make it unresponsive. Has the value ACTIVE when the mouse is over it. Default is NORMAL.
16	**underline** Default is -1, meaning that no character of the text on the button will be underlined. If nonnegative, the corresponding text character will be underlined.
17	**width**

	Width of the button in letters (if displaying text) or pixels (if displaying an image).
18	**wraplength** If this value is set to a positive number, the text lines will be wrapped to fit within this length.

Methods Following are commonly used methods for this widget –

Sr.No.	Method & Description
1	**flash()** Causes the button to flash several times between active and normal colors. Leaves the button in the state it was in originally. Ignored if the button is disabled.
2	**invoke()** Calls the button's callback, and returns what that function returns. Has no effect if the button is disabled or there is no callback.

Example

Try the following example yourself –

```
import Tkinter
import tkMessageBox

top = Tkinter.Tk()

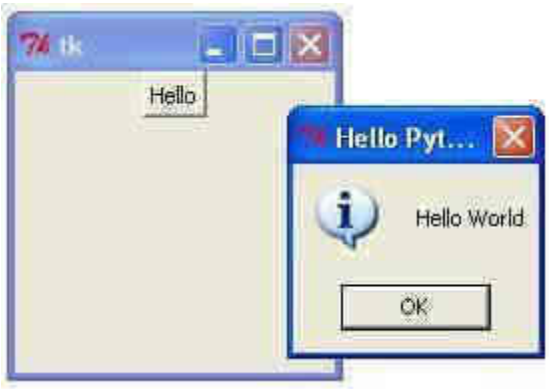
def helloCallBack():
   tkMessageBox.showinfo( "Hello Python", "Hello World")

B = Tkinter.Button(top, text ="Hello", command = helloCallBack)

B.pack()

top.mainloop()
```

When the above code is executed, it produces the following result –



4. Checkbutton

The Checkbutton widget is used to display a number of options to a user as toggle buttons. The user can then select one or more options by clicking the button corresponding to each option.

To select any number of options by displaying a number of options to a user as toggle buttons. The general syntax is:

w = CheckButton(master, option=value)

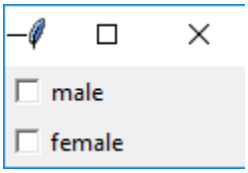
There are number of options which are used to change the format of this widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **Title**: To set the title of the widget.
- **activebackground**: to set the background color when widget is under the cursor.
- **activeforeground**: to set the foreground color when widget is under the cursor.

- **bg**: to set he normal backgrouSteganography
- **command**: to call a function.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.

```
from tkinter import *
master = Tk()
var1 = IntVar()
Checkbutton(master, text='male', variable=var1).grid(row=0, sticky=W)
var2 = IntVar()
Checkbutton(master, text='female', variable=var2).grid(row=1, sticky=W)
mainloop()
```

Output:



5. Entry

The Entry widget is used to accept single-line text strings from a user.

- If you want to display multiple lines of text that can be edited, then you should use the *Text* widget.
- If you want to display one or more lines of text that cannot be modified by the user, then you should use the *Label* widget.

Syntax

Here is the simple syntax to create this widget −

```
w = Entry( master, option, ... )
```

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

Sr.No.	Option & Description
1	**bg** The normal background color displayed behind the label and indicator.
2	**bd** The size of the border around the indicator. Default is 2 pixels.
3	**command** A procedure to be called every time the user changes the state of this checkbutton.
4	**cursor** If you set this option to a cursor name (*arrow, dot etc.*), the mouse cursor will change to that pattern when it is over the checkbutton.
5	**font** The font used for the text.
6	**exportselection** By default, if you select text within an Entry widget, it is automatically exported to the clipboard. To avoid this exportation, use exportselection=0.
7	**fg** The color used to render the text.

8	**highlightcolor** The color of the focus highlight when the checkbutton has the focus.
9	**justify** If the text contains multiple lines, this option controls how the text is justified: CENTER, LEFT, or RIGHT.
10	**relief** With the default value, relief=FLAT, the checkbutton does not stand out from its background. You may set this option to any of the other styles
	selectforeground The foreground (text) color of selected text.
	show Normally, the characters that the user types appear in the entry. To make a .password. entry that echoes each character as an asterisk, set show="*".
	state The default is state=NORMAL, but you can use state=DISABLED to gray out the control and make it unresponsive. If the cursor is currently over the checkbutton, the state is ACTIVE.
	textvariable In order to be able to retrieve the current text from your entry widget, you must set this option to an instance of the StringVar class.

Methods Following are commonly used methods for this widget −

Sr.No.	Method & Description
1	**delete (first, last=None)** Deletes characters from the widget, starting with the one at index first, up to but not including the character at position last. If the second argument is omitted, only the single character at position first is deleted.
2	**get()** Returns the entry's current text as a string.
3	**icursor (index)** Set the insertion cursor just before the character at the given index.
4	**index (index)** Shift the contents of the entry so that the character at the given index is the leftmost visible character. Has no effect if the text fits entirely within the entry.
5	**insert (index, s)** Inserts string s before the character at the given index.
6	**select_adjust (index)** This method is used to make sure that the selection includes the character at the specified index.
7	**select_clear()** Clears the selection. If there isn't currently a selection, has no effect.

Example

```
from Tkinter import *

top = Tk()
L1 = Label(top, text="User Name")
L1.pack( side = LEFT)
E1 = Entry(top, bd =5)
```

```
E1.pack(side = RIGHT)

top.mainloop()
```
When the above code is executed, it produces the following result –



6. **Listbox**

   It offers a list to the user from which the user can accept any number of options.

   The general syntax is:

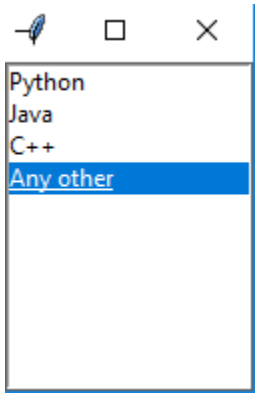
```
w = Listbox(master, option=value)
```
master is the parameter used to represent the parent window.

There are number of options which are used to change the format of the widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **highlightcolor**: To set the color of the focus highlight when widget has to be focused.
- **bg**: to set he normal background color.
- **bd**: to set the border width in pixels.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the widget.
- **height**: to set the height of the widget.

```
from tkinter import *

top = Tk()
Lb = Listbox(top)
Lb.insert(1, 'Python')
Lb.insert(2, 'Java')
Lb.insert(3, 'C++')
Lb.insert(4, 'Any other')
Lb.pack()
top.mainloop()
```
Output:



7. **Message**

This widget provides a multiline and noneditable object that displays texts, automatically breaking lines and justifying their contents.

Its functionality is very similar to the one provided by the Label widget, except that it can also automatically wrap the text, maintaining a given width or aspect ratio.

Syntax
Here is the simple syntax to create this widget −
w = Message (master, option, ...)
Parameters

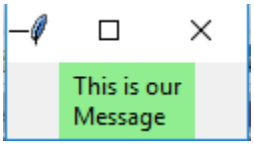
- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

There are number of options which are used to change the format of the widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **bd**: to set the border around the indicator.
- **bg**: to set he normal background color.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the widget.
- **height**: to set the height of the widget.

```
from tkinter import *
main = Tk()
ourMessage ='This is our Message'
messageVar = Message(main, text = ourMessage)
messageVar.config(bg='lightgreen')
messageVar.pack( )
main.mainloop( )
```

Output:



8. Radiobutton

This widget implements a multiple-choice button, which is a way to offer many possible selections to the user and lets user choose only one of them.
In order to implement this functionality, each group of radiobuttons must be associated to the same variable and each one of the buttons must symbolize a single value. You can use the Tab key to switch from one radionbutton to another.
Syntax
Here is the simple syntax to create this widget −
w = Radiobutton (master, option, ...)
Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

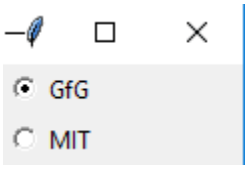
There are number of options which are used to change the format of this widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **activebackground**: to set the background color when widget is under the cursor.
- **activeforeground**: to set the foreground color when widget is under the cursor.
- **bg**: to set he normal background color.
- **command**: to call a function.

- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the label in characters.
- **height**: to set the height of the label in characters.

```
from tkinter import *
root = Tk()
v = IntVar()
Radiobutton(root, text='GfG', variable=v, value=1).pack(anchor=W)
Radiobutton(root, text='MIT', variable=v, value=2).pack(anchor=W)
mainloop()
```

Output:



9. Text

Text widgets provide advanced capabilities that allow you to edit a multiline text and format the way it has to be displayed, such as changing its color and font.
You can also use elegant structures like tabs and marks to locate specific sections of the text, and apply changes to those areas. Moreover, you can embed windows and images in the text because this widget was designed to handle both plain and formatted text.
Syntax
Here is the simple syntax to create this widget −
w = Text (master, option, ...)
Parameters

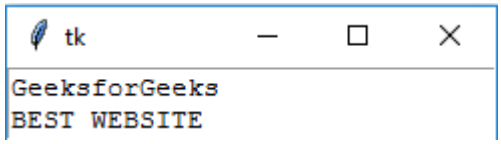
- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

There are number of options which are used to change the format of the text. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **highlightcolor**: To set the color of the focus highlight when widget has to be focused.
- **insertbackground**: To set the background of the widget.
- **bg**: to set he normal background color.
- **font**: to set the font on the button label.
- **image**: to set the image on the widget.
- **width**: to set the width of the widget.
- **height**: to set the height of the widget.

```
from tkinter import *
root = Tk()
T = Text(root, height=2, width=30)
T.pack()
T.insert(END, 'GeeksforGeeks\nBEST WEBSITE\n')
mainloop()
```

Output:



10. Spinbox

The Spinbox widget is a variant of the standard Tkinter Entry widget, which can be used to select from a fixed number of values.

Syntax

Here is the simple syntax to create this widget −

w = Spinbox(master, option, ...)

Parameters

- **master** − This represents the parent window.
- **options** − Here is the list of most commonly used options for this widget. These options can be used as key-value pairs separated by commas.

There are number of options which are used to change the format of the widget. Number of options can be passed as parameters separated by commas. Some of them are listed below.

- **bg**: to set he normal background color.
- **bd**: to set the size of border around the indicator.
- **cursor**: To appear the cursor when the mouse over the menubutton.
- **command**: To call a function.
- **width**: to set the width of the widget.
- **activebackground**: To set the background when mouse is over the widget.
- **disabledbackground**: To disable the background when mouse is over the widget.
- **from_**: To set the value of one end of the range.
- **to**: To set the value of the other end of the range.

```
from tkinter import *
master = Tk()
w = Spinbox(master, from_ = 0, to = 10)
w.pack()
mainloop()
```

Output:



- **Definition of Problem**

Sometimes referred to as an issue, a problem is any situation that occurs that is unexpected or prevents something from occurring. A computer is a very powerful and versatile machine capable of performing

a multitude of different tasks, yet it has no intelligence or thinking power. The intelligence Quotient (I.Q) of a computer is zero. A computer performs many tasks exactly in the same manner as it is told to do. This places responsibility on the user to instruct the computer in a correct and precise manner, so that the machine is able to perform the required job in a proper way. A wrong or ambiguous instruction may sometimes prove disastrous.

In order to instruct a computer correctly, the user must have clear understanding of the problem to be solved. A part from this he should be able to develop a method, in the form of series of sequential steps, to solve it. Once the problem is well-defined and a method of solving it is developed, then instructing he computer to solve the problem becomes relatively easier task.

Thus, before attempt to write a computer program to solve a given problem. It is necessary to formulate or define the problem in a precise manner. Once the problem is defined, the steps required to solve it, must be stated clearly in the required order.

- **Problem solving steps**

A computer cannot solve a problem on its own. One has to provide step by step solutions of the problem to the computer**.** In fact, the task of problem solving is not that of the computer. It is the programmer who has to write down the solution to the problem in terms of simple operations which the computer can understand and execute.
In order to solve a problem by the computer, one has to pass though certain
stages or steps. They are

1. Understanding the problem
2. Analyzing the problem
3. Developing the solution
4. Coding and implementation.

1.Understanding the problem: Here we try to understand the problem to be solved in totally. Before with the next stage or step, we should be absolutely sure about the objectives of the given problem.

2.Analyzing the problem:After understanding thoroughly the problem to be solved, we look different ways of solving the problem and evaluate each of these methods. The idea here is to search an appropriate solution to the problem under consideration. The end result of this stage is a broad overview of the sequence of operations that are to be carries out to solve the given problem.

3.Developing the solution: Here the overview of the sequence of operations that was the result of analysis stage is expanded to form a detailed step by step solution to the problem under consideration.

4.Coding and implementation: The last stage of the problem solving is the conversion of the detailed sequence of operations in to a language that the computer can understand. Here each step is converted to its equivalent instruction or instructions in the computer language that has been chosen for the implantation.

- **Introduction to programming planning tools**

1.Algorithm

Algorithm can be defined as: “A sequence of activities to be processed for getting desired output from a given input.” Algorithm is a stepwise presentation of procedures of program in simple and phrase less English. It is also a programming tools used by programmer to develop software. It is a logical representation of program procedures in order to obtain result. So, sometimes, it is called Procedure also.

Write an algorithm to read two numbers and find their sum.

Step1: Start

Step2: Declare num1, num2

Step3: Read\input the num1, num2.

Step4: Sum=num1+num2 // calculation of sum

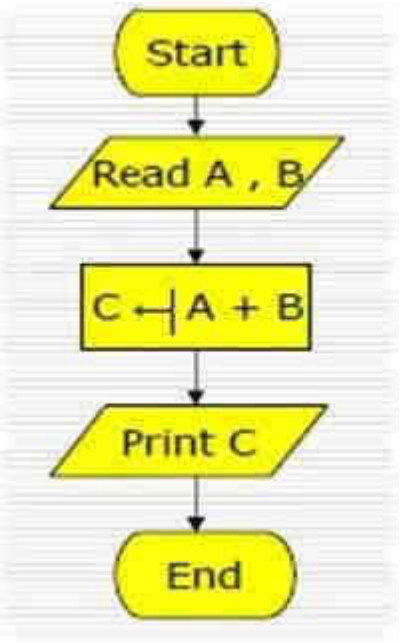
Step5: Print Sum

Step6: End

2.Flowchart

The flowchart is a diagram which visually presents the flow of data through processing systems. This means by seeing a flow chart one can know the operations performed and the sequence of these operations in a system. Algorithms are nothing but sequence of steps for solving problems. So a flow chart can be used for representing an algorithm. A flowchart, will describe the operations (and in what sequence) are required to solve a given problem. You can see a flow chart as a blueprint of a design you have made for solving a problem.

Exa. Flowchart for an algorithm which gets two numbers and prints sum of their value



3.Pseudo Code

The Pseudo code is neither an algorithm nor a program. It is an abstract form of a program. It consists of English like statements which perform the specific operations. It is defined for an algorithm. It does not use

any graphical representation. In pseudo code, the program is represented in terms of words and phrases, but the syntax of program is not strictly followed.

Advantages: * Easy to read, * Easy to understand, * Easy to modify.

Example: Write a pseudo code to perform the basic arithmetic operations.

Read n1, n2

Sum = n1 + n2

Diff = n1 – n2

Mult = n1 * n2

Quot = n1/n2

Print sum, diff, mult, quot

End

4. Decision table:

A decision table allows an analyst to identify the exact course of action for given condition. A decision table provides unambiguous (clear) decisions leading to a good program design. A decision table generally consists of two parts: Conditions and Actions.

A decision table is preferred when one of the large numbers of actions is to be selected depends on upon a large number of conditions.

5. Decision tree:

Decision tree also does more or less same job as decision table, except that it allows the tree structure and each node of tree denote conditions. A decision tree is more user-friendly because it provides a graphical hierarchical diagrammatic view of the conditions and actions.

Need of programming planning tools

Programming tools were initially designed to support or complement programming languages by providing the functionality and features these languages did not have. Typically, they are standalone utilities that provide or support a particular task within any phase of the development/programming cycle. For example, a debugger is a programming tool that helps programmers identify and resolve bugs within a program's source code. Compilers, linkers, assemblers, disassemblers, load testers, performance analysts, GUI development tools and code editors are also all forms of programming tools.

- **Logic**

Programs are designed using common building blocks, known as Logic.

When you write lines of code, there are three ways you can control the order these lines will be executed by the computer:

1. **Sequencing:** This means that the computer will run your code in order, one line at a time from the top to the bottom of your program. It will start at line 1, then execute line 2 then line 3 and so on till it reaches the last line of your program.

2.Selection: Sometimes you only want some lines of code to be run only if a condition is met, otherwise you want the computer to ignore these lines and jump over them. This is achieved using IF statements. e.g. If a condition is met then lines 4, 5, 6 are executed otherwise the computer jumps to line 7 without even looking at line 4,5 and 6.

3.Iteration: Sometimes you want the computer to execute the same lines of code several times. This is done using a loop. There are three types of loops: For loops, while loops and repeat until loops. That's handy as it enables you not to have to copy the same lines of code many times.

- **Algorithm-**

Algorithm is a step-by-step procedure, which defines a set of instructions to be executed in a certain order to get the desired output. Algorithms are generally created independent of underlying languages, i.e. an algorithm can be implemented in more than one programming language

It can be understood by taking an example of cooking a new recipe. To cook a new recipe, one reads the instructions and steps and execute them one by one, in the given sequence. The result thus obtained is the new dish cooked perfectly. Similarly, algorithms help to do a task in programming to get the expected output.

The Algorithm designed are language-independent, i.e. they are just plain instructions that can be implemented in any language, and yet the output will be the same, as expected

Characteristics or features of algorithm

- Clear and Unambiguous:
  Algorithm should be clear and unambiguous. Each of its steps should be clear in all aspects and must lead to only one meaning.

- Well-Defined Inputs:
  If an algorithm says to take inputs, it should be well-defined inputs.

- Well-Defined Outputs:
  The algorithm must clearly define what output will be yielded and it should be well-defined as well.

- Finite-ness:
  The algorithm must be finite, i.e. it should not end up in an infinite loops or similar.

- Feasible:
  The algorithm must be simple, generic and practical, such that it can be executed upon will the available resources. It must not contain some future technology, or anything.

- Language Independent:
  The Algorithm designed must be language-independent, i.e. it must be just plain instructions that can be implemented in any language, and yet the output will be same, as expected.

Algorithm to add 3 numbers and print their sum:

1. START
2. Declare 3 integer variables num1, num2 and num3.
3. Take the three numbers, to be added, as inputs in variables num1, num2, and num3 respectively.
4. Declare an integer variable sum to store the resultant sum of the 3 numbers.

5. Add the 3 numbers and store the result in the variable sum.
6. Print the value of variable sum
7. END

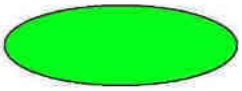
- **Flowchart**

Flowchart is a graphical representation of an algorithm. Programmers often use it as a program-planning tool to solve a problem. It makes use of symbols which are connected among them to indicate the flow of information and processing.

The process of drawing a flowchart for an algorithm is known as “flowcharting”.

Basic Symbols used in Flowchart Designs

1. **Terminal:** The oval symbol indicates Start, Stop and Halt in a program’s logic flow. A pause/halt is generally used in a program logic under some error conditions. Terminal is the first and last symbols in the flowchart.



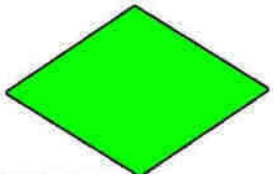
2. **Input/Output:** A parallelogram denotes any function of input/output type. Program instructions that take input from input devices and display output on output devices are indicated with parallelogram in a flowchart.



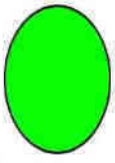
3. **Processing:** A box represents arithmetic instructions. All arithmetic processes such as adding, subtracting, multiplication and division are indicated by action or process symbol.



4. **Decision** Diamond symbol represents a decision point. Decision based operations such as yes/no question or true/false are indicated by diamond in flowchart.

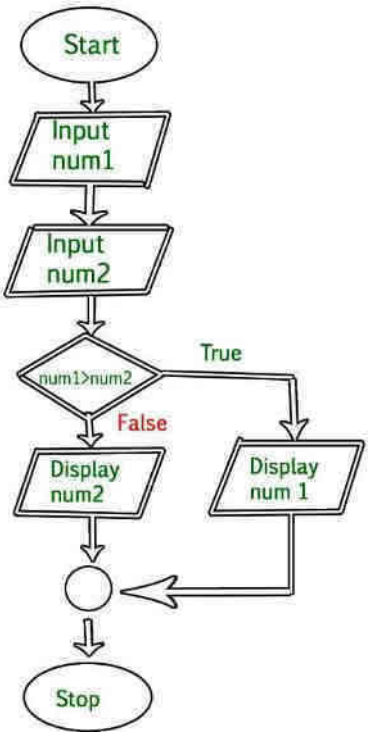


5. **Connectors:** Whenever flowchart becomes complex or it spreads over more than one page, it is useful to use connectors to avoid any confusions. It is represented by a circle.



6. **Flow lines:** Flow lines indicate the exact sequence in which instructions are executed. Arrows represent the direction of flow of control and relationship among different symbols of flowchart.

Example : Draw a flowchart to input two numbers from user and display the largest of two numbers



Characteristics or features of Flowchart

•The flow chart depicts a workflow or process in a diagrammatic representation. The flow chart is used to simplify complex processes in easy-to-understand diagrams. The different shapes of boxes connected with lines or arrows used to represent different steps in a process. The most common shapes in the flow chart diagrams are Start, Terminator, Connector, Process, Decision, Data, Flow and Document.

•Flow chart aids in assisting reasoning by displaying information. Complex processes can be visualized using flowchart with the problems and tasks. A Project and its processes and implementation can be defined using flowcharts. Microsoft Word and Excel are the most common software used to achieve flowchart diagrams.

- **Pseudo Code-**
  The Pseudo code is neither an algorithm nor a program. It is an abstract form of a program. It consists of English like statements which perform the specific operations. It is defined for an algorithm. It does not use any graphical representation. In pseudo code, the program is represented in terms of words and phrases, but the syntax of program is not strictly followed.

  - **Advantages:**

    * Easy to read,
    * Easy to understand,
    * Easy to modify.

  - **Example**
    Write a pseudo code to perform the basic arithmetic operations.
    Read n1, n2

```
Sum = n1 + n2
Diff = n1 – n2
Mult = n1 * n2
Quot = n1/n2
Print sum, diff, mult, quot

End.
```

1. Inheritance and Runtime Polymorphism

- **Inheritance**

Introduction of inheritance, benefits,use

Inheritance

In C++, inheritance is a process in which one object acquires all the properties and behaviors of its parent object automatically. In such way, you can reuse, extend or modify the attributes and behaviors which are defined in other class.

In C++, the class which inherits the members of another class is called derived class and the class whose members are inherited is called base class. The derived class is the specialized class for the base class.

Advantage of C++ Inheritance

The main advantages of inheritance are **code reusability** and **readability**. When child class inherits the properties and functionality of parent class, we need not to write the same code again in child class. This makes it easier to reuse the code, makes us write the less code and the code becomes much more readable.

Defining derived class

Derived Classes

A Derived class is defined as the class derived from the base class.

The Syntax of Derived class:

```
 class derived_class_name :: visibility-mode base_class_name
{
   // body of the derived class.
}
```

Where,

derived_class_name: It is the name of the derived class.

visibility mode: The visibility mode specifies whether the features of the base class are publicly inherited or privately inherited. It can be public or private.

base_class_name: It is the name of the base class.

- When the base class is privately inherited by the derived class, public members of the base class becomes the private members of the derived class. Therefore, the public members of the base class are not accessible by the objects of the derived class only by the member functions of the derived class.
- When the base class is publicly inherited by the derived class, public members of the base class also become the public members of the derived class. Therefore, the public members of the base class are accessible by the objects of the derived class as well as by the member functions of the base class.

Note:

- In C++, the default mode of visibility is private.
- The private members of the base class are never inherited.

- **Types of derivation**

Inheritance is a process of creating a new class from the existing class. The derived class inherits all capability of the base class but can add that of its own.
When a class inherits some member from another class, there must be a way to control the access of inherited members. Thus, while deriving the new classes, the access control specifier gives the way to control over the inherited members. The access specifier in the definition of the derived class specifies whether the feature of the base class are privately derived or publically derived of protected derived.

- **Public derivation**

In public derivation, each public member in a base class becomes the public members of the derived class and each protected members of the base class become the protected members of the derived class.
Hence in public derivation, each public member of a base class can be accessed by the objects of the derived class. Each protected members of base class are accessed directly by the member functions and friend function of the derived class only. But private members of a base class are not directly accessed through the derived class nut can be accessed indirectly using the public or protected member function of base class.
The general syntax of the public derivation is:

```
Class base_class_name
{
```

——————
——————
};
Class derived_class_name: public base_class_name
{
——————
——————
};

- **Private derivation**

In private derivation, each public and protected members of the base class become private member of the derived class. Hence, these members can be accesses only by the member function and friend function of the derived class and can't be accesses by the object of the derived class.
The general syntax of the private declaration is:-
Class base_class_name
{
——————
——————
};
Class derived_class_name: private base_class_name
{
——————
——————
};

[**NOTE**: - Private derivation is rarely used as it ends a hierarchy of classes. It is because the inherited members become private in the derived class. So, they can't be inherited further if the derived class happens to be the base class of any other class.]

- **Protected derivation**

In protected derivation, each public and protected members of the base class becomes the protected members of the derived class. This means, these members can be accessed by the member function and friend function of the derived class only; not only by the object of the derived class.
But, unlike private derivation, they can still be inherited and accessed by subsequent served class. Hence, it does not end a hierarchy of classes, as private inheritance does.
The general syntax of the protected derivation is:-
Class base_class_name
{
——————
——————
};
Class derived_class_name: protected base_class_name
{
——————
——————

};

How to make a private member of base class inheritable?

In inheritance, the derived class inherits the public and protected members of the base class. The private members of the base class are not inherited. If the private members needed to be inherited by a derived class, then it can be accomplished in two ways:-

- By making the visibility mode of the private members as public.
- By making the visibility mode of the private member as protected.

[**NOTE**: - The derived class is also called as child class or sub class. The base class is also known as super class or parent class. The derived class inherits all the members of a base class; however, the derived class has access privilege only to the non private members of the base class. The private members of the base class can't be accessed directly from within the derived class. But, the objects of the derived class are able to access them through non-private inherited members.]

How to make a Private Member Inheritable

The private member is not inheritable. If we modify the visibility mode by making it public, but this takes away the advantage of data hiding.

C++ introduces a third visibility modifier, i.e., **protected**. The member which is declared as protected will be accessible to all the member functions within the class as well as the class immediately derived from it.

Visibility modes can be classified into three categories:

- **Public**: When the member is declared as public, it is accessible to all the functions of the program.
- **Private**: When the member is declared as private, it is accessible within the class only.
- **Protected**: When the member is declared as protected, it is accessible within its own class as well as the class immediately derived from it.

Visibility of Inherited Members

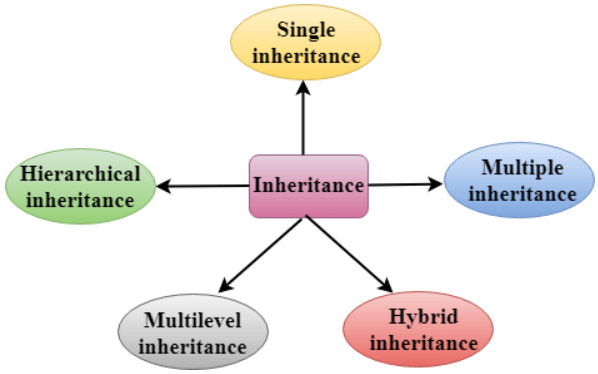
Base class visibility	Derived class visibility		
	Public	Private	Protected
Private	Not Inherited	Not Inherited	Not Inherited

Protected	Protected	Private	Protected
Public	Public	Private	Protected

Types Of Inheritance

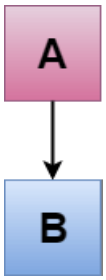
C++ supports five types of inheritance:

- Single inheritance
- Multiple inheritance
- Hierarchical inheritance
- Multilevel inheritance
- Hybrid inheritance



C++ Single Inheritance

Single inheritance is defined as the inheritance in which a derived class is inherited from the only one base class.



Where 'A' is the base class, and 'B' is the derived class.

Single Level Inheritance Example: Inheriting Fields

When one class inherits another class, it is known as single level inheritance. Let's see the example of single level inheritance which inherits the fields only.

```
#include <iostream>
using namespace std;
class Account {
  public:
  float salary = 60000;
 };
  class Programmer: public Account {
  public:
  float bonus = 5000;
  };
int main(void) {
    Programmer p1;
    cout<<"Salary: "<<p1.salary<<endl;
    cout<<"Bonus: "<<p1.bonus<<endl;
   return 0;
}
```

Output:

```
Salary: 60000
Bonus: 5000
```

In the above example, Employee is the **base** class and Programmer is the **derived** class.

C++ Single Level Inheritance Example: Inheriting Methods

Let's see another example of inheritance in C++ which inherits methods only.

```
#include <iostream>
 using namespace std;
 class Animal {
  public:
 void eat() {
   cout<<"Eating..."<<endl;
```

```
 }
  };
  class Dog: public Animal
  {
     public:
    void bark(){
   cout<<"Barking...";
    }
  };
int main(void) {
   Dog d1;
   d1.eat();
   d1.bark();
   return 0;
}
```

Output:

```
Eating...
Barking...
```

Let's see a simple example.

```
#include <iostream>
 Using namespace std;
 Class A
{
   int a = 4;
   int b = 5;
   public:
   int mul()
   {
      int c = a*b;
      return c;
   }
};

 Class B : private A
```

```
{
   public:
   void display()
   {
      int result = mul();
      std::cout <<"Multiplication of a and b is : "<<result<< std::endl;
   }
};
int main()
{
  B b;
  b.display();

   return 0;
}
```

Output:

```
Multiplication of a and b is : 20
```

In the above example, class A is privately inherited. Therefore, the mul() function of class 'A' cannot be accessed by the object of class B. It can only be accessed by the member function of class B.

C++ Multilevel Inheritance

Multilevel inheritance is a process of deriving a class from another derived class.



C++ Multi Level Inheritance Example

When one class inherits another class which is further inherited by another class, it is known as multi level inheritance in C++. Inheritance is transitive so the last derived class acquires all the members of all its base classes.

Let's see the example of multi level inheritance in C++.

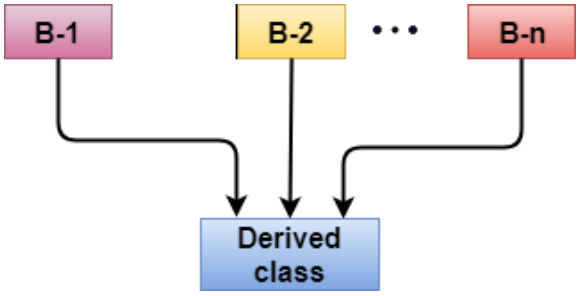
```
#include <iostream>
using namespace std;
 class Animal {
   public:
 void eat() {
    cout<<"Eating..."<<endl;
 }
   };
   class Dog: public Animal
   {
      public:
     void bark(){
    cout<<"Barking..."<<endl;
     }
   };
   class BabyDog: public Dog
   {
      public:
     void weep() {
    cout<<"Weeping...";
     }
   };
int main(void) {
    BabyDog d1;
    d1.eat();
    d1.bark();
     d1.weep();
     return 0;
}
```

Output:

```
Eating...
Barking...
Weeping...
```

C++ Multiple Inheritance

Multiple inheritance is the process of deriving a new class that inherits the attributes from two or more classes.



Syntax of the Derived class:

```
class D : visibility B-1, visibility B-2, ?
{
   // Body of the class;
}
```

Let's see a simple example of multiple inheritance.

```
#include <iostream>
using namespace std;
class A
{
   protected:
    int a;
   public:
   void get_a(int n)
   {
      a = n;
   }
};

class B
```

```
{
   protected:
   int b;
   public:
   void get_b(int n)
   {
      b = n;
   }
};
class C : public A,public B
{
  public:
   void display()
   {
      std::cout << "The value of a is : " <<a<< std::endl;
      std::cout << "The value of b is : " <<b<< std::endl;
      cout<<"Addition of a and b is : "<<a+b;
   }
};
int main()
{
  C c;
  c.get_a(10);
  c.get_b(20);
  c.display();

   return 0;
}
```

Output:

```
The value of a is : 10
The value of b is : 20
Addition of a and b is : 30
```

In the above example, class 'C' inherits two base classes 'A' and 'B' in a public mode.

Ambiquity Resolution in Inheritance

Ambiguity can be occurred in using the multiple inheritance when a function with the same name occurs in more than one base class.

Let's understand this through an example:

```
#include <iostream>
using namespace std;
class A
{
   public:
   void display()
   {
      std::cout << "Class A" << std::endl;
   }
};
class B
{
   public:
   void display()
   {
      std::cout << "Class B" << std::endl;
   }
};
class C : public A, public B
{
   void view()
   {
      display();
   }
};
int main()
{
   C c;
   c.display();
   return 0;
```

```
}
```

Output:

```
error: reference to 'display' is ambiguous
      display();
```

- The above issue can be resolved by using the class resolution operator with the function. In the above example, the derived class code can be rewritten as:

```
class C : public A, public B
{
   void view()
   {
      A :: display();       // Calling the display() function of class A.
      B :: display();       // Calling the display() function of class B.

   }
};
```

An ambiguity can also occur in single inheritance.

Consider the following situation:

```
class A
{
  public:
void display()
{
  cout<<?Class A?;
}
} ;
class B
{
 public:
 void display()
{
 cout<<?Class B?;
}
```

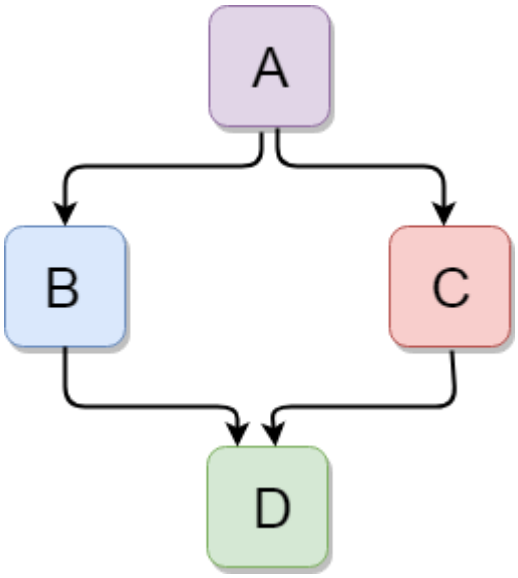
```
};
```

In the above case, the function of the derived class overrides the method of the base class. Therefore, call to the display() function will simply call the function defined in the derived class. If we want to invoke the base class function, we can use the class resolution operator.

```
int main()
{
   B b;
  b.display();            // Calling the display() function of B class.
  b.B :: display();       // Calling the display() function defined in B class.
}
```

C++ Hybrid Inheritance

Hybrid inheritance is a combination of more than one type of inheritance.



Let's see a simple example:

```
#include <iostream>
using namespace std;
class A
{
   protected:
   int a;
   public:
```

```
    void get_a()
    {
      std::cout << "Enter the value of 'a' : " << std::endl;
      cin>>a;
    }
};

class B : public A
{
    protected:
    int b;
    public:
    void get_b()
    {
       std::cout << "Enter the value of 'b' : " << std::endl;
      cin>>b;
    }
};
class C
{
    protected:
    int c;
    public:
    void get_c()
    {
       std::cout << "Enter the value of c is : " << std::endl;
       cin>>c;
    }
};

class D : public B, public C
{
    protected:
    int d;
    public:
    void mul()
    {
```

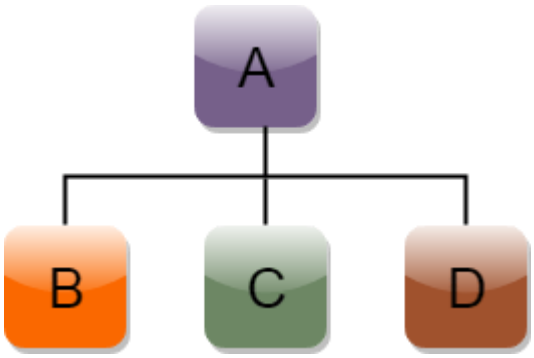
```
        get_a();
        get_b();
        get_c();
        std::cout << "Multiplication of a,b,c is : " <<a*b*c<< std::endl;
    }
};
int main()
{
    D d;
    d.mul();
    return 0;
}
```

Output:

```
Enter the value of 'a' :
10
Enter the value of 'b' :
20
Enter the value of c is :
30
Multiplication of a,b,c is : 6000
```

C++ Hierarchical Inheritance

Hierarchical inheritance is defined as the process of deriving more than one class from a base class.



Syntax of Hierarchical inheritance:

```
class A
```

```
{
   // body of the class A.
}
class B : public A
{
   // body of class B.
}
class C : public A
{
   // body of class C.
}
class D : public A
{
   // body of class D.
}
```

Let's see a simple example:

```
#include <iostream>
using namespace std;
class Shape              // Declaration of base class.
{
   public:
   int a;
   int b;
   void get_data(int n,int m)
   {
      a= n;
      b = m;
   }
};
class Rectangle : public Shape  // inheriting Shape class
{
   public:
   int rect_area()
   {
      int result = a*b;
```

```
        return result;
    }
};
class Triangle : public Shape     // inheriting Shape class
{
    public:
    int triangle_area()
    {
        float result = 0.5*a*b;
        return result;
    }
};
int main()
{
    Rectangle r;
    Triangle t;
    int length,breadth,base,height;
    std::cout << "Enter the length and breadth of a rectangle: " << std::endl;
    cin>>length>>breadth;
    r.get_data(length,breadth);
    int m = r.rect_area();
    std::cout << "Area of the rectangle is : " <<m<< std::endl;
    std::cout << "Enter the base and height of the triangle: " << std::endl;
    cin>>base>>height;
    t.get_data(base,height);
    float n = t.triangle_area();
    std::cout <<"Area of the triangle is : "  << n<<std::endl;
    return 0;
}
```

Output:

```
Enter the length and breadth of a rectangle:
23
20
Area of the rectangle is : 460
Enter the base and height of the triangle:
```

```
2
5
Area of the triangle is : 5
```

- Behavior of constructors and destructor in inheritance

In C++, constructor is a special method which is invoked automatically at the time of object creation. It is used to initialize the data members of new object generally. The constructor in C++ has the same name as class or structure.

There can be two types of constructors in C++.

- Default constructor
- Parameterized constructor

Default Constructor

A constructor which has no argument is known as default constructor. It is invoked at the time of creating object.

Let's see the simple example of C++ default Constructor.

```
#include <iostream>
using namespace std;
class Employee
 {
  public:
     Employee()
     {
        cout<<"Default Constructor Invoked"<<endl;
     }
};
int main(void)
{
   Employee e1; //creating an object of Employee
   Employee e2;
   return 0;
```

}

Output:

```
Default Constructor Invoked
Default Constructor Invoked
```

Parameterized Constructor

A constructor which has parameters is called parameterized constructor. It is used to provide different values to distinct objects.

Let's see the simple example of C++ Parameterized Constructor.

```
#include <iostream>
using namespace std;
class Employee {
  public:
     int id;//data member  (also  instance variable)
     string name;//data member(also instance variable)
     float salary;
     Employee(int i, string n, float s)
      {
         id = i;
         name = n;
         salary = s;
      }
     void display()
      {
         cout<<id<<"  "<<name<<"  "<<salary<<endl;
      }
};
int main(void) {
   Employee e1 =Employee(101, "Sonoo", 890000); //creating an object of Employee
   Employee e2=Employee(102, "Nakul", 59000);
   e1.display();
   e2.display();
   return 0;
}
```

Output:

```
101  Sonoo  890000
102  Nakul  59000
```

Copy Constructor

A Copy constructor is an **overloaded** constructor used to declare and initialize an object from another object.

Copy Constructor is of two types:

- **Default Copy constructor:** The compiler defines the default copy constructor. If the user defines no copy constructor, compiler supplies its constructor.
- **User Defined constructor:** The programmer defines the user-defined constructor.

Syntax Of User-defined Copy Constructor:

```
Class_name(const class_name &old_object);
```

Consider the following situation:

```
class A
{
   A(A &x) //  copy constructor.
  {
     // copyconstructor.
  }
}
```

In the above case, **copy constructor can be called in the following ways:**

Let's see a simple example of the copy constructor.

// program of the copy constructor.

```
#include <iostream>
using namespace std;
class A
{
  public:
   int x;
   A(int a)            // parameterized constructor.
   {
     x=a;
```

```
    }
    A(A &i)            // copy constructor
    {
        x = i.x;
    }
};
int main()
{
  A a1(20);            // Calling the parameterized constructor.
 A a2(a1);             //  Calling the copy constructor.
 cout<<a2.x;
  return 0;
}
```

Output:

```
20
```

When Copy Constructor is called

Copy Constructor is called in the following scenarios:

- When we initialize the object with another existing object of the same class type. For example, Student s1 = s2, where Student is the class.
- When the object of the same class type is passed by value as an argument.
- When the function returns the object of the same class type by value.

Destructor

A destructor works opposite to constructor; it destructs the objects of classes. It can be defined only once in a class. Like constructors, it is invoked automatically.

A destructor is defined like constructor. It must have same name as class. But it is prefixed with a tilde sign (~).

C++ Constructor and Destructor Example

Let's see an example of constructor and destructor in C++ which is called automatically.

```
#include <iostream>
using namespace std;
```

```
class Employee
 {
   public:
       Employee()
       {
          cout<<"Constructor Invoked"<<endl;
       }
       ~Employee()
       {
          cout<<"Destructor Invoked"<<endl;
       }
};
int main(void)
{
    Employee e1; //creating an object of Employee
    Employee e2; //creating an object of Employee
    return 0;
}
```

Output:

```
Constructor Invoked
Constructor Invoked
Destructor Invoked
Destructor Invoked
```

Overloading member functions from base and derived classes (C++ only)

A member function named f in a class A will hide all other members named f in the base classes of A, regardless of return types or arguments. The following example demonstrates this:

```
struct A {
  void f() { }
};

struct B : A {
  void f(int) { }
};

int main() {
  B obj_B;
  obj_B.f(3);
```

```
// obj_B.f();
}
```
The compiler would not allow the function call obj_B.f() because the declaration of void B::f(int) has hidden A::f().

To overload, rather than hide, a function of a base class A in a derived class B, you introduce the name of the function into the scope of B with a using declaration. The following example is the same as the previous example except for the using declaration using A::f:

```
struct A {
  void f() { }
};

struct B : A {
  using A::f;
  void f(int) { }
};

int main() {
  B obj_B;
  obj_B.f(3);
  obj_B.f();
}
```
Because of the using declaration in class B, the name f is overloaded with two functions. The compiler will now allow the function call obj_B.f().

You can overload virtual functions in the same way. The following example demonstrates this:

```
#include <iostream>
using namespace std;

struct A {
  virtual void f() { cout << "void A::f()" << endl; }
  virtual void f(int) { cout << "void A::f(int)" << endl; }
};

struct B : A {
  using A::f;
  void f(int) { cout << "void B::f(int)" << endl; }
};

int main() {
  B obj_B;
  B* pb = &obj_B;
  pb->f(3);
  pb->f();
}
```
The following is the output of the above example:

```
void B::f(int)
void A::f()
```

Suppose that you introduce a function f from a base class A a derived class B with a using declaration, and there exists a function named B::f that has the same parameter types as A::f. Function B::f will hide, rather than conflict with, function A::f. The following example demonstrates this:

```
#include <iostream>
using namespace std;

struct A {
  void f() { }
  void f(int) { cout << "void A::f(int)" << endl; }
};

struct B : A {
  using A::f;
  void f(int) { cout << "void B::f(int)" << endl; }
};

int main() {
  B obj_B;
  obj_B.f(3);
}
```

The following is the output of the above example:

```
void B::f(int)
```

Pointers to base class

One of the key features of class inheritance is that a pointer to a derived class is type-compatible with a pointer to its base class. *Polymorphism* is the art of taking advantage of this simple but powerful and versatile feature.

The example about the rectangle and triangle classes can be rewritten using pointers taking this feature into account:

```
// pointers to base class
#include <iostream>
using namespace std;


class Polygon {
  protected:
```

```
  int width, height;
 public:
  void set_values (int a, int b)
    { width=a; height=b; }
};

class Rectangle: public Polygon {
 public:
  int area()
    { return width*height; }
};

class Triangle: public Polygon {
 public:
  int area()
    { return width*height/2; }
};

int main () {
 Rectangle rect;
 Triangle trgl;
 Polygon * ppoly1 = &rect;
 Polygon * ppoly2 = &trgl;
 ppoly1->set_values (4,5);
 ppoly2->set_values (4,5);
 cout << rect.area() << '\n';
 cout << trgl.area() << '\n';
 return 0;
}
```

Outoput:

20

10

Function main declares two pointers to Polygon (named ppoly1 and ppoly2). These are assigned the addresses of rect and trgl, respectively, which are objects of type Rectangle and Triangle. Such assignments are valid, since both Rectangle and Triangle are classes derived from Polygon.

Dereferencing ppoly1 and ppoly2 (with ppoly1-> and ppoly2->) is valid and allows us to access the members of their pointed objects. For example, the following two statements would be equivalent in the previous example:

```
ppoly1->set_values (4,5);
rect.set_values (4,5);
```

Pointer to derived class

```
#include<iostream>

using namespace std;

class BaseClass{

   public:

      int var_base;

      void display(){

         cout<<"Dispalying Base class variable var_base "<<var_base<<endl;

      }

};


class DerivedClass : public BaseClass{

   public:

         int var_derived;

         void display(){

            cout<<"Dispalying Base class variable var_base "<<var_base<<endl;
```

```
            cout<<"Dispalying Derived class variable var_derived "<<var_derived<<endl;
        }
};

int main(){
    BaseClass * base_class_pointer;
    BaseClass obj_base;
    DerivedClass obj_derived;
    base_class_pointer = &obj_derived; // Pointing base class pointer to derived class

    base_class_pointer->var_base = 34;
    // base_class_pointer->var_derived= 134; // Will throw an error
    base_class_pointer->display();

    base_class_pointer->var_base = 3400;
    base_class_pointer->display();

    DerivedClass * derived_class_pointer;
    derived_class_pointer = &obj_derived;
    derived_class_pointer->var_base = 9448;
    derived_class_pointer->var_derived = 98;
    derived_class_pointer->display();

    return 0;
}
```

Object composition-delegation

Polymorphism

The term "Polymorphism" is the combination of "poly" + "morphs" which means many forms. It is a greek word. In object-oriented programming, we use 3 main concepts: inheritance, encapsulation, and polymorphism.

Real Life Example Of Polymorphism

Let's consider a real-life example of polymorphism. A lady behaves like a teacher in a classroom, mother or daughter in a home and customer in a market. Here, a single person is behaving differently according to the situations.

There are two types of polymorphism in C++:

- **Compile time polymorphism**: The overloaded functions are invoked by matching the type and number of arguments. This information is available at the compile time and, therefore, compiler selects the appropriate function at the compile time. It is achieved by function overloading and operator overloading which is also known as static binding or early binding. Now, let's consider the case where function name and prototype is same.

```
 class A                    //  base class declaration.
 {
    int a;
    public:
    void display()
    {
        cout<< "Class A ";
     }
 };
class B : public A              //  derived class declaration.
{
   int b;
   public:
  void display()
 {
 cout<<"Class B";
 }
};
```

In the above case, the prototype of display() function is the same in both the **base and derived class**. Therefore, the static binding cannot be applied. It would be great if the appropriate function is selected at the run time. This is known as **run time polymorphism**.

- **Run time polymorphism**: Run time polymorphism is achieved when the object's method is invoked at the run time instead of compile time. It is achieved by method overriding which is also known as dynamic binding or late binding.

Differences b/w compile time and run time polymorphism.

Compile time polymorphism	Run time polymorphism
The function to be invoked is known at the compile time.	The function to be invoked is known at the run time.
It is also known as overloading, early binding and static binding.	It is also known as overriding, Dynamic binding and late binding.
Overloading is a compile time polymorphism where more than one method is having the same name but with the different number of parameters or the type of the parameters.	Overriding is a run time polymorphism where more than one method is having the same name, number of parameters and the type of the parameters.
It is achieved by function overloading and operator overloading.	It is achieved by virtual functions and pointers.
It provides fast execution as it is known at the compile time.	It provides slow execution as it is known at the run time.
It is less flexible as mainly all the things execute at the compile time.	It is more flexible as all the things execute at the run time.

Overloading (Function and Operator)

If we create two or more members having the same name but different in number or type of parameter, it is known as C++ overloading. In C++, we can overload:

- methods,
- constructors, and
- indexed properties

It is because these members have parameters only.

Types of overloading in C++ are:

- Function overloading
- Operator overloading

Function Overloading

Function Overloading is defined as the process of having two or more function with the same name, but different in parameters is known as function overloading in C++. In function overloading, the function is redefined by using either different types of arguments or a different number of arguments. It is only through these differences compiler can differentiate between the functions.

The **advantage** of Function overloading is that it increases the readability of the program because you don't need to use different names for the same action.

Function Overloading Example

Let's see the simple example of function overloading where we are changing number of arguments of add() method.

// program of function overloading when number of arguments vary.

```
#include <iostream>
using namespace std;
class Cal {
   public:
static int add(int a,int b){
      return a + b;
   }
static int add(int a, int b, int c)
   {
      return a + b + c;
   }
};
int main(void) {
   Cal C;                                  //    class object declaration.
   cout<<C.add(10, 20)<<endl;
```

```
    cout<<C.add(12, 20, 23);
   return 0;
}
```

Output:

```
30
55
```

Let's see the simple example when the type of the arguments vary.

// Program of function overloading with different types of arguments.

```
#include<iostream>
using namespace std;
int mul(int,int);
float mul(float,int);



int mul(int a,int b)
{
    return a*b;
}
float mul(double x, int y)
{
    return x*y;
}
int main()
{
    int r1 = mul(6,7);
    float r2 = mul(0.2,3);
    std::cout << "r1 is : " <<r1<< std::endl;
    std::cout <<"r2 is : "  <<r2<< std::endl;
    return 0;
}
```

Output:

```
r1 is : 42
r2 is : 0.6
```

Function Overloading and Ambiguity

When the compiler is unable to decide which function is to be invoked among the overloaded function, this situation is known as **function overloading**.

When the compiler shows the ambiguity error, the compiler does not run the program.

Causes of Function Overloading:

- Type Conversion.
- Function with default arguments.
- Function with pass by reference.

- Type Conversion:

Let's see a simple example.

```
#include<iostream>
using namespace std;
void fun(int);
void fun(float);
void fun(int i)
{
   std::cout << "Value of i is : " <<i<< std::endl;
}
void fun(float j)
{
   std::cout << "Value of j is : " <<j<< std::endl;
}
int main()
{
   fun(12);
   fun(1.2);
   return 0;
}
```

The above example shows an error "**call of overloaded 'fun(double)' is ambiguous**". The fun(10) will call the first function. The fun(1.2) calls the second function according to our prediction. But, this does not refer to any function as in C++, all the floating point constants

are treated as double not as a float. If we replace float to double, the program works. Therefore, this is a type conversion from float to double.

- Function with Default Arguments

Let's see a simple example.

```
#include<iostream>
using namespace std;
void fun(int);
void fun(int,int);
void fun(int i)
{
   std::cout << "Value of i is : " <<i<< std::endl;
}
void fun(int a,int b=9)
{
   std::cout << "Value of a is : " <<a<< std::endl;
   std::cout << "Value of b is : " <<b<< std::endl;
}
int main()
{
   fun(12);

   return 0;
}
```

The above example shows an error "call of overloaded 'fun(int)' is ambiguous". The fun(int a, int b=9) can be called in two ways: first is by calling the function with one argument, i.e., fun(12) and another way is calling the function with two arguments, i.e., fun(4,5). The fun(int i) function is invoked with one argument. Therefore, the compiler could not be able to select among fun(int i) and fun(int a,int b=9).

- Function with pass by reference

Let's see a simple example.

```
#include <iostream>
using namespace std;
void fun(int);
```

```
void fun(int &);
int main()
{
int a=10;
fun(a); // error, which f()?
return 0;
}
void fun(int x)
{
std::cout << "Value of x is : " <<x<< std::endl;
}
void fun(int &b)
{
std::cout << "Value of b is : " <<b<< std::endl;
}
```

The above example shows an error "**call of overloaded 'fun(int&)' is ambiguous**". The first function takes one integer argument and the second function takes a reference parameter as an argument. In this case, the compiler does not know which function is needed by the user as there is no syntactical difference between the fun(int) and fun(int &).

Operators Overloading

Operator overloading is a compile-time polymorphism in which the operator is overloaded to provide the special meaning to the user-defined data type. Operator overloading is used to overload or redefines most of the operators available in C++. It is used to perform the operation on the user-defined data type. For example, C++ provides the ability to add the variables of the user-defined data type that is applied to the built-in data types.

The advantage of Operators overloading is to perform different operations on the same operand.

Operator that cannot be overloaded are as follows:

- Scope operator (::)
- Sizeof
- member selector(.)
- member pointer selector(*)
- ternary operator(?:)

Syntax of Operator Overloading

```
return_type class_name  : : operator op(argument_list)
{
    // body of the function.
}
```

Where the **return type** is the type of value returned by the function.

class_name is the name of the class.

operator op is an operator function where op is the operator being overloaded, and the operator is the keyword.

Rules for Operator Overloading

- Existing operators can only be overloaded, but the new operators cannot be overloaded.
- The overloaded operator contains atleast one operand of the user-defined data type.
- We cannot use friend function to overload certain operators. However, the member function can be used to overload those operators.
- When unary operators are overloaded through a member function take no explicit arguments, but, if they are overloaded by a friend function, takes one argument.
- When binary operators are overloaded through a member function takes one explicit argument, and if they are overloaded through a friend function takes two explicit arguments.

Operators Overloading Example

Let's see the simple example of operator overloading in C++. In this example, void operator ++ () operator function is defined (inside Test class).

// program to overload the unary operator ++.

```
#include <iostream>
using namespace std;
class Test
{
  private:
    int num;
  public:
     Test(): num(8){}
```

```
    void operator ++()        {
      num = num+2;
    }
    void Print() {
       cout<<"The Count is: "<<num;
    }
};
int main()
{
   Test tt;
   ++tt; // calling of a function "void operator ++()"
   tt.Print();
   return 0;
}
```

Output:

```
The Count is: 10
```

Let's see a simple example of overloading the binary operators.

// program to overload the binary operators.

```
#include <iostream>
using namespace std;
class A
{

   int x;
    public:
    A(){}
   A(int i)
   {
     x=i;
   }
   void operator+(A);
   void display();
};
```

```
void A :: operator+(A a)
{

   int m = x+a.x;
   cout<<"The result of the addition of two objects is : "<<m;

}
int main()
{
   A a1(5);
   A a2(4);
   a1+a2;
   return 0;
}
```

Output:

```
The result of the addition of two objects is : 9
```

Function Overriding

If derived class defines same function as defined in its base class, it is known as function overriding in C++. It is used to achieve runtime polymorphism. It enables you to provide specific implementation of the function which is already provided by its base class.

Function Overriding Example

Let's see a simple example of Function overriding in C++. In this example, we are overriding the eat() function.

```
#include <iostream>
using namespace std;
class Animal {
   public:
void eat(){
cout<<"Eating...";
   }
};
class Dog: public Animal
{
 public:
```

```
 void eat()
   {
     cout<<"Eating bread...";
   }
};
int main(void) {
  Dog d = Dog();
  d.eat();
  return 0;
}
```

Output:

```
Eating bread...
```

virtual function

- A C++ virtual function is a member function in the base class that you redefine in a derived class. It is declared using the virtual keyword.
- It is used to tell the compiler to perform dynamic linkage or late binding on the function.
- There is a necessity to use the single pointer to refer to all the objects of the different classes. So, we create the pointer to the base class that refers to all the derived objects. But, when base class pointer contains the address of the derived class object, always executes the base class function. This issue can only be resolved by using the 'virtual' function.
- A 'virtual' is a keyword preceding the normal declaration of a function.
- When the function is made virtual, C++ determines which function is to be invoked at the runtime based on the type of the object pointed by the base class pointer.

Late binding or Dynamic linkage

In late binding function call is resolved during runtime. Therefore compiler determines the type of object at runtime, and then binds the function call.

Rules of Virtual Function

- Virtual functions must be members of some class.
- Virtual functions cannot be static members.
- They are accessed through object pointers.
- They can be a friend of another class.
- A virtual function must be defined in the base class, even though it is not used.
- The prototypes of a virtual function of the base class and all the derived classes must be identical. If the two functions with the same name but different prototypes, C++ will consider them as the overloaded functions.
- We cannot have a virtual constructor, but we can have a virtual destructor
- Consider the situation when we don't use the virtual keyword.

```
#include <iostream>
using namespace std;
class A
{
  int x=5;
   public:
   void display()
   {
      std::cout << "Value of x is : " << x<<std::endl;
   }
};
class B: public A
{
   int y = 10;
   public:
   void display()
   {
      std::cout << "Value of y is : " <<y<< std::endl;
   }
};
int main()
{
   A *a;
   B b;
   a = &b;
```

```
  a->display();
   return 0;
}
```

Output:

```
Value of x is : 5
```

In the above example, * a is the base class pointer. The pointer can only access the base class members but not the members of the derived class. Although C++ permits the base pointer to point to any object derived from the base class, it cannot directly access the members of the derived class. Therefore, there is a need for virtual function which allows the base pointer to access the members of the derived class.

virtual function Example

Let's see the simple example of C++ virtual function used to invoked the derived class in a program.

```
#include <iostream>
{
 public:
 virtual void display()
 {
  cout << "Base class is invoked"<<endl;
 }
};
class B:public A
{
 public:
 void display()
 {
  cout << "Derived Class is invoked"<<endl;
 }
};
int main()
{
 A* a;   //pointer of base class
 B b;    //object of derived class
 a = &b;
```

```
 a->display();   //Late Binding occurs
}
```

Output:

```
Derived Class is invoked
```

Pure Virtual Function

- A virtual function is not used for performing any task. It only serves as a placeholder.
- When the function has no definition, such function is known as "**do-nothing**" function.

The "**do-nothing**" function is known as a **pure virtual function**. A pure virtual function is a function declared in the base class that has no definition relative to the base class.

A class containing the pure virtual function cannot be used to declare the objects of its own, such classes are known as abstract base classes.

The main objective of the base class is to provide the traits to the derived classes and to create the base pointer used for achieving the runtime polymorphism.

Pure virtual function can be defined as:

```
1.  virtual void display() = 0;
```

Let's see a simple example:

```
#include <iostream>
using namespace std;
class Base
{
   public:
   virtual void show() = 0;
};
class Derived : public Base
{
   public:
   void show()
   {
      std::cout << "Derived class is derived from the base class." << std::endl;
   }
};
```

```
int main()
{
   Base *bptr;
   //Base b;
   Derived d;
   bptr = &d;
   bptr->show();
   return 0;
}
```

Output:

```
Derived class is derived from the base class.
```

In the above example, the base class contains the pure virtual function. Therefore, the base class is an abstract base class. We cannot create the object of the base class.

Abstract Class

A class that contains a pure virtual function is known as an abstract class. In the above example, the class `Shape` is an abstract class.

We cannot create objects of an abstract class. However, we can derive classes from them, and use their data members and member functions (except pure virtual functions).

Abstract Class and Pure Virtual Function

```
// C++ program to calculate the area of a square and a circle

#include <iostream>
using namespace std;

// Abstract class
class Shape {
  protected:
   float dimension;

  public:
   void getDimension() {
      cin >> dimension;
```

```
    }

    // pure virtual Function
    virtual float calculateArea() = 0;
};

// Derived class
class Square : public Shape {
  public:
    float calculateArea() {
        return dimension * dimension;
    }
};

// Derived class
class Circle : public Shape {
  public:
    float calculateArea() {
        return 3.14 * dimension * dimension;
    }
};

int main() {
    Square square;
    Circle circle;

    cout << "Enter the length of the square: ";
    square.getDimension();
    cout << "Area of square: " << square.calculateArea() << endl;

    cout << "\nEnter radius of the circle: ";
    circle.getDimension();
    cout << "Area of circle: " << circle.calculateArea() << endl;

    return 0;
}
```

Output

```
Enter the length of the square: 4
Area of square: 16

Enter radius of the circle: 5
Area of circle: 78.5
```

In this program, `virtual float calculateArea() = 0;` inside the `Shape` class is a pure virtual function.

That's why we must provide the implementation of `calculateArea()` in both of our derived classes, or else we will get an error.

Virtual Destructor in C++

A **destructor in C++** is a member function of a class used to free the space occupied by or delete an object of the class that goes out of scope. A destructor has the same name as the name of the constructor function in a class, but the destructor uses a tilde **(~)** sign before its function name.

Virtual Destructor

A virtual destructor is used to free up the memory space allocated by the derived class object or instance while deleting instances of the derived class using a base class pointer object. A base or parent class destructor use the **virtual** keyword that ensures both base class and the derived class destructor will be called at run time, but it called the derived class first and then base class to release the space occupied by both destructors.

Write a program to display a class destructor's undefined behaviour without using a virtual destructor in C ++.

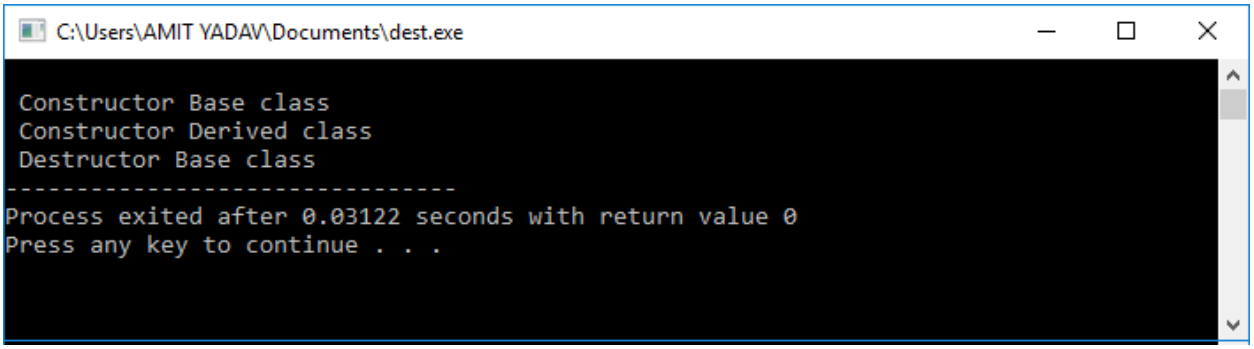
```
#include<iostream>
using namespace std;
class Base
{
   public: /* A public access specifier defines Constructor and Destructor function to call by any obj
ect in the class. */
   Base() // Constructor function.
{
   cout<< "\n Constructor Base class";
}
 ~Base() // Destructor function
{
   cout<< "\n Destructor Base class";
}
};

class Derived: public Base
```

```
{
   public: /* A public access specifier defines Constructor and Destructor function to call by any obj
ect in the class. */
   Derived() // Constructor function
{
   cout << "\n Constructor Derived class" ;
}
 ~Derived() // Destructor function
{
   cout << "\n Destructor Derived class" ; /* Destructor function is not called to release its space. */

}
};
int main()
{
   Base *bptr = new Derived; // Create a base class pointer object
     delete bptr; /* Here pointer object is called to delete the space occupied by the destructor.*/
}
```

Output:



Computer Peripherals

Computer Memory:

Memory is an essential component of the computer. It is a hardware device that assembled on the motherboard for storing data and instructions for performing a task on the system. Two types of memory are used by the computer, one for storing data permanently and second for operating.

· Memory Concepts

A memory is just like a human brain. It is used to store data and instructions. Computer memory is the storage space in the computer, where data is to be processed and instructions required for processing are stored. The memory is divided into large number of small parts called cells. Each location or cell has a unique address, which varies from zero to memory size minus one. For example, if the computer has 64k words, then this memory unit has 64 * 1024 = 65536 memory locations. The address of these locations varies from 0 to 65535.

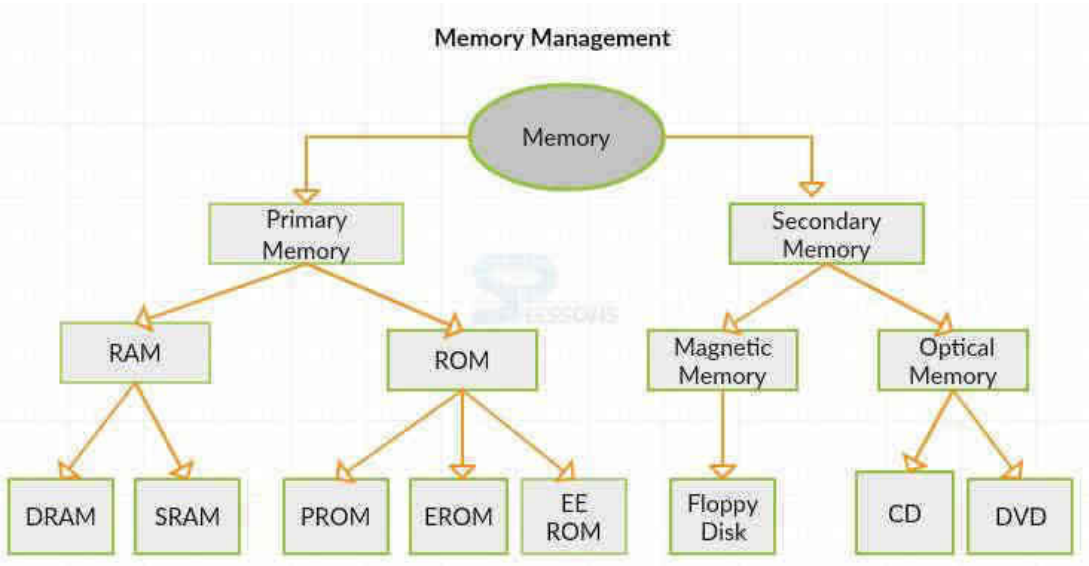
- **Semiconductor memory**

Semiconductor memory is a digital electronic data storage device, implemented with semiconductor devices. It is often used as computer memory. In a semiconductor memory chip, each bit of binary data is stored in a tiny circuit called a *memory cell* consisting of one to several transistors. The use of semiconductor memory has grown, and the size of these memory cards has increased as the need for larger and larger amounts of storage is needed.

To meet the growing needs for semiconductor memory, there are many types and technologies that are used. As the demand grows new memory technologies are being introduced and the existing types and technologies are being further developed.

A variety of different memory technologies are available - each one suited to different applications. Names such as ROM, RAM, EPROM, EEPROM

Types of Memory



Primary Memory

- **RAM (Random Access Memory)**

is the internal memory of the CPU for storing data, program, and program result. It is a read/write memory which stores data until the machine is working. As soon as the machine is switched off, data is erased

Access time in RAM is independent of the address, that is, each storage location inside the memory is as easy to reach as other locations and takes the same amount of time. Data in the RAM can be accessed randomly but it is very expensive.

RAM is volatile, i.e. data stored in it is lost when we switch off the computer or if there is a power failure. Hence, a backup Uninterruptible Power System (UPS) is often used with computers. RAM is small, both in terms of its physical size and in the amount of data it can hold.

RAM is of two types −

1. Static RAM (SRAM)
2. Dynamic RAM (DRAM)

Static RAM (SRAM)

The word static indicates that the memory retains its contents as long as power is being supplied. However, data is lost when the power gets down due to volatile nature. SRAM chips use a matrix of 6-transistors and no capacitors. Transistors do not require power to prevent leakage, so SRAM need not be refreshed on a regular basis.

Dynamic RAM (DRAM)

DRAM, unlike SRAM, must be continually refreshed in order to maintain the data. This is done by placing the memory on a refresh circuit that rewrites the data several hundred times per second. DRAM is used for most system memory as it is cheap and small. All DRAMs are made up of memory cells, which are composed of one capacitor and one transistor.

- **ROM stands for Read Only Memory**.

The memory from which we can only read but cannot write on it. This type of memory is non-volatile. The information is stored permanently in such memories during manufacture. A ROM stores such instructions that are required to start a computer. This operation is referred to as **bootstrap**. ROM chips are not only used in the computer but also in other electronic items like washing machine and microwave oven.

Let us now discuss the various types of ROMs and their characteristics.

- MROM (Masked ROM)

The very first ROMs were hard-wired devices that contained a pre-programmed set of data or instructions. These kind of ROMs are known as masked ROMs, which are inexpensive.

- **PROM (Programmable Read Only Memory)**

PROM is read-only memory that can be modified only once by a user. The user buys a blank PROM and enters the desired contents using a PROM program. Inside the PROM chip, there are small fuses which are burnt open during programming. It can be programmed only once and is not erasable.

- **EPROM (Erasable and Programmable Read Only Memory)**

EPROM can be erased by exposing it to ultra-violet light for a duration of up to 40 minutes. Usually, an EPROM eraser achieves this function. During programming, an electrical charge is trapped in an insulated gate region. The charge is retained for more than 10 years because the charge has no leakage path. For erasing this charge, ultra-violet light is passed through a quartz crystal window (lid). This exposure to ultra-violet light dissipates the charge. During normal use, the quartz lid is sealed with a sticker.

- **EEPROM (Electrically Erasable and Programmable Read Only Memory)**

EEPROM is programmed and erased electrically. It can be erased and reprogrammed about ten thousand times. Both erasing and programming take about 4 to 10 ms (millisecond). In EEPROM, any location can be selectively erased and programmed. EEPROMs can be erased one byte at a time, rather than erasing the entire chip. Hence, the process of reprogramming is flexible but slow.

Secondary Memory

This type of memory is also known as external memory or non-volatile. It is slower than main memory. These are used for storing data/Information permanently. CPU directly does not access these memories instead they are accessed via input-output routines. Contents of secondary memories are first transferred to main memory, and then CPU can access it.

In this type of memory the cost per bit of storage is low. However, the operating speed is slower than that of the primary storage. Huge volume of data are stored here on permanent basis and transferred to the primary storage as and when required.

Main secoundry memory are:

1.Magnetic Disk The Magnetic Disk is Flat, circular platter with metallic coating that is rotated beneath read/write heads. It is a Random access device; read/write head can be moved to any location on the platter

2.Floppy Disk These are small removable disks that are plastic coated with magnetic recording material. Floppy disks are typically 3.5″ in size (diameter) and can hold 1.44 MB of data. This portable storage device is a rewritable media and can be reused a number of times. Floppy disks are commonly used to move files between different computers. The main disadvantage of floppy disks is that they can be damaged easily and, therefore, are not very reliable. The following figure shows an example of the floppy disk. Figure 3 shows a picture of the floppy disk.

3.Hard Disk Another form of auxiliary storage is a hard disk. A hard disk consists of one or more rigid metal plates coated with a metal oxide material that allows data to be magnetically recorded on the surface of the platters. The hard disk platters spin at 5 a high rate of speed, typically 5400 to 7200 revolutions per minute (RPM).Storage capacities of hard disks for personal computers range from 10 GB to 120 GB (one billion bytes are called a gigabyte).

4.Optical Disks Optical Mass Storage Devices Store bit values as variations in light reflection. They have higher area density & longer data life than magnetic storage. They are also Standardized and relatively inexpensive. Their Uses: read-only storage with low performance requirements, applications with high capacity requirements & where portability in a standardized format is needed.

Types of Optical Disk

1. CD-ROM (read only)

2. CD-R: (record) to a CD
3. CD-RW: can write and erase CD to reuse it (re-writable)
4. DVD(Digital Video Disk)

5. compact disc

Known by its abbreviation, *CD*, a compact disc is a polycarbonate with one or more metal layers capable of storing digital information. The most prevalent types of compact discs are those used by the music industry to store digital recordings and CD-ROMs used to store computer data. Both of these types of compact disc are read-only, which means that once the data has been recorded onto them, they can only be read, or played.

Input/ Output Devices:
Input/output devices are usually called I/O devices. They are directly connected to an electronic module inside the systems unit called a **device controller**
· Input Devices-

A Input devices accept data and instructions from the user and convert information or data in to a form which can be understood by the computer.
A good input device should provide accurate, timely and useful data to the main memory of the computer for processing.

Keyboard

Keyboard is the most common and very popular input device which helps to input data to the computer. The layout of the keyboard is like that of traditional typewriter, although there are some additional keys provided for performing additional functions.



Keyboards are of two sizes 84 keys or 101/102 keys, but now keyboards with 104 keys or 108 keys are also available for Windows and Internet.

The keys on the keyboard are as follows −

S.No	Keys & Description
1	**Typing Keys** These keys include the letter keys (A-Z) and digit keys (09) which generally give the same layout as that of typewriters.

Numeric Keypad

2 It is used to enter the numeric data or cursor movement. Generally, it consists of a set of 17 keys that are laid out in the same configuration used by most adding machines and calculators.

Function Keys

3 The twelve function keys are present on the keyboard which are arranged in a row at the top of the keyboard. Each function key has a unique meaning and is used for some specific purpose.

Control keys

4 These keys provide cursor and screen control. It includes four directional arrow keys. Control keys also include Home, End, Insert, Delete, Page Up, Page Down, Control(Ctrl), Alternate(Alt), Escape(Esc).

Special Purpose Keys

5 Keyboard also contains some special purpose keys such as Enter, Shift, Caps Lock, Num Lock, Space bar, Tab, and Print Screen.

Mouse

Mouse is the most popular pointing device. It is a very famous cursor-control device having a small palm size box with a round ball at its base, which senses the movement of the mouse and sends corresponding signals to the CPU when the mouse buttons are pressed.

Generally, it has two buttons called the left and the right button and a wheel is present between the buttons. A mouse can be used to control the position of the cursor on the screen, but it cannot be used to enter text into the computer.



Advantages

- Easy to use
- Not very expensive
- Moves the cursor faster than the arrow keys of the keyboard.

Joystick

Joystick is also a pointing device, which is used to move the cursor position on a monitor screen. It is a stick having a spherical ball at its both lower and upper ends. The lower spherical ball moves in a socket. The joystick can be moved in all four directions.



The function of the joystick is similar to that of a mouse. It is mainly used in Computer Aided Designing (CAD) and playing computer games.

Light Pen

Light pen is a pointing device similar to a pen. It is used to select a displayed menu item or draw pictures on the monitor screen. It consists of a photocell and an optical system placed in a small tube.



When the tip of a light pen is moved over the monitor screen and the pen button is pressed, its photocell sensing element detects the screen location and sends the corresponding signal to the CPU.

Track Ball

Track ball is an input device that is mostly used in notebook or laptop computer, instead of a mouse. This is a ball which is half inserted and by moving fingers on the ball, the pointer can be moved.



Since the whole device is not moved, a track ball requires less space than a mouse. A track ball comes in various shapes like a ball, a button, or a square.

Scanner

Scanner is an input device, which works more like a photocopy machine. It is used when some information is available on paper and it is to be transferred to the hard disk of the computer for further manipulation.



Scanner captures images from the source which are then converted into a digital form that can be stored on the disk. These images can be edited before they are printed.

Digitizer or Graphic pad

Digitizer is an input device which converts analog information into digital form. Digitizer can convert a signal from the television or camera into a series of numbers that could be stored in a computer. They can be used by the computer to create a picture of whatever the camera had been pointed at.



Digitizer is also known as Tablet or Graphics Tablet as it converts graphics and pictorial data into binary inputs. A graphic tablet as digitizer is used for fine works of drawing and image manipulation applications.

Microphone

Microphone is an input device to input sound that is then stored in a digital form.



The microphone is used for various applications such as adding sound to a multimedia presentation or for mixing music.

Magnetic Ink Card Reader (MICR)

MICR input device is generally used in banks as there are large number of cheques to be processed every day. The bank's code number and cheque number are printed on the cheques with a special type of ink that contains particles of magnetic material that are machine readable.



This reading process is called Magnetic Ink Character Recognition (MICR). The main advantages of MICR is that it is fast and less error prone.

Optical Character Reader (OCR)

OCR is an input device used to read a printed text.



OCR scans the text optically, character by character, converts them into a machine readable code, and stores the text on the system memory.

Bar Code Readers

Bar Code Reader is a device used for reading bar coded data (data in the form of light and dark lines). Bar coded data is generally used in labelling goods, numbering the books, etc. It may be a handheld scanner or may be embedded in a stationary scanner.



Bar Code Reader scans a bar code image, converts it into an alphanumeric value, which is then fed to the computer that the bar code reader is connected to.

Optical Mark Reader (OMR)

OMR is a special type of optical scanner used to recognize the type of mark made by pen or pencil. It is used where one out of a few alternatives is to be selected and marked.



It is specially used for checking the answer sheets of examinations having multiple choice questions.

- **Output devices**

Following are some of the important output devices used in a computer.

- Monitors
- Graphic Plotter
- Printer

Monitors

Monitors, commonly called as **Visual Display Unit** (VDU), are the main output device of a computer. It forms images from tiny dots, called pixels that are arranged in a rectangular form. The sharpness of the image depends upon the number of pixels.

There are two kinds of viewing screen used for monitors.

- Cathode-Ray Tube (CRT)
- Flat-Panel Display

Cathode-Ray Tube (CRT) Monitor

The CRT display is made up of small picture elements called pixels. The smaller the pixels, the better the image clarity or resolution. It takes more than one illuminated pixel to form a whole character, such as the letter ‘e’ in the word help.



A finite number of characters can be displayed on a screen at once. The screen can be divided into a series of character boxes - fixed location on the screen where a standard character can be placed. Most screens are capable of displaying 80 characters of data horizontally and 25 lines vertically.

There are some disadvantages of CRT −

- Large in Size
- High power consumption

Flat-Panel Display Monitor

The flat-panel display refers to a class of video devices that have reduced volume, weight and power requirement in comparison to the CRT. You can hang them on walls or wear them on your wrists. Current uses of flat-panel displays include calculators, video games, monitors, laptop computer, and graphics display.



The flat-panel display is divided into two categories −

- **Emissive Displays** − Emissive displays are devices that convert electrical energy into light. For example, plasma panel and LED (Light-Emitting Diodes).
- **Non-Emissive Displays** − Non-emissive displays use optical effects to convert sunlight or light from some other source into graphics patterns. For example, LCD (Liquid-Crystal Device).

Printers

Printer is an output device, which is used to print information on paper.

There are two types of printers −

- Impact Printers
- Non-Impact Printers

1. Impact Printers

Impact printers print the characters by striking them on the ribbon, which is then pressed on the paper.

Characteristics of Impact Printers are the following −

- Very low consumable costs
- Very noisy
- Useful for bulk printing due to low cost
- There is physical contact with the paper to produce an image

These printers are of two types −

- Character printers
- Line printers

Character Printers

Character printers are the printers which print one character at a time.

These are further divided into two types:

- Dot Matrix Printer(DMP)
- Daisy Wheel

Dot Matrix Printer

In the market, one of the most popular printers is Dot Matrix Printer. These printers are popular because of their ease of printing and economical price. Each character printed is in the form of pattern of dots and head consists of a Matrix of Pins of size (5*7, 7*9, 9*7 or 9*9) which come out to form a character which is why it is called Dot Matrix Printer.



Advantages

- Inexpensive
- Widely Used
- Other language characters can be printed

Disadvantages

- Slow Speed
- Poor Quality

Daisy Wheel

Head is lying on a wheel and pins corresponding to characters are like petals of Daisy (flower) which is why it is called Daisy Wheel Printer. These printers are generally used for word-processing in offices that require a few letters to be sent here and there with very nice quality.



Advantages

- More reliable than DMP
- Better quality
- Fonts of character can be easily changed

Disadvantages

- Slower than DMP
- Noisy
- More expensive than DMP

Line Printers

Line printers are the printers which print one line at a time.



These are of two types −

- Drum Printer
- Chain Printer

Drum Printer

This printer is like a drum in shape hence it is called drum printer. The surface of the drum is divided into a number of tracks. Total tracks are equal to the size of the paper, i.e. for a paper width of 132 characters, drum will have 132 tracks. A character set is embossed on the track. Different character sets available in the market are 48 character set, 64 and 96 characters set. One rotation of drum prints one line. Drum printers are fast in speed and can print 300 to 2000 lines per minute.

Advantages

- Very high speed

Disadvantages

- Very expensive
- Characters fonts cannot be changed

Chain Printer

In this printer, a chain of character sets is used, hence it is called Chain Printer. A standard character set may have 48, 64, or 96 characters.

Advantages

- Character fonts can easily be changed.
- Different languages can be used with the same printer.

Disadvantages

- Noisy

2. **Non-impact Printers**

Non-impact printers print the characters without using the ribbon. These printers print a complete page at a time, thus they are also called as Page Printers.

These printers are of two types −

- Laser Printers
- Inkjet Printers

Characteristics of Non-impact Printers

- Faster than impact printers
- They are not noisy
- High quality
- Supports many fonts and different character size

Laser Printers

These are non-impact page printers. They use laser lights to produce the dots needed to form the characters to be printed on a page.



Advantages

- Very high speed
- Very high quality output
- Good graphics quality
- Supports many fonts and different character size

Disadvantages

- Expensive
- Cannot be used to produce multiple copies of a document in a single printing

Inkjet Printers

Inkjet printers are non-impact character printers based on a relatively new technology. They print characters by spraying small drops of ink onto paper. Inkjet printers produce high quality output with presentable features.



They make less noise because no hammering is done and these have many styles of printing modes available. Color printing is also possible. Some models of Inkjet printers can produce multiple copies of printing also.

Advantages

- High quality printing
- More reliable

Disadvantages

- Expensive as the cost per page is high
- Slow as compared to laser printer

Plotter : Plotter is an O/P device that is used to produce graphical O/P on papers. It uses single color or multi color pens to draw pictures as blue print etc.

Advantages of plotters

- Plotters can work on very large sheets of paper while maintaining high resolution.
- They can print on a wide variety of flat materials including plywood, aluminum, sheet steel, cardboard, and plastic.
- Plotters allow the same pattern to be drawn thousands of times without any image degradation.

Disadvantages of plotters

- Plotters are quite large when compared to a traditional printer.
- Plotters are also much more expensive than a traditional printer.



BANK FINAL ACCOUNTS

ADJUSTMENTS

1. Transfer to Statutory Reserve

Effects :

- **First Item in Appropriation PL (IV)**
- **Add in Statutory Res Fund BS-Schedule 2**

2. Rebate on Bills Discounted-

given in Adjustment

- Deduct from Interest and Discount (PL Schedule 13)
- Show in Other Liabilities and Provisions (BS Schedule 5)

3. Rebate on Bills Discounted
(Opening Cr Balance given in Trial Balance)

- Only One Effect :

Add to "Interest and Discount" in PL (Schedule 13)

4. Rebate on Bills Discounted
(Closing Cr Balance given in Trial Balance)

- Only One Effect :

Show in "Other Liabilities and Provisions"

BS Schedule 5

5. Provision for Taxation

- Show first item in **"Provisions and Contingencies"** in PL below Operating Expenses (Schedule 16)
- Show in **"Other Liabilities and Provisions"** in BS (Schedule 5)

6. Provision for Bad and Doubtful Debts

- Show 2nd item in **"Provisions and Contingencies"** in PL below Operating Expenses (Schedule 16)
- Less from **"Loans, Cash Credits and Overdrafts"** in BS (Schedule 9)

7. Proposed Dividend (given in adjustment)

- Show 3rd item in
  "IV) Appropriations" in PL
- Show in **"Other Liabilities and Provisions"** in BS (Schedule 5)

8. A Scooter of Rs.30000 seized against loan o/s of Rs.50000 in full satisfaction.

- This adjustment is having 3 Effects :

a) Rs.50000 : Less from Schedule 9 (Advances)

b) Rs.30000 : Show as “Non Banking asset” in Schedule 11 (Other Assets)

c) Rs.20000 : Provision for Bad and Doubtful debts – show in “Provisions and Contingencies” in PL below Operating Exps.

9. A Bill of Rs.10000 collected by branch remained to be entered in books.

- This adjustment is ***having 3 Effects*** :

a) Rs.10000 : Less from "Bills for Colllection" outside Balance Sheet.

b) Rs.10000 : Add in "Current Deposits" in Schedule 3 (Deposits)

c) **Rs.10000 : Add in "Branch Adj A/c having Dr Bal** **OR** **Less from "Branch Adj A/c having Cr Bal.**

10. Workers Compensation Fund Rs.50000.
Compensation Payable to employees Rs.15000.

- Rs.15000 less from "Workers Compensation Fund" (Schedule 2 –Reserves and Surpluses)
- Show in **"Other Liabilities and Provisions"** in BS (Schedule 5)

11. The bank has accepted on behalf of the customers bills worth Rs. 30000 against the securities of Rs. 38000 lodged with the bank.

Only information having only one effect :

- **Rs.30000 : Show as "Acceptances, Endorsements and Other Obligations (against securities of Rs.38000)" in "Contingent Liabilities-Schedule 12"**

12. Paid Up Capital Rs.100000.
Interim Dividend paid Rs.7500.
Adj : Interim Divident declared was actual 10%

- Rs.2500 : Add in **"Interim Dividend paid"** in IV Appropriation in PL
- Rs.2500 : Show in Other Liabilities and Provisions (BS Schedule 5)

13. Investment in Govt Securities Rs.20000.

Adj: Market Value of Govt securities Rs.30000 and the same is to be shown in Balance sheet.

a) Rs.10000 : Add in **"Govt Securities"** in **Investments (Schedule 8)**

b) Rs.10000 : Show as **"Profit on Revaluation of Investments"** in **Other Income** Schedule 14

14. Printing and stationery Rs.50000
Adj : Stock of Stationery Rs.8500.

- Rs.8500 : Less from **"Printing and Stationery"** in Operating Exps(Schedule 16)
- Rs.8500 : Show as **"Stock of Stationery"** in Other Assets(BS Schedule 11

15. Land and Building Rs.80000 (Depreciation Rs.20000).

Adj : Provide Deprection @ 5% on Building on Original Cost.

- Rs.5000 : Less from **"Land & Building"** in **Fixed Assets** (Schedule 10)
- Rs.5000 : Show as **"Dep on Land & Building"** in **Operating Exps** in Schedule 16.

Form A

BALANCE SHEET AT AS ON _____

PARTICULARS	Schedule	Current Year	Previous Year
CAPITAL AND LIABILITIES			
CAPITAL	1		
RESERVES AND SURPLUSE	2		
DEPOSITS	3		
BORROWINGS	4		
OTHER LIAB AND PROVISIONS	5		
Total			
ASSETS			
CASH AND BALANCE WITH RBI	6		
BALANCE WITH BANKS AND MONEY AT CALL AND SHORT NOTICE	7		
INVESTMENTS	8		
ADVANCES	9		
FIXED ASSETS	10		
OTHERS ASSETS	11		
Total			
CONTINGENT LIABILITIES	12		
BILLS FOR COLLECTION			

					Year	Year
I] INCOME						
	Interest Earned			13	500	
	Other Income			14	500	
			Total I		1000	
II] EXPENDIDTURE						
	Interest Expended			*15*	*400*	
	Operating Expenses			16	250	
	Provisions and Contingencies					
	a) Provision for Taxation				50	
	b) Provision for Bad & Doubtful debts				25	
	c) Provision for contingencies				25	
			Total II		750	
III] PROFIT/ LOSS						
	a) Net Profit for the Year (I-II)				250	
	b) Profit b/f (Opening Bal of P&L A/c)				350	
			Total III		600	
IV] APPROPRIATIONS						
	a) Transfer to Statutory Reserve				50	
	(20% of Net Profit)					
	b) Transfer to other reserves				100	
	c) Proposed/Interim/Final/Dividend				150	
	d) Balance carried over to B/s ***(Bal Fig)***				300	
			Total IV		600	

BANK FINAL ACCOUNT : Schedules.

Schedule 1 : SHARE CAPITAL :

- Authorised capital
- Issued capital &subscribed capital
- Called up and paid up capital

Less- Calls in arrears

Add – forfeited shares

Add – Calls in Advance.

Schedule 2 : Reserves & surpluses :

- Statutory Reserve Fund
- Reserve fund
- Share premium
- Revenue & other reserves
- Capital reserve
- Dividend equalization fund
- Investment fluctuation fund
- Profit & loss (*balance b/f from IV Appropriation of P&L A/c*)

Schedule 3 : Deposits

- Current deposit account
- Saving deposit account
- Fixed deposit account / double deposit / term deposit
- Recurring deposits
- Pigmy deposits
- Cash certificates (Credit Balance)
- Certificates of deposit (Credit Balance)
- Annuity deposits
- Ordinarydeposits / staff deposits
- Non recurring deposits
- Credit balance in cash cerdit (loan) account
- Credit balance in overdraft (loan) account
- Inoperative (non operative) saving / current A/c

Schedule 4 : Borrowings :

A] Borrowing in India.

-From Rerve bank of India

-From other bank

-From other institutions

-From other agencies

B] Borrowing outside India .

C] Loans

Schedule 5 : Other Liabilities & Provisions

- Bills payable
- Inter office adjustment or Branch adjustment a/c (Cr Balance)
- Interest accrued on deposits
- Pension & Insurance fund
- Unclaimed dividend / unpaid dividend
- Rebate on bills discounted/unexpired discount
  or Discount received in advance
- Provision for taxation
- Proposed dividend
- Outstanding expenses
- Staff security deposits
- Margin deposit
- Sundry creditors
- Liabilities to subsidiary company
- Contingencies a/c

Schedule 6 : Cash & balance with RBI :

- Cash in hand (including foreign currency notes)
- Balance with RBI

Schedule 7 :
Balance with banks & money at call & short notice

- A] Balance with banks
- -Incurrent a/c
- -In other deposit a/c

- B] Money at call & short notice
- -Bank with other institution cash at bank

Schedule 8 : Investments :

- Investment in Government securities
- Shares
- Debentures
- Bonds
- Treasury certificates/securities
- Gold
- Trusty security
- Commercial papers & other securities
- Investment in subsidiary companies.
- Cash certificates(Dr balance)

Schedule 9 : Advances :

A] 1. Bill purchased & discounted
2. Cash credits, Overdrafts & loan repayable on demand
3. Term Loans

B] 1. Secured by tangible assets
2. Covered by bank & Government Guarantee
3. Unsecured

C – I] Advance in India
1. Priority Sector
2. Public Sector
3. Banks
4. Others

II] Advance outside in India
1. Due from banks
2. Due from others

Schedule 10 : Fixed Assists :

- Premises
- Plant & machinery
- Furniture , fixture & fittings
- Motor vehicles
- Other fixed assets

Schedule 11 : Other Assets :

- Inter office adjustment or Branch adjustment a/c (Dr Balance)
- Interest accrued investments
- Advance income tax
- T.D.S.(Tax deducted source)
- Non banking assests
- Library books
- Provident fund investment
- Silver
- Loans to employees
- Expenses paid in advance /prepaid insurance.

Schedule 12 : Contingent Liabilities

- Claims against the bank non acknowledged as debt
- Liabilities on partly paid shares/ debentures
- Liabilities on account of forward exchange contract
- Guarantees given on behalf of constituents
- Acceptances, endorsements and other obligations
- Other items for which the bank is contingently liable

Schedule 13.Interest earned :

- Interest earned on various loans i.e cash credit , Overdrafts, demand loans, term loans etc
- Discount on bills purchased or discounted
- Income on investments

  Ex : dividend on investment in shares of Co.s and Joint stock Co.s, interest on debentures or bonds etc
- Interest on balance with RBI
- Interest accrued on advances

Schedule 14 : Other Income :

- Commission exchange & brokerage
- DD commission, Letters of credit commission
- Telegraphic transfer commission, Guarantee commission
- Locker rent
- brokerage
- **Profit on sales of investments**

  Less : loss on sale of investment
- **Profit on sale of land & building & other assets**

  Less: loss on sale of land & building & other assets
- **Profit on exchange transactions**

  Less: loss on exchange transaction
- Income earned by way of dividend from subsidiary company
- Miscellaneous income

  e.g. Godown rent, locker rent, income earned from bank's property , security charges etc.

Schedule 15 : Interest Expended :

- Interest on deposits
- Interest on loan from RBI
- Interest on inter bank loans
- Interest paid on any other loans

Schedule 16 : Operating Expenses :

- Payment to employees e.g. salary, wages, Bonus, Provident Fund, Gratuity, LTC, Staff welfare, Medical allowance etc.
- Rent , Rates, taxes, & lighting
- Printing & stationery
- Advertisement & publicity
- Depreciation on bank's property
- Directors fees, allowances, expenses & remuneration
- Auditors fees and allowances
- Law charges, Public legal charges
- Postage, telephone, telegram and mobile bills
- Repairs & maintenance
- Insurance charges
- Other expenses e.g. License fees, donations, periodicals, entertainment expenses & travelling expenses etc.
- R.P.F. contribution (Recognized Provident Fund)