



**SADHU VASWANI MISSION'S  
St. Mira's College For Girls, Pune  
Autonomous (Affiliated to Savitribai Phule Pune University)  
Reaccredited by NAAC- A Grade, cycle 3  
[ARTS, COMMERCE, SCIENCE, BSc(Computer Science), BBA, BBA(CA)]  
6, Koregaon Road, Pune-411001. [INDIA]  
Ph./Fax: 26124846; Email: [office@stmirascollegepune.edu.in](mailto:office@stmirascollegepune.edu.in)**

**1.3.2 Number of Value added courses for imparting transferable and life skills offered  
during the year ----14**

**2018-19**

**File Description- DVV**

- List of Value Added Courses offered
- Syllabus along with Course outcome



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**Principal Incharge  
St. Mira's College for Girls, Pune.**

**St. Miras College for Girls, Pune (Autonomous-Affiliated to Savitribai Phule Pune University)**

1.3.2 Number of value-added courses for imparting transferable and life skills offered during last five years

1.3.3 Average Percentage of students enrolled in the courses under 1.3.2 above

<b>Name of the value added courses (with 30 or more contact hours)offered</b>	<b>Year-2 - 2018-19</b>			<b>Duration of course</b>	<b>Number of students enrolled in the year</b>	<b>Students completing the course in the year</b>
	<b>Course Code (if any)</b>	<b>Year of of</b>	<b>No. of times offered during the same year</b>			
Research Methodology	MCR/RM(18)024	2018	1	30 hours	32	23
Certificate Course in Disability Awareness and Inclusion	MCR/DA(18)025	2018	1	45 hours	63	61
Basic Spanish	MCR/SB(18)004	2018	1	30 hours	38	37
Spoken English	MCR/SE(18)007	2018	1	30 hours	57	28
Foundations of Kathak	MCR/KD(18)027	2018	1	30 hours	12	11
Travel and Tourism	MCR/TM(18)009	2018	1	30 hours	42	41
Adventurous Sports/ Activity	MCR/AS(18)032	2018	1	30 hours	42	39
Retail Analytics	MCR/RA(18)033	2018	1	60 hours	35	35
Introduction Course for Civil Services Exam	MCR/CS(18)036	2018	1	30 hours	30	28
Diploma in Dance Movement Therapy	MCR/DMT(18)042	2018	1	400 hours	20	19
Counselling	MCR/ML(18)041	2018	2	420 hours	25	25
PG Diploma in Clinical Music Therapy	MCR/DCMT(18)043	2018	1	900 hours	6	5
BSE Certification Course	MCR/BSE(18)001	2018	1	100 hours	45	24
Certificate Course in Gender and Culture	SPPU	2018	1	75 hours	24	13



  
**Principal Incharge**  
**St. Mira's College for Girls, Pune.**

## RESEARCH METHODOLOGY

Semester V

Subject Code:

Lectures: 30

Credits: 2

### OBJECTIVES:

- To acquaint students with the basic concepts of Research Methodology
- To acquaint the students with the areas of Research in Business
- To enhance capabilities of students to conduct the research in the field of business and social sciences
- To make them familiar with the art of using different research methods and techniques

#### 1: Business Research Methods: An Introduction

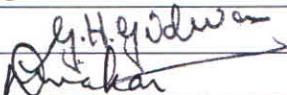
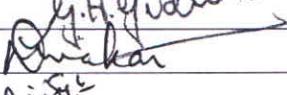
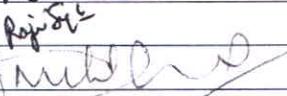
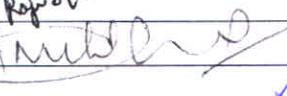
05

- Research
  - Definition and Meaning
  - Characteristics
  - Objectives
  - Types of Research
    - Pure vs. Applied
    - Qualitative vs. Quantitative
- Research Process: an eight step model
- Significance of Business Research

#### 2: Business Research Process Design

05

- Formulating a Research Problem- Sources and Steps
- Formulation of the Hypotheses – Characteristics and Types
- Research Design –
  - Exploratory
  - Descriptive
  - Experimentation

Board of Studies		
	Name	Signature
HOD	Dr. G. H. Gidwani	
Subject Teacher	Dr. Vaishali Diwakar	
Subject Teacher	Asst. Prof. Rajni Singh	
Academic Expert	Dr. Anurekha Chari Wagh	



Course Coordinator  
 Faculty of  
 Research Coordinator

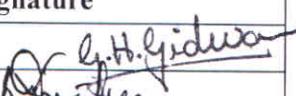
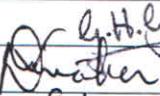
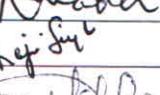
**3: Data Collection and Sampling****06**

- Methods of Data Collection:
  - Primary Sources
    - Survey Technique (Observation, Structured Interview and Questionnaire)
    - Simulation
  - Secondary Sources
    - Internal Sources
    - External Sources
- Sampling:
  - Concept
  - Types of Sampling Methods
    - Probability Sampling
    - Non- probability Sampling

**4: Data Analysis and Presentation****06**

- Data Analysis
  - Editing the data
  - Coding
  - Analysing the data
    - Developing a frame of analysis for quantitative studies
- Presentation of Result: Report Writing
  - Organisation of the written report
  - Tabular Presentation of data
  - Graphical Presentation of data
  - Oral Presentation
- Mode of Citation & Bibliography

**Assignment: Research Project****08**

Board of Studies		
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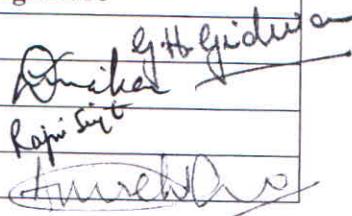
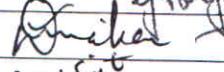
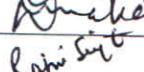
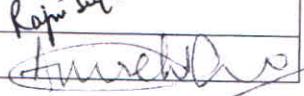


Course Coordinator  
Rajni Singh

Rajni Singh  
Course Coordinator

### Recommended Reference Books

1. Alan Bryman & Emma Bell (2008), Business Research Methods, Oxford University Press, New York.
2. Anil Kumar Gupta (2011), Research Methodology-Methods & Techniques, Vayu Education of India, New Delhi.
3. Bajpai Naval (2011), Business Research Methods, Pearson Education, New Delhi
4. Bhandarkar P.L, Wilkinson T.S, (2010). "Methodology and Techniques of Social Research" 23<sup>rd</sup> Ed, Mumbai, Himalaya Publishing House
5. C. R. Kothari (2008), Research Methodology-Methods & Techniques, New Age International Publishers, New Delhi.
6. Donald R. Cooper & Pamela S. Schindler (1999), "Business Research Methods", Tata McGraw-Hill Edition, New Delhi
7. Kumar .R. (2014) Research Methodology – A step by Step guide for Beginner's (2<sup>nd</sup> Ed) Pearson Education, India
8. P. L. Bhandarkar, T. S. Wilkinson & D. K. Laldas (1993), Methodology & Techniques of Social Research, Himalaya Publishing House, Mumbai
9. Singh. A.K. (2004) Tests, Measurements and research methods in Behavioural sciences (3<sup>rd</sup> Ed), Bharti Bhavan Publishers, Patna.
10. Zikmund William G. (2008), Business Research Methods, Cengage Learning India Pvt. Ltd. 7<sup>th</sup> Edition, New Delhi

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Academic Expert	Dr. Anurekha Chari Wagh	



Course Coordinator

Course Coordinator

CERTIFICATE COURSE IN DISABILITY AWARENESS AND INCLUSION.

PROPOSED SYLLABUS

▪ <b><u>Module 1 – Introduction to disability</u></b>	<b><u>15 hours</u></b>
➤ Types of Disabilities <ul style="list-style-type: none"><li>• Prevention</li><li>• Detection</li><li>• Early intervention</li><li>• Management / cure</li><li>• Mental, intellectual and physical disabilities</li></ul>	
➤ Terminology in Disability studies	
▪ <b><u>Module 2 – Models of disability</u></b>	<b><u>10 hours</u></b>
➤ Social and Medical models of Disability	
➤ Urban and rural perspective	
▪ <b><u>Module 3 – Inclusion: Challenges and solutions</u></b>	<b><u>15 hours</u></b>
<ul style="list-style-type: none"><li>○ Physical</li><li>○ Attitudinal</li><li>○ Logistical</li><li>○ Economical</li><li>○ Constitutional</li><li>○ Technological</li></ul>	
▪ <b><u>Module 4 – Advocacy</u></b>	<b><u>15 hours</u></b>
➤ Advocacy for Inclusion – Including accessibility	
▪ <b><u>Module 5 - Researching Disability</u></b>	<b><u>20 hours</u></b>
➤ Field Trips to understand accessibility, numbers, challenges, etc.	
➤ Data Collection	



*Habedra*  
ms. Sharmi Pabetia  
Course Coordinator  
**Course Coordinator**

## BASIC SPANISH – LEVEL 1

No. of Credits: 2

No. of hours: 30

### Objectives:

- To enable the students to read and understand the basics of Spanish.
- To equip them with the proficiency required for minimal communication in Spanish (especially if one is to travel to a Spanish-speaking country as a tourist)
- To introduce the students to the geography and culture of Spain and Latin America.
- To give the students a basic understanding of the phonetics of the language which will help them understand the pronunciations and speech patterns of native speakers.

### Unit 1:

6

- Greetings and presentations.
- Personal information
- Masculine and feminine forms of adjectives and nouns.
- Present Indicative of verbs such as *ser, llamarse, trabajar, vivir*.
- Basic interrogatives such as *dónde, qué, de dónde, cómo*.
- Alphabets and numbers

### Unit 2:

6

- Formal and informal greetings and presentations
- To ask for and give personal information.
- To ask for phone number.
- Demonstrative adjectives
- Possessive adjectives
- Plural form of adjectives and names.
- Present indicative of regular verbs.



### Unit 3:

6

- Locate objects.

*Abhyuday* Course Coordinator

- Describe places (houses)
- Determinate articles
- Present indicative of verbs like *estar, tener, poner*.
- Prepositions of place

#### Unit 4:

6

- To ask for the address to a particular place and to give the address.
- To tell of the existence of objects.
- To offer explanations to arrive at a particular site.
- To ask for and tell the time. Clock Reading.
- To ask for the timetable.
- Indeterminate articles
- *Hay/Está(n)*
- Present indicative form of *ir, dar, venir, seguir, and cerrar* with more examples.

#### Unit 5:

6

- To ask for a particular desired object or necessity and to respond to the same.
- To ask for the bill after having received service.
- To place an order for food at a restaurant.
- To express likes and dislikes.
- Regular and irregular imperatives
- Verb: *gustar*
- Present indicative form of *querer, poder, hacer*.



#### Reference Books:

1. *Nuevo Ven 1 – Libro del Alumno*
2. *Nuevo Ven 1 – Libro de Ejercicios*
3. *Aula Internacional 1*
4. *Chicos Chicas*

*Atulya*  
Course Coordinator

## Syllabus for the ' Spoken English' Course at St. Mira's College.

### Language Focus

1. Tenses
2. Questions- Question words
3. Present Simple- Present Continuous
4. Prepositions
5. Past Simple- Past Continuous
6. Regular- Irregular Verbs
7. Adverbs
8. Quantity (much/many)
9. Articles
10. Verb patterns
11. Future forms
12. Comparatives, Superlatives
13. Synonyms- Antonyms
14. Phrasal Verbs
15. Present Perfect

Vocabulary related to the above and that introduced through Reading, Listening lessons.

### Everyday English

### Social Expressions

1. Thank you/ my pleasure
2. Making conversation- Interjections
3. Saying when...
4. Expressing doubt and certainty
5. Question tags

### Objectives

1. To enable the pre-intermediate learners to extend their knowledge of the language and allow them to activate what they have learnt.
2. There is also an emphasis on increasing fluency, so that the learners feel able to actively participate in conversations and discussions.
3. To ensure that the learners enjoy the course and that it will give them a real sense of progression in their language learning.
4. To instil confidence in the learners to interact in a social, professional and global environment.



A handwritten signature in blue ink, appearing to read "J.S. Saravale".

Name of the Instructor

J.S. Saravale

## Foundations of Kathak



Subject Code:

Lectures: 30

Credits: 2

### Objectives and Learning outcomes

#### Objectives

- To create awareness of Classical Art Forms and to know basic Traditions of our Indian Culture through medium of Dance.
- To familiarize students along with theoretical, historical knowledge of the Dance Form.
- To equip students with basic techniques and artistic detailing of the art form

#### Learning Outcomes

- Students will have a sound theoretical foundation of the dance form, namely Kathak
- Students will be able to understand and use the basic Taal
- Students will have a sound base for performance and presentation

### 1: Introduction

03

- Basic information about Kathak Dance Form
- Its origin and history

### 2: Taal and its relevance for Kathak

10

- Basics of Taal Teental
- Recitation and showing Theka, Tali, Kaal of the Taal
- Footwork of Single, Dugun, Chaugun

### 3: Main features of Kathak

10

- Spins (chakkars),
- Footwork (tatkar),
- Todas

### 4: Practical Forms of Kathak

07

- Semi classical forms  
Sargam  
Tarana
- Abhinay in form of Bhajan, Geet.

Wali

Mrs. Rasika Kulkarni  
Course Instructor

Dr. Vaishali Joshi  
Course Coordinator  
Course Coordinator

Shalini Iyer  
Dr. Shalini Iyer  
Vice Principal

# St. Mira's College for Girls, Pune



**Name of the Resource Person: Mr. Nikhil Paranjape**

**Name of the Credit Course: Travel and Tourism**

**Year: 2016-17**

Session	Dates	Topic	No. of Hours	Method
I	16th August, 2018	<b>Unit I: Tourism Phenomenon</b> Definition- Tourism, Tourist, Visitor, Excursionist, Domestic, International, Inbound, Outbound and Destination	02	Class Discussion with PPT
II	17 <sup>th</sup> August, 2018	The 4 A's of Tourism: Attraction, Accessibility, Accommodation and Amenities	02	Class Discussion with PPT
III	20 <sup>th</sup> August, 2018	<b>Unit II. Tourism Industry</b> <ul style="list-style-type: none"> <li>• Introduction</li> <li>• Scope of Tourism Industry</li> </ul>	02	Class Discussion with PPT
IV	21 <sup>st</sup> August, 2018	<ul style="list-style-type: none"> <li>• New Forces affecting Tourism</li> <li>• Future of Tourism</li> <li>• Recent Trends in Tourism</li> </ul>	02	Class Discussion with PPT
V	22 <sup>nd</sup> August, 2018	<ul style="list-style-type: none"> <li>• Significance of Tourism</li> <li>o Career Opportunities in Tourism</li> <li>Career Counselling</li> </ul> <b>Unit III: Tourism Infrastructure</b> <ul style="list-style-type: none"> <li>• Modes of Transport: Road, Rail, Air, Sea</li> </ul>	02	Class Discussion with PPT
VI	23 <sup>rd</sup> August, 2018	<ul style="list-style-type: none"> <li>• Types of Accommodation – Main &amp; Supplementary</li> <li>• Travel Intermediaries <ul style="list-style-type: none"> <li>o Travel Agent and Tour Operators</li> <li>o Guides &amp; Escorts</li> </ul> </li> </ul>	02	Class Discussion with PPT
VII	24 <sup>th</sup> August, 2018	<ul style="list-style-type: none"> <li>• Online Portals</li> <li>• National Tourism Organisations</li> </ul>	02	Class Discussion with PPT
VIII	27 <sup>th</sup> August, 2018	<b>Unit IV: Travel Formalities &amp; Regulations</b> <ul style="list-style-type: none"> <li>• Passport – Definition, Issuing Authority, Types of Passport and Requirements for Passport</li> <li>• Visa – Definition, Issuing Authority and Requirements for</li> </ul>	02	Class Discussion with PPT

*Shantie*

*Course Coordinator*

*Nikhil Paranjape*

		Visa		
IX	28 <sup>th</sup> August, 2018	<ul style="list-style-type: none"> <li>• Travel Insurance</li> <li>• Ticketing: IATA</li> </ul>	02	Class Discussion with PPT
X	29 <sup>th</sup> August, 2018	<b>Unit V: Types of Tourism</b> <ul style="list-style-type: none"> <li>• Cultural Tourism</li> <li>• Heritage Tourism</li> <li>• MICE Tourism</li> </ul>	02	Class Discussion with PPT
XI	30 <sup>th</sup> August, 2018	<ul style="list-style-type: none"> <li>• Pilgrimage Tourism</li> <li>• VFR (Visiting Friends and Relatives )</li> <li>• Sports Tourism</li> </ul>	02	Class Discussion with PPT
XII	31 <sup>st</sup> August, 2018	<ul style="list-style-type: none"> <li>• Medical Tourism</li> <li>• Niche Tourism</li> <li>• Sustainable Tourism</li> <li>• Voluntourism</li> </ul>	02	Class Discussion with PPT
XIII	3 <sup>rd</sup> September to 5 <sup>th</sup> September , 2018	<b>Practical Sessions and Evaluation</b>	06	Power Point Presentations, Preparation of Tourism Itinerary, MCQs Test, etc.

  
  
 Shantie Fernandes (Course Co-ordinator)



Concise

# St. Mira's College for Girls, Pune



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*Shanté*  
Course Coordinator

*Nikhil Paranjape*

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 Shantie Fernando  
 (Course Co-ordinator)



Course



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PU/PN/AC/015/(1962)

College Code:- 013

G15/10 Ac/2018-19/22

Circular No:-Credit Course/2018-19/

Date:-25.8.2018

### CIRCULAR

The College is organizing Adventure Credit Course for the students, which includes 2 full day treks, Artificial wall climbing and theory of adventure sports, equipment's and safety measures. Those who are interested enrolled their names to course coordinator Ekta Jadhav before 5<sup>th</sup> September, 2018.

Ekta Jadhav  
Coordinator



Dr. G.H. Gidwani  
Principal

Course Coordinator

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**St. Mira's College for Girls, Pune**  
**An Autonomous (Affiliated to Savitribai Phule Pune University)**

**Department of Physical Education**  
**Adventure Sports/<sup>Activity</sup> Credit Course 2018-19**

**Report**

The department of Physical Education and Sport has Organised Adventure Sports Credit Course for all the students. Total 42 girls enrolled their names for the credit course out of that 39 girls completed the course successfully. The Course Instructor was Mrs. Aparna Prabhudesai (Everest Veer) and the course coordinator was Ms. Ekta Jadhav (Director of Physical Education). This Credit course was of 30 hours – 2 Credits. This Credit Course was consisting of 2 treks- Sinhagad Fort Trek -(27/1/1019) and Torna Fort Trek (3/2/19), Wall Climbing on Artificial wall (20/03/19) and Lectures on introduction of various Adventurous sports and their Equipment's. All the girls enjoyed the trekking and wall climbing activity a lot. It was amazing experience for all the girls, to check their physical and mental capacity and talent. This activity develops confidence, leadership quality and encourage to social relationship and team work among all the participants. 95% of girls have given positive response (Rate-4 and 5) and they would like to do more advance course of adventurous Activity.



Ekta Jadhav  
Director of Physical Education

**Course Coordinator**





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### **Note Regarding the syllabus of Retail Analytics---2018-19**

The course was conducted by TCS in our college under the MOU signed by the college. Hence the syllabus that was transacted was that of TCS itself.



*Jaysh*  
**Principal Incharge**  
**St. Mira's College for Girls, Pune.**

Introduction Course for Civil Services Exam

# The Unique Academy

# UPSC

## St. Mira's College

No.	Date	Day	Subject	Time	Faculty
1	7 Jan. 2019	Monday	Introduction of CSE	2 pm To 4 pm	Dr. Sushil Bari
2	8 Jan. 2019	Tuesday	Modern India	2 pm To 4 pm	Jawwad Kazi
3	9 Jan. 2019	Wednesday	Polity	2 pm To 4 pm	Rahul Nitaware
4	10 Jan. 2019	Thursday	Geography	2 pm To 4 pm	Vaibhav Napte
5	11 Jan. 2019	Friday	Art and Culture	2 pm To 4 pm	Pravin Chougale
6	12 Jan. 2019	Saturday	International Relation	2 pm To 4 pm	Bahusaheb Ajabe
7	14 Jan. 2019	Monday	Social Issues	2 pm To 4 pm	Hitesh Potdar
8	15 Jan. 2019	Tuesday	Ethics, Integrity & Ap	2 pm To 4 pm	Dr. Sushil Bari
9	16 Jan. 2019	Wednesday	Economy	2 pm To 4 pm	Suman Kambale
10	17 Jan. 2019	Thursday	World History	2 pm To 4 pm	Dhananjay Thombare
11	18 Jan. 2019	Friday	Society	2 pm To 4 pm	Hitesh Potdar
12	19 Jan. 2019	Saturday	Answer Writing Skills	2 pm To 4 pm	Dhananjay Thombare
13	21 Jan. 2019	Monday	Science & Tech	2 pm To 4 pm	Santosh Hinge
14	22 Jan. 2019	Tuesday	Environment	2 pm To 4 pm	Santosh Hinge
15	23 Jan. 2019	Wednesday	MCQ Test (100 Ques.)	2 pm To 4 pm	



## Dance Movement Therapy Diploma (DMT)



Semester I (180 hours)	Subject Code:	Lectures: 106
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### Objectives:

- To acquaint students with the basic tenets of DMT.
- To acquaint students with the various schools of thought of psychology that DMT draws from.
- To acquaint the students with the basic tools and techniques, leaning towards applicability of the subject.
- To help students understand the scope of the work
- To acquaint students with the know-how of how to apply the principles of DMT
- To help students develop some basic documentation skills for their work

<b>Unit 1: Introduction to Dance Movement Therapy</b>	(12)
---	------

- Definition and History of Dance Movement Therapy
- Introduction to Body-Mind Nexus through:
  - Body Awareness
  - Exploring Body Image
  - Exploring Range of Motion
- Principles and Objectives of DMT
- Role of dance in Mental and Physical health
- Introduction to ethical practice and basic philosophies

<b>Unit 2: Theoretical Reference to DMT</b>	(12)
---	------

- DMT and its relationship with different schools of psychology
- Critical discussion of psychodynamic literature and its application to DMT with special focus on the works of:
  - Sigmund Freud

Dr. Amruta Oak *Amruta*  
Dr. Anjali Kedari *Anjali*  
Ms. Sandy Dias *Sandy*  
Amulha Doshi *Amulha*

Dr. Jaya Rajagopalan  
Ms. Sharmin Palsetia *Sharmin*  
Ms. Hasina Shaikh *Hasina*  
Ms. Vaishnavi Kulkarni *V.V. Kulkarni*  
Course Coordinator *V.V. Kulkarni*

- Carl Jung
- DW Winnicott
- Melanie Klein
- Bowlby
- Carl Rogers
- Eric Erickson
- Working Alliance Theories about ethical boundary setting in DMTwork, such as, theories about:
  - The use of touch
  - Confidentiality
  - Consent
  - Developing Reflexivity etc.



### Unit 3: Tools and Techniques of DMT

12

- Experiential and theoretical work around:
  - Embodiment
  - Attunement
  - Creative Visualization
- Psychophysiology: Understanding emotions and their presentation in the body
- Working with metaphors and authentic movement
- Working with sound, non- verbal work and somatic experiences
- Introduction to Process work (Verbal or Art oriented)

### Unit 4: Understanding Self-work

16

- Performance in and as therapy (relationship between art, aesthetics and therapy)
- Learning Movement observation and how to articulate it and reflect it
- Laban Movement Analysis
- Kestenberg Movement Profile

Dr. Amruta Oak *Amruta*  
 Dr. Anjali Kedari *Anjali*  
 Ms. Sandy Dias *Sandy*

*Amruta Doshi*

Dr. Jaya Rajagopalan  
 Ms. Sharmin Palsetia *Sharmin*  
 Ms. Hasina Shaikh *Hasina*

*Course Coordinator* *Ms. Vaishnani Kulkarni. V.V.Kulkarni.*

- Bartenieff fundamentals
- Anatomy and Kinesiology

### Unit 5: Working with Groups

(12)

- Group Dynamics
- Group as a microcosm of society and family
- Introduction to facilitation skills
- Introduction to holding / Containing and Counseling skills
- Understanding Cultural Empathy and Sensitivity
- Psychosocial work
- Understanding Neurodiversity

### Unit 6: Working with Specific Populations

(30)

- How to constitute a group
- Understanding the populations:
- DMT with children in school settings, therapy settings, and with parents.
- DMT with Adults
- Psychopathology and DMT
- Some common psychic states such as depression, obsession, hysteria and psychosis.
- Clinical picture: defences, attachment patterns, needs and conflicts
- Specialised groups such as:
  - Special Needs Children and Adults
  - Geriatric Population
  - Family Constellation work
  - Post Trauma work
  - Working with the Physically Disabled
  - Rehab Settings
- Role of the therapist
- Developing a therapeutic presence



Dr. Amruta Oak *Ashley*  
 Dr. Anjali Kedari *Alekhini*  
 Ms. Sandy Dias *Andrade*  
*Amrutha Doshi*

Dr. Jaya Rajagopalan  
 Ms. Sharmin Palsetia *Shabertia*  
 Ms. Hasina Shaikh *Hasna*  
*Me. Vaishnavi KulKarni, -V.Vikramaditya*  
**Course Coordinator**

- Working with Individuals, theories behind:
  - Setting
  - Working alliance
  - Verbal skills
  - Attunement
  - Spontainiety
  - Creativity

#### Unit 7: Introduction to Basic Documentation

(12)

- Revisiting LMA and KMP
- How to write a session plan
- Choosing structure and format for session reports based on client, population and setting
- Developing pre-and post- tests
- Studying literature about basic testing, research skills and acknowledgement of biases etc.

After 3 months -

#### Assignments and library hours (16 hours)

- Critical Reflexivity: In depth study and critical analysis of any one theory or theorist's work including class reflections
- Working alliance setup: Research different methodologies and develop
  - History Taking form
  - Working alliance contract framework
- Assignment on history and pioneers of DMT



#### **Facilitation and reflection Hours (16 hours):**

- Peer facilitations and reports
- Art journal development

Dr. Amruta Oak *Amulya*  
 Dr. Anjali Kedari *Anjali Kedari*  
 Ms. Sandy Dias *Sandy Dias*  
*Anubha Desai*

Dr. Jaya Rajagopalan  
 Ms. Sharmin Palsetia *Sharmin Palsetia*  
 Ms. Hasina Shaikh *Hasina Shaikh*  
*Vaishnavi Kulkarni* - V.V. Kawadkar  
**Course Coordinator**

**At the end of Semester 1 (end of 6 months) -**

**Assignments and Library Hours (18):**

- Developing an intervention plan for any group of students of their own choice
- Understanding one's own affinity to a specific population group and unpacking the choice through theoretical and personal reflection
- Developing: session plan structures and report

**Facilitation and reflection hours (24):**

- Developing a plan and conducting a session with the peer group in the presence of one faculty member
- Attending peer facilitations and critically analyzing them
- Developing an art journal



**Course Coordinator**

Dr. Amruta Oak *Amruta Oak*  
Dr. Anjali Kedari *Anjali Kedari*  
Ms. Sandy Dias *Sandy Dias*  
Amrutha Desai *Amrutha Desai*

Dr. Jaya Rajagopalan  
Ms. Sharmin Palsetia *Sharmin Palsetia*  
Ms. Hasina Shaikh *Hasina Shaikh*  
Ms. Vaishnavi Kulkarji *Vaishnavi Kulkarji* - V. V. Kawadkar

## Intermodalities & Research and Reflection

Semester II (110 hours)      Subject Code:      Lectures: 82

### **Objectives:**

- To acquaint students with Intermodal ways of working with the arts as therapies
- To acquaint students with more psychological frameworks and how they intermingle
- To help students reflect on ethical dilemmas in DMT
- To help the students understand the basics of research methodologies
- To acquaint students with how research and documentation works with DMT.
- To help the students explore self-care, self-work and Continuous Professional Development.

### **Unit 1: Creative Arts Therapy**

(18)

- Expressive arts therapies
- Relationship between drama therapy, art therapy, music therapy and DMT
- Working with sculpture, text, story and art
- Model of therapy:
  - Initial Meeting
  - Needs Analysis
  - Intervention
  - Process work
  - Closure



### **Unit 2: Different Models and approaches**

(16).

- Understanding similarities and differences in different schools of DMT such

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Dr. Anjali Kedari *Anjali*  
Ms. Sandy Dias *Sandy*  
Amrutha Desai *Amrutha* *Desai*

Dr. Jaya Rajagopalan *Jaya*  
Ms. Sharmin Palsetia *Sharmin*  
Ms. Hasina Shaikh *Hasina*  
Ms. Vaishnavi Kulkarni, *V.N.Kulkarni*  
Course Coordinator

as authentic movement, 5 rhythms, sesame method etc.

- Working with behaviorism, humanism, existentialism
- Relationship between special education, occupational therapy, psychiatry, CBT and DMT
- Collaborative Models

### Unit 3: Settings and Assessments

(18)

- Working in teams
- Working with community settings
- Working with vulnerable populations
- Understanding medical settings:
  - Hospitals
  - Hospices
  - Half way homes
  - Terminal Wards
- Self assessment tools
- Practical Concerns while working DMT in vulnerable settings
- Professional Code of Conduct
- Ethical Dilemmas
- Feedback mechanisms according to settings
- Developing Case studies
- Introduction to BESS, Observation parameters and Notations

### Course Coordinator

Dr. Amruta Oak *Amulya*  
Dr. Anjali Kedari *Apne daan*  
Ms. Sandy Dias *Andheres*  
Chanchal Desai

Dr. Jaya Rajagopalan  
Ms. Sharmin Palsetia *Shabotia*  
Ms. Hasina Shaikh *Heraa*  
MS. Vaishnavi Kulkarni  
V. V. Kawadkar

**Unit 4: Understanding Research**

18

- Basics of research:
  - How to develop hypothesis
  - What is primary and secondary data
  - What are biases and acknowledgements in psychological research
  - Tools of research
- Introduction to Quantitative research methods and principles
- Introduction to Qualitative Research Methods and principles
- Research and DMT
  - Heuristic research
  - Reflexive practitioner

**Unit 5: Self – work**

12

- Importance of Supervision
- Developing individual facilitation skills
- Importance of being in therapy
- Self – care methods
- Art practices
- Developing Professional development plans
- Culmination and closing of the group

**End of 9 months -****Assignments and Library Hours (18):**

- Difference between creative arts therapy and expressive arts therapy
- Critical Analysis of common ethical dilemmas
- Case study analysis of DMT intervention
- DMT and its relationship with psychodynamic theories

**Internship and reflection hours (35):**

- Developing an art journal

Dr. Amruta Oak *Amruta*  
Dr. Anjali Kedari *Anjali*  
Ms. Sandy Dias *Sandy*

*Amruta Doshi*

**Course Coordinator**

Dr. Jaya Rajagopalan  
Ms. Sharmin Palsetia *Sharmin*  
Ms. Hasina Shaikh *Hasina*  
Ms. Vaishnavi Kulkarni, *V.V.Kulkarni*, V.V.Kulkarni

- Students will be asked to choose a setting and undergo a supervised internship
- 5 supervision contact hours with a small group

#### Assessments –

##### Assignments and Library Hours (18):

- Heuristic research Essay: Introspective and theoretical reflection on the journey of the course and internship with special focus on some theoretical frameworks
- Quantitative Research: Develop a hypothesis and use DMT with a special group to track the pre - and post intervention, to present an analysis.

##### Internship and reflection hours (70):

- Developing an art journal
- Students will be asked to choose a setting and undergo a supervised internship
- 15 supervision contact hours included with a small group

#### Supportive Modules:

- Personal Therapy: Students must complete 36 hours of personal therapy during the training and internship period.
- Group Process work will be conducted for two hours during every unit.



#### Course Coordinator

Dr. Amruta Oak *Amruta Oak*  
 Dr. Anjali Kedari *Anjali Kedari*  
 Ms. Sandy Dias *Sandy Dias*  
*Amrutha Desai*

Dr. Jaya Rajagopalan  
 Ms. Sharmin Palsetia *Sharmin Palsetia*  
 Ms. Hasina Shaikh *Hasina Shaikh*  
 Ms. Vaishnavi Kulkarni *V.V. Kulkarni*  
*V.V. Kawade*

Just Being Center & St. Mira's College [Autonomous – Affiliated to Savitribai Phule Pune University]

**CERTIFICATE COURSE IN**

**Mindfulness Based Counselling- Listening with Embodied Presence PROPOSED**

**SYLLABUS**

**Total hours 420**

**Module 1**

Attentiveness in the listening space

No. of Hours: 15

No. of Credits: 1

**Module 2**

Compassion and Empathy in the listening space

No. of Hours: 15

No. of Credits: 1

**Module 3**

Listening for insight and from a field of awareness

No. of Hours: 15

No. of Credits: 1

**Module 4**

Group Process Work

No. of Hours: 10

No. of Credits: 1



**Module 5**

Applications of counselling to specific groups

No. of Hours: 15

No. of Credits: 1

**Module 6**

Ethical issues in Counselling

No. of Hours: 15

No. of Credits: 1

**Completion for course certification:**

Completion of 420 hours of course work

Submission of assignments

Attendance of 80% of class sessions

A total score of over 65% in all

*gHf*

*Habetsia*

**Course Coordinator**

Just Being Center & St. Mira's College for Girls  
[Autonomous – Affiliated to Savitribai Phule Pune University]  
Announce the certificate course in  
Mindfulness Based Counselling- Listening with Embodied Presence

- **Duration of the course:** 420 Hours
- **Topics Covered:** Attentiveness in the listening space, compassion and empathy in the listening space, listening for insight and from a field of awareness, group process work and ethical issues in counselling.
- **Dates:** August 2018 to April 2019

gHP

Hobetra

**Course Coordinator**





## **POSTGRADUATE DIPLOMA IN CLINICAL MUSIC THERAPY (PGD-CMT)**

### **Objectives:**

- To provide students with the knowledge, experience, skill and confidence to work as professional Music Therapists within a range of clinical settings.
- To give students a thorough grounding in several theoretical viewpoints relevant to the practice of Music Therapy.
- To give students an understanding of clients' therapeutic needs by means of clinical studies in related disciplines.
- To extend students' musical skills and facilitate an understanding of how these can be used to meet the therapeutic needs of clients.
- To provide students with appropriate clinical placements in accordance with India's standards of education and training, with adequate supervision within the programme,
- To develop students' capacity to provide Music Therapy service in institutional settings.
- To provide students with an environment that facilitates self-development appropriate to work as a therapist
- To develop students' abilities to reflect their role of Music Therapy practitioners.
- To provide students with an understanding of basic research and research methodologies of common relevance to the unique field of the Arts Therapies.
- To enable students to research their own practice and to relate this to the wider discipline of Music Therapy.

### **Learning Outcomes**

**Students who successfully complete this program will be able to:**

#### **Knowledge and Understanding-**

- A1- Demonstrate their knowledge and understanding of Music Therapy needs in India
- A2 - Demonstrate their knowledge and understanding of several key theoretical approaches to Music Therapy (e.g. psychodynamic, humanistic, behavioral and ecological)
- A3 - Demonstrate understanding of current relevant governmental policies and guidance (e.g. in health, social care and education) including confidentiality and consent
- A4 - Demonstrate knowledge and understanding of relevant diagnoses and disabilities
- A5- Demonstrate knowledge and understanding of the work settings within which music therapists most commonly practice
- A6- Demonstrate knowledge and understanding of the application of theory to different client groups and work settings
- A7- Demonstrate knowledge and understanding of the way in which their music can be used to meet the therapeutic needs of clients
- A8- Demonstrate their knowledge and understanding of the effects of the environment and the role of the institution on a client's well-being

Ms. Lindsay McHale 

Ms. Ruth Oreschnick 

Dr. Margaret Lobo

Dr. Amruta Oak

#### **Course Coordinator**

Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - 

Dr. Jaya Rajagopalan

Ms. Sharmin Palsetia 

A9- Demonstrate an understanding of research methodologies and evidence based practice in the Arts Therapies, and have an understanding of those most appropriate to Music Therapy theory and practice.

A10- Demonstrate a comprehensive understanding of the need for self-knowledge, personal development and ongoing supervision for practicing therapists

A11- Demonstrate an understanding of the statutory requirements of the health profession within India and the maintenance of an ethical clinical practice

#### **B. Cognitive Skills-**

**Students who successfully complete this program will be able to:**

B1- Use a high level of observational and analytical skills

B2- Conceptualize and integrate theory and practice in a systematic and creative way, and begin to develop their own working style

B3 -Critically research, analyze and evaluate the theory and practice of Music Therapy

B4 -Critically evaluate and synthesize Music Therapy research findings and literature, and be able to gather appropriate information.

#### **C. Practical Skills-**

**Students who successfully complete this program will be able to:**

C1- Use a high level of observational skills

C2- Assess and make informed and professional judgments about client need and strengths, complex client issues, and use appropriate assessment, treatment techniques and strategies for meeting client needs

C3 -Use advanced expressive, technical and interactive elements of musical improvisation skills

C4- Develop a therapeutic relationship with clients

#### **D. Key Skills-**

**Students who successfully complete this program will be able to:**

D1- Present their work in a well structured and convincing way and with confidence, both orally and in writing

D2- Use a high level of initiative and work independently

D3 -Communicate appropriately with staff and clients within a team, and communicate information and ideas to specialist and non-specialist audiences.

D4 -Deal with complex issues both systematically and creatively

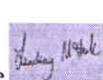
D5- Demonstrate self direction and originality in tackling and solving problems, and act autonomously in planning and implementing tasks at a professional level

D6 -Use critical reflection in their own clinical work, and appreciate their own limitations as a therapist and the need for appropriate levels of supervision

D7- Make a clear presentation of their findings in a seminar setting.

D8 -Undertake independent study into their clinical practice in order to make a proposal for, and carry out elements of, a research project.

Ms. Lindsay McHale



Ms. Ruth Oreschnick



Dr. Margaret Lobo

Dr. Amruta Oak



#### **Course Coordinator**

Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - V.V.Kulkarni

Dr. Jaya Rajagopalan

Ms. Sharmin Palsetia 

Term: I

Subject Code:

Units: 10

**Unit 1: Clinical Music Therapy in Theory and Practice- I**

2

- **Theoretical Foundations of Music Therapy**
  - a. Introduction to music therapy, the therapeutic framework and the therapeutic relationship
  - b. Theoretical approaches underpinning music therapy practice including psychodynamic principles
  - c. Contextualized psychology, with aspects incorporated from sociology, anthropology, medicine, musicology and education
  - d. Contextualized human development and the ways normal development can be disrupted
- **Clinical Contexts in Music Therapy**

Setting up Clinical work

  - a. Referral and assessment procedures
  - b. Starting work; the importance of the therapeutic framework, boundary issues and safe practice
  - c. Record Keeping, including the use of recording equipment
  - d. Data protection, Record Keeping and Report Writing

Understanding of music therapy practice in the following settings:

  - a. Special schools (Autism, PLMD and other conditions causing developmental delay)
  - b. Residential settings for older adults (Dementia)

**Unit 2: Music Therapy Methods and Techniques- I**

3

- **Music Therapy Methods**
  - a. Clinical Improvisation- Technical, Expressive and Interactional aspects
  - b. Introduction to supportive music therapy interventions
- **Music Skills and Techniques**
  - a. Proficient standard of instrumental and vocal competence- percussion, voice, guitar and piano
  - b. Practical peer skills sharing

**Unit 3: Reflexive Learning- I**

2

Ms. Lindsay McHale

*Lindsay McHale*

Ms. Ruth Oreschnick

*Ruth Oreschnick*

Dr. Margaret Lobo

Dr. Amruta Oak



Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - V.V. Kawadkar

Dr. Jaya Rajagopalan

Ms. Sharmin Palsetia J Palsetia

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- **Literature and Media Discussion**
  - a. Critical evaluation of literature and media information
  - b. Discussion leadership skills
- **Group Reflection/Debate**
  - a. Active and intentional reflection skills
  - b. Understanding the self and self-in-relationship
  - c. Debates on emerging themes, questions, or challenges in the process of reflection

#### Unit 4: Experiential Learning- I

3

- **Clinical Placements**
  - a. Carrying out observations, setting up placements
  - b. Beginning 1:1 work with patients in a clinical setting
  - c. Role of guidance and support during the therapeutic process
- **Music Therapy Group**
  - a. Group music therapy
  - b. Exploring the responses to the feelings and emotions that may arise during the training

#### ➤ Student Personal Therapy- I

All students are required to attend personal therapy sessions on a regular basis during their training with The Music Therapy Trust.



Ms. Lindsay McHale

*Lindsay McHale*

Ms. Ruth Oreschnick  
Dr. Margaret Lobo  
Dr. Amruta Oak

*Ruth Oreschnick*

Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - *V.V. Kawadekar*  
Dr. Jaya Rajagopalan  
Ms. Sharmin Palsetia *sharmin*

**Course Coordinator**

Term: II

Subject Code:

Units: 10

**Unit 1: Clinical Music Therapy in Theory and Practice- II**

2

- **Build on and contextualise core theoretical concepts**
  - a. An overview of the work of psychoanalysts: Winnicott, Stern and Rogers and how their work helps to further the understanding of the musical therapeutic process
  - b. An overview of the work of Lewin, Bion, Tuckman and Yalom on group dynamics and how these relate to the dynamics of group music therapy
- **Clinical Contexts in Music Therapy**
  - a. An understanding of Music Therapy in the following settings:  
Psychiatric settings (Mental Health)  
Hospitals (neuro-disability, neonatal care)
  - b. Evidence based practice

**Unit 2: Music Therapy Methods and Techniques- II**

3

- **Music Therapy Methods**
  - a. Clinical Improvisation- Supporting, developing and extending improvisational interactions
  - b. Interactive understanding of improvisation- Basis for development and exploration of therapeutic relationship.
- **Music Skills and Techniques**
  - a. Receptive methods, songwriting and use of familiar songs in music therapy
  - b. Skills in group work facilitation and teamwork

**Unit 3: Reflexive Learning- II**

2

- **Literature and Media Discussion**
  - a. Critical evaluation of literature and media information about topics relevant to music therapy
  - b. Art of critiquing literature
- **Group Reflection/Debate**
  - a. Active and intentional reflection skills on- opinions, experiences and

Ms. Lindsay McHale



Ms. Ruth Oreschnick  
Dr. Margaret Lobo  
Dr. Amruta Oak

*Ruth Oreschnick*

Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - V.V.Kawadekar  
Dr. Jaya Rajagopalan  
Ms. Sharmin Palsetia



Course Coordinator

<p>reflections on a proposed topic</p> <p>b. Debates on- Ideas in context – culture, interpretation and difference</p>	
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**Unit 4: Experiential Learning- II**

3

- **Clinical Placements**
  - a. Work with patients in a clinical setting
  - b. Role of guidance and support during the therapeutic process
  - c. Clinical notes of the work
- **Music Therapy Group**
  - a. Sessions on group music therapy
  - b. Exploring the responses to the feelings and emotions that may arise during the training

➤ **Student Personal Therapy- II**

All students are required to attend personal therapy sessions on a regular basis during their training with The Music Therapy Trust.



Ms. Lindsay McHale

*Lindsay McHale*

Ms. Ruth Oreschnick

*Ruth Oreschnick*

Dr. Margaret Lobo

Dr. Amruta Oak

Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - v.v.kulkarni

Dr. Jaya Rajagopalan

Ms. Sharmin Palsetia *Sharmin Palsetia*

Course Coordinator

Term: III

Subject Code:

Units: 10

**Unit 1: Clinical Music Therapy in Theory and Practice- III**

2

- **Build on and contextualise core theoretical concepts**  
Understanding theoretical frameworks and concepts in relation to:
  - a. **Community settings**
  - b. **Health promotion**
  - c. The Nordoff-Robbins approach to music therapy (music-centered)
  - d. Music Therapy in India and the work of The World Federation of Music Therapy
- **Clinical Contexts in Music Therapy**
  - a. Community music therapy and health promotion
  - b. Diagnostic information evaluation - case study and academic reviews

**Unit 2: Music Therapy Methods and Techniques- III**

3

- **Music Therapy Methods**
  - a. Clinical Improvisation- emphasis on group work, leadership and facilitation skills.
  - b. Role plays from clinical work.
- **Music Skills and Techniques**
  - a. Group feedback sessions.

**Unit 3: Reflexive Learning- III**

2

- **Literature and Media Discussion**
  - a. Critical evaluation and discussions on the opinions, experiences and reflections on a proposed topic
- **Group Reflection/Debate**
  - a. Active and intentional reflection skills on- opinions, experiences and reflections on a proposed topic
  - b. Towards an indigenous Indian clinical music therapy profession

Ms. Lindsay McHale

*Lindsay McHale*

Ms. Ruth Oreschnick  
Dr. Margaret Lobo  
Dr. Amruta Oak

*Ruth Oreschnick*



Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - V.V.Kawadkar  
Dr. Jaya Rajagopalan  
Ms. Sharmin Palsetia *Abbedia*

*Course Coordinator*

Unit 4: Experiential Learning- III	3
<ul style="list-style-type: none"> <li>• <b>Clinical Placements</b> <ul style="list-style-type: none"> <li>a. Work with patients in a clinical setting</li> <li>b. Role of guidance and support during the therapeutic process</li> </ul> </li> <li>• <b>Music Therapy Group</b> <ul style="list-style-type: none"> <li>a. Sessions on group music therapy</li> <li>b. Exploring the responses to the feelings and emotions that may arise during the training</li> </ul> </li> </ul>	

➤ **Student Personal Therapy- III**

All students are required to attend personal therapy sessions on a regular basis during their training with The Music Therapy Trust.



Ms. Lindsay McHale

Ms. Ruth Oreschnick

Dr. Margaret Lobo

Dr. Amruta Oak

Ms. Anubha Doshi

Ms. Vaishnavi Kulkarni - v.v.kulkarni

Dr. Jaya Rajagopalan

Ms. Sharmin Palsetia

*Shobha*  
Course Coordinator



## Certificate Program in Financial Markets - Sales & Operations

Duration - 1 months

Industry Endorsed

Placement Assistance

Bended Learning Format

Comprehensive Program in Banking and Finance,  
Financial Markets - Sales & Operations



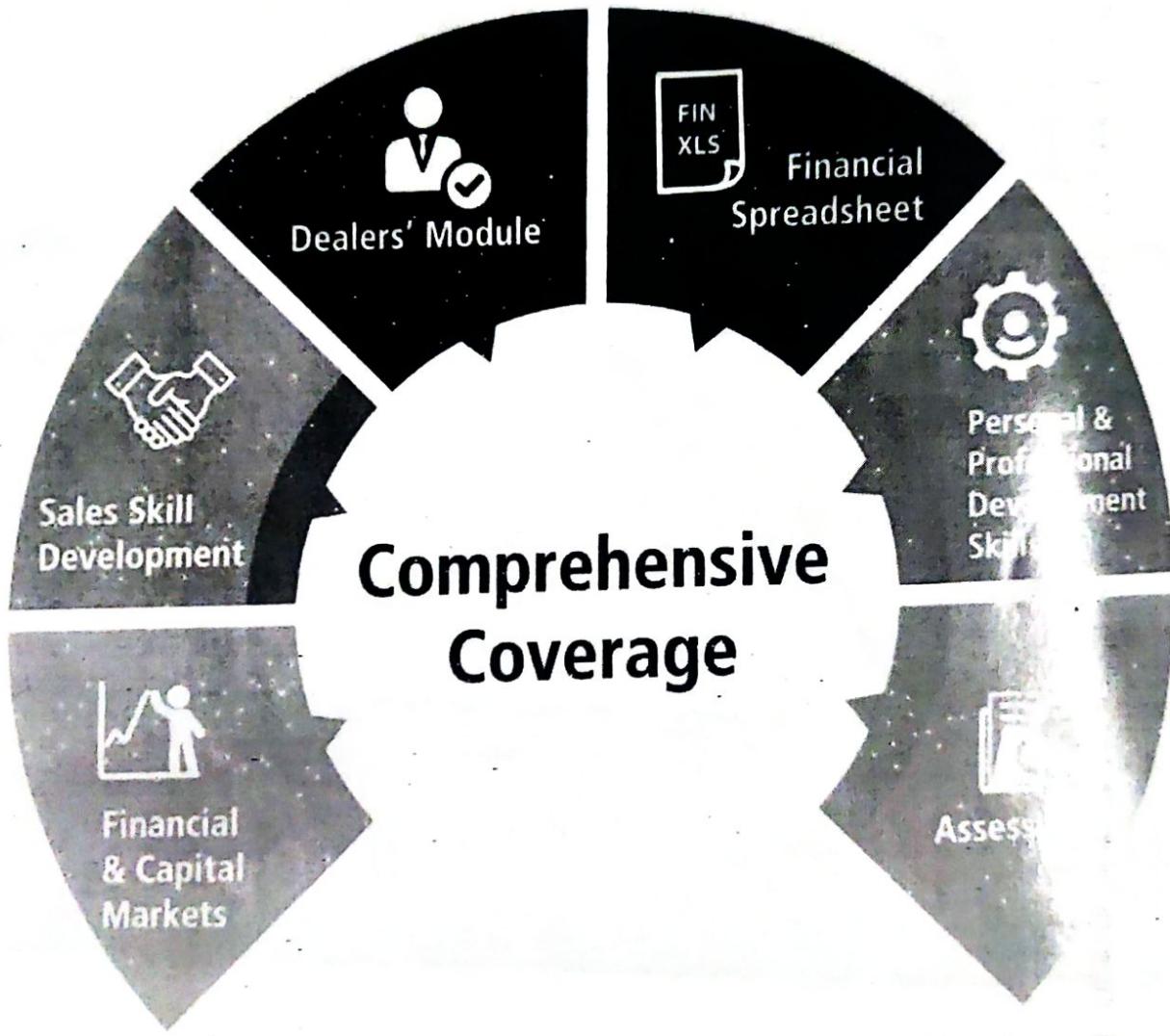
**BSE**  
INSTITUTE LIMITED

  
Sharwan Madan  
Course Coordinator

# Overview Of Program

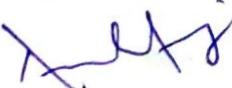
The Certificate Program in Financial Markets - Sales & Operations is a comprehensive program with placement assistance that provides you with an in-depth understanding of Banking & Finance and Capital Markets. This program enables candidates to develop career-specific skills and take on new paths towards various new job roles at leading banks and capital & wealth management firms.

## Comprehensive Coverage



## Eligibility

- Graduation in Commerce stream



DR. ARWAN MADAN

Course Coordinator



\*T&C APPLY

# **Detailed Curriculum**

## **LEVEL - 1**

### **Financial & Capital Markets**

- Introduction to Financial Markets
- Mutual Funds
- Fixed Income Securities
- Fundamental Analysis
- Technical Analysis
- Derivatives

## **LEVEL - 2**

### **Sales Skill Development**

- Identifying Prospective clients
- Preparing for Sales Calls
- Communication - Verbal, Non-verbal
- Needs Identification
- Presenting a solution/ closure
- Managing Customer Expectations

## **LEVEL - 3**

### **Dealers' Module**

- Introduction to Trading and its Softwares
- Basic - Work Station & Market Watch
- Type of Orders
- Function Keys
- Scrips in Equity, Futures and Options

## **LEVEL - 4**

### **Personal & Professional Development Skills**

- Dynamics of Communication
- Attire and Business Etiquettes
- Time Management
- Personal Effectiveness
- Team Building
- Interview Preparation
- Identifying Prospective clients
- Managing Customer Expectations



*DR. ARWAH MADAN*  
Course Coordinator

## **Undergraduate Certificate Course in Gender and Culture (5 credits) (One semester/ Part- time)**

### **Eligibility**

- Higher Secondary Certificate with 55% (HSC pass)

### **Duration**

- Short term course of four months

### **Course Description**

- This Course is of 5 credits (125 marks). There will be special workshops, films and visits as part of the course.
- There will be continuous assessment for 50 marks, written examination for 50 marks and research/ field report (1 credit) for 25 marks. Examination will have essay type/ short note questions.  
Total marks for evaluation: 125
- Passing marks: 40%.  
Passing (40%) separately in research/ filed report is mandatory.

### **Teaching faculty**

- Teaching will be done by faculty at the Women's Studies Centre. Field work/ research will be supervised by the teaching faculty.

### **Fees**

As per the university rules

### **Intake capacity**

- 40 students per class

### **Location and Mode of Study**

- Medium of instruction of the Course: English and Marathi
- This course will be conducted in two modes- the first regular mode of 1 semester (5 hours a week for 15 weeks- 75 hours) or the intensive mode of 2  $\frac{1}{2}$  weeks - (5 hours a day for 15 days- 75 hours).
- This course can be conducted at the University campus or any of the designated off campus centres. The course may be conducted in both/ any of the terms. The centres may be shifted so as to reach out to maximum number of students.



Course Coordinator



## Aims

This Course seeks to

- Build theoretical and issue based understanding of different cultural practices, specifically from the gender lens

## Objectives

This Course seeks to

- Introduce participants to gender perspective, specifically to the sector of gender, culture and media so as to enable them study/ work in this field further
- Introduce students to writing research/ field report

## Course Outline

1. Culture: Gender Perspectives
  - What is culture?/ What is gender?
  - Basic concepts and approaches to the study of culture: Gender perspectives
  - Interrogating Culture: Gender, caste and class
2. Studying Cultural Practices: Ways of reading
  - Literature, voice and memory
  - Myths/Mythology and religious practices
  - Print culture and nation
3. Studying Cultural Practices: Ways of seeing
  - Cinema, television and media
  - Performance
  - Social media
4. Untangling contemporary cases/issues: Gender, culture and politics
  - Any three or four debates from the following or more: Sati, Beauty contests, Muslim woman question, Dance bar ban, Surrogacy, Sex selection
5. Field/ Research work
  - Introduction to doing research/ field work
  - Actual field/ research hours

## References

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- Tharu S, and K Lalitha, *Women Writing in India (600 BC to the Present)*, New Delhi, Oxford University Press, 1991.
- Chakravarti, U. and K. Sangari (Eds.), *From Myths to Markets*, New Delhi, Manohar, 1999.

  
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- Uberoi P., *Freedom and Destiny. Gender, Family, and Popular Culture in India*, New Delhi, Oxford University Press, 2006.
- Virdi Jyotika, *The Cinematic ImagiNation*, Permanent Black: New Delhi, 2003.
- Dwyer R. and C. Pinney, *Pleasure and the Nation: The History, Politics and Consumption of Public Culture in India*, New Delhi, Oxford University Press, 2001.
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- Das V., Critical Events: An Anthropological Perspective on Contemporary India, New Delhi, Oxford University Press, 1995.
- Menon Nivedita, *Seeing like a feminist*, New Delhi: Penguin India, 2012.
- रेगे शमिला, लोकप्रिय संस्कृती पुणे: क्रांतीज्योती सावित्रीबाई फुले स्त्री अभ्यास केंद्र, 2010.
- भागवत विद्युत (स्वैर अनुवाद),लोकप्रिय संस्कृती: लिंगभाव परिप्रेक्ष्यातून, पुणे: क्रांतीज्योती सावित्रीबाई फुले स्त्री अभ्यास केंद्र, 2012.



*Dinkar*  
Course Coordinator