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Contents

From the Editor's Desk

Challenges for ESL Teachers in the Post-pandemic Classroom

It is exactly a year,the whole world has been under an unprecedented threat of death looming over its head. The world witnessed sufferings of all kinds—from deceases to death, from fear to various mental disorders leading to suicide. The worst hit among the sufferers were children. They had nowhere to go, nothing to do, no one to talk to, nobody to play with, and in the case of millions, nothing to eat either.

But, after the prolonged year of pain and pang, it seems we see light at the end of the tunnel. Vaccination is in progress, thanks to the collective efforts of those who work in the fields of medicine, technology and administration. We all are hopeful of sending our children back to school by the beginning of the next academic year, though some of them have already started enjoying the freedom of school life, with restrictions.

What ELTIF at this vantage point sees is the sharp decline in the case of teaching-learning English. Though many state boards and private agencies have been conducting online classes for learners of all levels, the most neglected among all the subjects in the school and college curricula may be the foreign language. Contents of the subjects were delivered to some extent satisfactorily through online mode; but communication skills in a second or foreign language were not so easily promoted, for various reasons. First, deficiency in the knowledge of handling technology affected the teaching-learning processes to a great extent. Secondly, teachers themselves may not be so competent to communicate informally and formally with the learners. Thirdly, even in an above average technologically equipped system, the communication remained to be one-sided. There was minimal facility and

time for the learners to interact with the teacher using English. Fourthly, there was no provision or scope for testing oral communication skills except in institutions which were high-tech savvy. All these factors put together, a parent may even fear that the little communication skills the child had had a year ago might have diminished. It is true that language is a biological entity which flourishes and only through interaction and communication.

Learners can no way be blamed if their hard-earned, little proficiency in English language suffered a dip during the one-year long total absence of exposure. The little online teaching turned to be coaching, where there was no space and time for interaction. Teachers of English too had severe handicaps. While other teachers somehow managed to deliver the contents, teachers of English whose communicative/conversational competence cannot be claimed up to the mark, shied away from voluntarily engaging classes. Quite a few schools and teachers of English satisfied themselves by depending heavily on the online lessons produced and supplied in a centralized pattern by the educational agencies such as SCERT. Most of the parents too were helpless, when it came to English even in the case of primary school children.

It is against this background, teachers of English have the additional responsibility of infusing confidence among the children with added efforts of their own resourceful intervention, when normal teaching-learning commences, hopefully the next academic year. This becomes more important in rural areas. Syllabus statements and tests may once again start dictating terms; but the poor teacher of English may find it extremely difficult to get the

learners motivated to be actual participants in functioning in English. Students in rural areas, those belonging to socially and economically backward groups, those who have little motivation—all these categories of learners may need additional help and support so that they can be brought back to the mainstream and to make them part of participatory learning. No need to say, language is the first component in the curriculum which demands participatory learning.

What can teachers of English, working in exposure-poor environment do for meeting the post-pandemic challenges inside and outside the classroom? Professional development, resource fulness, innovative classroom strategies, more interesting study materials, promoting collabo-rative learning, exploring the potentials of team teaching, having frequent outdoor sessions, weekly meetings of the school/class English club, daily entries by learners and teachers in the wall magazine, learner-inviting testing modes, interaction among colleagues, taking up small scale projects, pursuing action research, publishing the results of such projects and action research in professional journals or online, forming groups online for discussion—there are still more ways of meeting the challenges. Everything depends on articulating the meaning of the proverb—"Where there is a will, there is a way".

P. Bhaskaran Nair
(Editor)

Innovative Classroom Techniques

Reports of classroom activities which engaged the learners in your lesson are invited to the column "It worked in My Class". Many teachers do experiment various ways of teachingsome fail, while some others succeed. Report of success, when shared, reach others-thus, they reach many more classes. Please do share your experience. –Editor

ELTIF is looking for tutors

RELTIF is looking for tutors who are willing to be part of its 'Rural development programmes through English language education'. Students of DTEd., B Ed., retired teachers and working teachers who can spare a little time during weekends and holidays are welcome to join us. ELTIF has been organizing communicative English programmes for students of all levels, self-empowerment programmes for teachers of English, training programmes for all teachers in English medium schools, awareness programmes for parents, support programmes for mothers, skill development programmes for women engaged in self employment, and so on. Those who would like to be volunteers, please contact the office bearers. (Addresses and contact numbers on the back cover page) –Secretary, ELTIF

Book Reviews Invited

Reviews of books are invited to be published in the journal. Preference will be given to ELT practice books, which will be useful to teachers for enhancing their professional competence. Books, which are useful to students, and which follow current thinking in learning-teaching, especially those which promote self study approach, are also welcome. Reviews must be original, highlighting the pedagogic features of the book chosen. Length limit around 1000 words. The full details of book, including current price must be provided. Mail : eltifjournaleditor@gmail.com

Fortnightly Online Lecture Series:
A Milestone in the History of ELTIF

Two major developments took place in the eighteen-year old history of ELTIF, thanks to the pressing needs enforced by the pandemic and the lessons it taught on survival techniques. First, the quarterly publication *Journal of ELTIF* which was published in the print form till December 2019 was made available online, not only for its subscribers, but for the general reading public as well. We were not able to get the four issues of 2020 (Volume XI. Issue 1 to 4) printed; and therefore ELTIF too went online. Secondly, all the activities of ELTIF such as Communicative English programmes for learners, Self- empowerment programmes for teachers, Awareness programmes for parents came to a standstill during the months of the pandemic. Our dreams of the annual conference of 2020 didn't materialize, either. It was in this context, an online lecture series was planned.

A nine-member committee was constituted with Dr. Praveen (Former Principal, Institute of Advanced Study in Education Thrissur) as the coordinator and the following as members. Dr. AC Sreehari (Faculty, Payyanur College: Asst. Coordinator), Smt. NS Vinija (Faculty, DIET Thrissur), Dr. AK Leena (Teacher, St. Joseph's HSS Kochi), Dr. VK Karthika(Faculty, NIT Trichi), Mr. P. Mohanan (Teacher, Kuthuparamba HSS), Dr. Dhanya Bhaskaran (Macmillan, Kochi) and Maj. Aneesh Gurudas (Management Trainer, IABS Kochi) and Dr. P. Bhaskaran Nair (President ELTIF).

ELTIF Fortnightly Online Lecture series was inaugurated on 7th November 2020 by one of the pioneers of Indian ELT, Prof. N. Krishnaswamy, formerly of CIEFL Hyderabad. The Online Committee was later re-constituted since Dr. Dhanya Bhaskaran and Maj. Aneesh Gurudas expressed their desire to opt out of the committee for lack of time to spare. Their request was granted and four volunteers were co-opted in December 2020. They are:Mr. Valsan Panoli (Secretary ELTIF), Dr. Sajida Sultana (Faculty, TISS Hyderabad), Ms. Bhagyalakshmy Mohan (Faculty, Bharathidasan College for Women Puducherry) and Ms. Lakshmi Suresh, (Resear- cher, University of Madras).

The following is the list of *speakers who happily accepted our requests and delivered lectures on topics in the broad areas of ELT, Literature and Cultural studies. ELTIF will ever remain grateful to them for their timely help and support.

Sl. No	Date	Speaker	Broad Area	Topic
1	07.11.20	Prof.N.Krishnaswamay	ELT	Teaching of English in India Past, Present and Future
2	21.11.20	Prof.Roger Nunn	ELT	Helping Students Take Charge of Their Own Learning
3	02.12.20	Prof.Paul Gunasekar	ELT	
4	16.12.20	Prof.EV Ramakrishnan	Literature	Poetry as Voice, Tone and Texture: An Approach to the Language(s) of Poetry
5	30.12.20	Prof. ZN Patil	ELT	Keys to Successful Social and Emotional Learning

6	16.01.21	Dr.T Muraleedharan	Film studies	Cinema and English Studies: New Possibilities
7	30.01.21	Dr.Jayanthasri Balakrishnan	Translation	The Art and Science of Translation
8	13.02.21	Mr. K Rajeevan	ELT	Once a Teacher Not Always a Teacher

*The lecture series continues. The reports of the remaining lectures will be appearing in the forthcoming issues.

It was decided to upload the lectures on You Tube for those who were unable to listen to the lectures online. Members of the Online Committee and a few members of ELTIF volunteered to report the summaries of the lectures so that they could be published in the *Journal*. ELTIF expresses its sincere thanks to those who prepared the reports which are given below.

-- Editor

ELTIF pays respectful homage to

Prof. N. Krishnaswamy (1931-2021)

Prof. N. Krishnaswamy belongs to the first generation of applied linguists and ELT specialists of India. He joined the Central Institute of English (CIE), Hyderabad in 1963 which later became CIEFL (currently the EFLU). Prof. NK retired from CIEFL in 1991. His contributions to linguistics and second language teaching cover all fields of academic activities such as classroom teaching, researching, theorizing, developing materials, publishing scholarly books and articles, recording the history of Indian ELT, lecturing on faculty development programmes of various universities and colleges, conducting workshops, helping NGOs, and above all, mentoring students and resaerchers.

Many of his books on linguistics and grammar have been prescribed for the UG and PG programmes of many Indian universities.   His major works (authored/co-authored/ edited) include:

 Modern English Grammar and Usage
Methods of Teaching English
Creative English for Communication
Modern Applied Linguistics
The Story of English in India
Eco English- Learning English through Environmental Issues
Mastering Communication & Soft Skills: A Learner's Guide to Life Skills
Modern Linguistics: An Introduction
English Teaching in India: Resource books for teachers of English
Empowerment English.

Prof. Krishnaswamy was a guiding force in all the activities of ELTIF. His presence at our national and international conferences inspired us a lot. During the pandemic, when we were unable to reach the village children and teachers, we too decided to go online. Consequently, a fortnightly online lecture series was planned. Prof. Krishnaswamy was kind enough to inaugurate the series by lecturing on the 'Past, Present and Future of Indian ELT'. That was on 7th Nov.2020. With his sad demise on 1st May 2021, ELTIF lost its guardian. ELTIF pays its respectful homage to Prof.N.K.

A brief report of Prof. Krishnaswamy's inaugural lecture of ELTIF online lecture series on 7th Nov.2020 follow on the next page. Editor

ELTIF Fortnightly Online Lecture Series

Lecture 1. 7 Nov. 2020 Prof. N. Krishnaswamy
(Formerly of CIEFL Hyderabad)
Topic: Teaching of English in India: Past, Present and Future
Report by Dr. C.Praveen

(Former Principal, Institute of Advanced Study in Education,Thrissur, Kerala.
profcpraveen@gmail.com)

Prof. N. Krishnaswamy belongs to the first generation ELT practitioners of India, and one among the first fculty of CIE (later CIEFL and the EFLU Hyderabad). Throughout his teaching career spanning over five decades Prof.NK has been contributing richly to theoretical as well as applied linguistics. Approaching western lingustics, its literary theory and scholarship with nither bias nor colonial worship, his contributions have always been original since his way of thinking was deeprooted in the rich traditions of Indian culture, philosophy and pedagogy.

Prof. Krishnaswamy has conducted many workshops for English departments of various universities and colleges, and he has empowered may of those departments by leading them to the production of teaching-learning materials of their own.

Prof. NK's main works include *Modern English: Grammar, Usage and Composition, Modern Linguistics: An Introduction, Methods of Teaching English, The Politics of Indians' English: Linguistic Colonialism and the Expanding English Empire, The Story of English in India, English Teaching in India (Resource books for teachers of English), Eco English-Learning English through Environmental Issues:An Integrated, Interactive Anthology, Contemporary Literary Theory: A Students Companion and Teaching English Grammar.*

At the age of ninety plus, when Prof. N. Krishnaswamy speaks about the history of ESL teaching in India, it must be authentic, since he has been living all these years along with the history of Indian ELT. In the inaugural lecture of the ELTIF Fortnightly Online Lecture series, one of the pioneers of the discipline in India surveyed the past, commented on the present and pointed towards the future developments, as well.

While tracing the history of ELT in India, pieces of evidence from historical documents were assembled to expose the real intention of the British rulers to introduce English language education in India-- the jewel in the crown of the British empire. Quoting extensively from Macaulay's Minutes and other authentic sources, it was established that the main aim was the glorification of the western literary tradition which in turn, wasclearly motivated by the colonial design. It was also pointed out that Oxford University included English as a subject of study only in 1894 but English literature was introduced in the Indian universities as early as 1857! Many such anecdotes of historical importance were new to most of the teacher-researcher community.

While evaluating the present status of teaching English in India, Prof. Krishnaswamy drew on his five-decade long experience as a teacher, trainer and materials producer. The seven paradoxes or 'seven sins' as he calls them, which have been afflicting the body of Indian ELT were listed and elaborated in his lecture. They are:

1. The 'professors' of English in our universities, know very little about Indian literatures or Indian knowledge systems. Similarly, the *pundits* of Indian languages can't communicate in proper English. The result is ignorance of what is happening in the rest of the world.

2. We privilege canonical literature over non

canonical literature. Who owns a particular language is the cardinal question—only those who speak it as their mother tongue for centuries, or those who embrace it later as a matter of love, necessity, opportunity and goodwill.

3. Our mistaken priority has always been on the printed word over the spoken message. This was one among the fallacies (written language fallacy) of traditional language studies as identified by modern linguistics.

4. In the teaching-learning of a second language, we always preferred studying the content of the text to the mastery of the target language use.

5. There has always been a slavish dependence on what the critics proclaim on a text, leaving little space for the common reader to respnd and react freely and independently.

6. The teacher has always been placed in the centre of the whole instructional programme, pushing the learner to the periphery. As a result, the latter was destined to remain passive 'receivers of information'.

7. Finally, the Indian mania of examinations— we always 'teach and learn' exclusively aiming at examinations. Ironically, our testing system in a foreign language never attempts to test the spoken aspect of the language—it simply tests a little grammar here and there and part of the writing skills.

Before concluding the lecture which lasted almost an hour, certain solutions for the effective teaching of English were also proposed. They include among others :

* To raise the standard of English, the policy makers, administrators,educational institutions, managements and teachers must first of all see the ground reality and act accordingly.

* It is high time we adopted a "Bottom up policy".

Prof.NK, as usual in his classroom and at conferences, presented a fusion of theory, research and practice. He always valued the suggestions and beliefs of practising teachers on issues related to pedagogy. Heavy dependence on theories imported rom the West, which went to the extreme of 'aping the West' was satarized in his talk. Ignorance of the rich treasures that India possesses in terms of multilingualism, multi culturalism and multireligionsm should not go unexplored in second language instruction—he asserted.

The question and answer session that followed the lecture, made it an illuminating and extremely memorable lecture by a doyen of ELT practitioners that India has ever produced.

Signposts for Researchers in Sociolinguistics/ELT

Indian English: A Sociolinguistic Profile of a Transplanted Language.

Kachru, Braj B.(1976)

This paper is a study in language acculturation with special reference to the Indianization of the English language. It briefly traces the history of the diffusion of bilingualism in English on the culturally and linguistically pluralistic Indian subcontinent. The functional roles of English are discussed and the formal influences of Indian cultural and linguistic contexts are illustrated from the sound system, grammar, lexis and semantics of Indian English. These formal characteristics manifest themselves in what may be termed the "Indianness" in this variety of English. The crucial questions of "intelligibility" and "variation" are examined with reference to the functions of English in India. The development of, and attitudes toward, Indian writing in English is briefly discussed. The role of English in India's language planning is related to various linguistic and political pressure groups in pre- and post-Independence India. The aim is to provide a sociolinguistic profile of a non-native language in a multilinguistic non-Western context. (Author)

ELTIF Fortnightly Online Lecture Series

Lecture 2. 21 Nov. 2020 **Prof. Charles Roger Nunn**
(Professor, and Head, Dept. of English, American University of Sharjah, UAE)
Topic: Helping Students Take Charge of Their Own Learning
Report by Dr. Sajida Sultana
(Assistant Professor of English, Tata Institute of Social Sciences, Hyderabad)

"We can easily get bored after years in academic life - 44 years of non-stop teaching and researching in my case", says Prof. Nunn. But, his learning-teaching experience all over Asia, including recent academic visits from the UAE to India, the Philippines, Taiwan, Oman, Turkey, Thailand and China and his wide range of acade mic experience such as editing for inter national journals, publishing, and invited lectures saved himself from "getting bored".

The following brief note may justify his selection of the topic for the lecture. As an advocae of holistic approach to teaching-learning, Prof. Nunn doesn't want himself to be confined to the rigid definitions of an academic. Holism to him, is a way of thinking that goes beyond education. "Teachers need to have a life beyond a narrow educational setting. In education, holism involves engaging the 'whole person' beyond narrow disciplinary constraints. Stu dents live and will work in society at large and help shape our future. The future is multi-cultural. We share the climate, viruses, but also information with our different views of the 'truth'. Our students and colleagues all need creativity and a broad educational background to help solve some of the problems previous generations have created."

Prof. Roger C. Nunn structured the present talk considering the mode of online learning where students need to manage their own learning. He focused his talk on how we could transform prescriptive institutional requirements and make learning more conducive. The purpose of the talk is to subvert conformity, by that he implies to subvert something that hinders learning. Learning is about intersubjectivity, learners interact the mselves as well as with other people. There is always a scope to improve the learning situation that we are in. Discussing the Learning Pyramid, Prof. Nunn talks about the 'Method-in-Use' i.e., the actual method that is feasible in the 'context' that we are in,

and there are 'underlying learning principles'. Learning principles tra nslate across cultures. To assist students in academic writing, and aca demic presenting, Prof. Nunn shares 10 principles of critical reasoning/argumentation that discuss the practice teachers and students need namely, to look for opportunities for self-direction to develop their own argumentation skills, to focus on relevance by referring to known information from literature in relation to the evidence, to explain their ideas and research choices, to focus on their choice of words to express appropriate levels of confidence in relation to the evidence, to develop the ability to analyse issues and problems by breaking a task down into manageable components, to evaluate the strengths and weaknesses of arguments, research approaches, to interpret findings by selecting the most significant reading or investigations, to develop the ability to synthesize information from different sources, to learn from interaction, and to critically examine and proofread one's own written assignments for language and coherent argumentation.

Prof. Nunn shares examples from real practice, describes the practice and extracts some principles of holistic learning that the practice can support. With respect to institutional requirements, the talk presents examples of course on Academic Writing from American University of Sharjah, where students have to write three types of essays – a critique essay, a persuasive argument essay, and a research essay – based on the course outcomes. Prof. Nunn presents the ways in which he subverts the learning process by creating a holistic framework that fulfils the institutional requirement and brings in holistic learning. The talk further highlights examples from student writings to substantiate the concept of translatability, and to relate with the principles of critical reasoning. One of the

subversive behaviours that Prof. Nunn talks about is the Project Approach to Freshman Writing. Turn Taking, and Input:Output of texts are some other concepts discussed in the talk where students reconstruct the text without much of teacher's intervention. Exam ples of student writing at Iranian Langu age Institute are also discussed in the talk. Quoting philosopher Vallak (2010, p.111) on the topic of intersubjectivity, Prof. Nunn mentions, "It is essential to Transcendental Phenomenology, that the researcher exceeds mundane subjectivity through intersubjectivity. In other words, the first-person experi ences undergo a metamorphosis and become universal insights." Another institutional example that Prof. Nunn shares is from an Engineering course at Abu-Dhabi. Student empowerment,students' agency, voice can be achieved by transforming pr escriptive institutional requirements; subve rting conformity. We learn from other texts, other people, other teachers, and for students to learn they have to mix what teachers teach with their own subjective learn ing, own independent learning, their self-direction. All these aspects along with teachers' scaffolding, and mixing of voices istrue learning in Prof. Nunn's view. Referring to the work of the Ger man philosopher, Husserl (1931, p.58),

Prof. Nunn mentions the argument - what we appear to 'know' as universal absolute truths are mediated by "acce ptance phenomena" which pass through "antecedent"human cog nition and are potentially subject to error. This is because "I can enter no world other than the one that gets its sense and acceptance or status [Sinn und Geltung] in and from me, myself." (p.61).

Prof. Roger C Nunn concludes by highlighting the limitations of traditional and impersonal teaching practices since they restrict students, and stifle voices and subjecthood by trapping students into generic pre scriptivism. He further adds that competent students can transcend prescriptivism. They can transform or subvert if allowed. He raises further questions to deliberate -whether you nger students are more creative than publishing academics, and whether conformity prevents creativity.

Prof. Nunn has been helping ELTIF for about a decade through his selfless support in the form of conducting workshops for teachers and researchers and presenting papers at its international conferences. He also has been supporting ELTIF by spreading its mission of empowering the rural and disadvantaged learners through English language education, since English is a languge of opportunities.

Signpost for researchers in ELT/Education

Charles Roger Nunn on 'Holistic Education'

"The Holistic Education Network of Australia http://www.hent.org/ sums up some principles I share:
- Holism actively engages students in the teaching/learning process and encourages personal and collective responsibility.
- Its aim is to nurture a "sense of wholeness" in enquiring people who can learn whatever they need to know in any new context.
- It encourages the transfer of learning across separate academic disciplines.
- It explores the relationship between diversity and unity, not rejecting the group, but equally valuing diversity, variety and uniqueness.
- It is 'negotiated, not preordained', 'and created not found'.
- It promotes learning and understanding through dialogue.

A holistic philosophy does not lend itself to maintaining a narrow focus or specialization. I try to maintain a broad range of interests include Holistic Learning, Academic Competence, EIL, Classroom Methodology and Evaluation, Task-Based and Project-based Learning, Curriculum Development, Intercul tural Communication, Discourse Analysis/Pragmatics, Classroom Interaction, Holistic Assessment, Materials Design, Critical Reasoning/Argumentation in Academic Writing, the Language of International Media, French poetry and the novels of Jane Austen, Graham Greene and Agatha Christy. Perhaps this just makes me a 'jack-of-all trades' and master of none, but it is what stimulates me and has worked well for me over the years"

ELTIF Fortnightly Online Lecture Series

Lecture 3. 05 Dec. 2020 **Prof. Paul Gunashekar**
(Formerly of the English and Foreign Languages University, Hyderabad)

Topic: Creativity and Writing: A Classroom Perspective

Report by Dr. V.K. Karthika
(Assistant Professor, Department of Humanities and Social Sciences,
National Institute of Technology (NIT), Tiruchirappalli)

Prof. Paul Gunashekar belongs to the second generation of ELT specialists of India who began his career as an English teacher, later turned into a teacher trainer and materials designer for more than four decades. He was the former Professor in the Department of Materials Development, Testing and Evaluation at the English and Foreign Languages University(formerly CIEFL), Hyderabad. He has authored, co-authored and edited over two hundred and fifty English teaching books for various national agencies like NCERT, CBSE, NIOS, IGNOU and Rajiv Gandhi Central University. He has contributed materials and teaching resources to several social agencies too. He is the advisor and Indian English consultant to the Oxford Advanced Learner's Dictionary and the Oxford English Dictionary.

In the third lecture of the online lecture series of ELTIF, Prof. Paul Gunashekar emphasised the importance of promot ing creativity in language classrooms. Taking written texts by young learners and teacher trainees as points of reference, he commented on materials for promoting creativity in classrooms. In his talk he also described with examples how apparently insipid written texts could be transformed into imaginative and creative pieces. By narrating an incident from his personal life, he maintained that children are genuinely creative and it is important to tap this faculty in English language classrooms. By quoting how Bateson and Martin (2013)perceived creativity in their work *Play, playfulness, creativity and innovation*, he

defined creativity as an ability to perceive novel relations between ideas, things or expressions by drifting away from established patterns. Prof. Gunashekar provided a few interesting examples of how imagination and creativity could embellish memesby employing word play, thereby contributing both denotative and connotative meaning to them. He moved on to literary creativity stating that literature is one source of people's imagination and creativity in literature specifically poetry is the genre that provides predominance to creativity.

With the help of a literary text which was an excerpt on how to make a telephone call from the UK Government's Post Office instructions put out in the 1970s, he describes how it was converted into a poem by Craig Raine. For teachers who wonder how to begin teaching creativity this could be a starting point, as such texts which are purely informative get transferred into imaginative and creative pieces of writing with considerable efforts. Teachers usually perceive creativity in two different ways. Some teachers believe that encouraging creative self-expression of learners must become an important aspect of curricular aim and materials development. However, the other group of teachers believe that the aim of teaching is to enable learners to communicate accurately and acceptably in the standard form of the written language. Therefore, they tend to critique the advocates of creativity for promoting imaginative self-expression at the cost of accuracy, lexical appropriateness,

spelling, punctuation and other linguistic demands that the learners are expected to be taught. In turn, the accuracy arguers are being criticised by the creativity advocates that such accur acy-oriented teaching leads to norm driven learning thus ultimately to boredom. Therefore, material develo pers have to take up a via media policy.

Language structures, text functions (defining, classifying, comparing, contrasting), themes or topics, composing processes (planning, draft ing,reviewing,editing), substantive content (science and technology), environmental awareness and gender equality, genre and context of writing (business letter, report, advertisement) and creative expression are the con cerns around which ideally a language curriculum should be organised. It is important to understand the significance of promoting creativity in language classroom.

A comprehensive course in creativity can be planned for the young learners. Or it could be embedded into the existing curriculum where creativity will be an add on element but not the fundamental component. He then discussed how teachers can incorporate creativity into English classrooms. When it comes to writing, there are three types of writing that is practised in a classroom; controlled writing, guided writing and free writing. The teachers, if supported through training, can in fact assist learners through appropriate prompts to progress from controlled writing to creative, free writing. Prof. Gunashekar argued that with a bit of encouragement and support learners and teachers can actually transform a plain prosaic text into an imaginative piece of creative writing.

He had solid comments to make on often questioned case of creative writing that violates norms of language. He clarified that one has to be familiar with the conventions and norms of languages to be able to break it consciously. In other words, creativity includes knowing the rules and breaking them consciously to be creative in written expression. It should not be the ignorance of the rules that should be misconstrued as creativity.

Prof. Gunashekar then addressed the question of what could the teachers do to make the class conducive to creativity. A teacher has to be friendly and she should create a non-threatening and non-judgemental environment in the classroom by focussing more on content than on the linguistic norms. Criticism should not cause anxiety. Secondly, she should consciously facilate the aesthetic dimension by offering a rich menu of writing tasks. Ensuring that the written work by the learners is given enough visibility in the learners' premises.

Prof. Gunashekar left four important questions for the practising teachers and teacher educators to think about. They were:

- Can we assume all learners have innate ability to be creative? How can we make them realise their full potentials?

- If creative writing has to flourish, what types of tasks should be used to encourage truly expressive writing?

- Should creative writing be defined by content alone? Can we encourage learners to write in an original and individual manner?

- Are teachers resourceful, empathetic and open minded? How can teachers deal with contents that are controversial or the ones violate decency and decorum?

- Do teacher education programmes include a substantial component that sensitise trainees to the need of creative expression in the writing classroom?

He concluded that in the initial stage, the content could be focussed upon and teachers can mentor learners with empathy and offer corrections when there are linguistic flaws. This has to become the general tradition in any ESL classroom which focusses on creativity. Thus, striking a fine balance between creativity and linguistic accur acy should be the norm for a teacher who would like to be a creativity advocate in a writing classroom.

ELTIF Fortnightly Online Lecture Series

Lecture 4. 16 Dec. 2020 Dr E.V. Ramakrishnan

(Former Professor of English at South Gujarat University, Professor and Dean and Professor Emeritus at School of Language, Literature and Culture Studies at Central University of Gujarat.)

Topic: Poetry as Voice, Tone and Texture: An Approach to the Language(s) of Poetry

Report by Dr. A.C. Sreehari

(Department of English, Payyanur College, Kerala)

Dr. E.V. Ramakrishnan is a bilingual poet, critic and translator with many publications in English and Malayalam. He was Professor of English at South Gujarat University (1990-2010), Professor and Dean (2010-2017) and Professor Emeritus (2017-19) at School of Language, Literature and Culture Studies at Central University of Gujarat.

In considering poetry as discourse, we consider problems and prospects that inform the classroom situation as well as outside. In the distressing days of the pandemic, poetry has been very popular with readers and listeners on the online platforms, going by the sessions of poetry reading, anthologies that have been published or about to be published. Poetry has been a source of consolation and a sense of collectivity. The contexts beyond the class room enter the classroom when we discuss poetry as discourse.

We can approach the language of poetry through its formal structure as conceived by Structural Linguists or Russian Formalists. They conceived of language as something finished and closed. Formalist approaches to language deny its creativity and fluidity. Everyday language does not operate on any abstract system of rules. We never learn grammar when we speak our mother tongue. Language as it is spoken is formless, and even ungrammatical. Bakhtin has argued that language exists as utterance, parole not as a code of rules or regulations. Speech is always contextually situated in space and time in a particular location. When we consider language as a speech act, a performance it takes on new meanings. Language has no absolute centre which controls it. Utterances are bound by the context in which they are generated. Extra-verbal elements enter our speech and orient its meaning. A poem exists as something spoken. It is related to all other poems in that language. There is a social element that enters in an utterance. Tone, intonation and texture exist on the boundary of the verbal and the non-verbal. Only when we enter into the social framework of an utterance, we can grasp it as communication. Communication takes place only when the larger social dimension of the utterances is realized in the linguistic performance.

Poems do not come into being in a cultural vacuum. The verbal discourse has its own history. If you look at the metrical structure of English language, the emergence of iambic pentameter as a standard metre in the Renaissance is a defining moment. Chaucer, Shakespeare, Milton, Dryden, Pope, Tennyson – all use it. It gets standardised as the standard poetic discourse. Iambic pentameter was a product of a new social formation, emblematic of bourgeoisie culture, linear perspective, cohesion, unity. Iambic pentameter gradually attains a hegemonic status that imposes uniformity and harmony. Iambic pentameter merges into the position of transcendental ego. It displaced other forms of metrical patterns

which were part of the popular ballads and songs. In the twentieth century, modernist poetry challenged the domination of iambic pentameter. Ezra Pound was highly critical of its centrality. Emily Dickinson had moved away from it, even before. Early English poetry used accentual metre. Nursery rhymes, ballads, folk songs, slogans, football chantsuse accentual metric pattern.

Intonation is related to stress, accent and time. Intonation is a spoken effect. You cannot illustrate it on the page. Tone units exist in sequence. In free verse intonation becomes dominant. Intonation organizes sound and sense. Free verse uses the potential of repetition and recurrence. Meaning, intonation and the line organization are interconnected.

The spoken quality of a poem is significant when we speak about W.H. Auden or Louise Glück. A radical thought cannot be conveyed through classical meter. In Malayalam, S. Joseph's "Sister's Bible" cannot be conceived in Ezhuthachan's 'Keka' or in Sanskrit 'Anushtup'. Barthes in his *Mythologies* argues that conventional meters naturalise experiences. Auden's "Museum of Fine Arts" is conventional and canonical but there is a conversational tone. His world war and Spanish civil war experiences inform the texture of the poem, and is reflected in its tone. It cannot be paraphrased, can only be felt. What makes Robert Frost's "Stopping by Woods…" a remarkable poem is tone and spoken quality. In "Messengers", Glück uses pauses and silence as part of her tone. Tonal variations in the poem create complex patterns. It moves in many directions.

Canonical models regulate expression and falsify experiences. Your voice will not be heard through them. Resistance to such models is important in poetry. Innovation is inherent in artistic development. Anything radically new will unsettle the reader, but that is how a new voice enters poetry. The reception of the new is decided by the prevailing cultural context. Reading the new will challenge the old patterns of reading.

This is not the first time Prof. EVR helps ELTIF by delivering scholarly lectures. On two previous occasions, he addressed large audiences at ELTIF national and international conferences. The interactive sessions that followed were unforgettable to the participants because of the scholarly interactions. On both occasions the participants, as well as organizers felt that the time alloted for interaction was not enough.

Among his publications in English are: I*ndigenous Imaginaries: Literature, Region, Modernity* (Orient BlackSwan, 2017), Locating *Indian Literature: Texts, Traditions, Translations* (Orient BlackSwan, 2011), *Making It New: Modernism in Malayalam, Marathi and Hindi Poetry* (IIAS, Shimla, 1995), *Interdisciplinary Alter-Natives in Comparative Literature* (Sage, 2013, Co-edited), *Bakhtinian Explorations of Indian Culture: Pluralism, Dogma and Dialogue through History* (Springer, Co-edited, 2018), *Indian Short Stories 1900-2000* (Sahitya Akademi, 2001, Edited), *Narrating India: The Novel in Search of the Nation* (Sahitya Akademi, 2000, Edited), *Indian Literary Criticism Today: Texts, Issues, Trajectories* (Sahitya Akademi, 2021, Edited).

A Python in a Snake Park (1994), Terms of Seeing: New and Selected Poems (2006), Tips for Living in an Expanding Universe (2018) are his collections of poems in English.

He received Kerala Sahitya Akademi Award for Literary Criticism for his book in Malayalam, *Aksharavum Aadhunikatayum* in 1995 and Odakkuzhal Award and Vaikhari Award for his book, *Malayala Novelinte Desakalangal* in 2018. *Viyojippinte Vangmayangal* (2021) is his latest book of critical studies in Malayalam.

He has been a Visiting Professor at Georgia University, Atlanta, Delhi University and Central University of Hyderabad. Presently he is the President of Comparative Literature Association of India (CLAI), and Vice-President of International Comparative Literature Association of India (ICLA) head-quartered in Paris.

He belongs to Payyanur, Kerala and lives now in Gandhinagar, Gujarat.

ELTIF Fortnightly Online Lecture Series
Lecture 5. 30 Dec. 2020 **Dr. ZN Patil,**
(Former Professor, EFL University, Hyderabad)
Topic: Keys to Successful Social and Emotional Learning
Report by Dr. AK. Leena (St. Josph's High School, Pachalam, Kochi)

How to paint as clearly as possible, the picture of English language education against the background of real life with all its unersable traces and marks, was the difficult question that Prof. ZN Patil chose to address at the fifth lecture of the ELTIF fortnighhtly online series. It is rather easy to portray the various facets of ESL instruction, when presented independently, in an ideal teacher-learner situation. But, such attempts may satisfy only researchers and armchair scholars. Prof. Patil wants to satisfy teachers by amalgamting theory into practice, and thereby presenting ESL instruction and real life communication in part-whole relation. That is why he chose the general framework of natural learning (not just learning a languge). By erasing the borders between clasrooms and real world, Z N Patil began his lecture "Keys to Successful Social and Emotional Learning" through citing similarities in socialisation; the man and animals. He used some collective nouns like swarm of bees, pride of lions and pack of wolves to indicate the socialising nature of animals and elaborated how they vocalise, articulate and socialise with their partners and other species and contrasted how their nature of socialisation differs from the very nature of man. His purpose was very clear: to establish the social origin of languge and the social perspective of language teaching-learning. He dis cussed two aspects of the socialisation process. They were intrapersonal and interpersonal. Followed by illustrations from literature to elaborate the intraper sonal aspect, he narrated the story 'The Moth and the Star' by the American humorist James Thurber. Instead of ordinary moths who always fell in love with flames or candles and got burned, the story had an exceptional kind of moth as its protagonist who had set his heart on certain stars. His mother advised the son moth to set his heart on a certain bridge lamp and strictly warned him to give up the futile exercise of pursuing stars which were twenty five trillion

miles away from his reach. Every day, at dusk, when the stars came out, he would start flying toward them; at dawn, he would crawl back home worn out with his vain endeavour. Though he never reached the star, he started to think that he really had reached the star and went around saying so. This gave him lasting pleasure and lived to a great old age. The purpose gave him a long, happy and healthy life; the positive thought of achieving some thing significant in his life, changed the rhythm of his life when compared to the life of parent moths, sister moths and brother moths who all had been burned to death while they were young. Thus, he prov ed how thinking, especi ally positive thinking reflect intrapersonal aspect and would play a pivotal role in the process of socialisation. To elaborate interper sonal aspect of socialisation, he narrated a Telugu folk tale 'The Son-in-Law' and discuss ed the ways in which human beings imbibe socially acceptable conventions in a particular community or culture and how we can use language as a tool for constructive and persua sive purposes.

According to the speaker, social and emotional learning take place in the context of self and family, self and other, self and nature/environ ment, self and animal kingdom and self and divinity. To explain how social learning takes place in self and family, he cited stories of *The Homecoming* by Rabindranath Tagore and *The Lost Child* by Mulk Raj Anand. Phatik Chakra vorti, the mischievous boy in *The Home Com ing* who longed to return to his home village from Calcutta and the boy who was lost in the crowd of the village fair in *The Lost Child* wanted to rejoin his parents. By using these examples he tried to establish that, though teaching and learning were considered as intellectual exercises, the emotional side of teaching and learning also played a pivotal role in the classroom and hence, emotional exercise, too, takes place in the classroom. For elaborat

ing self and other, he provided the example of Cinderella, justified how emotional maturation takes place in the context of people who are outside the family. Then he discussed the relev ance of nature or environment in the process of socialisation and recited the poem *The Solitary Reaper*. He explained how a dry botanical description was contrasted with the metaphori cal res ponse of the poet and added the bene fits of such responses in the social and emotional learning. By quoting Mowgli's example he described how we can live with perfect harmony with other creatures. By quoting profusely from *Stopping by Woods on a Snowy Evening* by Robert Frost, he threw light on our relationship with nature and animal kingdom. Then he elaborated social learning in the context of self and hosti le people by providing the example of the good Samaritan from the Bible. By explain ing our relationships with our creator, he established some sort of connectedness between human beings and divinity. He quoted from *The Second Coming* by W. B Yeats as the apt ex ample and related our relation ship with God. He also recited William Blake's poems to illustrate of mercy, pity, peace and love inherent in man. Later he talked on various keys to unlock social and emotional learning such as participating festivals, touring, sports, birth day parties, procession, etc. Further, he discuss ed how this pandemic adversely affected the process of socialisation in the global scenario by describing different ways of greeting people in various countries. In his opinion, touch plays a key role in emotional and social learning. He also talked about the ability of sympathising or empathising and identifying ourselves as hum anity with other animals in the universe should be an integral part of social or emotional learning and he had a view that we can cultivate these personality traits of being and becoming good emotional beings

ELTIF thanks Prof. Patil for his continued support, online. During the last one decade, he came all the way to Pune several times to the remote villges in Kerala and Puducherry to take part in the rural empowerment progra mmes. His humorous, at the same time tho ught provoking training sessions were highly enjoyed by the teacher participant at the village English festivals. We look forward to his presence on similar occasions in future, once the dark clouds of the pandemic leave the sky.

Signposts for researchers in ELT/Education

Albert Bandura's "Social Learning Theory" and Its Impact on Teachers and Learning

Think back to your childhood. Do you remember learning to ride a bike, how to play checkers, and do simple addition problems? I bet you learned these skills by watching someone else ride their bike, play a game of checkers, and solve addition problems. That is what Albert Bandura, a social cognitive psychologist, believed. Bandura is known for his social learning theory. He is quite different from other learning theorists who look at learning as a direct result of conditioning, reinforcement, and punishment. Bandura asserts that most human behavior is Bandura is famous for his studies of children observing adults who acted aggressively toward a doll. After the children viewed this behavior, they were given dolls to play with. Can you guess how they interacted with the dolls? You're right. They imitated the aggressive actions that they observed earlier. But Bandura took the meaning of "observation" even further. In addition to a "live" model, he explored a "verbal" instructional model, whereby if certain explanations and descriptions were presented, then learning was enhanced. I am sure you can think of an example of when someone patiently explained something to you in a way that helped you to learn it. That's the perfect example of a verbal instructional model.

He also studied "symbolic" models, where characters (fiction/non-fiction) in movies, television programs, online media, and books could lead to learning. This means that students could learn from watching a movie or television program, listening to any number of online media sources (e.g., podcasts), or from reading a book. They envisioned how the characters reacted and how they felt, etc. This, in turn, taught them how to react and feel in similar life situations.

ELTIF Fortnightly Online Lecture Series

Lecture 6. 16 Jan. 2021 **Dr. Muraleedharan Tharayil**
(Senior faculty, & Former HoD (English) St. Alosious College, Elthuruth, Thrissur, Kerala)
Topic: Cinema and English Studies- New Possibilities

Report by Mohanan P
(HSS Kuthuparamba Kannur, Kerala)

Dr.Muraleedharan Tharayil,an eminent scholar of Film Studies, Performing arts and Feminism, has been seriously studying cinema since the time he decided to do his PhD in 1989. The idea came unexpectedly while he was having his pre-PhD discussion with Dr. Susy Tharu, his supervisor, who advised him to do his research on film studies, as she noticed that most of his citations and examples were from cinema. He started working on British films on India and later, since CIEFL did not have facilities for film studies, he changed the topic as British films and novels about India.

The present talk by Prof.Muraleedharan has two parts. The first part deals with the significance of film studies in India and the second part is about teaching cinema. The lecture highlighted how film studies emerged as a serious research topic through years and how cinema entered the holy sanctum -sanatorium of Indian literary studies. Today, cinema is not only acceptable but also the most ought after topic of research in the English departments of Indian universities. In the first part of the speech, Prof. Muraleedharan detailed the changes that came over literary studies over years. The foundation of literary studies has been analysed by many scholars in the second part of the 20th century. Gouri Viswanathan explored the ideological underpinnings of literary studies in the formal colonies. Her work literally questioned the holiness assigned to British literary texts in the English study departments. Various similar studies were conducted all over the world and the result was the reconstruction of the frame work of literary studies all over the world. There was a time when literary studies were confined to the colonised British literature. During the 70s and 80s, with the advent f the post-colonial explorations and the development of linguistics and related fields like semiotics, the sanctity assigned to the British literature started fading. Accotrding to Prof. Muraleedharan, cinema studies came into vogue rather late, especially in India, because, in India, cinema was still considered as something superfluous, not really worth serious discussion. This attitude, which prevailed till the 60s or 70s, started changing slowly when the directors like Satyajit Ray, Adoor Gopalakrishnan and Aravindan started making films which were considered rather 'intellectual'. . But the major bulk of popular films were never taken seriously or subjected to any serious discussion. As a result, in India, film studies entered very late. Once the taboos were forgotten, the academics realised the importance of film studies.

Why is Cinema Important in the Modern World?

According to Prof. Muraleedharan, Cinema deservees to be studied seriously, as it is the most popular social medium that pursues us everywhere. It is a dominant presence in public spaces.Another reason why it is important is that it regularly generates narratives, telling us what is good and bad, what is proper life and improper life, and what is acceptable and not. Cinema continues to do that and constantly shapes and reshapes values, desires, fantasies, pleasures,etc. Cinema comes with us invisibly and constantly tells us what to like, what to dislike or desire or what values are to be

inculcated. It is a frightening presence within our existence.

Cinema trains us how to see and how to think. It organises the ways of our perceiving and conceiving. Cinema moulds identities, relationships and even existence. It has a kind of reach which the other media like literature can not dream of..While reading a novel may take several weeks or months and reaches several people perhaps in a few months, cinema reaches thousands of people in a few hours, engaging the viewers actively. Our critical faculties will have to be ever alert, ever sharpened, to engage in the myriads of possibilities emerging in the field of cinema. That is why it is argued that cinema is a very important topic that needs to be studied and analysed seriously. Students should be trained to njoy cinema and to be cautious about the kind f training they get from cinema.

How Can we use Cinema?

Prof. Muraladheeran spoke of how cinema can be used in a useful way. A criticism about cinema was that it would kill the other art forms. So naturally, when it moved from silent movies to sound movies, the criticism was that sound movies would destroy the art of cinea, and so it should be banned. Since changes can not be stopped by prohibition and banning, we should learn to use it for constructive purposes, in a creative and healthy way.

Cinema can be extremely useful in classes of English language and literature. Cinema is one of the best media to teach non-native speakers an English that is internationally intelligible, the correct pronunciation and the spoken aspects of English language, although there can be multitudes of varieties of pronunciation, even in England.

Cinema can be used to train students non-consciously, as they learn while they engage in the process of enjoying the cinema and it is the most pleasant way of learning.

Another important use of cinema is that , it being a visual media, it saves the efforts of giving verbal descriptions about things and situations. Instead ,everything can be shown. A visual narrative can communicate a lot.

Cinema itself can be considered as one of the latest forms of literature. It is today's literature communicated in a language that need to be visually appreciated. It is far more engaging with the contemporary realities and issues than any other media.

How to Teach Cinema

The second part of the talk was about how cinema can be taught. Film studies is not an easy task. Giving plot summaries can not be considered as a serious film study. Film studies have been evolving in complex ways in the last several years.

Prof. Muraleedharan detailed the two major broad areas of film study. The first one is taking film texts and analysing them. The second one is looking at cinema as a social institution, a cultural practice, etc. Both these kinds of studies need academic rigour. Cinema is being seriously studied today. People have started analysing issues like pleasure of cinema. In fact, Psycho-analytic studies are active in cinema. There are a number of questions asked. The following are a few of them.

1. How does a film text engage with the pleasures of the spectators?

2. What are the complex psycho-dynamics of watching movies?

3. How does a particular film text or a genre of film engage with social realities?

4. How do they transform the spectator into a willing subject of enunciation?

These are the new ways of looking at cinema on one side. On the other side, even when we look at films, we need to remember that cinema is a consciously and cautiously constructed narrative. All the elements of film such as visuals, sound tracks, editing, composition of shots, etc. need to be analysed keenly and carefully. He cites the example of the film 'Charulatha' of Satyajit Ray in which the character Charulatha is introduced in about 5 minutes, whereas Tagore had a whole chapter for it. The scene is complex. The shots are rich semiotically, with implications and signs that explain or construct in detail Charulatha, the complex female character. Students need training to understand the implications of the

scenes which can be used to bring attention to certain realities. Seeing is no longer a natural act. It is a product of long training. The process of watching a film also is a product of long training.

Teaching of cinema involves teaching of different ways of watching movies. Prof. Muraleedharan concluded his lecture reminding us that since cinema is an extremely powerful, political and cultural institution that creates different kinds of public spaces, we should explore all the immense possibilities open up in film studies, both as a pedagogical tool and as a social medium.

In the context of increasing representation given to film studies in the curricula of PG & UG programmes and at school level in Kerala, discussions are ongoing on the pedagogy of film in ESL classes. Many queries related to the issues were satisfactorily answered by Dr Muraleedharan on an an earler occasion. At the ELTIF International conference in Jan.2020, he addressed many issues related to the relevance of trans-genre modes of ESL instruction, with special reference to films.

Signposts for Researchers in Film studies

An organization, 'Film Education' talks about its objectives and approach to the study of films." Film Education's approach to learning about film is that when its properly used in the classroom, film is a powerful educational tool which, can engage and enrich children and young people's learning and lives. The value of the cinematic experience is also central to our approach, which is why we try to forge links between schools and their local cinema. Our aim is to provide teachers with the resources and the expertise to introduce film into their teaching, be it History, Media Studies or Citizenship. Through resources on individual films as well as more generic resources, we aim to give teachers high quality, curriculum linked teaching materials which can be used within the technological possibilities of the classroom of the 21st century. Whether this be through web pages, DVDs or interactive discs, feedback from teachers suggests that we have got the approach and the content exactly right. The teachers who use our materials can rely on a solid educational experience. In support of our belief in the cinematic experience we organize events including National Schools Film Week which gives over 400,000 children and young people the opportunity to experience the cinema. For many this is their first experience of the "big screen", for others it is the chance to see films that they might not normally choose to see . Overwhelmingly we have seen that children become engaged with the big screen experience and are astonished at the wide range of films that are available in their local cinemas.

In the coming years we aim to provide more opportunities for cinema visits to see a wide range of films as well developing new resources. Our users are our greatest asset and your input is vital. Do let us know if there is anything you would like us to develop or screen for you and your students."

A few useful references for researchers:
1. Henry A. GirouxBreaking into the Movies: Pedagogy and the Politics of FilmVol. 21, No. 3 (Summer 2001), pp. 583-598 Published By: JAC
2. David R. Cole & Joff P. N. Bradley Introduction to 'A Pedagogy of Cinema'A Pedagogy of Cinema pp 1-15|
3. Syed Sultan Ahme Film Pedagogy – Learning in the visual era!(2017)
4. Warren Buckland: Film and Media Studies Pedagogy
   Robert KolkerThe Oxford Handbook of Film and Media Studies(2008)
5. Samina MishraThe World in the Classroom: Using Film as a Pedagogical Tool(2018)
   https://doi.org/10.1177/0973184917742250

ELTIF Fortnightly Online Lecture Series

Lecture 7. 30 Jan. 2021 Dr. Jayanthasri Balakrishnan

(Former Faculty, Dept. Of English, PSG College of Arts & Science, Coimbatore TN)

Topic: The Art and Science of Translation

Report by Dr. Sajida Sultana

(Tata Institute of Social Sciences, Hyderabad)

Justifying the rationale of her choice of the topic, the bilingual writer, critic, linguist and teacher of eminence, Dr. Jayanthasri Balakri shnan writes: "Tra nslation is a compromise between creation and imitation, art and craft, skill and scholarship. It is not a secondary activity, a servile occupation much inferior to the creative process but a discipline in its own right, a vastly complex field with many far reaching consequences. Translation has been deprived of its dignity because of the misunder standing of its character. It was perceived only as an integral part of the foreign language teaching process and not studied for its own sake.The talk focuses on this aspect of the art and science of translation."

Dr. Jayanthasri Balakrishnan introduces the concept of translation from the perspective of various disciplines viz., language teaching, canonical British literature, Indian literature, and the area of translation itself. The talk demonstrates a perfect relation between the theories of translation with the main elements involved inpractice. Translation, perhapis the protoform of intertextuality studies. Pablo Picasso's masterpiece Guernica depicting the anti-war feelings of an artist is one of the key texts to understand translation. Translation is not an act of taking a text and translating it into another. It is as old as language itself, the motive to communicate is the main aim of translation. Meaning or expressing the emotion is an important point in translation.

Dr. Jayanthasri Balakrishnan sets out two main reasons for the evolution of translation – political, secular and religious, non-secular.She establishes translation as a science comprising its own theories to prove, with necessary tools. Similarly, translation is an art as it is spontane ous, intuitive, and natural. One of the earlier definitions of translation suggested by theorists involved the 'source language text'being transl ated into the 'target language'. J.C. Catford defines translation as a transference of textual material from source language into the target language. Katherine Barnwe, from a contrary perspective finds translation as 'retelling as naturally as possible to the original'. Another theoristEugene A. Nida, who made a majorcon tribution in the field of Bible translation uses 'receptor language'rather than target language, where an equivalent for the word used in the original.

Relating to the literary periods, Dr.Jayanthasri Balakrishnan high lights the variation in approach to translation of theorists and creative writers. Starting from the Augustan age or the age of prose in the British literature where she discusses another important theorist in the field of translation and a dominant literary figure John Dryden, and his three main classifications of translation namely, (i) metaphrase – literal and word for word, (ii) middle path or golden median or paraphrase – sense based translation, and (iii) imitation – liberal adaptation by rejecting the original and giving the translators idea. Further, the art and science of translation is associated with the practice in India where, Dr. Balakrishnan discusses the concept of *dhwani* – and the division in rasakavya (emotion literature) and vastukavya (objective literature). Cultural untransl ability is also a point to be considered during translation. Continuing with the period of literary aesthetics, Roman tics and Victorian Age, and Poetry, Dr. Jayanthasri Balakrishnan presents varying perspectives of translation by bringing in examples from the works of Alexander Pope,

Samuel Taylor Cole ridge, P B Shelley,and Matthew Arnold.

In addition, the talk discusses the ways theorists translate using the concepts of 'domesticating a text' and 'alienating a text', which happen beca use of culturaluntranslatability. The translators need to be sensitive and sensible to the cultural untranslata- bility to understand equivalence in translation. These shifts in translation, astheorist Anton Popovič suggests, are rooted to a specific culture as languages have their own genus, a constituent shift. Other shifts are 'generic' – one genre to the other genre, 'individual' – the writer who is also a translator needs to compro mise on certain aspects to accommodate cul tural untranslatability, and the 'negative'shifts – imitation that results in least resemblance to the original. Adapting, or exporting a text to another audience results in these shifts. Dr. Jayanthasri Balakrishnan further dis cusses A K Ramanujan's work to bring to the concept of rendering and how it varies with the available tools and knowledge associated with it. All translations then become an adaption. A translator needs to be aware of the narrative style, technique used, punctu ation marks, or stream of conscious ness. To conclude, Dr. Jayanthasri mentions, translation is originality within a frame, the controlled freedom is enjoyed by a translator by making use of all the appropriate tools so that the rendering at a particular moment will be closer to the original. What was special about the lecture is its multiple structure. While the lecture proceeds on a chronological matrix beginning with Dryden and proceeds towards the present gener ation of bilingula writers and translations, on another matrix the talk progrees across almost all genres of literature—poetry, drama, prose, fiction and so on. Yet another special feature of the talk is that it addresseskey issues which can be comprehended by students of lang uage and literature, and at the same time, it draws the attentions of resear chers on the multiple issues translation faces and the numerous potentials translation conceives as a process of cultural amalgamation.

There are political suggestions too in the lecture on approaching the kernel issues of racism and linguistic funda mentalism, as prevalent all over the globe, and in some parts of India, since India is one nation which has marked its intra-territorial boundaries based on language. Her rich experience in suggesting solutions to the prevailing uneasines in the civil war-torn post-LTTE Sri Lanka might have forced her to study language against the back ground of war and peace.

By the end of her lecture, the listeners were forced to re-position translation outside the four walls of language class rooms, outside academic scholar ship and interdisciplinarity, outside territori al borders. There remains an optimistic note on the potentials of translation towards bringing comm unities and cultures closer together. That is to say, Dr. Balakrishnan's approach to the study of translation was humanistic in every sense.

Quotes to begin with Transaltion Studies

Authors on Trnaslation

"Writers make national literature, while translators make universal literature." – José Saramago

- "It is the task of the translator to release in his own language that pure language that is under the spell of another, to liberate the language imprisoned in a work in his re-creation of that work." – Walter Benjamin
- "Translation is not a matter of words only: it is a matter of making intelligible a whole culture." – Anthony Burgess
- "Without translation, I would be limited to the borders of my own country. The translator is my most important ally. He introduces me to the world." – Italo Calvino
- "To have another language is to possess a second soul." – Charlemagne
- "The translator is the author's accomplice." – Jorge Gonzalez Moore
- "Translation is that which transforms everything so that nothing changes." – Günter Grass
- "Western Europe owes its civilization to translators." – Kelly Louis

ELTIF Fortnightly Online Lecture Series

Lecture 8. 13 FEb. 2021 Mr.Rajeevan Karal
(Former Vice President of Cambridge University Press)
Topic: Once a teacher, not always a teacher
Report by B.Nagalakshmi
(Asst.Professor of English, SDNB Vaishnav College for Women, Chrompet, Chennai 14)

It took some time for me to get along with the title, "Once a teacher, not always a teacher." This negation or reversal of the age-old proverbial saying is all right for a an educational expert. But what about the thousands of teachers like me? What is to be done to be "a teacher for ever", as the speaker urges us to be? My question (and of many others too) was well addressed in a one-hour session, clearing all doubts regarding professional development, and by providing all kinds of materials (print for old gen and electronic for new gen). How to improve in the profession of teaching was made crystal clear by addressing questions such as "Professional development: what?, why?, and how?"

With the backing of deacades of experience in academic supervision and administration in national and international educational organizat ions besides one's own vast reading and resear ching, Mr. Rajeevan Karal made a presentation on 'Once a teacher, not always a teacher' for ELTIF online lecture series on Language, Literature and Cultural studies on 13-02-2021. He opened the session by justifying hisrephras ing of the age-old -myth-breaking title and emphasized upon the exploration of new roles of the teachers in the education sectors. He recalled the most spurious moment at the starting of hiscareer as a teacher which turned out to be a life-changing one for him. That was the moment when he was caught on the wrong foot by the primary level kids which made him to retrospect over continuous learning, profess ional development and later metamophemed himself as a speaker, trainer, writer, content developer, collaborator and industry expert. It was possible for him because he is a strong believer of DIY and he changed it to LIY (Learn it yourself). He insisted on the need for

up skilling oneself to sustain in the evolving and dynamic world of language.

Teachers need to make a systemic investment on strong desire, deep passion, readiness to take up new challenges, open-mindedness, and team skill, and to go beyond classroom teaching for continuous professional development. To grow, teachers have to do gap analysis and identify their own weakness, assess where they stand, set goals for themselves and to work upon it. He urged teachers to constantly explore other related areas and develop awareness of what is happening around. Teachers can learn about the instructional strategies of any imme diate neighbouring comm- unity or country and also even of Finland which is best known for its best educational practices at the click of the button.

Teachers need to evaluate the text, contents and syllabus, and thereby can produce their own material, wherever needed. They can critique and create educational contents.He identified the key thriving areas namely communication skills, vocabulary skills, honing listening skills through podcastsand collaboration skills where teachers can invest their time and efforts for professional development. He strategized by giving all related, and relevant material under the umbrella term 'communication skills'which covered upon accuracy, appropriacy, and fluency.He strongly recommended the youtube videos of Adrian Underhill to all those right from beginners to advance learners who desire to improve upon their pronunciation skills. In addition to this, teachers can enrol for courses namely Coursera and edX to learn and teach pronunciation. He suggested basic reference books such as English Pronunciation in Use by Mark Hancock, Hewings et al. Teachers can resort to Cambridge and Oxford ELT websites

and Edutopia youtube videos to work upon appropriacy. By listening to podcasts on a daily basis for about ten minutes, one can learn five new words and can keep oneself in pace with the expanding vocabulary.

The other sources to develop vocabulary skills are 6 minute vocabulary- BBC Radio/ The English we speak – BBC Radio. The courses Coursera/edX also enable teachers to enrich their vocabulary skills. He recommended course books English Vocabulary in Use by CUP&Oxford Word Skills by OUP for developing word power. It was alsosuggested to make SIP (Systematic Investment Plan) using time, energy, money, collaboration and research to scale great heights upon professional development. As the Quantum amount of English one gets by listening watching is in direct proportion to growth, he suggested teachers watch Learning English Drama by BBC Radio. This would enable one to function in English for day today life.

Apart from these, he reiterated the need for developing reading skills by reading articles from www. teachingenglish.org.uk/ www.elt.oup.comand blogs. qq Those who want to contextualize teaching English can access Firky.com which gives a lot of TFI(TeachFor India) programs. Another important factor in CPD is collaboration which can be done either in a regional teacher's club similar to ELTIF or in any other SIGs or with the international clubs such as OUP Teacher's Club, Cambridge Go, and IATEFL SIGs. To improve upon the scale of proficiency, one can enrol for various certification programs and other teaching related courses such as TKT, CIDTT, CELTYL, CELTA, DELTA.

The speakeralso elaborated on strategies for time management as one may be bewildered with or skeptic about the possibility of too much of learning in a little time. As everyoneis endowed with 24 hours a day,he said, it is by multitasking one can overcome this problem. The activities of cooking, walking, travelling can be best used for listening activities. He concluded with the following quote by Alvin Toffler.

'The illiterates of the 21st century will not be of those who can't read and write but those who can't learnto unlearn and relearn'.

Later in the question and answer session he illustrated the concept of learning, unlearning and relearning. His near-native, rhythmic English accompanied by mind-mapped visual presentation triggered the life-long learner inevery participantlistener.

I came to know from the seniors at ELTIF that Mr. Rajeevan Karal has been assisting the organization for long by guiding workshops and orientation programmed for teachers in various parts of South India. The rich theoretical knowledge he gained at CIEFL, and his travel across many nations on behalf of international educational organizations such as Cambridge University Press resulted in a perfect blend of theory and practice which got reflected in the one-hour lecture.

Signposts for teachers

Why Continuous Professional Development?

- "Anyone who stops learning is old, whether 20 or 80, anyone who keeps learning staysyoung. The greatest thing in life is to keep your mind young." – **Henry Ford**
- "Creative minds have always been known to survive any kind of bad training." – **Anna Freud**
- "Learning is movement from moment to moment." – **Krishnamurti**
- "In the ideal college, intrinsic education would be available to anyone who wanted it… The college would be life-long, for learning can take place all through life." – **Abraham Maslow**
- "The principal goal of education is to create men who are capable of doing new things, not simply of repeating what other generations have done – men who are creative, inventive and discoverers." – **Jean Piaget**

Effective ESL Teaching Strategies During the Pandemic

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Abstract

Since the commencement of the Covid pandemic, ESL teachers across the world are probing strategies for effective online teaching. Informal surveys and interviews with practicing teachers reveal that many are feeling insecure and a few are yet to see the light at the end of the tunnel. This article proposes strategies to address the issues involved in teaching ESL online..

Key words: "If you accept your misfortune and handle it right, your perceived failure can become a catalyst to profound reinvention." - Conan O'Brien

Effect of COVID Pandemic

As early as May 2020, UNESCO monitored school closures following the pandemic and reported that it isimpacting hundreds of millions of students. Several countries have implemented localized closures impact ing millions of additional learners. Following the COVID-19 pandemican expeditious quest for alternatives to regular teaching-learning has begun in the field of academics. Teachers are assiduously using several e-learning platforms to communicate with their students for curricular transaction.

Problems ESL teachers face

In 2001, Prenskyidentified a common problem: Many teachers who are "digital immigrants"- "not born into the digital world but have, at some later point in our lives, become fascinated by and adopted many or most of the new technology"-feel uncertain about their abilities to teach students how to engage online. It can be intimidating to teach using technology when a growing number of students are proficient users. Almost two decades later Clark (2018) cautioned : Initial teacher education has been slow to embrace digital ways of teaching and learning, meaning that many EL teachers feel that they have been poorly prepared to use technology in their teaching .

Problems ESL learners face

Harrison (2020) discussing learning during Covid observed: "Technology is isolating – learner interaction is limited, and dissimilar to the kind of ways that they will be required to use language in the real world". The Stanford University recommendation (2020) to teachers for pedagogy in times of disruption identified two specific disadvantages of Synchronous Teaching:1.More challenging to sche dule shared times for all students and instructors2. Some students may face technical challenges or difficulties if they do not have fast or powerful Wi-Fi networks accessible.

Strategies for use in the Online classroom

Learning strategies "... are especially important for language learning because they are tools for active, self-directed movement, which is essential for developing communi cative competence." Oxford (1990). Lan guage teachers who train students to use language learning strategies can help them become better langu age learners.Writing for Pearson Educat ion, Pope (2020) proposed six to tips for teaching English Online: They include:

1. Find the right technology(ie; plat forms for teaching one-to-one classes and small groups).
2. Set expectations for student behavior.
3. Community building (as building rapport in an online English class is considerably harder than in a face-to-face environment).
4. Managing time carefully.(as there is likeli hood of overload headed for burn out).
5. Making the most of free online resources.
6. Collaborating with other English teachers.

The following are a list of strategies appropri ate for teaching ESL online closely matching the six tips identified above :

Vocabulary

* Supply students the meanings of difficult

words of the passages being taught online well in advance if the text book does not have a glossary.

* Learners should be encouraged to use an online dictionary to familiarize with the pronunciation of the unfamiliar word.

* For very young learners working from home, get them to practice voca bulary related to dress, house hold items, food and drinks. Let them familiarize with the vocabulary related to cooking dishes and daily household chores which their parents regularly does at home.

* Make a profuse use of songs and practice the vocabulary of the same which young learners adore.

Grammar

* While introducing grammar points, care should be taken to provide plenty of examples and practice. Consciously introducing a fun element to sustain the interest of learners can be a great help. Supplying links to websites that help learners to practice their grammar skills in a game mode would be a good option.

Listening

* While utilizing tools such as Zoom, identify slots for listening to the passage read aloud by the teacher posing questions to check compre hension through multiple choice questions.

* There are several sites which provide listen ing materials with handout. For passages there are options to choose both British and American English. If these are made use of, supply the reading text (Tape script) before the session so that the learners make an attempt to make sense of the passage. Then, let them listen to the materials using the tape script. Let them guess the meaning and if they can't let them refer to an online dictionary.

Speaking

* During class hours, provide oppor tunity for a section of students to speak by taking turns so that every student gets a chance to speak. Ensure that those not responding, do keep their mic in mute mode.

* If employing an online teaching mode, make profuse use of breakout rooms for practicing activities in pairs/group. Make it a platform for speaking activities and sharing of ideas. Engaging in chat or discussion helps polish the ability to communicate. But this activity should be distinguished from actual guided practice which is essential to master the content introduced by the teacher.

* Teachers will have to simulate the types of interactions that typically happen in face to face in schools.

* While teaching speaking online it becomes necessary to listen and watch learners use language. Proper monitoring and feedback is essential.

Reading

The strategy guide (NCTE) for teaching reading online points out that the skill required for successful online reading are: the ability to formulate appropriate questions, locate reliable information, and evaluate, synthesize and communicate that information. This is because online reading occurs within rapidly changing technology that may or may not be familiar to teachers, and students are frequently engaged with outside of school.

In teaching reading online, it becomes impera tive to utilize digital texts. Care should be taken to vary interaction which can include activities in which students complete an activity in their book instead of continuously looking at the screen.

Writing

* Preferably, writing tasks should be done offline and the finished products may be submitted via email. Learners can also be directed to use Padlet for posting answers that are visible to the whole group. For online collaborative peer writing task, Goo gle Doc is a good option.

* Types of writing tasks that can be given for online teaching include Report writing, Article, Essay, Reviews, Story, Letters and emails.

* It would be a good idea to try using different platforms and for develop ing writing skills learners may be encouraged to commence writing on Blogs. It could be a diary, a

comment, a summary, opinions, review or even discussion of things that interests them.

Practice

If time is short for practice during online sessions links may be provided to free sites where the learners can practice the four main language skills.

*   Teachers should begin by creating a rapport and communicate to the students what is exactly expected of them.
*   For young learners, their own surroundings can be utilized. They may be engaged in a guessing game of items found in their home.
*   Young learners are likely to be more success ful in education if they are doing something that they are passionate about. So it is advisable to include cool activities like watch ing videos, listening to songs etc. More importantly, use activities of shorter duration of three to ten minutes with a fun element.

Assessment

Brown and Sambell (2020) observed: "Experts advise in these difficult times it's easier to stick to low-tech and text-based systems: and recommend the simpler the better. It is also important to recognize that… learning support staff and administrators, may them selves be affected… It is important that any changes to assessment are communicated and explained to both students and all those involved in assessment of learning outcomes."

Skill based assessment makes it imperative to take into account the processes and social interactions of the students. In the absence of face-to-face mode instruction, mere empha- sis on asynchronous submiss ions such as essays or portfolios may not give the teacher a fuller or clearer picture of the student's ability. A few tips for effective assessment is listed below:

*   Begin by identifying the target learn ing goal or skill that is the focus of a particular task or assignment. Give students this learn ing goal and if necessary suggest the path for achieving the goal.
*   Ensure that learners know how they are being assessed and for this a channel of communi

cation should be set up. Also try to find out theconcerns students have about assessment. Since many teachers are new to online assess ment, the availability and usefulness of a few tools are listed below:

*   If students have access to a tool like Grammarly before submission of assign ment, it will enable the teacher to focus on the quality of the content without getting distracted by mechanical errors. More importantly, when students use Grammarly, they can learn a lot about the common mistakes they themselves make.
*   While correcting assignments sub mitted on Google Doc, if the teacher works with a split computer screen by positioning the student document on one side and the teacher comment document on the other side, posting comments will become easy.
*   Since face-to-face instruction is a big casualty at this time, the feedback, ought to be timely. Explor ing the possibility of using voice notes for student's work is likely to save teacher time.
*   Using audio comments with Kaizena which can be added as a Google Document Add-on is worth a try.
*   Crowdsignal helps quickly construct quizzes, but easily available Google Forms allows one to create assess ments with both free responses and multiple choice.
*   It is worth exploring online quiz activities. For instance, teachers can consider the use of Mentimeter which enables the learners to immediately see the answer to questions posed.

Support matters

Providing support for learners particularly when they can be taught only Online is a big problem. Not having met friends for days owing to the shutdown, students are usually in a mood to chat with their peers in own mother tongue rather than L2.Teachers need to be aware of welfare issues of learners and know how to get them to participate in online learning. They also have to provide scaffolding that matches learner need.

Many teachers are working at a fast pace to get teaching online and are struggling to find how

exactly to support ones students. Affirming the need for academic continuity the Academic Learning Transformation Lab Virginia Commonwealth University proposes certain principles which takes the learner into account. These include:

*   Prioritize care, compassion, kindness- This is essential becausestudents may need to miss class, find alternate ways to submit assignments depending on their technology/ wifi access.

*   Support student community- keep in mind under-served and margina- lized students may experience disproportionate stressors including lack of resources or need for an accessible format. Your support and flexi bility can make all the difference in student success.

Summing up

The This article has tried to identify a few workable strategies to enable ESL teachers to seamlessly adapt to online teaching. While summing up it is worth recalling the observation of Tobin (2020) in the Chronicle of Higher Education: 'Now is not the time to assess online learning', for good online teaching requires training, preparation and support but unfortu nately the current crisis provides none of that. It would also be a good idea for a teachers to get in touch with parents to find out the kind of activity the child really likes while at home- Reading, Listening, watching videos etc. Then the teacher should, provide input which best helps the child.True this could be tedious but when it ultimately benefits the learners they would be grateful to their teacher.

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Construction of Nation for Diaspora:
A Study of *Namastey London*

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Abstract
It is said that a nation is constructed in the minds of people. Several factors operate exclusively for this construction, the activity which is political as well as cultural. The construction of a nation is not always a naive exerciseby the agencies who are in charge of such a vital enterprise, especially, when the target group is away from its homeland. Cinema is one of the major entertainment media in India as in many other countries worldwide. Post globalization, there came a slew of Hindi movies that had Non Resident Indians as main characters. The movies tried to construct an Indiathat could reconnect the Indian diaspora with it emotionally. They somehow tried to win back the lost love of the 'imagined community' of expatriates, especially belonging to second and third generations for their country. The movies tried to feed the staple diet of cultural nationalism to their viewers, not only from outside India, but even within. The present paper tries to study one of such movies from the Hindi mainstream cinema 'Namastey London'in an attempt to explore how the movie constructs India for the Indian diaspora living in different parts of the globe. It attempts to prove that such a holy-construction of an all-good nation is not out of patriotism or not even out of jingoism. The paper further tries to unravel several other issues that are involved in this exercise.

Key words*: Nation, construction, culture, diaspora, patriotism

Benedict Anderson in his celebrated book *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (1983), defines nation as an 'imagined political community (Anderson 6).' For him, it is *imagined* because the members of even the smallest nation will never know most of their fellow-members, meet them, or even hear of them, yet in the minds of each lives the image of their communion. Similarly, noted scholar Sadanand Menon in the book *On Nationalism* (2015)argues that the national consciousness or nationalism of a nation-in-the-making is constructed upon using two forces, political and cultural. If the political force deals with questions of independence, sovereignty and self-reliance, the cultural force engages with problematic issues of historical past of the nation, artistic heritage and a moral self (Menon 110). Not only national consciousness, even the construction of a nation is done by political and cultural agencies, cinema being one of them.

Cinemas in India have always played a pivotal role in instilling the national consciousness among people. The genesis of cinema in India go hand in hand with the genesis of India as a nation. It will not be an exaggeration if it is said that the survival of the nation depends on its cinema. Film scholar Vamsee Juluri notes that Ramachandra Guha has echoed such a prophesy in his book *India after Gandhi: The history of the world's largest democracy* (2007). Guha says, "India will survive as long as, among other things, its films are watched and songs sung" (Juluri 55). Indian cinema shares such an indispensable status among its people. If Indian history can be called a chronicle of past events, Indian cinema can be termed as a chronicle of the nation, its struggles, its hopes, its genesis and its rise from a pre-colonial and pre-modern society to a post-colonial and post-modern society.

During the initial years of silent era, Indian cinema tried to contribute in its own way to the cause of freedom struggle. A film like *Bhakta Vidur* (1921) had to face the wrath of British and was banned by them as it discreetly tried to arise the feeling of patriotism among

people in the pre-Independent India. It was alleged that the character of Vidur had shades of Gandhiji and the censor board did not allow it to be screened in theatres in many parts of the country. There were a few other movies which tried to portray Indians in bright light who had achieved success in different arenas thereby instilling a sense of pride among Indians before India got Independence.

Indian cinema's emblematic role in the construction of nation is well appreciated by many film scholars. As Zwarts quotes cinema scholar Jyothika Virdi in one of his articles, "Cinema is a cultural apparatus very much embroiled in the process of nation-building, which it does by imagining the nation with the bourgeois hegemony in mind"(Zwarts 66).

Similar views are also expressed by the author Vamsee Juluri in his book *Bollywood Nation*. He observes,

From their earliest years, the films of India have served not merely as entertainment or an escape, but also as a source of idealism for its audiences in the encounter with post-colonial modernity. In some ways, our films have welcomed the modern, celebrating the breakdown of old feudal barriers to communal mobility. In other ways, they have resisted it, if nothing else, at least by positing family ties and values like sacrifice over modern notions of individualism and self-interest(Juluri 7).

Cinema's role as a record keeper of its time is explained here. Hence, there is no denying the fact that cinemas in India have always played a vital role even in a serious enterprise of nation building apart from entertaining and educating the people.

In India, Hindi cinema popularly known as Bollywood has always been trying to build a powerfully imagined nation from the beginning of its inception.The nation it constructs is close to utopia. It is a nation filled with love, age old traditions, customs and everything that is good and can be guiding principles for the rest or the West.That is the reason it is often termed as the national cinema; a cinema which is there to 'protect' the interest of the nation by standing against the Hollywood movies that advocate the dominant Western or American ideology. The objective of studying the movie *Namastey London* (2007) in this paper is to show how the above mentioned characteristics of Hindi cinema or for that matter Indian cinema are found in the movie. The movie is studied under NRI (Non Resident Indians) genre of Hindi cinema and the study is vital because the plot revolves around NRIs and this movie tries to construct a nation for the Indian diaspora living far away from India in different places across the world. The paper probes whether such a construction is innocent or are there any benign intentions behind such an effort.

It is to be noted that the movie was released in the year 2007, a decade after the onset of globalization. It was also the time when many Hindi movies were released with themes revolving around Non Resident Indians. Important movies of the period include, *Dilwale Dulhania Le Jayenge* (1995), *Pardes* (1997), *Aa Ab Laut Chale* (1999), *Kabhi Khushi Kabhi Gham* (2001), *Kal Ho Na Ho* (2003), I Proud to be an Indian (2004), *Salaam Namastey* (2005), Ramji Londonwale (2005), *Swades* (2006), *Kabhi Alvida Naa Kehna* (2006). These movies tried to construct an India that was basically traditional, agrarian, flawless, and even mythical with characters who were chiefly Hindus. It was also the time when Bharatiya Janata Party was assuming importance in political arena with its soft core Hindutva agenda. The movies produced at this point of time tried to showcase Indian culture as superior to the Western or European culture. They simply had one agenda, everything associated with Indian was pristine pure and whatever Western was not so chaste.

Plot of *Namastey* London is simple. Manmohan Malhotra resides in London with his wife Bebo and daughter Jasmeet. Even though he is in London, he cannot forget India and he expects his daughter to 'live' like an Indian. However, Jasmeet calls herself Jazz, a British, as she has never been to India and she is born and brought up in London. She wears whatever she wishes, parties with men and does not hesitate to booze. She wishes to marry her boss who is a divorcee and flirt. Unable to understand her daughter's

way of life, the father takes her to India and gets her married to Arjun Singh, a Punjabi lad. The newly-wed couple comes back to London where Jazz disowns the marriage saying it does not have legal sanctity in England. Showering lots of love on Jazz, Arjun Singh wins her back and they come back to India in the end.

The roles played by both Akshay Kumar and Katrina Kaif are very important in the movie. In fact, the female role has an edge over the male, which is something rare to see in Indian cinema especially Bollywood, known for its patriarchal mind set. In the commercial mainstream Hindi cinema, women are offered roles that are not so important. They are given limited, secondary and marginal roles. The so called heroines have mere glamour-doll roles and there is nothing special about them. They are used only as objects of male gaze. They become the bearers, and not the makers of meaning (Mulvey 15). Even though women are inevitable in commercial movies, they are 'used' for supplementary and stereotypical roles; that of hero's paramour, villain's moll, ill-fated mother, wise grandma, heroine's friend, bubbly sister and so on.

But, it is quite interesting to observe that things are not so in the NRI genre.Indian women roles are very vibrant here because they are portrayed as the torch bearers of Indian culture and tradition. Well known writer Jyothika Virdi analyses this trend in Bollywood. Quoting Partha Chatterji's essay "The Nationalist Resolution of the Women's Question," she says that in the nineteenth century a popular version of womanhood was created by the nationalists in response to colonial rule. The fight for freedom was termed by the nationalists as the struggle between insiders and the outsiders, between the material and the spiritual, between the 'us' and 'them' (Virdi 65). It was argued that when men fought with the material aspects of the West, it was the women's duty to keep the spiritual aspects of the home intact, thereby serving the interest of the family and thereby nation. It was always believed that if the West was at its best in terms of arts, science and technology, it was never anywhere near in the spiritual qualities of India which resided in the inner sanctum

of homes. The traditional woman kept these qualities intact and this role of women was perpetuated in the minds of people not only by literature but different media as well, cinema not being an exception.

Therefore, the women of these movies, even though are well educated and independent are made to be traditional and dependent in nature. Such depiction has always been there in Bollywood. The first Hindi movie that deals with Indian *diaspora Purab aur Paschim* (1970) did portray such a woman character. Preeti of that movie who resides abroad wears mini-skirts, drinks alcohol and smokes cigarettes. But, Bharat, the male protagonist from India, transforms her going there and she is seen wearing sari in the end, quitting all her 'ill' habits of drinking, smoking and partying which are the common traits of a Western society.

Jazz of *Namastey* London calls herself a British because she feels that she is born and brought up in London. She has grown up singing the national anthem of England (whereas her father's phone ring tone is *Saare Jahaan Se Accha*).However, she is so conscious of her *Indianness* that she cannot accept a kiss before her marriage. Like most chaste Indian women, she is not ready for it. On another occasion, when she is disgraced for being a person of Indian origin, when India is called a land of snake charmers, she feels very bad. But, when Arjun narrates the greatness of India before those English guests, she is very happy and feels very proud to be an Indian.

Then, the burden of carrying the tradition and culture not only lies with women, even men are given this responsibility in the movie. When Jazz disowns her marriage with Arjun without any remorse, Arjun is heart-broken. Being a 'free-man,'he does not choose to marry any other girl of his choice. Instead, he waits for Jazz to change and accept him as her life partner. He says that as he is married once, he cannot marry again as his Indian tradition does not accept it. He will wait or he will never marry again.(How many Indian male choose to do so is a question left to be mused!) Jazz is moved emotionally when she listens those

words. The Indian womanhood within her gets awaken and she develops remorse for having married Arjun for no reason.

All said and done, when we look for reasons behind such depictions, we can see that, of late, there is a steady growth in NRI audience across the world. Those people who are living thousands of miles away from their homeland find these movies a mode to connect themselves with it. The first generation parents do find these movies an easy vehicle to teach their children who probably have never been to India, their rich culture and heritage that are portrayed in those movies. Quite a few times, when NRIs are not accepted wholeheartedly by the natives, when they are disowned by them, these movies provide an emotional solace to them.

Apart from these emotional reasons, huge revenue that flows from NRIs is also a reason why these movies are made the way they are made. Cinema has been accorded the status of an Industry and minting money is its prime agenda. With increase in NRI population across the globe, there has been increase in revenue also as NRIs pay in terms of dollars and pounds. Now it is a known fact that several Bollywood movies are shot outside Indian locales to attract those audiences. Films like *Dhoom* 3(2013)

are completely shot outside India so that they could attract more NRI viewers to earn more revenue. There have also been instances where movies are made to suit the taste of NRIs, than the native Indians. Films like *Kabhi Alvida Na Kehna*(2006), that had the theme of extra marital affairwas commercially successful in the US whereas it was not a crowd-puller in India. Hence, movies like *Namastey London* under the NRI genre, which, at the outset seem to uphold the national ethos, are made with commercial reasons and not merely out of patriotism or nationalism. It is only unfortunate that even emotions connected to nation are on sale!

Conclusion

Namastey London constructs an India for diaspora which is infallible. Arjun is the prototype Indian here with all goodness and chastity. Even though, Jasmeet is seen as a British in the beginning of the movie, she transforms herself to be a 'true' Indian before the end of the movie. With several cultural symbols and ideas like that of strong marriage, values, traditions, joint family, honesty, festivals etc., the movie constructs an all utopian nation for the diaspora. It is only to be observed that such narration or depiction does have commercial interest rather than patriotism or even jingoism.

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Beyod the Verbal:
Challenges of Communicating Naturally

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Abstract

Communicating competently requires us to delve deeper into several of its related aspects that may not be as simple as it seems. We understand that it is important to enquire further into why effective communication does not take place as much as we expect it tobe given the occurrences of a number of misunderstandings and miscommunication that could take place between any two individuals. Ego, assumptions, rash conclusions, judgemental attitude, a lack of motivation to resolveissues are some of the reasons why effective communication seems to be a mirage in our daily interpersonal relations. An good number of research including chapters and books exist that dwellon the concept of competent communication. Considering this background, this paper attempts to understand why do homo sapiens lack in communicating competently? Is communication competence a myth? Is it a possibility? Can it be taught? Can we be trained to communicate well? Given the plethora of possibilities and the myriad complexities embedded in communication competence, this article will deal with the vital notions of communication competence and what essentially we need to do to enhance our communication competence?

Key words: Communication competence, skill, effective communication

Human beings as *homo narrans* are curious story tellers.This indicates that whoever we meet or come into contact with, we tell our side of the story. In this process, there is a possibility that our stories may have the advantage of being biased and one-sided. Of the many reasons that could be the reasons for communication incompetence, this could be just one reason. In these scenarios where we are determined to narrate only our side of the story in all our communication interactions, the one thing that inevitably takes place is communication incompetence.

Of the myriad reasons that contribute to communication incompetence, I will be discussing the most important ones from a phenomeno logical point of view.

Selfishness: Human beings strive to survive and meet their essential needs. Unless our needs are met, we rarely consider others' needs or objective. As an extension, in our interpersonal communication interactions with others, we try to project ourselves, our needs, our views, our opinions as much as possible. This spells doom in one-to-one or group interactions. When we are singularly obsessed with our own interests all the time, the other interlocutor becomes defensive or avoids interacting with us. Now, we focus on the other person's defensiven ess and accentuate the interpersonal communication crisis. We rarely focus on what we did first to worsen a communication crisis.

Superiority complex: It is another curious facet of human nature that we try to show that we are superior to others. We make our presence felt in all our communication interactions. In all that we say and do, we talk and behave so overtly and covertly that co-interactants feel guilty. We impose our ideas on others and stifle others giving them neither space nor scope to equ ally present their views. At every junct ion, if it is only our views that should matter or sustain, how will meaningful communication take place?

Inferiority complex: If communication superiority is one end of the interperson al communication competence, then its communication inferiority complex is obviously at the other extreme end. Some of the studies conducted in this field has shown that researchers come across many people who rarely communicate even if asked to comm unicate. They have a personality com plex. They feel inferior to others and think their contribution to a

commu nication interaction has hardly any value. As a result, others could mis understand them for their lack of meaningful contribution that they could possibly bring in. As a result, a wedge is created where some people communi cate too dominatingly, and the others are in a quagmire of 'helpless ness', 'poor-me' situation. They feel they are not worthy to contribute to any meaningful talk. The person suffer ing from this personality complex may well justify himself, but it puts a lot of pressure on the co-interactant/co-interactants.

Ambiguity: In communication situat ions of this kind, interactants are unable to decide how to resolve problems or how to lessen a crisis. Communicators are highly ambiguous and cannot firmly come to a decision. This vacillat ing nature on the part of the interactants can contribute to mutual blaming and accusations. Being ambiguous in some situation, especially when we wish to save the other person's face is indeed competent communication. However, ambiguity all the time, inability to come to a unanimous decision on the part of the interactant/interactants can spell misery. The obvious net result is 'I-don't-know-nobody-seems-to-agree' kind of situation.

Stubbornness: One of the most important reasons for communication to go haywire is stubbornness. Some times, individuals will neither listen to others nor accept others' views even if they are tenable. The simplest reason could be an adamant attitude. From a moder ately adamant attitude to hold ing an extremely adamant atti tude, communicators can completely derail the communication process. Even if they are cognisant of the fact that their views and ideas are not feasible, their sheer adamant attitude can wreak havoc to the communication process. Quality listening does not take place. A 'my-way-or-the-highway' approach to interpersonal relations is not judi cious.

Ulterior motives: Our motives in communication could be so ulterior as to cause shock and awe in others. Many a times, we rarely reveal oursel ves even when we need to self-disclose our opinions and feelings on matters relevant to other interlocutors. However, the sheer nature

of ulterior motives can cause havoc to self and others. In our interpersonal relations, when we do not self-disclose our identity and views which are relevant and appropriate, others will never know what we are thinking. Ulterior motives make others defensive. When human beings plan so well in advance and come straight with so many ideas and present them to an unassuming audience, it leads to breach of friendship or interpersonal trust.

Shooting over someone's shoulders: The strategy of shooting over someone's shoulder is another diabolic strategy communicators used to settle scores with people they do not like. They are not visible, but they are very much in the scene—unknown, invisible. This makes the whole communication pro cess nasty. When people neglect elemental ethical norms and settle scores in a covert manner, communi cation becomes painful. Individuals who resort to shooting over someone's shoulders may win in the short term, but long-term communication relat ions must be taken into consideration. Winning or scoring over a point covertly may lead to success for the person who 'engineered' the whole strategy. However, this is unethical and spoils the interpersonal relations among colleagues or friends.

We versus they: Many times, a culture of 'we versus they' can vitiate the fra gile climate of interpersonal relations. When individuals encourage this kind of 'we versus they', no meaningful work gets done. Nothing progress es. No collaborative work takes place. For example, faculty in a department even with diverse interests can collaborate and do wonderful projects because they have technical competencies. However, a climate of 'we versus they' destroys all those possibilities and people would rather not achieve anything and stagnate than collaborate with colleagues on projects that will help them and the organisations.

Irreconcilable attitude: Human nat ure being so mysterious, it is normal for some individuals to ensure that issues which can be resolved will not be resolved. It suits the agenda of some individuals to ensure that some issues are not

resolved. They derive a sense of diabolical satisfaction to ensure that issues are always simmer ing. Others might want to resolve the issues, negotiate, compromise, but these indivi duals do not want reconci liation. They may have a sinister design in ensuring that conflicts remain unresolved. As long as issues remain issues, people are divided, there is always a "we-versus-they" it seems to suittheir agenda.

Unethical means: Unethical behaviour in interpersonal relations costs a lot. The victims suffer a lot. Persons who display unethical behaviour may not overtly show that they are unethical. On the other hand, through overt or covert means, multiple strategies, they do everything possible to injure, hurt, cause pain to others. They will not ensure that participants in an interaction episode have a fair share. They do not strive for win-win situation. They completely lack what is called 'interpersonal sensitivity'. For them, their interests matter first, their goals are primary. Even after they achieve their goals, they do not wish to see others achieve goals. They can be harsh, thick skinned, and impersonal to what others are

going through. The principle of 'Treat others as you want them to treat you' holds no relevance. From the reasons discussed, it can be concluded that communicating competently is most essential to ensure that human relations are smooth. It is pertinent to ensure on the part of all interactants in a communication episode/episodes that all stand to gain. It is cynical to say that good communication can never happen. Good communication is a veritable possibility. However, it is the duty of every interactant to ensure a win-win situation. In this direction, positive motivation to communicate, altruistic motives towards others, empathy, and respecting diverse perspectives must be taken into account. The body of research of communication researchers Mark L. Knapp (2014),Brian H. Spitzberg (2011), and Joseph A. DeVito would testify that in all communi cation interactions, we could ensure the following:(a) no temper tantrums or no emotional meltdowns between inter actants; (b) seek an effective, appro priate, and ethical win-win approach; and (c) maximise mutual benefit in all communication exchanges.

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Signpost for Researchers

Academic Writing

"One thinks about modern academics, especially philosophers and sociologists. Their language is often voiceless and without power because it is so utterly cut off from experience and things. There is no sense of words carrying experiences, only of reflecting relationships between other words or between "concepts." There is no sense of an actual self seeing a thing or having an experience... Sociology—by its very nature?—seems to be an enterprise whose practitioners cut themselves off from experience and things and deal entirely with categories about categories. As a result sociologists, more even than writers in other disciplines, often write language which has utterly died"

― Peter Elbow, Writing with Power: Techniques for Mastering the Writing Process
tags: academic-writing

pre- and post-Independence India. The aim is to provide a sociolinguistic profile of a non-native language in a multilinguistic non-Western context. (Author)

Parenting

Parents too can intervene in the syllabus, informally.

Dhanya Bhaskaran

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Shoes, socks and belt.
Umbrella, water bottle and tiffin box.
Story book, note book and textbook.
Sketch pen, ball pen and whitener.
Pencil,sharpener and rubber.

Your child is getting ready to go to school (whenever Covid permits!)
When you repeatedly use the names listed above, your child is learning things in a 'special' way. If you mix them, your child may learn the same things; but rather slowly and with difficulty too. Then, what is 'special' about the grouping of things above? They follow semantic grouping—objects associated with one another, things which usually go together, and so on.

You may send your ten-year old to the grocery shop nearby with one of the lists given below.

List A. Tea 250gms. Rice 3 kgs. Candles 1 packet. Sugar 1 kg. Mustard 100gms. Box of matches 1 packet. Cooking oil 1kg. Coffee powder 100gms. Wheat 2kgs. Milk powder 250gms.

List B. Rice 3 kgs. Wheat 2kgs.
Tea 250gms. Coffee powder 100gms.Milk powder 250gms.Sugar 1 kg.
Cooking oil 1kg.Mustard 100gms.
Candles 1 packet.Box of matches 1 packet

Which list, in your opinion, is better for the child to remember in case (s)he loses the list on the way?
Conceptualization is much easier when things are presented in the natural order in which they co-exist or go together or function alike. Lightning, thunder, rain and wind go together. Introduce these concepts one after the other, or in a group, whether all of them are there or not in the story you are reading out to the child or in the vocabulary appended to the story in the coursebook. And, please notice the order—the position of rain and wind can be exchanged—no harm; but not that of lightning and rain. Why? You yourself or a teacher, has already taught (or, is going to teach) that lightning and thunder originate at the same time, but the former reaches us faster than the latter. Speed varies.

A note to teachers: Conceptualization across subjects also matters. Several teachers teach different things a day; but don't forget that it is the same child who learns all these. Therefore try your best to relate what you teach to what other teachers teach or have taught.

This type of grouping may follow many principles. A few examples are given below. Parents, please check, whether you introduce these words in collocation (natural or meaning ful groups)to your child. Teachers, please check whether you too follow some sort of a logical order while introducing objects and notions in a second language class, instead of parroting " A for Apple. B for Bat, C for Cat" and so on.

(a) Part-whole relation: (Early stage): Flowers, leaves, fruit (parts), plant (whole). The relation can be reversed beginning with 'plant' and ending with 'fruit'.
Later stage: Seeds, buds, branches, trunk, roots, twigs etc as parts leading to 'plant'.
School bag (whole): Water bottle, handkerchief, books, pencil, crayons… (parts)

(b) Those who go together naturally: Bed, bedspread, pillow, pillow cover.
Dress items together (Pyjamas and kurta/ shirt, Saree and blouse), food items together (Chappathi and daal/chicken curry, rice and sambar, dosai and chutney)

(c) Happenings in a sequence:

Lightning and thunder, wind and rain, heavy rain and flood

(d) Structurally different, but functionally the same: hut, house, flat, villa

(e) Opposite in nature: fat and thin, long and short, tall and short

(f) Diffrerent in size: wood, forest and jungle; pond, lake, sea and ocean

(g) Made of different materials: a plastic/rubber/leather ball;
a steel/glass tumbler; a wooden/plastic/steel chair

(h) Changed over time: land phone, mobile phone, smart phone

The list given above is just a small part of the vocabulary prescribed for the early stage. But, course books may have listed onlyone in the pair or group (eg., dawn), but it is the teacher's intervention that introduces the word dusk too in the same context, and coin the phrase for children: *dawn and dusk—There are farmhands in my village who work from dawn to dusk*. In a lower class, *field* may be listed as a word to be introduced newly in a sentence: Six *women are planting paddy in the field*. A well-informed teacher, making use of pictures similar to those in the coursebook will be introducing simultan eously, *Three men are working on the farm*. Here, it is not just a matter of introducing ano ther useful word, but a very important linguistic principle of collocation. In the learners mother tongue, both *field* and *farm* may take the prepostion *in*, but in English, *in the field* and *on the farm* collocate correctly. An inadvertant omission on the part of the primary teacher, as it is common in the Indian ESL classroms, results in the learner's making the mistake even in the PG class, or even after becoming a teacher of English.

Therefore, parents, please try to step in where necessary by filling in the gaps in the coursebooks and tests. It's your child; take care.

**What Kind of Theory is Activity Theory?: Introduction
Lois Holzman**

Abstract

The theoretical, research and practice perspective known variously as activity theory, the cultural-historical theory of activity, CHAT (cultural historical activity theory), socio-cultural psychology and cultural historical psychology has evolved bodies of literature in diverse areas, most notably developmental, educational and organizational psychology; psychotherapy; cognitive science; curriculum and teaching; literacy, writing and rhetoric; information technology and design; and geography. Theoretically, activity theory engages many of the same issues as do philosophical, postmodern and critical psychology, including philosophical and psychological dualism; the nature of reality, the self, identity and otherness; the dialogic, narrative, performative, collaborative and relational character of language; and consciousness and the formation of mind. There is no unified theory of activity theory, but a set of articulations that more often than not overlap rather than separate. In this special issue devoted to discussions of activity theory by contemporary theorists, historians and practitioners, the question 'what kind of theory?' runs through (sometimes indirectly) the contributions these authors make to critical debates on the philosophy and politics of current and possible future psychologies.

Resources/Resourcefulness

Language Tasks outside the Prescribed Coursebooks
(From Listening + Speaking to Reading + Writing)

C. Gangadharan, Olavilam
(ELTIF Thalassery)

ELTIF has been encouraging teachers to produce their own teaching-learning materials as part of its policy statement that a bottom-up approach may strengthen the predominating top-down approach. ELTIF resource persons have been experimenting with the pedagogic notion of teacher intervention in the curricula. The following is an instance of teacher intervention through developing indigenous materials. --Editor.

The following narration can orally be presented in the form of a story or it may be given as a reading passage. In the former, it serves to promote listening comprehension, while in the latter it serves to enrich reading comprehension. A group of boys, in the evening on a Sunday, were swimming in the river. All of them were good at swimming. However, Torry, the eldest among them happened to be the best swimmer, as well.

A few elders were playing cards under a nearby tree. An old man was idling away his time, watching the sunset.

Suddenly, there was a cry and shouting from the children in the water. Torry had gone too far to the middle of the river, which was considered to be a dangerous spot, ignoring others' warnings. He was not seen coming back. It was getting dark, too.

Hearing the cry and shouting those who were playing cards rushed to the spot. The children, in panic, in broken words and chocking voice told them that it was more than five minutes Torry went missing.

The old man who was too weak to rush to the spot, immediately told the young men to shout for the ferryman, who had just gone back after his day-long work. He also told them, not to waste time and to look for the boy at a particular spot, a few yards down the river, if it was three or five minutes the boy went missing. He also told them to look for a particular movement of the waves at the spot he pointed out.

Suddenly someone shouted, 'Over there!". The ferryman who had rushed back by the time was quick to jump into his boat, and three others too. It was getting darker. In few seconds, they reached a few yards still down the river, and pulled the boy into the boat. By the time, a group of people got ready to give first aid, and then the boy was rushed to the hospital. He was safe.

Working small groups, attempt the following tasks. Let the class imagine that they were the characters in the story.

Group1.   (Boys who went swimming) Let someone make a proposal for a swimming competition, and let others respond in their own ways—agreeing, or disagreeing, for reasons of their own.

Group 2.   (Card players). Let this group discuss casually, while playing cards, the danger of boys going swimming in that particular part of the river, that too in the rainy season, when any time there could be the danger of a flash flood.

Group 3.   Let this group discuss how the old man was so precise in locating a spot where the boy might have reached.

Group 4.   (a pair) Let this pair act as the ferryman and his wife. They hear the shouting from the river. The man has just reached

home and tired, waiting for a cup of hot tea. Let the pair act the scene, speaking

Group 5.   (a large group of about ten students) Let this group imagine they were part of the villagers who rushed to the river on hearing shout and cry. Let them speak and act.

Group 6.   A small group of people consoling terry's parents, while he is rushed to the hospital.

Group 7.   A small group of people telling the doctors and staff at the casualty ward about what happened… Details such as time, place …

Group 8.   A meeting of the villagers has been scheduled for next Sunday. In spite of a few drowning incidents in the past, the District authorities haven't taken any steps for instant rescue operations. Life jackets, a mechanized rescue boat, training for the youth in rescue operations etc. are some of their demands. Prepare an agenda for the proposed meeting.

Group 9.   Imagine, the old man's practical wisdom was specially mentioned in the speech of the chair person. Prepare the speech and speak it out.

Group 10.   At the meeting, it was decided that, herein after all people below 18, and those who can't swim should take bath in the river only during certain specific times, so that the ferryman or somebody may be around to alert. Write that decision and read it out.

Group 11. Write a brief report of the accident for publishing in a newspaper.

Group 12. Write the report of the meeting of the following Sunday for publishing in the newspapers.(Focus on the requests to the district administration).

Signpost for Researchers in Education/ELT

Michelle L. Davis, ... Jasper A.J. Smits, in The Science of Cognitive Behavioral Therapy, 2017
Social Constructivism
Social constructivism, a social learning theory developed by Russian psychologist Lev Vygotsky, posits that individuals are active participants in the creation of their own knowledge (Schreiber & Valle, 2013). Vygotsky believed that learning takes place primarily in social and cultural settings, rather than solely within the individual (Schreiber & Valle, 2013). The social constructivism theory focuses heavily upon dyads (Johnson & Bradbury, 2015) and small groups. For instance, students learn primarily through interactions with their peers, teachers, and parents, whereas teachers stimulate and facilitate conversation through harnessing the natural flow of conversation in the classroom (Powell & Kalina, 2009). Social constructivism suggests that successful teaching and learning is heavily dependent on interpersonal interaction and discussion, with the primary focus on the students' understanding of the discussion (Prawat, 1992). One of the core constructs of Vygotsky's theory of social constructivism is the zone of proximal development (ZPD), which emphasizes the role of the instructor in an individual's learning. The ZPD delineates the activities that a student can do without help, and the activities the student cannot do without the help of an instructor. The ZPD suggests that, with the help of an instructor, students are able to understand and master knowledge and
philosophy and politics of current and possible future psychologies.

It works in my classroom

Acquiring language units in meaningful contexts

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Co-curricular teachers are not employ ed in most of the primary schools across our country, due to financial crunch. In reputed schools in the private sector, arts such as music, painting and dance, and co-curricular activities such as physical education and craft are taught by teachers who are specially trained in the respective fields. But, in the majority of schools, at the primary level, these co-curricular subjects are taught by the mainstream teachers themselves.

Primary (and, even pre-primary) tea chers, if they are ambitious and resourceful, can make these routine additional assignments as the best opportunities to promote English communicat ion skills, along with giving training in the co-curricular subjects.

The advantages of this 'curricular manipulation' are many. First, the usual complaint raised by teachers is that "we don't get enough time to cover the portion before the exam; that's why we are unable to promote language skills". This legitimate complaint about time constraints can be solved by using co-curricular hours for enhan cing listening and speaking skills. Secondly, we all know that any lang uage is best learnt when it 'enters' the learners subconsciously, without their knowledge. The commands and instru ctions in the physical education class such as "Turn left", "Right hand up", "Swing around from left to right' etc. are internalized automatically by noti cing and imitating the movements of the instructor (teacher or leader). Thirdly, in these classes, there is an advantage for those who are poor performers in the English class. They may not be poor in the craft class or in the physical education class; on the other hand, some of them may outshine the so-called 'bright students' in the class. When their self-esteem gets enhanced occasionally in such classes (at least on an average, one period a day), that serves really good to the mental health of the children.

Now, let's witness such a class in progress, in which a teacher provides ample language inputs in the form of units (not words in isolation) accom panied or supported by action, so that the language units and their meanings in contexts together enter the learner's mind, and get naturally processed, and finally, internalized.

While reading the following parts, the reader is expected to visualize the corresponding actions by the teacher as well as the students, as the class progresses.

A Drawing Class: The teacher stands near the blackboard with pieces of colour chalk in her hand (if white board, a few marker pens of different colours.)

Transcript of the teacher talk

What did we draw in the last class? A desk and a bench. What did you use in the last class, to draw the pictures? Pencil, rubber, and scale'. Today, we are going draw a plant. A plant with flowers. Do we need a scale to draw the picture of a plant? No. For drawing a flower? No. Not necessary.

OK. Let's start. I'm going to draw the picture of special type of plant. You should tell me what it is. You can guess before I draw. We don't grow them in the garden. If somehow it grows in the garden, we uproot it and throw it out. Why? It has thorns. If we touch it carelessly, our fingers may bleed—blood may come out on our fingers. We may have pain. That's why we don't want it in our garden. What's its name? Right. In our language we call it '……'. In English, we call it 'touch me not'.

Now, look. I'm going to draw the picture of 'a touch me not' plant with a lot of leaves and flowers on it. It's a small plant, but with very

strong stem and branches. The stem is strong and sturdy. Roots are also strong. You try to pull the plant out. Very difficult. What happens, when we touch the plant? All the leaves fold themselves. If you can wait for a few minutes, the leaves unfold all by themselves. Magic! Isn't it? The plant thinks that we are away, and no danger! It's a clever plant!

By the way, there is a creature which also behaves like this. When we approach it, it lies still as if dead. After a while, when we are away, it starts moving. What's that animal or creature? Clue: It can live both in water and on land. Very good: Tortoise.

Fine, back to our drawing. What were we going to draw? Yes, thanks: A touch me not plant. First let me draw its leaves –many leaves. Leaves have small blades—very small blades. Each leaf may have some ten blades on one side. Another ten or so on the other side. That means, just one leaf may have twenty or thirty small blades. Beautifully arranged.Then, I'll draw its stem and branches in between leaves. And, finally, the flowers. The flowers are like sun. Round.Small balls.Fluffy balls.Rose colour. They're easy to draw. Small circles. OK. Now, you too can start. First, draw some five or ten leaves. Each leaf with many blades on either side.Then,… .

Though, this may sound rather a mono logue, it is not, in fact. There is response from the other party—chil dren. They may not be uttering English sentences, or even words. But, they do reciprocate. They are involved in the act of a dialogue, though silently. Here, silence is not emptiness; it's full of meaning making processes. Watch their facial expressions, gestures nods, eye contacts, body language, and occasional responses in their mother tongue. You may even be lucky to hear an occasional 'Yes' or "No' too.

Then, what is special about this 'apparently see ming' monologue? Cont ext-embedded, mean ingful chunks of language in use in real life situation are subconsciously assimilated by learners as input for further processing and later, producing. It is the most essential pre requisite for learning a second language; of course, not the only one prerequisite.

Reports from the field

Swinging Back to Action, ELTIF Is in the Field.

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After a break of one full year, ELTIF is back in the field with its empowerment programmes. The inauguration of the programmes of 2021 was held at Akshara College, Thalassery (Kerala) on 15 March. More (online) progra mmes for students, teachers and parents are going to be organized.

The Communicative English course for the students of Akshara College was a part of ELTIF's efforts to eradicate the fear in the minds of the students against English. As an institution for women that offers programmes in pre-primary teacher training and para-medical disciplines, it gets students from regional language medium schools from rural areas. Though these students have been managing their studies well all along, naturally the fear towards English too has been growing in them. It is in this context, ELTIF planned a short course in the beginning of the academic year itself for removing their fear and developing their proficiency.

The inaugural function began with Sri. Valsan Panoli, Secretary ELTIF welcoming the gather ing and introdu cing the guests. The course was inaugu rated by Sri. Bhaskaran Kurarath, the Chair man of the Standing Committee (Educa tion),Kadirur Grama Panchayat. As a scholar of language and culture, his speech highlighted the need for enha ncing communication skills in English for a safe and bright future. Dr.P. Bhaskaran Nair, who briefed the acti vities of ELTIF asserted the need of having a mastery over English language for vertical growth—both for pursuing higher studies and for career prospects. The session was chaired by Smt. Ajitha kumari, Principal of Akshara College, who recalled the cooperation between Akshara and ELTIF for the last five years or so. Sri.

COT Naseer, the Ward Councillor of Thalassery Municipality, who has always been a well-wisher of the college, offered felicitations. Sensai CN Murali, Master trainer of Japanese Budo Karate SchoolThalassery not only offered formal felicitations, but expressed his desire to have similar programmes for his students as well, since his trainees will have an added advantage if they have good communi cation skills when they go for tourna ments and competitions outside the state. The inaugural session concluded with Ms. Shana Nazreen, a student offering thanks to all who gathered. Complimentary copies of the Journal of ELTIF were presented to all guests and student-participants.

After the brief inaugural session, the students were divided into two groups and activity oriented classes were eng aged by the ELTIF resource persons- Sri. P. Mohanan, Sri. M. Sahadevan, and Sri. K Janardhanan. They were assisted by Sri. Vijayan Karayi and Sri. K. Pavithran. It was a novel experi ence for the students to be completely part of the learning-teaching process for the entire session, since the resource persons had planned a lot of activities for them. They realized the essence of the ELTIF motto that a language is best learnt only when it is being used, though with mistakes. The feedback session was a testimony of their satisfaction, since many students put forward the suggestion of having more such interactive sessions in future.

ELTIF is planning to have monthly support programme for the students of Akshara College, along with a few work shop-cum-orientation programmes for the pre-primary teachers working in the nearby institutions, as invited participants.