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From the Editor's Desk

'Distanced Learners' as Opposed to Distance Learners

The age old 'correspondence courses' have been rechristened as 'distance education programmes', by the Indian universities, as instructed by the UGC. But, nothing seriously worth mentioning happened in the methodology, contents, contact programmes or testing in the courses offered by the directorates of distance education "owned and occupied" by the majority of the universities. The choice of the legal phrase above was deliberate, since the directorate of distance education is the major source of income for many of the universities. Exceptions are there, but not many.

However, following the West, we too tried to redefine the prerequisites of a directorate of DE and to map the characteristic features of successful DE learners. Researchers have identified the following characteristics of DE learners: They are highly motivated; independent, self-disciplined, and active learners. They possess good organizational and time management skills. They are self-disciplined to study without external reminders; and they can adapt to new learning environments. Since they are adults, they possess maturity; they bring their world experience and maturity to their studies. They are capable of making wiser judgements and decisions. They are strongly motivated to learn and have made a conscious decision to study and find time for their studies.

You may wonder what this discourse is about, and why. I am talking about a new (unfortunate) generation of distance education learners. Since I am quite convinced that they are entirely different from the distance education learners whose profile has been roughly outline above, I would like to call this unfortunate lot as 'distanced learners, (Dd E learners)' as opposed to the conventional DE learners.

How well equipped are we, teachers to face the challenges of the changes enforced on the learner? Have we tried to cleanse ourselves by wiping out the decayed and rotten practices and beliefs to face the current troubled learners? Are we still sure, that if the pre-pandemic study materials once digitalized may suit the forlorn learner? How do we make sure that the same good old lecture, once 'uploaded' will be 'downloaded' into the learner's mind? Again, will the same old, stale testing system which has proved a failure in the real class, will work in the virtual class?

Forget about the 'cliché 'the digital divide'. It is an escape mechanism for rulers and administrators. You can bridge that divide overnight just with a loan from IMF! I am talking about the 'psychic-divide'. Have we got any training to study the multiplicity and complexity of the trouble-torn minds of the children, apart from the shallow and superfluous counselling, that any Tom, Dick and Harry can offer, especially in the days of downloading?

During the pandemic, the world has changed thoroughly—living conditions, food, contacts, habits, habitats, migration, and what else. Human mind is the worst affected. If there is something 'worse than the worst affected', it is the school-going child's mind. And, perhaps the least affected is 'teaching'.

It is now almost taken for granted that the same methodology which we had been following (if we did!) suits the present online class as well—lecturing, in some cases, occasionally punctuated by writing on the board/live board or screensharing a few visuals. Is it enough? Shouldn't there be a more individualistic, humanistic approach embedded in empathy? At least, does the teacher provide a little extra

by way of study materials? A concerned parent laments:

“Another predicament in online education is the preparation of appropriate study material. Policy makers need to acknowledge that merely uploading scanned lecture notes or powerpoint presentation does not serve any meaningful purpose. There is no imaginative thinking and exploring, no application-based learning for students. For practical field and laboratory-based learning, the whole idea of online education could prove to be a disaster” (Sharma, M.K, 2021. The Hindu, 26 May, 2021. P.7)

We have already wasted fifteen months or more.

During this period we witnessed how the world has been trying new theories and new practices for fighting a new disease. Our students have been suffering from a similar disease –the troubled mind. What new remedial measures, treatment, medicines and food have we tried on our students, other than the uploading business? Teachers are to be educated in this regard, not just trained to handle a few electronic gadgets.

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 teaching some 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

ELTIF 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

ELTIF Fortnightly Online Lecture Series

ELTIF is proud to announce that its fortnightly online lecture series is in progress as planned. Inaugurated by Late Prof. N.Krishnaswamy in November 2020, the series has already presented 16 lectures. The next one on 26 June is a special lecture—**Prof. N. Krishnaswamy memorial lecture**. The lecture is in the form of a joint presentation by two scholars who are currently engaged in editing Prof. NK's collected works-- Dr. Geetha Durairajan, former professor of EFL University Hyderabad,

and Dr. Shree Deepa Professor of Hyderabad Central University.

The brief reports of the first eight lectures were included in the Jan.-March issue of the Journal and the reports of another eight lectures (9 to 16) appear in this issue. All the sixteen lectures have been uploaded on YouTube so that those who missed the lectures, and those researchers who want to take down important points can make use of them conveniently.

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
9.	27.02.2021	Prof. Sivakumar Sivasubramaniam	ELT	Signposting a turnaround for poetry in the language classroom
10.	13.03.2021	Mrs. Prema Rangachary	ELT	Literatures in the ESL classes of the disadvantaged learners

11.	27.03.2021	Prof. Kalyani Samantaray	ELT	Structural and linguistic aspects of advanced academic writing
12.	10.04.2021	Prof. Anand Mahanand	ELT	Connecting contents: Exploring parallel texts in the language classroom
13.	24.04.2021	Prof. K Vijayakumar	ELT	Kinesthetics and the English rhythm
14.	08.05.2021	Prof. H Kalpana	ELT	Pedagogical aspects of teaching fiction in the second language classroom
15.	22.05.2021	Prof. KM Krishnan	Literature	'The bright book of life': Some reflections on narrative fiction
16.	05.06.2021	Dr.Tara Ratnam	ELT	Where are we grounded theoretically in the practice we follow?

ELTIF thanks all the senior scholar-teachers who delivered the lectures, and the participants from all over India, and quite a few from abroad, too. The editor thanks the young schol-

ars who prepared the reports of the lectures for publishing in the Journal.

-- Editor

Seminar-Conference-Workshop Notifications

Notifications of seminars, conference and workshops in English language, Literature and Cultural studies will be accepted for publishing in the Journal. University and college departments of English and allied subjects may please contact the Editorat eltifjournaleditor@gmail.com

ELTIF Teaching-Learning Materials

ELTIF is planning to develop a 'Material Bank for Rural and Backward Learners'. Teachers and researchers, who are willing to share their teaching-learning materials (print and electronic) are requested to mail them to eltifjournaleditor@gmail.com. They will be first published in the Journal, and later compiled as a handbook for teachers with the name and details of the contributors. – Editor

Guidance & Assistance in Organizing Workshops & Conferences

ELTIF offers guidance and help in organizing workshops and conferences. Those Departments of English in colleges which plan such academic events may please contact us. Panel of resource persons (both inland and abroad) competent in each branch of Language and Literature will be suggested. Help will be provided in publishing the selected papers, as well. Please contact: englangforum2010@gmail.com

ELTIF Fortnightly Online Lecture Series

Lecture 9. 27 Feb. 2021 **Dr. Sivakumar Sivasubramaniam**

(Extraordinary Professor and Immediate past Head of Language Education in the Faculty of Education at the University of the Western Cape, Republic of South Africa (RSA))

'Signposting a Turnaround for Poetry in the Language Classroom'

Report by Bhagyalakshmi Mohan

(Asst.Prof.of English, Govt. Bharathidasan College for Women, Puducherry)

The workshop/presentation was intended to help language teachers understand how and why 'poetry' can be a valuable resource in the teaching of a foreign/second language. The conventional approach to teaching poetry with focus on grammar/accuracy has resulted in the mistaken notion of learning a second language means mastering a bundle of unrelated grammar rules. In fact, learners were threatened to view language learning as a set of transactions that they need to master in order to complete their course work. Consequently, learners have been denied of an opportunity to experience an emotional engagement with the target language. This has prevented them from understanding/appreciating the creative and imaginative dimensions of the target language. In order to help them understand the indivisible link that exists between language use and imagination, this workshop was expected to use a range of activities/ tasks to develop a nonconventional approach to using language creatively through poetry in pleasurable contexts.

The speaker of the ELTIF Fortnightly lecture on 27 February 2021 was Dr. Sivakumar Sivasubramaniam, currently Extraordinary Professor and Immediate past Head of Language Education in the Faculty of Education at the University of the Western Cape, Republic of South Africa (RSA). He has been a foreign language/ second language educator for over thirty-five years now and has taught English in India, Ethiopia, Thailand, Bahrain, Armenia, and U.A.E prior to relocating to the Western Cape.

Prof. Sivakumar Subramaniam started his lecture by looking at the contributions made by ELTIF community for promoting English Language Teaching among rural folks in South

India. He said that he is really privileged to give a lecture for ELTIF. He posited himself as a champion of women empowerment and saluted the women community of ELTIF. He considered his ideas as the product of the experience of long years of working overseas. He tried to fit in the context of his presentation by looking at the notion of "Signposting" and "Turnaround". Signposts act as a pointers and we use signposts as a very useful tool in our writing. Since the rhetoric of English language has a beginning, middle and end signposts act as an important tool that leads to the progression of thinking. And 'Turnaround' acts as a salvaging act or restorative enterprise when we think about using poetry in the English classroom. He has used the title "Signposting a Turnaround for Poetry in the Language Classroom" in a metaphorical or imaginative sense. Poetry was very much there in the language classroom earlier, but due to various reasons it reached into points of extinction. His lecture dealt with the dynamics and follow ups of how poetry can be a dynamical pedagogic tool in the English language classroom.

He takes the idea of the Brazilian educator Paulo Freire that deals with the notion of problematizing or problem posing that emphasizes critical thinking for the purpose of liberation. But we all are interested in the notions of problem solving than problem posing. We need to bring in a kind of hypothetical thinking in which questioning is important. The times we live demands it. Poetry can encourage the learners to say more and do more with the language. And that is the no negotiable vitalizing aspect of poetry. So language has to be constructed in such a manner. He is not talking about the

canonical works in poetry or not looking at with a disciplinary view. He is using poetry as a facilitating tool for teaching language which can help the learners use language in different ways to attain communicative, emotive, ideological and academic ends. Poetry is a broad spectrum antibiotic therapeutic formula.

He says that English Language Teaching is fundamentally meant for promoting literacy. Literacy is redefined now and it is not just learning to read or sign. Students should be able to understand the world more and they should be able to make choices and decisions. Poetry encourages the learners to interact with the real world. Creativity should be inculcated in the students through poetry. He talks about the importance of poeticity and poetic utterance and gives the examples of two teachers of his school days to talk about the poetics of mind and the poeticity of language which could make the complex theories of science easier for them.

He talks about the people who are grammatically competent and performatively incompetent. Thus he argues that ways of teaching poetry should be redefined in such a way that it should help the students to face the real world. He quotes Byron and Keats to suggest that poetry is an object of admiration which should arouse the sensitivity and sensibility of the learners.

He suggests that “writing your own poems” is an application that can be used in the classroom. He gives many examples to talk about this. In a poem on hair, we can use certain descriptive words like curly, woolly, wary, frizzy which can give students diverse ways to think about. He also talks about adding certain terms in order to bring diverse cultural identities that can help the native speakers and bring multilingualism. He rejects Chomskian model of T G Grammar and states that our engagement with language is not linguistic. Instead language is used as a semiotic and it is a process. The ability of a student to use abstract nouns, adjectives and adverbs seem to be important. And grammar lessons are unable to bring it. It can create only a monolingual native speaker. So we have to look at the poems semantically, semiotically, representatively and not referentially.

He adds that nothing is correct or incorrect in language. When students write their own poems it will help them to develop their poeticity and thus their imaginative capacity. And we have to use language in a creative manner. It helps the student to use the literal language well. So we should empower ourselves by being emotionally engaged educators.

Students can also focus on writing ‘subject poems’. Subject poems are ones in which the subject remains the same while you supply a series of descriptive words. We can choose any topics like traffic, television, Saturday etc of our choice and encourage our students to understand life through language. Also by using the poem as a model we can expose the students to cause and effect scenario in academic writing. He uses the ‘because’ idea to write a poem on Giraffes by Mary Ann Hoberman.

In order to practice the opposites of the vocabulary, he makes the student use the opposites of the words in poems which helps the students to understand antonyms in an interesting manner. Preposition poems are also there that helps the learners to understand preposition clearly. Quality of pattern deals with what we want and what we do not want. We can also teach similes, sentence patterns, relative clauses etc. Thus by involving the learners in writing their own poems, we can make the learners ask questions about the world and also develop their reasoning ability. Language development should happen and we have to understand that without language, there is no education.

He quotes Charles Tomlinson and says that Chomsky is too much preoccupied with human mind. Also he rejects Chomsky’s notion of T G Grammar and locates his thesis as an antithesis to Chomsky’s. He concludes his lecture by reading the poem “Bus Conductor” he has written with his classmate in Grade 8.

Prof. Subramaniam’s one-hour interactive session was a testimony of his research interests which include response-centred reading/ writing pedagogies, literature-based language pedagogies, constructivism in EIL, second language advocacy, narratives in language education and text-based approaches to academic and social literacy practices. As the author of many

research articles and books, he has his own views on applied linguistics and language teaching. He states:

“An uncritical acceptance and emphasis of modernist assumptions in our current practices of language education has done more harm than good to our student populations. Further more, the hegemony of a psycholinguistic/scientific research tradition in foreign and second language settings has reduced our students to statistical entities on spreadsheets denying them of their agency and subjecthood. Consequently, the research preoccupations with a psycholinguistic objectivity of inputs and outputs have neither enhanced our under

standing of how and why our students learn a foreign/second language the way they do nor has it helped us come to terms with the social and cultural dimensions of their language learning. To the contrary, such preoccupations have promoted an unwholesome and asocial view of learning and living much to the detriment of language and literature education.” ELTIF considers it a privilege to get associated with an eminent scholar of ELT whose genuine interest is to constantly renew the pedagogic practices of ESL, and at the same time, retaining those old practices which really “worked in my classroom”.

Signposts for Teachers & Researchers on Teaching Poetry

Alan Maley	: Poem to Poem
Alan Maley et al.	: The Inward Ear
Mary Oliver	: <i>A Poetry Handbook</i>
S M Intrator et al (eds.)	: <i>Teaching with Fire Poetry That Sustains the Courage to Teach</i>
Tom C Huntley	: <i>Teaching Poetry Writing: A Five-Canon Approach</i>
Paul Janeczko	: <i>Opening a Door</i>
Paul Janeczko	: <i>Teaching 10 Fabulous Forms of Poetry</i>
Paul Janeczko	: <i>Favorite Poetry Lessons</i>
Paul Janeczko	: <i>Reading Poetry in the Middle Grades: 20 Poems and Activities</i>
Albert B. Somers	: <i>Teaching Poetry in hHigh School</i>
Amanda Naylor and Audrey Woo	: <i>Teaching Poetry: Reading and Responding to Poetry in the Secondary Classroom</i>
Jack Collom and Sheryl Noethe	: <i>Poetry Everywhere: Teaching Poetry Writing in School</i>
Nikki Giovanni	: <i>Hip Hop Speaks to Children: A Celebration of 'Poetry with a Beat'</i>
Kim Addonizio	: <i>The Poet's Companion</i>
Jacqueline Sweeney	: <i>Teaching Poetry: Yes, You Can</i>
Jay Evans	: <i>Writing Poetry with Children</i>
American Poetry & Literary Project	: <i>How to Eat a Poem</i>

ELTIF Fortnightly Online Lecture Series

Lecture 10. 13 March, 2021 **Mrs. Prema Rangachary**
(Founder & Director, Vidyavanam, Anaikatti, Coimbatore)

'Literatures in the ESL classes of Disadvantaged Learners'

Report by Dr. B. Nagalakshmi

(Assistant Professor, SDNB Vaishnav College for Women, Chrompet, Chennai-44)

Mrs Prema Rangachary introduces her topic: "As a counter movement to the centuries-old, literature-based teaching of English, the last decades of the twentieth century witnessed a language-based pedagogy which focused exclusively on communication. But we tend to forget that the essence of a language lies in its literature. The nuances, which spontaneously get fused into communication, cannot be understood without the appreciation of literature. This lecture would like to remind ESL teachers of the fact that beyond training for daily communication and for job interviews, students must be encouraged to appreciate the language's subtlety and its manifestation in different spheres. An attempt will be made in the lecture to demonstrate how literatures—native, folk and foreign—can generate motivation in second language classes, especially in rural and backward situations."

The lecture Mrs. Prema Rangachary delivered was less bookish, and more practical since it sprang from her efforts in providing a different kind of education to children, based on nonconventional pedagogy and practice at a school which she started in a hamlet in the foothills of the Western Ghats near Coimbatore. It is a school for tribal and underprivileged children in Anaikatti, a village in the foothills of the Nilgiris near Coimbatore, she has engineered innovative programmes that challenge conventional methods of imparting knowledge. As requested by ELTIF, she outlined the fundamentals of the educational system she followed at her school, and the role of many literatures in that curriculum. They include the mainstream Tamil literature, folk, pan Indian, regional, English, translations

etc. How to give her learners, how the literary sensibility be promoted—this was her inquiry which underlined her lecture.

Among the several novel educational principles is the concept of zones for middle school instead of classrooms. Each zone is equipped with images, artefacts, charts, models, and books, which help the students to absorb the information through visual stimuli, and helps them to understand the lesson better. Another pedagogical approach developed by her is Theme-based learning, an inter-disciplinary approach that helps children understand that knowledge is a continuous flow from one discipline to another. Mrs. Prema Rangachary believes in incorporating new ideas that enhance the children's learning and stimulates curiosity and creativity. She believes that the learning must be a joyful and enriching experience for every child.

Mrs. Prema Rangachary opened the session by igniting the minds of the listeners by raising a plethora of questions that underlined the need for including the aesthetics of literature, juxtaposing language and literature, becoming of special human being in the process of language teaching. She has been practising the 'theme-based curriculum', a non-conventional approach for language teaching. She defined the role of a teacher as to create a non-threatening learning environment for those who have no exposure to English due to their low socio-economic background. As English language has difficult phonological structure, students have developed fear and anxiety for language learning.

Pointing to the source of fear towards English after the colonial period, English language was

seen as the language of the oppressor. That is how, the English classes all over India had and 'heard' little English and more regional language. Day by day, the global demand for learning English is growing higher and teachers who are educated and trained the 'grammar-translation' way find it difficult to communicate in English, and fails to teach children to communicate, as well.

Therefore, the first step is to alleviate fear in the children and create a friendly environment for learning and expressing in English. Here is the role of literature as an effective tool. She raised a thought provoking question, 'If language is only for transaction, why and how did literature evolve?' Literature enriches a person and humanity on the whole and therefore it reiterates that the purpose of a language is not only for communication and transaction. As every language has its innate aesthetic beauty, it is necessary to bring literature into language teaching.

Drawing a prime point from child psychology, Mrs. Rangachary states that children always see everything with a sense of wonder whether it is as common as a caterpillar climbing a twig or an ant carrying an egg and relate them to their world of imagination. This sense of wonder is the trigger for creativity and imagination which ultimately brings out embellishment in language. She emphasizes the role of creativity and imagination in the development of a child. She quotes the following lines from W. B. Yeats.

"Had I the heavens' embroidered cloes

.....
I have spread my dreams under your feet;
Tread softly because you tread on my dreams".
She metaphorically relates this love poem to the imagination of children which is like a dream spread at the foot of the teachers where the teachers need to tread on carefully. Teachers need to be more empathetic and be able to appreciate their creative power and their thoughts transcended through transactional, academic and creative writings. Though non-fiction is the

common choice of the readers, it is only with a novel or short story, readers relate to the living characters and incidents seen around the world. She referred to Barack Obama's speech and how he attributed his personality development to his reading of stories and novels. She quoted Einstein who said reading of fairy tales leads to logical and intelligent thinking. She cautions on the tendency of some curricula exposing the children only to the canonical British and American authors as this may lead the children to develop false perception that all children that feature in the story are whites, they eat ginger ale and go to picnic and no black child can feature in a story.

Then she draws illustration from Bob Peterson's animation picture *Finding Nemo*, which reminds us of how stories always build anticipation, leave everyone in suspense and arouse curiosity. People still throng to visit the house 221B of Sherlock Holmes as it gave wings to their imagination in childhood and later. She refers to various popular children's literature such as *Alice in the Wonderland*, *Harry Potter*, *Narnia's Secret Wall*, *Holocaust novels*, *Story of Bambi* and described how they infuse a sense of wonder in children, develop their imagination, sensitize them and connect them with the real world and characters.

As the head of a school with a difference, Mrs. Rangachary emphasized upon the need for developing theme-based curriculum which is being followed in Vidhyavanam. She explains how they follow trilingual method of teaching by starting from Irula language and translating into Tamil and gradually moving to English. Her presentation with wonderful illustrations from children's literature was an inspiring one. Before founding her own school, Mrs. Rangachary had earlier taught in Ethiraj College, Chennai, and ran a primary school 'Akshara Vidyapeeth' in Chennai for 15 years. She was trained in Regent, Oxford, to teach English as a second language. She had played a key role in the development of the Balwadi programme in and around Anaikatti in TN.

ELTIF Fortnightly Online Lecture Series

Lecture 11. 27 March, 2021 **Dr. Kalyani Samantray**

(Professor & Head, Faculty of Arts, Communication and Indic Studies, Sri Sri University, Cuttack Odisha)

‘Structural and Linguistic Aspects of Advanced Academic Writing’

Report by Dr. A K Leena

(St. Joseph’s High School Chathiath, Kochi)

Academic writing by itself is growing into a subdiscipline within second language instruction because of many reasons. First, India started learning English through reading (a receptive skill), and started expressing itself in that foreign language through writing (a productive skill). Secondly, for all practical purposes testing and evaluating language competency heavily depended on writing skills through centuries. Thirdly, the advances in technology prompted learners more to write than to express themselves in the spoken mode. Finally, the pandemic made learners silent in the ‘language class’; whatever they are supposed to react and respond is being restricted to the written mode.

Dr. Kalyani Samantray began her workshop-style lecture on ‘Structural and Linguistic Aspects of Advanced Academic Writing’ by introducing a discussion of academic writing features. She stated that while there are several features, the most noticeable will be the structural and linguistic aspects of academic writing, which will also apply to other branches of academic writing such as business writing. She discussed three prominent questions we used to ask as higher level thinkers and writers. They are

- What is academic writing?
- Why is it important to understand the purpose of academic writing?
- How do we practise/use academic writing?

She responded to these questions with appropriate examples and classroom activities. She defined academic writing in response to the first question. As the name suggests, it is used for academic purposes. Students in higher education, academics who teach, researchers, or anyone involved in any kind of academic activity must be fairly good at this type of writing. She emphasized that we all interact

with academically—students, teachers, researchers, and educational administrators. As a result, it is an academic requirement. She stressed the importance of effective writing in communicating persuasively with others, such as teachers, peers, colleagues, co-workers, and the community at large. Academic writing, in her opinion, is more or less content-centric, objective, all-time valid, unbiased, and less informal. Subjectivity has restrictions, though the write is free to express personal opinions.

According to the speaker, proficient and fluent higher level writing necessitates parallel linguistic and structural abilities in order to articulate ideas, synthesize multiple academic and research perspectives, and arguments. She went on to investigate the characteristics of academic writing and how it differs from creative writing. She emphasized the linear nature of academic writing, which consists of a single central point or theme, with each section contributing to the main line of argument without digressions or repetitions of thought. It is a well-organized and planned standard written form of the language that employs language precisely and accurately. Its goal is to inform rather than entertain. Later, she discussed academic writing tools such as paragraphing, which includes linguistic and structural issues, paragraphing solutions, topic sentences, and how cohesion and coherence bring unity in text structure, unity in discourse structure, and objectivity in writing. All these statements were supported by interaction with the participants through slidesharing.

Dr. Samantaray also elaborated on the building blocks of academic writing, stating that the foundation of any writing begins with an idea or ideas represented by sentences that are logically connected to each other to form a paragraph. She discussed the significance of

logical organization of ideas, sentences and paragraphs which create a discourse. Further she discussed the fundamental rules of paragraphing and shared her thoughts on the importance of teaching our students to stick to one idea in one paragraph, explain the idea, provide supporting evidence, and counterpoints all with in a single paragraph when attempting academic writing. She also stated that if the discussion of an idea requires more elaboration, then its sub points should be elaborated in their own paragraphs. However, if you begin to transit into a new idea, it should be done in a new paragraph.

Several examples were presented on how to write sub points and include multiple points in a single paragraph as long as they are related to the overall topic of the paragraph. She summarized what she meant by the linguistic structural aspect of paragraphing. The linguistic aspect is responsible for the generation of the topic sentences, connectors (which create logical sequencing), cohesive and transitional devices. Transitional devices help us move from sentence to sentence, paragraph to paragraph, and cohesive devices help us create a logical bridge to the next paragraph. The structural aspect of paragraphing is the arrangement and flow of paragraphs. These two aspects must be intertwined in the teacher's mind, especially when teaching the class. As a result, these two concepts must be clearly defined for students before they begin writing.

Next, Dr. Samantaray talked about whether a topic sentence is required in all types of paragraphs. Though topic sentences are used for intra-paragraph structuring, they are not required in all paragraphs. Topic sentences are not typically required in paragraphs that describe, narrate, or detail the steps in an experiment. She continued her lecture with a discussion of topic sentences in a paragraph, using two paragraphs as examples to identify the topic sentences and asking the participants to do the same. She stated that they would appear at the beginning, middle, and end. She also suggested that learners be taught to begin paragraph writing with the topic sentence so that they can be directed to organize their ideas more effectively. Yet another activity was given in which the

students (here, the participants) had to match the topic sentences with the paragraphs and then write a discourse. She pointed out that when we read a paragraph without topic sentences, they do not connect well with each other, do not provide meaning on their own, and there is no sequencing. She also demonstrated that topic sentences create a logical link between the paragraphs, in other words, it develops inter-paragraph relation and connection.

The speaker also emphasized the relationship and difference between coherence and cohesion in a text and provided an activity to create a unified text by putting the text coherently together. Coherence is the connection of ideas at the text level, whereas cohesion is the connection of ideas at the sentence level, focusing on grammatical aspects of writing. Unity can be achieved by using cohesion and coherence in paragraphs, then in the entire text.

An activity was provided for the participants to elaborate her next point, namely transition. Transition is defined as a movement from one point to another or a turn from one point to another, and transition signals are reference words and connectives. She talked about transition signals and how transition relates to cohesion. She explained how transition is related to cohesion by stating that good paragraphs are built by using transitional words and phrases to glue ideas together, resulting in a logical cohesive whole. She organized an activity to emphasize the significance of cohesion and transition. She then discussed various cohesive devices for adding, sequencing, illustrating, comparing, qualifying, contrasting, demonstrating cause and effect, summarizing, and emphasizing. Another activity was given to the participants to complete the text by using transitional and cohesive devices. Later, she compared the two texts to examine the significance of objective presentation in academic writing. To determine which one sounds more academic, she listed formal characteristics of both and concluded that higher level academic writing is formal, objective, unbiased, precise, accurate, explicit, evident, and logical. She believed that when we teach academic writing at a higher level, teachers must provide ample

opportunities for students to practice each feature at one time and provide examples to demonstrate that they are ultimately creating shorter paragraphs that are well structured, coherent, and then moving on to creating larger discourse.

During the question-and-answer session, she distinguished between creative and academic writing, as well as their distinguishing features. She discussed why we teach creative and academic writing, as well as the differences between the two. In her opinion, the purpose of teaching creative writing is to develop imaginative thinking, first person perspective, and emotional expressions in writing, whereas academic writing is taught to argue, persuade, and present things objectively. She also emphasized the distinctions between these two types of writing, as well as the two distinct responsibilities we must assume when engaging in both academic and creative writing. It is our responsibility to present our arguments and points of view

objectively and logically. She stated that we must be structurally complete and correct, as well as accurate in our use of language in academic writing.

She concluded the session by describing how the approaches and perspectives of teaching creative writing and academic writing differ; one is informal and the other is formal.

- The lecture was a fruitful product of her foundation in ELT at her MA in Applied Linguistics, at University of London, and Diploma at CIEFL Hyderabad, her long teaching experience at Utkal University, research experience in literature and language, rich experience in syllabus design and materials development for the SCERT Odisha, NCERT and reputed publishers, editorial work for Sage Publishers, New York and innovative teacher training programmes and workshops. She has won the Ray Tongue award for best workshop in the IATEFL International Conference, UK

Signposts for Teachers & Researchers on Academic Writing

John Peck	: <i>The Student's Guide To Writing (Palgrave Study Guides)</i>
Peter Elbow	: <i>Writing With Power</i>
JM Swales & CB Feak	: <i>Academic Writing for Graduate Students: Essential Tasks and Skills</i>
William Zinsser	: <i>On Writing Well: The Classic Guide to Writing Non-Fiction</i>
Lauren Kessler and Duncan McDonald	: <i>When Words Collide</i>
Patricia T. O'Conner:	: <i>Words Fail Me What Everyone Who Writes Should Know about Writing</i>
Gerald Graff	: <i>They Say / I Say: The Moves That Matter in Academic Writing</i>
Joan Bolker	: <i>Writing Your Dissertation in Fifteen Minutes a Day</i>
Helen Sword	: <i>Stylish Academic Writing</i>
William Strunk Jr.	: <i>The Elements of Style</i>
Joseph M. Williams	: <i>Style: Toward Clarity and Grace</i>
Wendy Laura Belcher	: <i>Writing Your Journal Article in 12 Weeks: A Guide to Academic Publishing Success</i>
William Zinsser	: <i>On Writing Well: The Classic Guide to Writing Nonfiction</i>
Patricia Goodson	: <i>Becoming an Academic Writer: 50 Exercises for Paced, Productive, and Powerful Writing</i>
Dorothy Zemach	: <i>Academic Writing: From Paragraph to Essay</i>

ELTIF Fortnightly Online Lecture Series

Lecture 12. 10 April 2021 **Dr. Anand Mahanand**

(Professor & Head, Dept. of Materials Development & Testing and Evaluation, EFL University Hyderabad)

'Connecting Contents: Exploring Parallel Texts in the Language Classroom'

Report by Dr. Karthika VK

(Assistant Professor, Department of Humanities and Social Sciences, National Institute of Technology (NIT), Tiruchirappalli)

Introducing his topic, 'Connecting Contents: Exploring Parallel Texts in the Language Classroom', Dr. Anand Mahanand explores alternative modes of reaching out to the second language learner, along with sticking to the pressing demands of the system such as preparing students for exams. Though untrodden or less trodden, deviant routes may exist, firmly believes the researcher whose interests include tribal education and folk literature among other academic interests such as materials development, literature and language interface, and English for Specific Purposes. In the gist of the talk he delivered for ELTIF on 10th April 2021, Dr. Mahanand says:

"In my presentation, I would like to discuss the potentials of parallel texts for language skills development and literary appreciation. I will define the concept, discuss the advantages of using parallel texts and suggest ways of using parallel texts in the language classroom". Reporting a study he has undertaken at the PG level, to understand whether using parallel texts would be helpful in developing writing skills and literary appreciation, he came to the conclusion that it "prompted students to explore more on the resources they have in their first languages". Based on the conclusion, he suggests that "such a bilingual approach helps students from rural areas and non-English background and who initially experience handicap in their class to cope with their studies".

Dr. Anand's concern of the rural and disadvantaged students draws him and ELTIF closer since ELTIF 'works in, and for villages',

with the vision of 'empowering rural India through English language education'.

At the outset Dr. Mahanand outlined the structure of his one hour lecture as follows: The concept, Why parallel texts?, Theoretical inputs, Ways of using parallel texts, Reporting a study, and Using parallel texts in the classroom.

Parallel texts are connected with contents. One instance of parallel text is translation: A Poem in Malayalam by Sachidanandan was translated into English as *Hiroshima Remembered*. TS Eliot's *The Wasteland* is available in many languages. Secondly come, texts in the same language sharing the same theme: *Lord of the Flies* and *Treasure Island*. A third example of parallel texts is writings in two languages with identical themes: *Tagore's Kabuliwallah* and Laxmikanta Mahapatra's and *Budhasankari*. Quite a few pieces, especially short poems were slideshared and illustrated; for example, the original Bengali version and the English translation of Tagore's *Where the mind is without fear...*, were analysed in some detail. WB Yeats's *When you are old* and Alan Maley's *When I am old* were compared in terms of theme, language, diction and style.

Being in the field of materials development, many language tasks were appended to each piece, which promote language skills as well as literary sensibility. A few examples:

Which poem appeals to you better? Why?

Which one is more expressive?

Which poem reads or sounds better in terms of rhythm and rhyme?

Which words catch your attention more/

What kinds of emotions are evoked In each poem?

Answering the question, 'Why parallel texts?', Dr Mahanand illustrates as follows:

- Familiarity of theme
- Drawing learner's attention (*Noticing*: Schmidt)
- L1 text as reference material
- Self reading
- More difficult texts can be introduced to the learner (*Compelling texts*: Krashen)
- Beneficial for ESL learners
- Association of ideas
- Facilitates *multiple readings*: Maley
- Convergence of genres
- Promotes bilingual education.

On elaborating the theoretical inputs, the speaker pointed out the following findings: On the use of L1, Jim Cummings (1983) says that Bilingual approach helps the learners uphold their mother tongue". Ovando, CJ (1987) argues that students benefit from "multiple languages and cultures". Kamhi Srein (2003) says, students take help from their L1 in reading in L2.

Exploring the various ways of using multiple texts, the speaker suggests the following materials: Using source and translated texts for reading and writing, using original and abridged versions, using two genres on the same theme, response to a genre with the same or another genre, reflections on the titles, differences in terms of time and space, and reading each text in groups.

Parody as a rich resource was demonstrated with examples. "Tyger, tyger, burning bright/ in the forest of the night", was parodied as 'Chicken, chicken burning bright/ In the chicken coop lastnight'.

A study undertaken in the PG class was reported

by the speaker. Parts of the texts were used in the lecture for interaction and many participants responded to the queries.

The following were some of the activities shared by the participants

enthusiastically. Two short poems were displayed on the screen. "What

differences do you notice in the two poems? Thematic, linguistic, metrical, style, tone?"

Write a parallel poem to the one screenshared.

Choose a short poem from your mother tongue and translate it into English. Discuss with a partner from the same language.

Though the session began as a lecture, soon it turned to be a workshop in which many participated and contributed lively. The speaker seemed to be very keen to stick to the outline structure he provided at the beginning. As a result, the logical progression of the lecture-workshop, supported by adequate screen sharing left a deep impression in the listeners about the multiple possibilities of exploring parallel texts, and at the same time, making the best use of the rich resources of the first language in second language instruction.

Prof. Anand Mahanand has published extensively—both in theory and in the form of materials. His important books include *English through Folktales*, *Literature for language Skills*, *English for Academic and Professional Skills* and *Tribal Literature in India*. He has developed materials for EFLU, IGNOU and BRAOU. He has translated two collections of short stories and two collections of folktales. His other translations include the works of Pratibha Ray and Ruskin Bond. He is also the executive editor of *Lokaratna*, an international online journal devoted to Folklore, Literature, Language and Pedagogy.

Signpost for researchers on 'Noticing hypothesis' by Richard Schmidt

Schmidt, R. (2010). Attention, awareness, and individual differences in language learning. In W. M. Chan, S. Chi, K. N. Cin, J. Istanto, M. Nagami, J. W. Sew, T. Suthiwan, & I. Walker, *Proceedings of CLaSIC 2010, Singapore, December 2-4 (pp. 721-737)*. Singapore: National University of Singapore, Centre for Language Studies.

Bergsleithner, J. M., Frota, S. N., & Yoshioka, J. K. (Eds.). (2013). Noticing and second language acquisition: Studies in honor of Richard Schmidt. Honolulu, HI: National Foreign Language Resource Center, University of Hawai'i at Mānoa.

ELTIF Fortnightly Online Lecture Series

Lecture 13. 24 April, 2021 **Dr. K. Vijayakumar**

(Former Professor of English, Hindustan Deemed to be University, Chennai)

'Kinesthetics and the English Rhythm'

Report by N S Vinija

(Chief Tutor, District Centre for English Thrissur, Kerala)

In traditional formal education, kinesthetics as the study of body movements, occupied little space in learning language, art or science, since body was

considered much inferior to mind when it comes to intellectual activities. However, towards the end of the last century other views of intelligence have emerged. One such conception is the theory of multiple intelligences proposed by Harvard psychologist Howard Gardner, in which kinesthetic intelligence too contributes to learning along with mathematical, logical and linguistic intelligences. It shares many of the learning mechanisms when put to use. Kinesthetics relates body movements with rhythm.

Teaching of poetry seems to be nobody's willful choice –it has been 'performed ritualistically'. No wonder, why students of English hate poetry classes. Dr. Vijayakumar, with the backing of his rich and varied teaching experience in India and abroad proves that teaching of poetry can be made a 'joy for ever'. He suggests the potentials of kinesis in this regard, because both poetry and body movements share an interface—rhythm. We follow subconsciously a rhythmic pattern in all our body movements and daily activities, beginning with breathing. Language too follows its own rhythm; in poetry it is felt more strongly; but to only those who are aware of 'the inward ear' (Alan Maley). In fact, every one possesses this inward ear; but in most cases it remains dormant. What all that teachers of poetry have to do is to alert the learners of the potentials of the music of language.

Dictionaries define the term 'kinesthetics' as the study of body motion, and of the perception (both conscious and unconscious) of one's own body motions. This branch of science studies how the brain controls and coordinates various parts of the body such as hands and legs. Kinesthesia is the learning of movements that an individual commonly performs. Bodily kinesthetic intelligence is the potential of using one's whole body or parts of the body (like the hand or the mouth) to solve problems or to give shape to products. Those who have high bodily-kinesthetic intelligence are said to be good at body movement, performing actions, and physical control. People who are strong in this area tend to have excellent hand-eye coordination and dexterity. They remember by doing, rather than hearing or seeing.

Dr. K. Vijayakumar delivered a lecture titled 'Kinesthetic and English Rhythm' as part of the ELTIF Online Lecture series on 24th April 2021. The session was completely pedagogical in nature. In his talk, Dr. K Vijayakumar shared certain techniques which he used in his poetry classes, not only in the lower but higher classes, too) to draw the attention of his students. According to him, rhythm contributes to the pleasure of the reader. It is the pulse of poetry; Rhythm creates an emotional and musical experience.

Apart from these features of rhythm, Dr. Vijayakumar gave insights about how rhythm serves as an effective poetical device to capture the physical action (kinesics) of the situation conceived in words. It has certain pedagogical function too; a rhythmic rendering keeps the

listener listen quietly with interest. This helps the teacher to draw the attention and involvement of students, facilitating both language and teaching. Above all, the rhythmic recitation helps the teacher teach grammar, especially pronunciation of words effectively in a context which the learner will not easily forget.

Dr. Vijayakumar further explored the topic in brief by looking at some of the celebrated poems of Thomas Gray, Alfred Tennyson, John Keats, William Wordsworth, G.M. Hopkins and W.H. Auden. He recited selected lines of each of their poems focusing on the rhythm and kinesics. He started by explaining the context of Thomas Gray's poem, *Elegy Written on a Country Churchyard*. Then he recited the poem capturing the kinesics along with the meaning and mood of the lines of the poem. He also explained how a teacher could teach pronunciation of pure vowels and diphthongs through this strategy of kinesics. Then he rendered the poem, *The Lotos- Eaters* by Alfred Tennyson, *Ode to Autumn* by John Keats and *Resolution and Independence* by Wordsworth, rhythmically along with kinesics. He explained the background of each of these poems, before reciting them with the rhythmic effect. This helped the participants to identify the rhythm and kinesics effect according to the changes

happening in the situation and movements revealed in the poem. Finally Dr. Vijayakumar took a few lines from the poems *The Windhover* by G.M. Hopkins and *The Night Mail* by W.H. Auden. The rhythm he adopted to recite these poems capturing the kinesics of the aero dynamism in *The Windhover* and the movement of the train on the track on *The Night Mail* helped the participants to assimilate the technique effectively..

While answering to the participants' queries regarding the ways of identifying kinesics in a poem, Dr. Vijayakumar stated that the kinesthetic effect can be illustrated according to the meaning and situation of the poem. He found it as an effective pedagogical technique for capturing the attention of students. He concluded with giving some tips to the participants to apply kinesics and rhythm in the poems. He pointed out that voice control and constant practice would help them to the practical use of kinesics and rhythm in the classrooms.

Dr. Vijayakumar has conducted several workshops for teachers and students on behalf of ELTIF, in recent years. His workshops proved that scholarship in a discipline or area of study alone does not make a 'teacher'; classroom transactional strategies are equally important as content knowledge.

Signposts for Teachers on Rhythm in English Poetry

Rhythm, in poetry, the patterned recurrence, within a certain range of regularity, of specific language features, usually features of sound. Although difficult to define, rhythm is readily discriminated by the ear and the mind, having as it does a physiological basis. It is universally agreed to involve qualities of movement, repetition, and pattern and to arise from the poem's nature as a temporal structure. Rhythm, by any definition, is essential to poetry; prose may be said to exhibit rhythm but in a much less highly organized sense. The presence of rhythmic patterns heightens emotional response and often affords the reader a sense of balance.

Metre, although often equated with rhythm, is perhaps more accurately described as one method of organizing a poem's rhythm. Unlike rhythm, metre is not a requisite of poetry; it is, rather, an abstract organization of elements of stress, duration, or number of syllables per line into a specific formal pattern. The interaction of a given metrical pattern with any other aspect of sound in a poem produces a tension, or counterpoint, that creates the rhythm of metrically based poetry.

(Encyclopaedia Britannica)

ELTIF Fortnightly Online Lecture Series

Lecture 14. 8 May 2021 **Dr. H Kalpana**

(Professor & Head, Dept. Of English, Pondicherry Central University)

'Pedagogical Aspects of Teaching Fiction in the Second Language Classroom'

Report by by Dr. Sajida Sultana

(Asst.Professor of English, Tata Institute of Social Sciences Hyderabad)

In the days of fictional studies gaining more and more importance, Dr. H. Kalpana explored the possibilities of developing different kinds of literary sensitized through the teaching of fiction. She outlined the possibilities of engaging the reader (as the author might have once tried), since she considered the second language learner throughout her lecture. In other words, the speaker has done justice to the key words in the title 'fiction' and 'pedagogy'. Lectures delivered by scholars of fictional studies usually tend to be theoretical in their approach, since they may focus on either discovering something of their own in their studies or reinterpreting earlier scholars. In Dr. Kalpana's lecture, what was predominantly 'visible' was her audience awareness—the direct, two-way interaction, instead of the conventional monologic discourse.

In her lecture on fiction in general, with focus on Charlotte Brontë's *Jane Eyre*, Dr. Kalpana discusses novel as a genre and the ways to engage with it in a classroom setup. She begins the lecture by first expanding on the title of the lecture. She first explains the notion of 'pedagogical' which is a process of rendering teacher student interaction. The second term she discusses is the concept of 'second language learning' i.e., the language learnt apart from the home language. In India, English is the language predominantly referred as the L2 or the target language. The final term is 'fiction' which is usually understood as a word created from imagination which is a fabrication or a construct that includes novel, short story and novella.

Teaching novel, short story, poetry or drama involves a teacher to build a context or background as it is important to teach the students of literature the realities of life using various kinds of texts. Teaching in this context requires a mechanism to inculcate a strategy so that the students are able to use the matter given in the text or the literature to rethink about their own

lives or relationships or resolutions in life. The speaker urges teachers of literature to relate the lived experience of the characters in a fictional work in its totality to the reader's (learner's) life, in spite of the hurdles posed by sociocultural alienations. Perhaps, one fundamental 'purpose' of reading literature in the case of general readers, and 'studying' literature in the case of second language learners is to reduce the distance among societies and cultures.

To teach fiction, Dr. Kalpana believes that conventional method such as summary of the story, characters, narrative techniques, important questions put together indicate passive learning as this is a one-side learning. Using *Jane Eyre*, a novel by the nineteenth century English writer Charlotte Brontë, as an example Dr. Kalpana articulates that we need to employ methods to change such styles of teaching. A teacher, as a way of interaction with the students, may raise questions on the text by looking at the various versions of the text, the plot structure, point of view, characterization, and the setting. To evaluate further, the teacher needs to build questions in different contexts viz., the social context, the cultural context (family and way of life, class system in society, religion, scientific temperament, and gender roles), education, intellectualism, and genre of the text. A theoretical framework also needs to be invoked for example to raise questions on the storyline being postcolonial, feminist, presence of subalterns in the story.

Traditional pedagogy taught students of literature to answer the simple straightforward 'wh' questions such as 'when, where, what' and so on. Those were the type of questions the learners have been answering from their KG classes. More important questions that demand interpretation, self defence or justification and counter questions were willfully avoided. As a result, what remains in the learner's mind after reading classic fictional work is the story line and glimpses of events and characters.

The alternate pedagogical perspective, Dr. Kalpana advocates leads the learner to higher order thinking skills such as ‘What was the society like in those days?, What was the role or status of women? How was power distributed? What was the scientific temperament of the period? How was the sociopolitical system and how was wealth distributed?’ and so on. That is to say, the study of a fictional work prompts the reader to evaluate the text itself and simultaneously, evaluate the society it presents or represents. Social and critical pedagogy can promote intellectual thinking, create scientific inquiry, and promote democratic temperament—Dr. Kalpana argues. She also argues that fiction can be used in teaching to promote social development and growth i.e., as a social pedagogy, to deconstruct world views i.e., as a critical pedagogy, to question culturally diverse society, and to celebrate different approaches and methods of learning.

To conclude, Dr. Kalpana mentions that novels can open innumerable dimensions. Teachers must work in a dedicated manner to identify the social contexts, the cultural contexts, and to read between the lines so as to make students think.

What was special about Dr. Kalpana’s one-hour lecture was the preparatory work the speaker has undertaken. The optimal bulk of citations

on slides scaffolded the oral lecturing in a wonderful way. Every major point (and, there were many) was supported by slides—either a theoretical fragment or quotes from fictional works. The smooth flow from one point to the other was an instance of clarity about the content and logical thinking.

Dr. H Kalpana is Professor and Head in the Department of English, Pondicherry Central University. As a recipient of the Shastri Indo-Canadian Institute’s (SICI) Graduate Research Award in 1994, she was affiliated to the University of Alberta, Edmonton, Canada where she was mentored by Prof Stephen Slemon, an eminent postcolonial critic.

She was awarded the Fellowship by the Department of Culture, Ministry of Human Resource Development, New Delhi. 2002-2003 (Title: *Interpretation Media through Feminist Theories*), Associateship at Indian Institute of Advanced Studies, Shimla. 2001-2003 (Title: *Concept of Feminism in Kannada and Telugu Women’s Writing.*), and UGC’s Major Research Project (Funded): 2007-2010 (Title: *Re-Viewing Women’s Writing: Study of Select Kannada and Telugu Fiction*) Besides receiving several awards, she has a number of publications to her credit including a book, *Quilting Relationships: A Cruise through Comparative Literary Studies*.

Signposts for teachers on teaching fiction Four Reasons for Teaching Fiction.

1. Reading a novel intensely prepares you for knowing anything systematically. A good novel is labored by an author to be a complex body working to express meaning. That meaning is sometimes up to debate, and students can work together to decipher it like a puzzle,
2. It improves your empathy. We stand where characters stand, and we understand both their inner and outer world, where they come from, who they are, and where they are trying to go in life. We’re talking about preventing crime and war here, people. Novels make you more attuned to other humans.
3. Reading novels improves authentically your vocabulary and grammar skills. I can study words and grammar rules in a list all day, but the two best ways to learn vocab and grammar rules are to encounter them and use them. Reading novels gives you more words and grammar structures, potentially used multiple times, with many possible nuances. Most of all, they provide a variety of contexts for these words and uses of syntax
4. It can actually be fun. With the right teaching, even a boring novel can be made entertaining. Still, it is best to choose a novel relevant to students (Adapted from Caleb Coy <https://calebcoy.blog/2015/09/28/why-teach-novels-in-high-school/>)

ELTIF Fortnightly Online Lecture Series

Lecture 15. 22 March, 2021 **Prof. K M Krishnan**

(Dean, Faculty of Language and Literature & former Director, School of Letters, Mahatma Gandhi University Kottayam, Kerala)

'The Bright Book of Life': Some Reflections on Narrative Fiction'

Report by Bhagyalakshmy Mohan

(Asst. Professor of English, Bharathidasan College for Women, Puducherry)

Approaching old genres of literature with renewed interest, studying them from contemporary perspective, trying to unearth something still new out of them—that was the sum total of the one hour lecture on fiction entitled 'The Bright Book of Life: Some Reflections on Narrative Fiction', delivered by Prof. K M Krishnan of Mahatma Gandhi University Kottayam, Kerala. The lecture was part of a series organized by English Language Teachers' Interaction Forum (ELTIF), a fraternity of those who 'use' English; not just 'teach' English.

Prof. K M Krishnan has titled his lecture as "The Bright Book of Life: Some Reflections on Narrative Fiction" and discusses his reflections on the novelistic discourse. The lecture began by appreciating the various programmes organized by ELTIF for the benefit of students, researchers, teachers, and parents.

In his lecture he tries to theorise fiction as a genre by tracing its historicity and by looking at the notions of structure, language, questions of representation, various schools, various theories and the most recent developments that even questions the fictionality of fiction. He also suggests that it is not easy to trace the history of novel from its evolution as in the case of other prose narratives like Romance which had its origins in Modern times.

Borrowing D.H Lawrence's remark of novel as the "bright book of life", Dr. Krishnan presents his reflections on the novelistic discourse. Apart from Lawrence's view on fiction, he discusses Lukacs' view of the novel as an epic of a world abandoned by god and Fielding's notion of novel as a comic epic poem in prose

in order to trace the theoretical and historical foundation of the genre novel. The speaker locates novel as the quintessential literary form of the modern world by looking at the ancient and modern world dichotomy.

Prof. Krishnan opines that the production and reception of literature is very important when we look at the history of Literature and thus at the history of novel. The demand for prose literature, the advent of the printing press, modernity, the emergence of the middle class, the shift to urban setting etc. are inter-connected when we think about the development of novel and, novel thus becomes the literary form of the modern world and modern man.

He also looks at the ways in which we can approach novel which is considered as a comparatively new form of writing. It is the most popular form in literature with the largest reading public. It is interesting to note that it is an inclusive form- mixing elements of various art forms. There the structural changes that have happened from the evolution of novel seem to be important. He gives the example of Malayalam novel Indulekha to talk about the dramatic elements. And, there are novels in the form of verse too.

Another aspect he discusses is the rise of the novel and the rise of the individual. He looks at the different types of novels to talk about this. Many of the early novels are written as individual narratives which tells the stories of individuals. He also looks at the notions of mimetic/diegetic narratives of novel to explain the shift in the narrative structure of novels. He gives the examples of epistolary novels like

Pamela and Tom Jones, detective novels or tales of ratiocination by Poe, Agatha Christie, Ian Fleming and Arthur Conan Doyle to substantiate his argument. He uses Eagleton's reference to Pamela as a novel in which the story was told in a mimetic fashion without any meta narrative. He refers to the male dominated Old Oak Chest novels which appear as authentic narratives that can be viewed as a different category in the novelistic tradition. These novels, grounded in reality might have helped in the evolution of historical novels.

He suggests that the early novels were realistic in nature and talks about historical novels, adventure stories, utopias dystopias etc. He comes back to realistic novels and points out that realism is a technique that creates an illusionism that we are facing reality and rejects the notion of reality in realism. He uses Emile Benveniste's (a French Linguist) definition of classic realist novels to state that textuality is one of the features of realist novels and refers to Hardy, Dickens, Tolstoy, Dostoevsky etc. who are the masters of realism. He also talks about historical novels of Scott, the presence of utopia and dystopia in Gulliver's Travels and Lord of the Flies by explaining utopia as a non-existent ideal world and dystopia as a reaction against the bright new world. And by looking at these he also tries to deal with that changes that are taking place in the outlook of the literary form novel.

Then the speaker moves on the novels written between two world wars to talk about the 'death of the novel', which signifies the death of the traditional novel. The sensibility that governed the world changed towards the end of nineteenth century and in the novelistic discourse we could see the absence of the individual which is a part of the realistic tradition, a shift from mimetic to diegetic narration, from realistic techniques to modernistic techniques, with focus on form rather than on subject matter etc. This can be applied to the works of transitional writers like D H Lawrence who stands in between realist and modernist fiction. The works of Joyce and Woolf show a clear deviation in language, thematic content and style from

realistic tradition. He says that a stylistic and linguistic shift can be seen in the post modernist novels which are self reflexive and meta narratives as exemplified in Barth, Calvino, Walter Abishand Ralph Ellison. He also talks about the main stream writers in post modernist novels and refers to Walter Allen's statement that English(British) novels focussed on class system.

To substantiate his argument, Prof. Krishnan read out small a passage from *The Scarlet Letter* by Nathaniel Hawthorne and elaborated on the ways in which a novel can be discussed. He suggested that by looking at the contrasting features, the text can be re read in an interesting manner. Then he added that the story teller uses many kinds of narrative techniques in a novel such as first person narration, third person narration/Multivalent narration, points of view etc. Emily Bronte's *Wuthering Heights* is an example of Multivalent narration. He concluded his lecture by talking about the 'non-fiction novels', that can be considered as a recent development when we look at the history of novel, by Hunter S Thomson, Mailer (*Armies of the Night*), Capote (*In Cold Blood*) etc which are marked for the absence of any fictional content in them.

Prof. KM Krishnan retired recently as the Director of School of Letters, Mahatma Gandhi University and continues his service as the Dean, Faculty of Language and Literature. His areas of interest are Fiction studies, Critical Theory and Cultural studies, Popular and Specialisation Culture, Classical Art forms and Translation. He has publications and presentations, both in Malayalam and English, to his credit. Some of his noted translations are, Roland Barthes' essay *Death of the Author*, Vikram Chandra's work of fiction *Love and Longing in Bombay*, Balamani Amma's *Mazhuvinte Katha* etc. Two of his recent publications are *Targeting the Source: A Reading of Fiction in a Multilingual Society with Special Reference to Anand*; And VT Came (which is an introduction to the English translation of the autobiography of VT Bhattatiripad, *My Dreams My Tears*).

ELTIF Fortnightly Online Lecture Series

Lecture 16. 5 June 2021 **Dr. Tara Ratnam**

(Teacher Educator & ELT Consultant, Mysore;
Former HoD of English, MMPU College, Mysore)

'Where are we grounded theoretically in the practice we follow?'

Report by Dr. B.Nagalakshmi

(Assistant Professor, SDNB Vaishnav College for Women, Chrompet, Chennai-44)

If self-reflexion and inquiry into one's own career can be termed as the hallmark of professionalism, Dr. Tara Ratnam is one among the genuine 'teacher-professionals' since her publications, lectures and even informal talks with colleagues and team mates are abundant with such self-criticisms and critiques. The topic she chose itself may testify this statement. Dr Tara Ratnam made a presentation on 'Where are we grounded theoretically in the practice we follow?' for ELTIF online lecture series on Language, Literature and Culture studies on 5th June, 2021. She is an independent teacher educator and researcher, with a PhD degree from CIEFL Hyderabad on *The Developmental Trajectories of ESL Teachers Using the Cultural and Historical Approach*. She is keenly interested in the issues of equity in education in providing socially sensitive learning support to the culturally diverse student population in the inclusive learning environment.

Her career-long quest to understand the puzzle of why teachers hold on to the 'well known' practices of the world that demand change led her to the idea of 'excessive teacher entitlement'. This ground breaking concept in teacher education is the theme of the book entitled, "*Understanding Excessive teacher and Faculty Entitlement-Digging at the Roots*", co-edited by Cheryl J. Craig and published by Emerald as Vol. 38 of *Advances in Research on Teaching* series.

The quest assumed the role of first person narrative and reflected on her purpose of doing research in EFLU decades ago, which was not for merely getting a doctoral degree, but more with a specific aim to bridge the teaching-learning gap by helping out the EFL learners

from the mother tongue medium schools. After finishing the coursework and learning theoretical underpinnings of language teaching, she was retrospectively over the connection of all age-old theories and the practice which always posed new challenges for every teacher teaching in different contexts. She related it to the definition of reflective thinking which is 'reflection, voluntariness, internal plan of action' (Davydov, Markova 1982). She illustrates all these three components as follows: Reflection involves thinking about social changes vis-a-vis teaching practice; voluntariness is how the teacher acts; and internal plan setting up the path of change. When teaching is taken for granted, it forms common sense assumption that teaching is the transmission of accumulated cultural skills and knowledge.

But later, education was seen more as a highly political enterprise owing to its relation to economic development. During the British regime, record keeping was emphasized for bureaucratic reasons, correctness in writing was insisted on and examination system was linked to certification and employment purpose. And in the present neo-liberal times, education incorporates the common curriculum, uniform learning outcomes and standard tests. With this standardization, education has become more competitive and, as a result, testing is given more importance. The speaker illustrates this point with an excerpt of dialogue, how these lead to pattern recognition and reproduction. With the help of another video clipping of a classroom, which shows how students are assessed on the lesson taught, she exemplifies how communicative, life needs of learning are not addressed by the teacher/tester. Only those who

know the correct answers are encouraged and wrong answers are strictly discouraged without giving any clues to make the students self-directed learners.

Dr. Tara Ratnam emphatically argues for the need for developing language and communication skills, instead of grammatical or metalinguistic knowledge. She recalls her greenhorn days of teaching when she had a strong faith in the immersion techniques as the best ones to teach English language. But, soon she realized that it was a false assumption after observing the silence and non-participation in her class.

Later, on reading more, and reflecting on the past she scrutinised her teaching practice in line with the theory of Vygotsky which emphasised upon reconstructing knowledge through shared experience and defined learning as an interactional process on both internal and social plane, calling for negotiation of meaning rather than unidirectional way of transmission of knowledge. She further experimented with this idea of meaning making and meaning negotiation as social constructs in her class. As a result, it was found that a non-participative student tried to connect his lived experience with his current learning experience. The conversation evoked by the picture and prompted by the teacher turned out to be a genuine negotiation for meaning on a topic of interest for both. It revealed the urgency for the potential development in the student. She emphasised that teachers must focus on this potential development which can be achieved through interaction. The speaker rightly pointed out how teachers fall in the trap of reading and explaining from the text which makes actual development. Instead teachers can give support for potential development of the students. She related this to Vygotsky's ZPD which is the difference

between the actual development and the potential development. She was enlightened by relating this theory to practice and realized by activating ZPD, teachers could provide the best learning experience. She stressed upon the point how teachers mediate learning depends upon how we understand their needs. The teacher-researcher realized that the felt need of the students contributed better to language development, and they constructed language using their own lived experience. Theoretical thinking enabled her to realize the need. After recognizing the need it served as a motivation for her to develop her agency as a teacher to think differently.

In the end, Dr. Tara Ratnam left the participant teachers with the following take away question and the quote which she always retrospects over.

“What is the value we hold and want to fulfil in our action as teachers?”

If we teach today's students as we taught yesterday, we rob them of tomorrow (Dewey, 1944, p.167).

Dr. Tara Ratnam is on the executive committee on the International Study Association on Teachers (ISAT) and on the editorial board of the journal *Frontiers in Education*. She is currently engaged in the study of international perspectives on the educational implications of COVID-19 by engaging ISAT national representatives dispersed in different socio, cultural geographic locations of the world. She had been actively involved in the rural development activities of ELTIF and had made significant contribution to its growth. With immense gratitude, ELTIF remembers her participation at a programme organized in a hamlet bordering the reserve forest in Kannavam (Kannur district, Kerala).

Please see the last page for a detailed discussion on the latest volume co-authored by Dr. Tara Ratnam, entitled *Understanding Excessive Teacher and Faculty Entitlement: Digging at the Roots* (2021) Published by Emerald Publishing, USA.

Deep Reading in ESL Classes : A Contemplative Practice

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Abstract

This paper discusses how deep reading can be promoted as an active, generative process of meaning-making and how it enables the readers in the ESL classes to develop an open-minded disposition required to discover diverse perspectives and construct divergent discourses. Reading comprehension can be broadly defined as “understanding, using, reflecting on and engaging with written texts, in order to achieve one’s goals, to develop one’s knowledge and potential, and to participate in society” (OECD, 1999, p. 22). Deep reading implies a process of reading that can enhance comprehension, develop critical thinking, draw inferences, make reflective responses, form intellectual insights, promote intuitive thinking, contemplative persistence and deductive reasoning. In the 21st century, classrooms do not produce learners who are passive recipients of knowledge. A reader in the modern classrooms reconstruct the written materials through a metacognitive reflection on the text. This paper also attempts to discuss the importance of the connection between reading and writing. Both reading and writing engage the learners in the active processing of the text. Deep reading helps learners to integrate reading, writing and thinking processes in such a way as to facilitate discovery and reconstruction. The paper also considers the various processes involved in deep reading such as strategies that foster higher order skills and meta-cognitive processes. The 21st century needs new approaches that can facilitate better reading strategies.

Key Words: Deep Reading, meta-cognition

Introduction

Reading is a voluntary activity which involves decoding the written material and deciphering the meanings that the text intends to communicate, plus the meanings recreated by the reader using his personal visions and experiences. Deep reading requires the reader to analyse the text reflectively in order to arrive at conclusions, basically relying on subjective impulses. “By deep reading, we mean the array of sophisticated processes that propel comprehension and that include inferential and deductive reasoning, analogical skills, critical analysis, reflection, and insight.” (Maryanne Wolf and Mirit Barzillai, 2009). Deep reading can enhance comprehension and enjoyment. As Robert P. Waxler and Maureen P. Hall suggest “...deep reading is not an *escape*, but a *discovery*. Deep reading provides a way of discovering how we are all connected to the world and to our own personal self. “Reading deeply, we find our own plots and stories unfolding through the

language and voice of others.” (Robert P. Waxler and Maureen P. Hall, 2011). In ESL classes, where intensive reading techniques are to be used to help learners acquire language, the role of deep reading becomes all the more important.

Reading as a meaning making process

Reading can be conceived not merely as a cognitive process but also a process which involves a productive activity. There are various processes involved in reading a text. It is a voluntary activity, which requires the reader to decode the text and construct meaning based on his personal experiences, linguistic competence, intellectual magnitude, socio-ethnic-cultural backgrounds, interpersonal and intrapersonal interactions and emotional dispositions. The schema plays a very important role in the meaning making process. The role of the metacognitive component is conspicuously significant in evaluating the text and making inferences and predictions. According

to Goodman, the interaction between thought and language is essential for comprehending a text.

Reading does not mean passively receiving the meaning from a written material. There are a number of complex psychological, cognitive and affective processes involved in reading. A reader psychologically responds to the written material and involves in the cognitive processes of hypothesising the ideas, making inferences and guesses, attempting predictions, gathering evidences to analyse and evaluate the contexts to arrive at conclusions, etc. Andrew Jones assumes that reading “makes use of the reader’s knowledge and the text.”

A reader should approach a text from various dimensions, including attitude, knowledge, skills of interpretation, discovery, critical-cultural awareness and emotional maturity. The text is a set “within a larger context of other texts and cultural realities which encompass not only literary, but also cultural, historical, political, artistic and geographic allusions” (Kirill Ignatov).

According to John Hopkins, a reader brings his own personal experiences, background, and values in the evaluation of the text. Reading has cognitive, affective and aesthetic dimensions. A reader should become a part of the writer’s audience and at the same time detach himself from the writer’s view to come up with his personal evaluations.

A reader attempts to understand the meaning not merely of the words, but also of the worlds in a text. He analyses what the text ‘is’, what the text ‘has’ and what the text ‘does’. For this the reader has to examine the text through different lenses and from multiple angles. This enables the reader to get the ‘deep structure’ and promotes the construction of divergent perspectives and discourses. This is what a learner is to be encouraged to do in the ESL classes for helping him to make linguistic accomplishments easier and more effective.

Why Deep Reading?

According to Hittleman, reading is a cognitive, linguistic and social/cultural process. It is integrative and supportive of the other skills-Listening, Speaking and Writing. Hence the

significance of promoting deep reading in ESL classes arises.

Deep reading implies a process of reading that can ‘propel comprehension, develop inferential and critical analysis, make reflective analogies, form intellectual insights, promote intuitive thinking, contemplative persistence and deductive reasoning.’ Reading becomes slow, reflective, meditative, intentional and contemplative. This kind of reading is advisable in ESL classes. Learners in ESL classes should be provided with opportunities to seek out deeper meaning in the written material rather than engage in superficial reading. Learners can be given chances to reflect on the material, analyse and evaluate the content, justify their views, and apply the concepts in multiple contexts. Deep reading demands the reader to delve deeper into the text with focused attention, construct meaning, know the self and get connected with others. It requires “wide awareness”, as Maxine Greene(2007) suggests.

Deep reading helps learners develop new insights which help them regulate their own reading and learning processes. It is a kind of meditative reading that helps the learners look at it from diverse angles, digest it and go transdisciplinary. It links the reader not merely to the context of the text, but also to the context of the reader and the writer. Frequent questioning encourages a tussle with the text, with the self and with the context and the environment, eventually making the reader a critical evaluator of the self and the others.

In the contemporary world of speed and precipitancy, we usually neglect the sustained meditation and deep thinking. Deep reading involves both skimming and scanning, discovering the inner meanings of words, critically analysing the various possibilities, collaborating and constructing meaning based on the scaffolded reflection, deep engagement, transformative involvement and meta-cognitive processing. In a century of multicultural education and digitally wired pedagogical practices, the role of deep reading is very significant, especially in ESL classes where negotiation among different approaches and methodologies is highly inevitable or rather

inexorable.

While engaging oneself in deep reading, one tries to find how his own personal experiences are inked with others' and it helps him develop an empathetic understanding of others and eventually leads the reader to link himself with the spirit of humanity. This indirectly accelerates the development of emotional and social skills. The 'sensory-anchored responses' (Janice Bland, 2015) on the part of the readers here can be transformed in a mature way into mental images that can enhance a better comprehension of the text.

Deep reading can be used as an academic tool to promote writing skill among children. Reading and writing are to be introduced as connected activities rather than discrete processes. Deep reading helps learners understand the strategies and techniques of writing. While talking about 'mindful reading' as a pedagogical strategy that help learners read and write across disciplines, Ellen C. Carillo said that it might help students to become 'knowledgeable, deliberate, and reflective about how they read.' Alice Horning discusses the ways of meta-reading which include the 'analysis of main ideas, details and other aspects of the substance of the points presented, synthesis of points in a single text or multiple texts on the same point and issue, evaluation of authority, accuracy, currency, relevance and bias, and application or creation for the readers' own purposes. ("Where to Put the Manicures"). This kind of deep reading can foster writing through the close analysis of diverse range of texts in a way that familiarise themselves with the various elements of writing and with the way in which the different genres highlight the functions, purposes and audience.

Mindfulness can be practiced as an effective strategy for deep reading practices as it enhances and supports "self-knowledge, self-regulation, and the freedom to co-create with others' internal states and interpersonal relationships that are coherent and emotionally regulated" (Bai, Scott & Donald, 2009, p. 332).

Deep Reading Strategies

According to Chamot and Rubin (1994) learners use varied strategies depending on the

type of learner they are, "indicating that the good language learner cannot be described in terms of a single set of strategies but rather through the ability to understand and deploy... effective strategies" (p. 772). This implies that different strategies should be used in ESL classroom depending on the type of reader, the purpose of reading and the material read.

Deep reading is a kind of silent, contemplative reading. This requires the skills of uncovering the elements of a text. We may wonder what strategies can provide the climate for deep reading. The strategies used to enhance deep reading should provide experiences and awareness rather than 'explanation.' The metacognitive strategies, the cognitive strategies and the socio-affective strategies can be used, provided they are structured to facilitate better comprehension, higher order thinking and critical analysis.

Cognitive strategies like visualising, predicting, drawing analogies, making inferences, analysing and synthesising, finding connections, etc. are said to enhance learning comprehension and retention capacity of the learners.

Metacognitive strategies help the learners to understand their own strategies and how to use them. They understand when and why these strategies are used. According to Baker & Bell, they are related to planning, monitoring and evaluation. Leahy and Harris (1997) define metacognition as "[t]he knowledge, awareness, and monitoring of one's own cognition" (p. 221).

Socio-affective strategies are very important as they consider the learners' emotions, self-esteem, motivation, attitudes, etc. Increasing socio-affective strategies can help L2 learners engage in deep reading with strong willingness and improve self-perception. Deep readers apply a variety of strategies appropriate to their taste, purpose of reading and the material selected.

Conclusion

Deep reading can help L2 learners nurture strong passion for reading. It increases the text cohesion level and inspire overcome textual and linguistic challenges. In the digital age, children do not have much time to spend on

reading with attention. This denies them of the pleasures of exploring the world of knowledge and the knowledge of the self and others. Developing deep approach to reading can help them discover for themselves the interconnectedness between the self and the world around.

Deep reading is usually associated with the tradition of *lectio divina* which was originated with St. Benedict who believed that such spiritual reading can help the “cultivation of virtues.” Since deep reading is dialogic and participatory, it has great pedagogical implications.

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English Language, Culture and the Global Workplace

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Abstract

With English emerging as the global language, transcending national and cultural barriers, its role needs to be redefined for cultural assimilation, amalgamation and accommodation in the 21st C global work place. Globalisation and changing trends in language use have ushered in needs for cultural-rediscovery. English, the coveted language of commerce, culture and communication necessitates 're-designed thinking' for cross-cultural competence to meet the demands of 21st century workplace. An 'acknowledged passport' to thrive in a global economy, English language with its potentialities needs to be harvested for furthering international contacts and growth. Today English is 'decolonised in Indian consciousness' to an extent that it has actually changed the way we Indians think, act or even eat. If we can make foreign food items like pizza, pasta and momos our own with local flavours, then why not use English in a 'desi style', with 'a desi tadka' to convey Indian thought and sensibility uplifting Indianness as a drop in the changing cultural mosaic of the world. Language is a fascinating tool which has immense potentialities. As teacher educators, we need to re-design our classes and curriculum, to provide a platform for local to global growth to meet these higher standards for cultural inclusion because 'Cultural diversity favours universality of human rights and governance of reconciliation.' (UNESCO, 2009)

Introduction

With English emerging as the global language, transcending national and cultural barriers, its role needs to be redefined for cultural assimilation, amalgamation and accommodation in the 21st century global work place. Globalisation and changing trends in language use have ushered the need for cultural-rediscovery. English being the language of commerce, culture, cuisine and communication necessitates 're-designed thinking' for cross-cultural competence to meet the demands of 21st century workplace. An 'acknowledged passport' to thrive in a global economy, English language with its potentialities needs to be harvested for furthering international contacts and growth. 'English is now the global language of business, common corporate language.' (Neeley, 2012) In response of the new status of English language and the multi-faceted role assumed by the global lingua franca in India, attempts should be made to harness the prospects of this international language to facilitate communication across a country with diverse cultures, customs, traditions and communities possessing varied culinary practices. English has secured a prominent place in the real life situation of India. English in India represents a

new Indian identity. Use of English in India is as diverse as the mixed culture of diversity in India. Language being strongly related to territory and national identity, speaking, interacting, writing and representing its culture, cuisines, changing lifestyle with music and musical traditions necessarily raises complex cultural issues. These affect communication particularly of English in a diverse socio-economic background of India.

Global English, Global Economy and India

It is astonishing to note that 'the most profound change that has happened in the 21st C is that the people who use English as the second language now outnumber those who use it as their first language. 'There has never before been a language that has been spoken by more people as a second language than a first' says David Crystal, the UK- based linguist. The growing impact and influence of the Indian diaspora with its social and cultural ethos has provided the main impetus to this trend. (Pankaj K Deo, 'The Brave New World of Many Englishes', The Tribune). English in India has fertile grounds for survival with big business opportunities, potential customers and largest world market. English has become one among the varied Indian

languages, got acculturated in the psyche of the variable socio-economic milieu of the country catering to the requirements of the local and global workplace.

English in India as Salman Rushdie views 'has been usurped, abrogated and appropriated to make it culturally relevant'. English language has blended itself with, 'the cultural and social complex of the country' (Kachru, 1983). Kachru classifies English in Indian context on the basis of conscious and unconscious formative, hybrid and non-hybrid formations and contextually determined formations.

English has been successfully used in India for global advertising representing various sociolinguistic communities in India giving them a global and local appeal. The predominant use of English language in Indian advertisements and TV channels exhibit confidence of Indian youth, enhanced work opportunities and marketing talent in global advertising with promises of a new economic order. Some of the excerpts are presented here to support the ideas presented in this paper.

"India's economic presence in the world is growing significantly and the country has retained a growth rate in the face of a worldwide recession. The exposure of the country's citizens to the rest of the world through the medium of English, and their influence on the rest of the world in turn is a phenomenon of considerable interest."...The global Indian, then, would seem to be a new speaker of English. A generation ago s/he would not have had access to education in English, but far from being intimidated by this s/he welcomes the complexities and cosmopolitanism (Holliday, 2013) of establishing a natural & instinctive relationship with it. (Priyali Ghosh, English Language Consultant, Kolkata). 'Linguistic diversity is not a challenge, but an opportunity' (Alison Barrett, Asst Director, English Partnership, British Council, India).

English in India needs to be written with a fresh approach, 'a new gesture', representing the country's rich cultural values and emotional appeal. The bazaar English can no longer be discarded as sub-standard but requires acceptability when the question of employment of the

under-privileged and marginalised class is taken into consideration. 'The new world economy rests largely on Global Bazaars, the Global Shopping Mall, the Global Workplace and the Global Financial Network(Barnet & Cavanagh,1994,p.15)

English in India with myriads of TV shows, blogs, ads, channels with culinary festivals, music events, posters, hoardings has given an extension to the language in the Indian context. English has been adapted to the country's cultural and culinary desires to meet the requirements of the present Global economy.

Indian products and services have gained wider connectivity, entered new markets, got an access to foreign household and ushered in big business opportunities. Credit goes to the linguistic process of code-mixing and code-switching, process of collocation and hybridisation where localised version of English has optimised business results.

Let us take for example the logos of established organisations of 'UCO Bank-Honours Your Trust', LIC of India with 'Har Pal LIC ke Sang', 'Zindagi ke Saath bhi, Zindagi ke Baad bhi', 'Every moment with LIC' where the taglines have Indian cultural overtones replete in them. The logos help capitalise customers' psyche and belief. The hoardings, banners, channels, ads replete with Indo-English lexis for example song channels with 'Dil beats', 'Hit he to bajega', food channels with 'Turban Tadka', 'Namkeen Nation', 'Mummy ka Magic', 'Dakshin Diaries', 'The Great Indian Rasoi', '100 percent Veg-Health ka Dose', 'Band Bajaa Buffet', Health Maange More' have ensured customer satisfaction, evoked patriotic sentiments and furthered marketing abilities.

The hoardings marked 'Bandhan Marriage Hall', 'Dhaba by theme: Kedia Restaurant', 'Anand Mela', 'Shubh Vivah', 'Alankar Jewellers', 'Apna Bazaar/Big Bazaar/Style Bazaar', 'Bunkaari India', 'Ambul: Food from Odisha's Kitchen' evoke patriotic sentiments and help fostering entrepreneurship skills and achieving customer delight.

'English, although a newcomer on the Indian linguistic scene, participates vigorously in the

process of multiple-language mixing at the sentence as well as discourse level and thus leaves a deep and ever-growing mark on Hindi press advertising.’ (Bhatia, Tej 2007)

Today English has got decolonised in Indian consciousness to an extent that it has actually changed the way we Indians think, act or even eat. It can be said that ‘Indian cuisine has shaped the history of international relations’. It is quite visible that Indian life and sensibility enters into English expression and the sweet, savoury surprise is tinged with a pinch of ‘namkeen’ surprise to enlighten up senses and amuse everybody with its simplicity and modesty.

Conclusion

To conclude, it may be said that language is a

fascinating tool which has immense potentialities. Human relationship loses value without communication. Awareness of global business ethics and cross-cultural competence cannot only promote multiculturalism but also can make students achieve success in business endeavours and gain a winning edge in the corporate world. It is up to us, as teacher educators to ‘re-design our classes and curriculum’, develop advertising skills in the students, give the classrooms an assumed look of global bazaar to meet these higher standards for cultural inclusion because ‘Cultural diversity favours universality of human rights and governance of reconciliation.’ (UNESCO, 2009)

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David Crystal on Language

“Language has no independent existence apart from the people who use it. It is not an end in itself; it is a means to an end of understanding who you are and what society is like.”

“There is no such thing as an ugly accent, like there’s no such thing as an ugly flower.”

“Enshrined in a language is the whole of a community’s history and a large part of its cultural identity. The world is a mosaic of visions. To lose even one piece of this mosaic is a loss for all of us.”

“English has been this vacuum cleaner of a language, because of its history meeting up with the Romans and then the Danes, the Vikings and then the French and then the Renaissance with all the Latin and Greek and Hebrew in the background.”

Inoperative Modern Civilization: A Study on Emily St. John Mandel's *Station Eleven*

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Abstract

Published in 2014, and sold out a record of 1.5 million, the novel *Station Eleven* was prophetic in its true sense. Emily St. John Mandel, a Canadian novelist and essayist, tells us an incredible story in the frame of science fiction which after just five years turns out to be not only convincingly true when the Covid-19 pandemic started wiping out humanity from the surface of the earth. The paper explores the decline of civilization and how the world changes after a collapse caused by a pandemic called the 'Georgia Flu'. It also depicts the inoperativeness of modern civilization. It makes clear what civilization was like before a deadly disease called the Georgia flu and how it turned out to be after the flu. The disease spread rapidly and quickly wiping out millions of people. No one came forward to regain the lost past, because everyone ran to save their lives. Thus, the ongoing development of civilization was affected. Twenty years later, it was realized that the technology of the developed world turned out to be futile. Devices, materials and technologies that seemed ordinary are seen as miraculous after the collapse. It also describes how people regret the importance of technology after its demise. It took many years for civilization to develop but it could be seen that development was destroyed by the flu within a week. There were benefits and drawbacks in civilization. No matter what civilization developed but it could not save humans from an invisible disease in the end.

Emily St. John Mandel is a Canadian novelist and essayist. She studied at home until she was fifteen years old. That was when she started writing her diary. At the age of eighteen, she went to learn dance in the School of Toronto Dance Theatre. Mandel worked part-time as an administrative assistant at a cancer research laboratory. In 2002, while in Montreal, she wrote her first novel, *Last Night in Montreal*. This novel captures the life of a woman abandoned by lovers as she moves from place to place. Mandel's second novel *The Singer's Gun* depicts clearly the evils of corruption going on in her country. Her third novel *The Lola Quartet* was published in 2012. It tells the story of Gavin Sasaki's search for identity and economic collapse.

Mandel's fourth novel, *Station Eleven* was published in 2014. What it says is about the world that was devastated by a virus and the civilization that was destroyed by it. This novel is different from the other four earlier novels, since it has a cosmic vision wherein one witnesses how civilization changes beyond

catastrophe. The novel won Arthur C. Clarke Award and Toronto Book Award in 2015. It is nominated for National Book Award, Baileys Women's Prize for Fiction and PEN/Faulkner Award for Fiction. The novel was translated into 33 languages. "*The Glass Hotel*", Mandel's fifth novel, became a favorite book of Barack Obama in 2020. This novel mainly focuses on corruption and avidity. It points out in a big way how investors cheat, which mainly focuses on Ponzi Scheme. Mandel loves writing about technology.

Civilization is based on the growth of society. It has been growing since the dawn of time. In that sense, one can see that technology is penetrating all spheres of life. It is no exaggeration to say that civilizations made a rare contribution to achieving such a lofty position. It can be said that the beginning of civilization began when people began to live as a society. Some people deal with old fashioned civilization in today's era. Studies of ancient civilization trace the life of people, in terms of food, dress, rituals, religion, habit, habitat and many other sources

of behaviour patterns. It often highlights the social way of life. Every day man is taking civilization on the path of development. Today's career development, scientific development, social development and lifestyle are different. There are pros and cons to this. Many items that did not exist in the past are discovered. The level of civilized development is measured by the development of agricultural progress, trades industrialization and urbanization. In addition to these basic elements, the development of civilization is also represented by combinations of various sub-elements. These include standardized measurement system, advanced transportation system, legal system, currency system, writing, specialized art, advanced scientific interpretation, metallurgy, political structure and organized religion.

Mandel mentions the development of civilization in many places in this novel. The massively developed civilization was destroyed by the invincible flu within a week. The Georgia flu started only after the death of Arthur Leander. Initially, one or two people were affected and in the end millions died. People were affected continuously and so everyone ran to escape from it. This shows that civilization is in the hands of humans. It does not worth if there were no humans to handle it. In the novel, Mandel gives an incomplete list that there are no more cities, films, iInternet, transportation, countries, social media, police, towns, pharmaceuticals etc.

"No more screens shining in the half-light as people raise their phones above the crowd to take photographs of concert stages. No more concert stages lit by candy-coloured halogens, no more electronica, punk, electric guitars.

No more pharmaceuticals. No more certainty of surviving a scratch on one's hand, a cut on a finger while chopping vegetables for dinner, a dog's bite. No more flight. No more towns glimpsed from the sky through aeroplane windows, points of glimmering light; no more looking down from thirty thousand feet and imagining the lives lit up by those lights at that moment". (31)

During the disaster, the system of referring to

time undergoes change at Severn City Airport. After the decline, dates are first measured in days and then in years. "Day One, Day Two, Day Forty-eight, Day Ninety, any expectation of a return to normalcy long gone by now, then Year One, Year Two, Year Three. Time had been reset by catastrophe." (231) Mandel mentions that this is difficult to explain to the younger generation. She says a positive thing that is, but in all honesty, the whole history of getting stuck in airports will eventually become a history of boarding and flying away. By this Mandel is saying a positive thing that one day the world will change. This shows that man has to live a difficult life without technology because he has sought civilization for every need. Mandel explains in more detail what civilization is, rather than what she says about the fall of civilization through this novel. She has divided the rise and fall of civilization into two types. During the scientific development, many people become addicted to things like cell phones, women forget to work because of the household appliances, yet many birds and trees were affected by radiation. These are the disadvantages of growth.

At the end of the decade in the airport, Clark Feels himself as a lucky one, because he saw that one world was going to perish and another was about to begin. He thought it was a blessing to see and remember civilization.

And not just to have seen they remembered splendours of the former world, the space shuttles and the electrical grid and the amplified guitars, the computers that could be held in the palm of a hand and the high-speed trains between cities, but to have lived among those wonders for so long. (231,232)

Although it is difficult to interpret to the future generation what is civilization was like before the flu, Clark considers, he has to inculcate memories and experiences of the world through his museum. After the collapse, the interconnect edness of modernity and technology seems like a miracle. Clark did not know how the flu spread so quickly, but paradoxically the means of transmission were civilized and the planes interconnected, however, fortunately, his plane did not carry the affected passengers. Clark's

dexterity to walk through the security check points three or four times shows how panic and breakdown the world has changed in a few hours. Elizabeth is expressing her beliefs here, standing firm in the faith, and certainly says that civilization will not collapse. None of the airline staff was there. Getting enough food was very difficult. The news came that the airport was going to close soon, "... for public health reasons, the airport was closing immediately" (236).

Clark wonders what Robert, his friend, would have done if he had been during this time. "If Robert were here- Christ, if only- if Robert were here, he'd probably fill the shelves with artifacts and start an impromptu museum" (254). At this time Clark decided to collect absolute objects and creating a museum in advance. At first, he put his damaged iPhone on the shelf. Next, he kept an Amex card which was left by Max and the driving license of Lily Patterson. He stacked all these artifacts in a separate row. Then he started collecting large items like laptops, computers etc. Thus, he begins the Museum of civilization. By visualizing an ice globe, he considers how many human hands are needed to design and produce. Clark remembered how hard man had worked to create it when he looked at each object. In Station Eleven the reader repeatedly finds objects treated similarly. The novel is scattered with instances of now useless objects-passports, mobile phones, credit cards, computers, even a paperweight-that have become an aesthetic link to the past (Leggatt 8).

Before the collapse, it was difficult to see the stars in the night sky in the city because the sky was obscured by light pollution, but was able to see the stars after the collapse. All the work that was normal and could be done very quickly was considered miraculous after the breakdown. People were addicted to the internet when it was there but after the collapse, the benefits of it too were gone. If there was an internet facility, one could call one's relatives and inquire about their situation and could see current affairs of the country because all the facilities were on the Internet. "All of the information in the world is on the Internet, and the Internet is

all around you, drifting through the air like pollen on a summer breeze" (202).

What has been most affected by this decline is medicine. Man can live without technology but cannot live without a soul. Everyone relies on doctors when that soul is in danger, but that medicine does not even exist now. The hospital was closed within a week of the outbreak. It has been closed for twenty years and was still not opened. Nowhere is it mentioned that there was a hospital after the collapse. Jeevan only helped those who relied on him because he is a paramedic but no hospital was set up anywhere. Thus, there is no medication to cure any disease.

Everyone went to the museum of Civilization if they wanted to see civilization because civilization was only there after the destruction. Some people were relieved when seeing it. The sense that civilization is what man is looking for is expressed through this. The only one who is connected with civilization searches it fully. The novel makes clear that a part of the reason people take the privileges of civilization for granted is our inability, or perhaps refusal, to see just how fragile civilization is. For instance, at one point Mandel traces the design, production and shipping of one product that passes through countless human hands on the way to the consumer.

In a sense, we can see civilization is built on connections. There are many developments in technology with the help of other countries. The George flu spread so fast and destroyed everyone as civilization advanced and became connected. The first reason the disease spread was by air travel. Without the plane, the fellow passengers would not have been affected and would not have spread elsewhere. The catastrophe was greatly spread only by technological advancement.

Although civilization was created by humans, humans have not been able to save it because they finally ran to save their lives. And it is nonsense to believe that Civilization will save humans. Civilization cannot bring man alive even if it is at its peak. The invisible flu has destroyed the whole technology of the country

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Parenting

Parents are the first teachers—and, the best too.

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Dear parents,

If you have at least primary education, you know the system called school education, and you can do a lot to help your children with their studies. That means, you know the framework of formal education with a headmistress or headmaster as the head of the school, teachers, non-teaching or support staff, timetable, teaching-learning, homework, project and so on.

You need not have to remember your school or college physics, maths, chemistry or social sciences to help your children. Helping your children in their studies does not mean to do their homework as proxy or to help them with the questions and answers of the forthcoming exam. That type of help is of short term life and lower order significance. What I mean is the overall support in the form of empathy: paying attention to their efforts and struggles, noticing their success and failures, observing them in the time of crises such as exams and competitions, finding out their problem areas and hotspots in studies, tracking down the sources of their hatred towards studies in general and to a subject or teacher in particular, looking into their quarrels with friends, their inhibition in mixing with new classmates or friends, their reluctance to approach neighbours, tracing their (mis) use of devices such as smart phone and computer under the pretext of online learning, and so on.

One hundred such seemingly small problems together become a big hurdle for them to overcome. In the absence of care and understanding, the big hurdle grows larger and larger. You must remember that this huge rock-size hurdle in front of them was made up of small grains of sand, accumulated. Paying attention to the gloomy face of the child on reaching back from school one evening, inquiring lovingly into the source of the gloominess, suggesting multiple remedies, trying one after the other from the available

remedies-- that problem is over for your child.

A punishment in the open class (whether the child deserved it or not) is an issue every parent is expected to address to. It does not mean that you have to rush to the school and fight back with the teacher or principal. But, they should know that it has come to your notice. Whether the child invited the trouble, make sure that, that first punishment is probably the last of its kind for the same or similar reason. No need of further punishment on your part.

But, in the case of rewards, it is the other way round. Whenever your child is rewarded at school for some achievement, don't forget to give an 'add-on' reward by parents, too. Children deserve it. It is a long term investment. It will encourage them to do still more good things, still better things.

Projects have become part of today's general education. Earlier it was only a part of higher education. Projects are one area in which children need adult guidance and support. Whether it is a written project or nonverbal one such as painting or modeling, adult's guidance will add precision, clarity, and perfection to the piece. For example, making a paper boat is a project for the KG children. The selection of the piece of paper, its thickness and glossiness, the precision of folding the paper, the angles of folding—these result in perfection. A three-year old needs guidance.

Guidance can be given in two ways, or at two phases. First, you think that the child is going to face a problem, and suggest or demonstrate how to face it; or avoid it. The second is a little risky. Observe your child at work or studies. Let the child try to solve the problem. The effort may succeed—fine. But if the child fails, offer support. Be careful, too much of the guarding of the first type may bring down the child's self-confidence. After all, the same child, after a few years is expected to solve problems on one's own.

Resources/Resourcefulness

Teaching Creative Writing Much Earlier than Communicative Writing?

Pavithra.S

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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.

Dreams, thoughts, feelings, emotions and imaginations have no fixed form or shape as we do have for a house or a fruit. They are elusive in form and content. The imagination and emotional experiences of a person can simply be communicated in the form of poems since poetry does not follow the rigid grammatical framework of ordinary spoken or written discourse. This does not mean that poetry has no grammar—in a poem too, the verb must agree with the subject as in *They have* and *She has*.

While communicating, all of us try to share our feelings and emotions in the best possible way, though occasionally we fail miserably. While watching a good film, we realize how best the feelings and emotions of the character have been embedded in a three-minute song. If that character tries to convey the same feelings of sorrow, disappointment, helplessness/joy, ecstasy and through dialogues, how much time does it consume? Still, the speaker succeeds in producing the desired effect in the listener. That means, poetry has the special gift of packing the strong flows of feelings and emotions in a few lines.

In the case of children they begin their language learning through nursery rhymes. It is a basic and finest form of poetry. For an early learner of a second language who has not mastered the basics of grammar, to compose a poem is impossible. But at the same time, composing a rhyme of her own, parallel to a popular one (“Twinkle, twinkle little star”) may not be

difficult.

Bright, big, hot sun,

How you burn so bright afar!

From that stage of parallel production, learners can be encouraged to compose small lines on their own.

‘When the bright sun sets

Then the shadow of fear comes.’

A resourceful teacher can give a topic (just the topic/a picture/ an object etc.) and provide the opening line too.

Mango

Summer, summer, come, come;

Bring mangoes for me and Mom.

Story Book

I have a friend at home,

My little story book.

Bed

On the bed I jump - Bum, bum, bum;

On the bed I lie down, silent in the night.

At a later stage, children can be encouraged to select topics on their own by observing surroundings and watching nature. The result may be as follows:

Dark green and deep red,

May not match in dress at all;

But how they fuse into one another;

In the hibiscus in front of my door!

Poetry is not just for adults; not of higher order language; not for scholarly studies; not where you have to employ a lot of strange words; not where you have to introduce so many metaphors. Children’s language also fits into poetry very well.

It works in my classroom

Film Studies in the Primary Class?

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Learning without teaching?

Good or bad, many things, children learn on their own, including language. Illiterate children do many things without the help of teachers or schools. And, those lessons include higher order skills such as memorizing, thinking critically and logically, learning from one's own mistakes, and so on. Even basic numerical skills are mastered by illiterate tribal children who guard their cattle well. Communication is perfect in their case, as well. Then, why this heavy dependence on teachers when it comes to picking up another language, especially when that language is around them both in visual and audible forms?

Informal second language learning

Children see numerous posters, notices, bills and advertisements in English on their way to school and back, in the market, on the covers and wrappers of things we buy, and so on. Don't you think that they learn a second language from these visuals? The announcements at the railway stations, and advertisements on phone and TV are not altogether ignored by children; they catch the kernel message, but may not be the meaning of every word. The various precautionary measures against Covid 19, advertised in English through cell phones are not left uncomprehended by children—they realize the importance of washing hands, wearing masks and keeping distance from others in public places. So is the case with TV programmes as well.

Therefore, let's agree that children have already mastered large chunks of meaningful English utterances before reaching schools. Now, let's try to exploit this 'self learning' capacity of learners in furthering their communication skills in English.

Here is a cluster of activities for a forty five-

minute period in the class, which may be the result of another one hour preparatory prior homework. Parents are expected to provide the necessary raw materials for children's preparatory work at home.

Preparatory homework: Let the class be divided into two groups. Within the group, let there be pairs who may work together. Let each pair collect poster(s) of a very popular film (in any language of their choice), and collect basic information about the chosen film with the help of parents or online. Basic information includes year of release, language, director, the work (novel/story etc.) on which the film was based, main actors, lyricist, composer, main singers, theme, characters, the first lines of very popular songs, etc. Let the pair write down these pieces of information.

Classroom activity: Let's hope, a teacher of English has kept aside a five or ten-minute slot for communicative activities outside the requirements of tests, exams and marks. During this time slot, let children do the following activity, step by step.

First, a pair from Group A introduces the chosen film to the class in a few sentences, without divulging the key points such as title of the film. For example, one of the pair may introduce the film by showing the poster, hiding the title and ask: What's the title of the film? What language? Is it a very old film or a new one? The partner writes down the main points on the board: Sholay, Hindi, very old film...

Now, it's B Group's turn to ask questions and Group A answers the queries, and simultaneously writes the main points on the board. Questions can be as follows:

Who is the main actor in the film? You said it is a very old film. Is the hero still alive? Who played the role of heroine? What's the

story about? Was the film dubbed into any other languages? Can you sing the first lines of a song in that film?

The main points written on the board may read like this:

Sholay—a very popular Hindi film—1975 – Main actors: Amitab Bachan, Hema Malini, Amjad Khan, Dharmendra—a story of dacoits—Director: Ramesh Sippy...

Post-activity/homework: Students may be asked to prepare a very brief write up about the film, by working in pairs or small groups, and with the help of the points on the board (and, parents too).

Another pair may present its film in the next slot of communicative activity. The teacher's role is to provide (i) the missing important facts necessary for presentation, and (ii) to modify serious grammatical errors such as tense and subject-verb agreement. Minor mistakes may be ignored for the time being. No need of insisting on producing full sentences. For example, "A new film?" equally qualifies the full construction "Is it a new film?"

Why film studies so early in the L2 class?

More and more technical details of classic films can be added to the discussion later. As a result, children will be encouraged to watch the great, award-winning film in their language, and later in other languages, as well. Thus, they start enjoying Indian classics and world classics, with the help of the subtitles and with the support of elders, as they grow. Consequently, they realize that Satyajit ray is not just a Bengali director, but one among the world film makers. Finally they realize that like music, film too is language –neutral. Acculturation or assimilating other cultures (and other languages too) becomes a part of their world view. Parents and teachers, please note that these children (including your own), do not face any problem in freely mixing with other people of other cultures and nations in future. Perhaps, one main objective of introducing film studies in the university syllabus is this acculturation. No harm in trying it at the early stage itself, since film is one thing which all children like most.

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and no scientific or medical development has been able to save it. None of the National Guard or Military force came to save humans, thus making civilization grow was meaningless.

At the end of the novel, Kirsten saw an electric light in the town through the telescope.

Thus, it can be said that civilization began to grow again after the disaster. Mandel concludes the novel with a positive note. There are many reasons for Civilization to grow. Civilization thrives only because human does not have enough needs to live.

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ELTIF Online Workshops on Academic Writing

ELTIF is planning to organize a series of online workshops on **Academic Writing** for various levels of students ranging from secondary to postgraduate (any discipline). Separate sessions for 1. Secondary 2. Higher Secondary 3. Undergraduate (all disciplines) 4. Postgraduates (all disciplines). The duration of each course is 25 hours—daily one hour, two days a week. **Registration is free**. For details, please contact englangforum2010@gmail.com

Reports from the field

ELTIF works online for one of the oldest schools in Kerala.

Sahadevan Minni

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During the pandemic, when children are all imprisoned indoors, Kannur Govt. Vocational Higher Secondary School found a way of keeping their students in touch with the world outside, beyond its ritualistic online classes. As a sports school, it has the majority of students from the fields of sports and games. The headmaster and teachers felt the need of improving their students' communication skills. The reason was obvious—in the first year itself, they may be going outside their state for attending national training programmes and participating in inter-state tournaments and competitions. They can't wait till they get released from the grip of Covid-19, because it is not the school syllabus, tests and exams that they are more worried about, but their future career, centred around sports and games.

Established in 1879 as a training centre for various performing arts and, elevated as an 'Anglo Vernacular School' and in 1886, the school was taken over by the Kannur Municipality. Though later it became a government school among the thousands in Kerala, the school preferred to be known by its one and a half-century old name, 'Municipal School'. GVHSS Kannur, started admitting students from sports and games quota since the mid 1970s. The olympian Mrs. PT Usha is one of 'her eldest daughters'. In near future, we are told, that it is going to be an exclusive sports school. ELTIF was approached to conduct a Communicative English course for the primary and high school students. Thus, an eight-day programme was worked out by an ELTIF group which consisted of Mr. Sahadevan Minni (a retired high school HM), Mr. Mohanan (an HSS English teacher) and Mr. Pavithran K (a retired primary HM). A draft module was prepared by them, a schedule was chalked out in consultation with the HM of the school, Mr. Pradeep Naroth.

The short course was inaugurated by Dr. P. Bhaskaran Nair, the president of ELTIF on 26th May. At the brief inaugural session, Ms. Shameem Rahna, Coordinator welcomed students, parents and ELTIF resource persons. Mr. Pradeep, the Headmaster of the school chaired the inaugural function. Quite a few ELTIF resource persons, including Mr. PVV Namboodiri (Academic Coordinator), Dr. AC Sreehari (English faculty, Payyanur College), and Mr. Vijayan Karayi Treasurer, Teachers of the school (Ms. Geetha, Ms. Safiya, Mr. Babu and Mr. Naseer) attended the inaugural function and the online classes followed.

On the first day, Mr. Sahadevan Minni conducted the first session. The interactive session was something new to the students, especially online. They were very much involved in the session and enjoyed the participation without any inhibition. A few teachers and many parents too attended the class. Language was generated in the class using a story. The language elements focused were:

- i. Narrative skill
- ii. Skill of asking questions
- iii. Polite denial/ disagreeing
- iv. Agreeing / disagreeing
- v. Vocabulary development

An assignment also was given at the end of the session.

The students got another teacher on the second day--Mr. Mohanan P. His approach was really interesting to students and teachers. Using modern media like YouTube and internet, he developed language skills as well as promoted attitudinal change. A 'Monkey and dog' video helped in promoting interaction and it developed their confidence. Those parents and teachers realized how motivation (both intrinsic and extrinsic) could be generated in foreign language class.

On the third day, the ELTIF family as a whole was overjoyed to see Mr. TA Mathew, a retired high school MH in his full spirit, because he has been keeping himself away from ELTIF classes due to ill health. He conducted the session aiming at developing oral skills using modern media and his presentation equaled the performance to his heyday. His power point presentation gave students good chances to generate language. Students answered so many riddles and they prepared so many riddles by themselves. The session was really interactive. Mr. Sahadevan got his second turn the fourth day. He continued his woodcutter's story and added dialogue between the wood cutter and his wife, another dialogue between the wood cutter and the forest guard yet another between the fairy and the wood cutter and finally, one between the woodcutter and his wife after getting gold. Learners enjoyed the session very much.

It was Mr. Mohanan's second turn on the fifth day. He made sure the need to update knowledge and to be computer savvy. He proved how important visual media is. He presented two videos. The first one gave a clear message why a person should not be greedy. He was very successful to make use of his video for language generation. Students got a chance to participate a quality session.

Mr. T A Mathew made his appearance once again on the sixth day, with his outstanding teaching skill. He gave students a lot of activities. He proved that online class can be as interesting as offline class. He got good responses from the learners.

On the seventh day, it was the chance of a comparatively younger teacher, Mr. Sumesh of the neighbouring Kasaragod district to interact

with the students. His 'just a minut' programme and "Aswamedhan" created good response among the students. It seemed, he needed more time.

On the final day, Mr. Sahadevan, came out with an inspiring biography of an eminent scientist. He didn't narrate the biography. Instead, he used all the possibility of language elements like asking questions, narrating, agreeing, disagreeing, giving suggestions etc. The students were encouraged to ask a volley of questions about the life and career of the physicist, Michael Faraday, but without disclosing the name till the end, sustaining suspense.

A brief valedictory session followed in which teachers, RPs, and parents provided feedback. The most interesting feedback came from the teacher of Physical Education, Mr. Babu who commented on the course using phrases such as "learner-centred, interactive, communicative, without inhibition or fear", and so on. The session ended at 9.30 pm with vote of thanks proposed by the coordinator Ms. Rahana, Mr. Valsan Panoli (Secretary ELTIF), Mr. Pavithran K (the convenor of the programme), and Mr. Pradeep (HM) gave their feedback.

A few days later, ELTIF was requested by the headmaster to prepare a proposal for a longer term (about 50 hours) of Communicative English course, based on the feedback received from the students, teachers of the school and parents, which was immediately prepared and submitted. He is hopeful of getting the proposal sanctioned by the authorities concerned. ELTIF assured the school that it would be offering regular sessions as and when the school starts functioning the normal way.

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About the Authors

Tara Ratnam is an independent teacher educator and researcher from India. Her work is driven by two interrelated purposes: a) to create space for diverse students to participate as full members of the classroom and learn with dignity, and b) to support teachers to recognize voices of diversity as a form of competence in promoting learning in the classroom community.

Cheryl J. Craig is a Professor and the Houston Endowment Endowed Chair of Urban Education at Texas A&M University, USA. Her research agenda has to do with what teachers come to know, do and be in context. She is an American Education Research Association (AERA) Fellow and a recipient of the Division K (Teaching and Teacher Education) Legacy Award.

ELTIF feels proud of introducing a most recent and highly relevant book, co-authored by its member, Dr. Tara Ratnam, a Mysore-based ELT consultant and teacher educator.- Editor

Understanding Excessive Teacher and Faculty Entitlement: Digging at the Roots by Tara Ratnam & Cheryl J. Craig (2021)

Literature on academic entitlement is almost always associated with students with little examination of entitlement with reference to educators. Feelings of entitlement among educators make them hold onto rigid 'inherited scripts' and constrain the development of flexibility required in this global and technologically disruptive era. It is imperative that we understand how entitled behaviours are triggered in the discursive context of teachers' practice.

Understanding Excessive Teacher and Faculty Entitlement develops a significant body of professional knowledge by providing a deeper and

sympathetic understanding of what manifests itself as 'excessive entitlement'. The volume presents a theoretical framework within which one can investigate and articulate issues and helps those concerned with education and teacher education internationally to get a sense of the complexities surrounding teachers' work.

Bringing together researchers from diverse geographical contexts, this timely book primarily addresses educators and researchers with a spin-off to human resource management in diverse organizational settings.

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- Section V: Pulling it All Together**
- Chapter 18. Excessive Teacher/Faculty Entitlement in Review: What We Unearthed, Where to From Here; Cheryl J. Craig and Tara Ratnam

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