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From the Editor's Desk

The Potentials of Team Teaching in Second Language Classes

Though a very effective pedagogic construct, team teaching has not been given much attention in second language pedagogy. Also known as co-teaching and collaborative teaching, this classroom strategy may prove highly productive in a second language classroom where developing communication skills is of paramount importance, whereas in subject classes, the content is more important than the language part.

For an average second language learner, the most crucial factor for learning is exposure to the target language in its spoken idiom. The limited exposure the Indian learner of English comes from the teacher. But, it seldom appears in the form of communication. Usually it is a subsidiary or follow up activity to reading. That means, the exposure to the oral form of the target language comes in the form of a diluted/simplified/degenerated version of the printed text. Even one-act plays have been paraphrased in the primary as well as the PG Shakespeare classes. A few slightly better informed teachers may resort to add voice modulation, gestures and body language.

Just imagine the effect of a one-act play being presented before a class by three or four teachers (or, at least two teachers plus a few students), after adequate rehearsal. The class will be in a state of languaging or, language socialising. Natural exposure to the spoken idiom is what we have to begin with. There is no need of separate teaching; learning is taken care of naturally and subconsciously.

There are various modes of co-teaching. But, an editorial page is not the right place where such theoretical issues are to be discussed. That is

why, just one instance of classroom teaching—drama—was cited above. All components in the ESL syllabus can be better taught through team teaching. Since exposure to the target language is the key issue in an average Indian ESL class, I just thought of drama.

The written language in the coursebooks is only a means of reaching the spoken language in the speech community. This was the case a few decades ago. Now, the spoken idiom itself is available in the technological gadgets. That means, teachers have readymade models of conversational English to emulate. There is no need of reading 'the spoken language'; the teacher can 'speak the spoken language'. It is here, team teaching comes as a natural mode of classroom transaction.

Still, why do teachers say 'No' to team teaching? First, lack of pedagogic awareness. The traditional single teacher concept still dominates. Secondly, a firm conviction about one's own approach and method as the best available. We are only one species which chooses the best out of one! Thirdly, the fear of getting exposed. No teacher wants the peers to come to know about his/her inadequacies and imperfections. As a result, all the inadequacies and imperfections are dumped on the learners. If we don't interact with colleagues, how do we come to know about our limitations, and others' resources which we can emulate? Yet another reason for not trying out anything new is complacency. There is no remedy to this mind set.

P. Bhaskaran Nair
(Editor)

Providing Near-Natural Exposure to the Target Language through Parental Scaffolding

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Language exists on two planes: formal and functional. Those words in the dictionary exist in isolation: form. They collocate with others while in function. What do we expect of our children/learners while we are engaged in teaching a second/foreign language—to master the bulk of words and rules of usage, or language in use as discourse? By this question, a less informed teacher may be able to re-orient her teaching according to the choice.

Children who come into the world without any particular language, but with the language acquisition device (Chomsky), learn one or many languages, depending upon the family into which they are born. Not only does the family determine the child's early language, but a family's culture, beliefs and traditions also influence the way children engage in discourse. (Wasik, 2012:3). Parental role is a significant factor in children's early literacy development. Parents' education, childhood and family literacy experiences serve as a framework for family literacy. Parental interaction with children documented show empirical evidence for children's language and literacy development.

The Interaction hypothesis, in the context of second language learning, states that the development of language proficiency is promoted by face-to-face interaction and communication. (Long, 1985,1996; Johnson and Johnson, 1999; Ellis, 1985). Following the pattern of natural language acquisition, it has been argued (Krashen,1987) that the more the quantity and better the quality of exposure to the target language through real life interaction, the greater the learning outcome.

Phonological processing has been proved to be critical in the development of literacy. It is evident that children who have been exposed to tasks that require them to practice and develop phonological skills will be more successful in the acquisition of literacy. According to Fair Clough (2003), critical discourse analysis

provided a means to systematically explore the relation between the discursive practices and events occurring in the home resulting from the transfer of educational discourse from school which indicate how brochures, homework tasks, school newsletter and so on can shape the social interactions between parents and children (as cited in Clark and Comber p.565).

In the absence of adequate exposure to the target language, our learners struggle hard in the class. This strain and struggle becomes worse in the case of first generation literates. This paper argues that in the absence of optimal exposure, reading can function as a substitute. Even though parents don't speak English at home, if they are English literate, they can bridge the gap in exposure to a great extent by reading out stories and jokes to children at home.

Researchers have documented that children who are read to frequently by adults during their preschool years tend to make significantly greater progress in learning to read than children who are not read to on a regular basis (as cited in Kirby & Hogan p.114). Commission on Reading National Academy of Education (1985) has recorded that reading to children has been regarded as the most important activity contributing to children's success in reading. The study by Bus et al., (1995) has revealed that reading is believed to familiarize children with story structures, schemas, and literary conventions which are prerequisites for understanding texts.

The reciprocal nature of interaction in parent's reading for children has a two-fold effect. First, children get hooked to reading because of the curiosity element in stories leads them to further reading. Their language faculty is at work. Secondly, at each stage in the reading by parents, the child gets more and more exposure to the real world, which in fact is cognitive development. For example, the child who is introduced to a story of wild animals understands the size and strength

of various animals in proportion—the lion, leopard, tiger etc. as the strongest, the elephant as the largest, the squirrel and the mouse as tiny ones and so on. The horizons of their cognitive schema get enlarged. Even much before they see the wild animals in zoos, they get a fairly good idea about not only the concrete features such as size and shape, but the abstract qualities of these animals—the meekness of a lamb, the timidity in the eyes of a rabbit, and so on.

Schools are vying with each other to stay in the forefront in order to handle global competition and are increasingly dependent on family to support specific reading programs and literacy practices. Program developers and practitioners may collect data and information in order to ascertain family literacy skills. There are instances where parents and elders engage in adult learning to advance their own skill and their ability to facilitate their children's language and literacy development. Though the benefits out of family literacy are manifold, it largely depends upon factors like parental literacy, economic status, parental time spent on children.

Teachers struggle a lot in the second language classes, forgetting the fact that they can gain great support from educated parents. These days parents are aware of the potentials of, and promises by English language in the global

context. Still, what they do back at home is what teachers have already done at school—reading, paraphrasing, explaining, helping with questions and answers. The 'language in use' pointed out at the outset of this paper is not present in any of these support activities. These are all 'language in form'.

I would like to propose that a well-planned, mutually agreed upon collaboration between teachers and parents, mediated by school/educational authorities can create a network and sharing of work among teachers, parents and learners in developing natural language learning faculties in learners. Instead of repeating what was being done at school, as it used to be in the case of educated parents, what they can do is to provide lively instances and opportunities of interaction through reading out interesting materials for children at home. An appeal to the educators, teachers and academicians: following questions before emphasizing upon the family literacy practices in the contexts of low-resources.

1. How far resources, parental literacy, supervision and time are available to all children?
2. Does the time on family literacy skills steal the children's precious time on sports/outdoor activities?

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Technologically Mediated Visuals for Enhancing Motivation among Adolescent Learners

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Abstract

Like language, art too has been functioning as a medium of communication, imagination, expression of emotions, exploration of ideas and cultural understanding. But, art forms have been projected for their aesthetic appropriation and their communicative functions were not explored much, since language has been dominating the field of communication. But, in this age of technology, the communicative potentials of visuals in academic context in general, and language facilitation in particular, need to be explored, and this paper is a humble attempt in that direction. The purpose of this study is to investigate the perceptual experience of students on technology-based learning by using visual tools. This is a quantitative study using a questionnaire based on the nature of the study. It is conducted on a set of 30 volunteering college students from various departments. This action research attempts to compare and contrast traditional lecture-method versus the one which utilizes visual arts for effective learning and thereby enhancing the learning of English language for academic performance.

Key Words: young adult learners, knowledge acquisition, straitened condition, perceptual experience, traditional lecture, motivational attitudes.

Introduction

Teaching-learning a foreign language has never been an easy task; great amount of energy, time and, in modern times, money too have been spent on it. Still none of the main stakeholders—learner, teacher, parent—has been happy with the outcome. Comparing to other nations and those foreign languages taught there, India had (and still has), an advantage: the foreign language we are trying to learn and teach, fortunately has been a second language (Crystal, 1997). In a multilingual country like India, English is not an alien language; it has been a part of Indian life for centuries.

However, since India is a country with immense diversity, heterogeneity and plurality, how to teach English language has always remained a challenge. In an attempt to improve the effectiveness of education, educators and researchers have proposed a variety of reform methods including fewer lectures, more active learning, and more cooperative learning, using technology, and focusing more on concepts than procedures (Aliaga, 2010).

The majority of the existing studies on education examine the results of integrating a few activities into the existing lecture course (Batanero et al., 2004b; Brandsma, 2000). Other studies have been conducted by teaching a lecture course and implementing cooperative learning for part of the class time (Giraud, 1997; Keeler & Steinhurst, 1995).

As Gareld (1995) asserted, learning is more than remembering information. But, in this age of technology, the communicative potentials of visuals in academic context in general, and language facilitation in particular need to be explored, and this paper is a humble attempt in that direction. The purpose of this study is to investigate the perceptual experience of students on technology-based learning by using visual tools. This is a quantitative study using a questionnaire based on the nature of the study. It was conducted on a set of 30 volunteering college students from various departments for a period of one month.

Tools and Techniques Used

The study was conducted during the odd semester for the undergraduate students of Tips College of Arts & Science, Coimbatore (Tamil Nadu) where the researcher works as a faculty in the department of English. The students selected belonged to various departments, different backgrounds and locations such as metropolitan or urban category, semi urban category and rural category. The students were thus first divided into three categories. Then, in the first section which comprised the first 15 initial days of the even semester, 2019, the students were taught entirely with traditional lecture and during the other section, comprising the next 15 days of the same semester, were taught using technologically mediated visuals and a minimal amount of lecture. Both sections were taught by the same instructor during the same semester. The experiment was conducted for a time span of 30 days and included 30 students from various departments and the above said 3 categories. In order to guide the research study, the below survey was given to students during the last day and last period of the month of the present even semester.

The students were directed that for each of the following statements, they had to mark the rating category that most indicates how they currently feel about the statement. They also had to respond to all of the items and the possible responses were as follows:

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

Questionnaire for survey

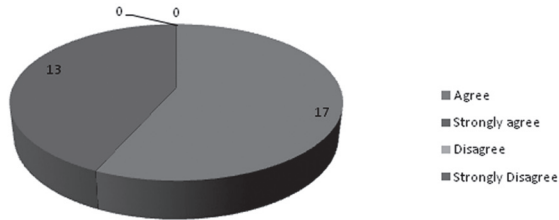
1. Interaction/teaching with the use of different modes is more efficient than teaching with

- traditional, chalk and board method.
2. One of the best modes of classroom teaching is making use of Visual arts/Visual Communication
3. Understanding of the concept and creativity is enhanced by making use of Visual arts/Visual Communication
4. There is psychological change in a student/individual after watching /making a documentary.
5. Visual arts/Visual Communication is a medium which helps an ignorant person knowledgeable.
6. Languages can be learned easily through media communication.
7. Perception towards life changes as one experiences technology-based learning.
8. One can express emotions through visual arts better than any other mode.
9. Understanding of the culture through media communication is the best way.
10. Ideas can be explored in a better way by making use of various visual arts.
11. Classroom teaching using Visual arts/Visual Communication for any age is useful tool for providing education.
12. Making use of Visual arts/Visual Communication only for younger students of secondary and higher secondary is useful.
13. Making use of Visual arts/Visual Communication only for classroom teaching of kids is useful.
14. College students can be the highest beneficiaries for Visual arts/Visual Communication learning
15. Students can get knowledge beyond their curriculum through medium of Visual arts/Visual Communication

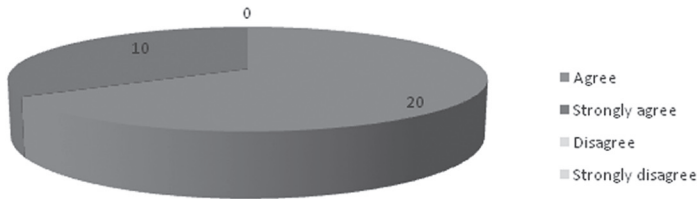
Respondents & Interpretation

This survey, focusing on the under graduate students of first year in the disciplines of English Literature, Mathematics, Physics, Interior Decoration, Commerce, Visual Communication, Bio Technology, B.B.A and Fashion Design illustrated the student's preferences in using Technologically Mediated Visuals for enhancing motivation among adolescent learners to address the challenges in English education along with the following evidence given below:

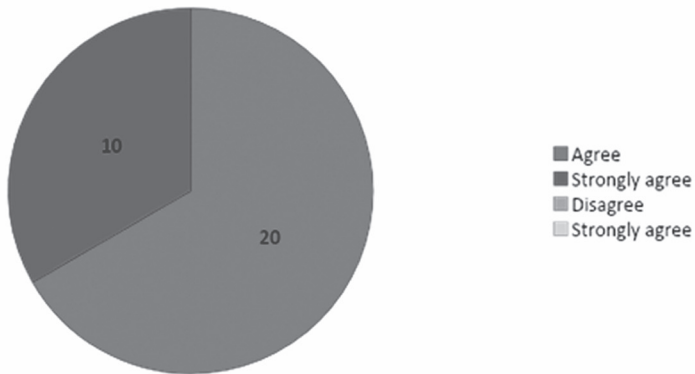
Different modes of teaching are efficient than traditional chalk and board method



Visual communication is best way of teaching

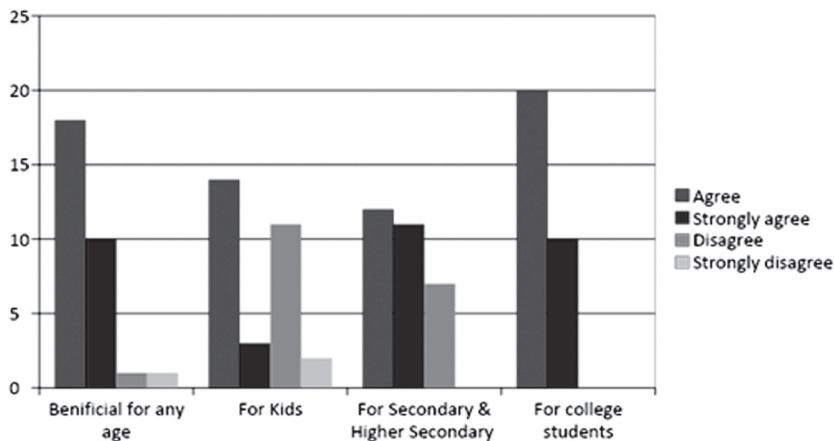
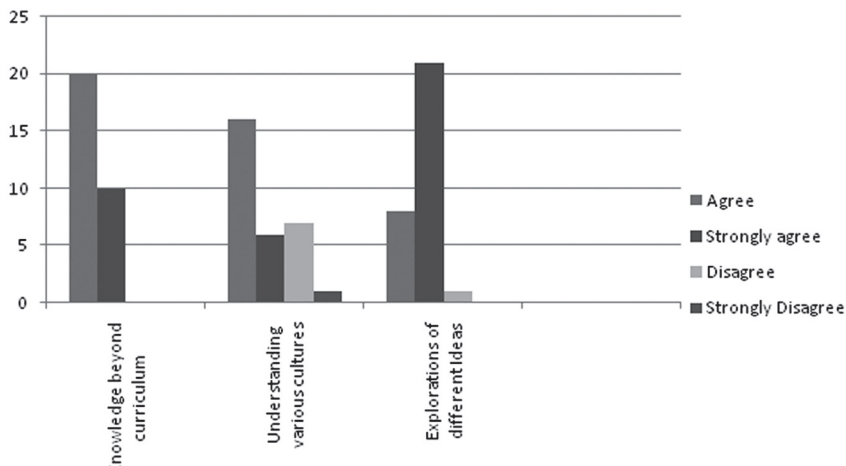
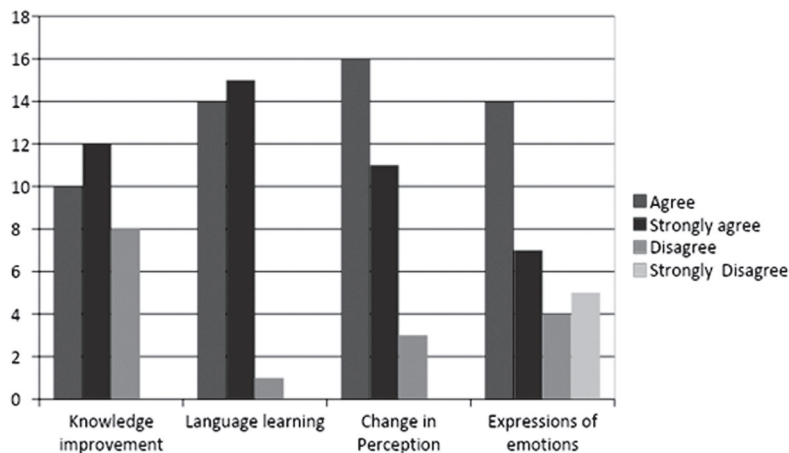


Creativity enhances by visual communication



Psychological changes occurs after visual communication





Inference

Student's comments were analysed to determine if the interaction/teaching with the use of different modes such as technologically mediated visuals is more efficient than teaching with traditional, chalk and board method for enhancing motivation among adolescent learners. Analysis of the data showed that the majority of the students desired Visual aid and the use of audio-visual technologies for better understanding and more comprehension of the language concepts. The result is from the view of the student's formal knowledge of English language as a subject for learning in their respective prescribed curriculum. Additionally, the students also ascertained that the audio-visual approach led to higher procedural abilities and significantly higher motivational attitudes amongst them.

Conclusion

Thus, the traditional teaching where the teachers control the class and deliver the knowledge orally needs to reform by focusing more on the learning which comes by the students activity-based methods with the aid of technologically mediated visuals with the teacher acting as a guide and facilitator (Gareld, 1995; Moore,

1997, 2005) for enhancing motivation among adolescent learners.

According to Moore ...

Students are not empty vessels to be filled with knowledge poured in by teachers; they inevitably construct their own knowledge by combining their present experiences with their existing conceptions (1997, pp. 124-125).

The purpose of this study is to investigate whether it is possible to teach English with minimal lecture in minimal time by the aid of Technologically Mediated Visuals. It also takes into consideration whether the students resist or accept the change and also attempts to portray the student's comments on the use of technology for class room teaching. However, It is highly recommended that in using the new learning methods, sincere efforts must be taken not to change and deviate from the established curriculum and the textbook of the department.

Scope of the Future Research:

The scope of this research paves way to more effective and new learning methods that can be used to address the need of different category of students for active learning in the otherwise monotonous class rooms in the extended future

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New facets of Indian Diaspora – A special reference to Bharati Mukherjee's *Desirable Daughters*

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Abstract

In postcolonial literature, Diaspora writing occupies a predominant place. Writers of Diaspora mainly focus on the hardships faced by immigrants mainly race, cultural and lingual discriminations. In a compiled aspect, Diaspora enacts a socio-cultural practice that thrives on a process of constant connotation of the established assumptions and denotations of identity. Some of the trajectory novelists in the tradition of Indian Diasporic writing are Anita Desai, Bharati Mukherjee, ShashiTharoor, AmitavGhosh, Vikram Seth, RohintonMistry, JhumpaLahiri, and HariKunzru. Bharati Mukherjee was an Indian American writer, who wanted to represent herself as American writer. She felt depressed and alienated to be marked as dual identity person. The present paper is an attempt to explore the protagonist's alienation in foreign land and throw a positive light in the aspects of diaspora in Bharati Mukherjee's novel 'Desirable Daughters' (2003). This paper portrays how the protagonists assimilated and shows the positive aspects of the western culture.

Keywords: Diaspora, Bharati Mukherjee, Alienation, Assimilation, Western culture.

Introduction:

The emergence of the term 'Diaspora' was mainly used in the late 19th century English to describe the scattering of Jews after their captivity in Babylonia in the 5th century B.C.E. It originates from the Greek diasporá, meaning "a dispersion or scattering," found in Greek translations of the Hebrew Bible (Deuteronomy 28). Later the term was commonly used to describe the dispersed immigrants. In the present context, Diaspora refers to a large group of people with a similar heritage or homeland who have since moved out to places all over the world. In postcolonial literature, Diaspora Writing occupies a predominant place. Writers of Diaspora mainly focus on the hardships faced by immigrants mainly race, cultural and lingual discriminations. In a compiled aspect, Diaspora enacts a socio-cultural practice that thrives on a process of constant connotation of the established assumptions and denotations of identity.

India is a country with the largest number of people living outside the country's borders followed by Mexico, the Russian Federation, and China. Indian writers are now focused on

the issues of Diaspora. Indian diaspora writers gained respectable and recognizable identities among other Diaspora writers. Some of the trajectory novelists in the tradition of Indian Diasporic writing are Anita Desai, Bharati Mukherjee, ShashiTharoor, AmitavGhosh, Vikram Seth, RohintonMistry, JhumpaLahiri, and HariKunzru. Bharati Mukherjee was an Indian American writer, who wanted to represent herself as American writer. She felt depressed and alienated to be marked as dual identity person. The present paper is an attempt to explore the protagonist's alienation in foreign land and to throw a positive light in the aspects of diaspora in Bharati Mukherjee's novel 'Desirable Daughters'. This paper portrays how the protagonists assimilated and shows the positive aspects of the western culture.

To give a brief background of the author, Bharati Mukherjee was born in Kolkata in 1940. She immigrated to America and came into spotlight as a female writer in diasporic Indian English literature. With her immense passion, she went to the United States to study at the Iowa Writers Workshop in 1961. In America, she started to pen stories about immigration, assimilation, and

the challenges of straddling lands and cultures. Bharati Mukherjee has written about women protagonists and their experience in adjusting to the American culture as immigrants or as expatriates, looking back to their homeland with nostalgia in her novels and almost all her novels are set both in America and India.

Mukherjee's characters have flaws and they are practical subjective of life. They fail, spectacularly so, in their attempts to seamlessly blend their multiple identities. They set on escaping their destinies. Wives have multiple affairs and rebel against social norms both in India and in America. Husbands are killed or mutilated. Her writing is raw, honest, and routinely critiques the ideals for the psychological disaster.

Bharati Mukherjee became a victim of racial discrimination in Canada. First, she stayed in Toronto, then in Montreal. She was treated as an outsider in Canada. After her long stay in Canada, she wanted to come back to America. Bharati Mukherjee obsessively wrote about Canada's hostility towards third world immigrants and the non-recognition of her early works. The new facets of diaspora evoke feelings of an individual that portrays socio-cultural setup that shows the blend of tradition and modernity. In *Desirable Daughters*, the new identity creates problems for Tara where she is alienated, languishing in the anguish and boredom of the diasporic experience, yet to carve out a niche for herself.

The *Desirable Daughters* (2003) is the novel which covers twelve decades, follows the diverging paths taken by three Calcutta-born sisters as they belong to first-generation immigrants. Tara, Padma and Parvati were born into a wealthy Brahmin family guided by their father and their traditionalist mother. The sisters are intelligent and imaginative, nevertheless forced by a society with little regard for women. Their succeeding revolt will lead them in different directions to different continents and through different circumstances that hurt yet finally strengthen their relationship. The novel that is both the portrait of a traditional Indian Brahmin family and a contemporary American story of a woman who is in many

ways broken with tradition but still remains tied to her native country.

The novel is about three Bengali sisters who grew up in Calcutta and eventually end up in three different corners of the globe leading three different lifestyles. One lives a contented life in a posh residential locality in Mumbai. Another of the sister ends up New Jersey among the privileged class of migrant Indians. The third ends up in the West in California leading a more ordinary life after getting a divorce from her business tycoon husband. It's an interesting tale about how life puts us in different circumstances. The novelist demonstrates the positive enormous energy of her women characters. The characters are strong enough to find new facets of Diaspora.

Tara is the narrator of the novel. She explores the history of her family and she wants to find the root of her identity. Through the past, the author constructs the present. In order to understand herself and recreate a new identity for her, she must investigate her past and unfold the intricacies of it. She begins the narration with the story of Tara Lata, the Tree Bride of Mishtigunj. The story is set in India and shows the culture followed by Indian people particularly a Bengali family. This introduction takes the reader into the past and also serves the purpose of exploring some traditional aspects of Indian culture. The second chapter takes the reader into the present life of Tara in California along with her past memories of Calcutta. The story moves with the ease from past to present, from India to America that it seems that the boundaries between these two different geographical world do not exist.

Tara's married life does not move smoothly and she divorces him. She says, "I married a man I had never met, whose picture and biography and blood lines I approved of because my father told me it was time to get married and this was the best husband on the market" (26)

Initially, Tara is carried away by the lifestyle of America and realizes her fault only after her divorce with Bish. She rebels against the traditional dictates of what it means to be a proper Indian wife. Though the husband-worship cultural bringing up of Tara and her

sisters, she takes the extreme step of divorcing him. But at the same time, she fears that this news should not reach her parents in India. According to Indian tradition, divorcing husband is a sin. It is under the fascination of western lifestyle that she leaves Bish. Bish has not satisfied many of her desires and freedom is denied to her. She wants to explore and live an American life.

Tara lives with her lover Andy Karolyi, a Hungarian Buddhist. Her inner emotions breakout to suggest her acceptance of the new adopted culture and assimilation of American lifestyle. She is fascinated by the American way of life. But in reality, she is in trauma between tradition and freedom. She spends vacation with her sister Parvati, she withdrew her decision to return to home, "I understood better why Didi had condemned me for going through with my divorce. According to her, I had become "American", meaning self-engrossed." (Mukherjee, 2002:134).

Tara has not accepted her sister's charge of being too American. Tara's American thinking and lifestyle displays the advances in American culture. She finds miserable in living in India. She feels comfortable staying in America. Even though she suffers the firmness of an immigrant with a child that belongs to her new country. The discovery of Padma's child brings into focus all her inner disquiet and the need to find valid connections.

She is tarnished when she comes to know that her son is a gay. She could not accept his Americanization way of life. Each culture has its exclusive and special traits which are uncommon. There is always a continuous oscillation between Eastern and Western culture. The readers could find the acceptance and non-acceptance of western culture in foreign land.

Tara realised her mistakes and she wants to reconcile with Bish. But everything vanishes and her house is bombed and she has lost Bish. Now the novel again travels to the past from the present. Tara Lata as a symbol of Virginity,

The tree bride, the aged virgin who did not leave her father's house until the British dragged her off to jail, the least-known martyr, to Indian freedom, is the quiet center of every story.

Each generation of women in my family has discovered in her something new. Even in far flung California, the Tree Bride speaks again. I have come back to India this time..... like a pilgrim following the course of the Ganges all the way to its source. (Mukherjee, 2002:289)

The traditional bonds of the old culture are broken. There is a constant departure from the native culture and slowly starts to accept the modern culture. Mukherjee seems to portray how the protagonist getting assimilated into the American culture. Tara faces many social limitations directly and indirectly. It is rather very strange that a woman who was brought up in a cultural society like that of India could absorb the modern trends and accept such things like her sons gay sexuality and her own live in relationship. There is a disparity between the assimilation of first generation immigrants and Second generation immigrants.

Bharati Mukherjee presents a fascinating picture of cultural identity of both homeland and western land. The American society is multicultural and modern. It is in a sense comparable to Indian society in respect of its unity and diversity of cultures, religions, faiths, customs, beliefs, languages etc. At the beginning, the immigrants find detachment towards India and fascinated by America. Once their identity shakes, they want to be stable and go back to their native land or accept and assimilate to the foreign culture. Mukherjee effectively presents the new world and shows how the immigrants assimilate to the foreign land.

An autobiographical note shows that as Bharati Mukherjee regards herself an American writer, she had to come back to her roots in Bengal. The 'old country' thus always serves a ready referral at any point of creativity. Longing for roots is inherent in all generations of expatriates. Whereas the first generation usually suffers from more nostalgia and desire for the return to the roots, the subsequent generation finds the imaginary land necessary to understand their confused diasporic status better. The concept of Diaspora gives birth to new issues and concepts. Multiculturalism is one of the important

concepts often used with Diaspora. The process of immigration resulted in the multicultural society. The migrant carries culture wherever he goes. The migrated community has to live with the two cultures at the same time. One is of the origin, and the other is of the host culture. They cannot fully assimilate the new culture as they cannot get rid of their own culture completely. This results in bi-cultural society, which eventually leads to the formation of multi-cultured society. Particularly, in this age of globalization, no country can limit itself to one culture and one religion. Nowadays, these limitations are outdated. Society has become multicultural. This new society is dealing with new qualities in personal life and ways of life.

In multicultural society, different cultures came into contact with each other. Their ideologies are different. Their behaviors are distinct. The physical appearance, language, clothing style and overall lifestyle of the immigrants can be quickly located among the native people.

The configuration of multicultural societies obviously gives birth to the much discussed term of multiculturalism. Due to the number of reasons for cultural interactions, we are heading towards the end of monocultural society. In the present age, no country can maintain single culture. The free trade and globalization movement occupied even the most remote corner of the world.

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Edward Sapir on Language

"Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society."

"No two languages are ever sufficiently similar to be considered as representing the same social reality."

"English, once accepted as an international language, is no more secure than French has proved to be as the one and only accepted language of diplomacy or as Latin has proved to be as the international language of science."

"Language is the most massive and inclusive art we know, a mountainous and anonymous work of unconscious generations."

"The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached... We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation."

Negotiating into the Third Space: Art and Cultural Hybridity in Anita Nair's *Mistress*

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Abstract

The paper aims at analysing Anita Nair's *Mistress* as delineating the dynamics that happen to an art form in its course of acculturation. On the one hand, the work is a celebration of Kathakali, the indigenous dance drama of Kerala, which forms the very basis of the novel, while on the other hand it reaches out to the nuances of hybridized version of Kathakali. The novel, from a postcolonial point of view opens up the Third Space (Homi K Bhabha) of Hybridity, to which an art form like Kathakali is exposed to, in its due course of popularisation and survival. Sundaran acts as the agent of negotiations and changes whereas Ashan and, Koman, stand as the preservers of indigenous values, art, culture etc. The study explores the dynamics of dance drama Kathakali, and the decontextualization that happened to it, while appropriated into more "understandable", "intelligible" form. Certain scenes that are often narrated by Koman and recollected by Radha from the dance drama, which run parallel to the main plot are highly remarkable for their universal theme and the grandeur of expression. The work is a rich compendium of the indigenous art and culture, Kathakali, and its journey towards a hybrid identity take a serious stance in this work.

Keywords: Art, Culture, Third space, Hybridity, dynamics, appropriation, indigenous.

Anita Nair is one of the emerging postcolonial novelists of modern India. Nair brings home the dynamics of Kathakali and cultural appropriations to which it is subjected to. Nair's third novel *Mistress* published in 2005 is essentially a bildungsroman of a Kathakali artist Koman. As a child Koman is attracted towards Kathakali. His interest in it is so enticing that none can curtail his love for it. He gains identity only as a Kathakali artist and searches his self in his art. He is the one who possesses the real zeal for life and experiences. His life is thoroughly sustained by this intense love for Kathakali.

In *Mistress*, the characters fall under two categories, while Ashan, the Kathakali teacher and Koman, the central character stand as the preservers of Indigenous art form Kathakali, Sundaran, another student of Ashan gains much fame and respect, settling down in a foreign land, fusing Kathakali with western dance, bringing out a new variety of dance form. Ashan and Koman resist all changes and go along the traditional lines with least concern

for money and fame. They perceive an art form as something that needs total submission of the self by attaching all cultural, ritualistic aspects with it.

As an artist, Koman strains his body and mind to transform and elevate himself and searches his identity in his art. While the artist performs, his body alone knows who he is. While performing any character from myth, Koman sometimes, reinterprets the myths and presents them in his dance. In the co-ordination of his body and soul, Koman finds himself. An artist should not be confined within a narrow circle. His world is very vast and expansive. Ashan advises Koman, the young withdrawn Kathakali artist: "You can't be immune to ordinary feelings. Until you know what it is to be human, you can't play a mortal... There is life beyond Kathakali" (275).

Ashan is a great mentor for his art who advises Koman, when he feels short of energy, "Read not just Kathakali texts, but anything you can lay your hands on; reading will broaden your horizon. Observe, for that too is important.

See, hear, taste and feel and absorb around you. Art cannot feed off itself. It needs life to sustain it. So go and live life" (327)

Aashan cannot think of his life without being an actor. He strongly conveys his stand:

I am an actor, a veshakaaran. I will die a Veshakaaran" ...Kathakali, It is my life. It is my salvation. It is all I ever wanted. It is not the fame or the money or even the appreciation of a connoisseur, but single minded joy of creation, of putting life into a character and story, of going beyond expectations of this puny, mortal existence.(335)

It is Aashan who glorifies the sacred art and artist: "An artist is a slave to his art. It rules him. It determines his life. It won't let him compromise. It won't let him accept mediocrity. It is his conscience... People who go through the motions exercising what they think is art. They are not artists. (281)"

Contrary to the viewpoint of Ashan and Koman, Kathakali, as an art form that won international acclaim and acceptance could not help undergoing changes in its journey of acculturation and popularization. The new version of kathakali as popularized by Sundaran by effecting a fusion with western dance, with all its peculiarities and oddities is negotiating its way towards the 'hybrid' status. Anita nair's Mistress addresses the cultural gaps that arises when an art form like Kathakali is appropriated into a different version

Homi K. Bhabha's take on Third Space, Hybridity, and Colonial Mimicry Homi K. Bhabha begins his influential book, *The Location of Culture* (1994), by introducing the concept of "Third Space of enunciation". According to him "all cultural statements and systems are constructed in this contradictory and ambivalent space of enunciation" (55). He also adds

"[i]t is that Third Space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure the meaning and the symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew" (55).

Ikas and Wagner in the introduction to their

book *Communicating in the Third Space* note that "the encounter of two social groups with different cultural traditions and potentials of power as a special kind of negotiation or translation . . . takes place in a Third Space of enunciation" (2009: 2). As rightly said such an encounter happens, resulting in compromises from both the East and the West. Yet there are certain characters like Koman and Ashan who resist the changes that happen to kathakali and prefer the kind of it they learnt from their masters.

Koman was once offered a teaching fellowship by a university in Germany and he declined it by saying his experiences in London, London was nothing. It came to nothing. I tossed away my life here, thinking, I would find a place there and nothing came of it. Kathakali has no place there. Do you know how long it took me to recoup my losses? Do you know how beaten I was when I returned? (414)

Sundaran made use of the offer and he went to Germany and many years later Koman met him at Paris. But it was not the same Sundaran from the poor Warrior family, but a new Sundaran, named as Pandit Sundarvarma who had reinvented himself, who had won great recognition and fame in foreign countries with his posters pasted on the walls. Koman says:

I saw Sundaran dance again. He was still handsome, still the elegant dancer. His gestures was graceful, his presence complete. But it wasn't Kathakali. It wasn't dance at all. I looked at the programme it was in French.... I couldn't comprehend the performance. It was pretentious and false. It made a mockery of what we had given most of our lives to..(416)

A Hoogvelt in *Globalization and the postcolonial world: The new political economy of development states*

In fact, the concept of hybridity occupies a central place in postcolonial discourse. It is "celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweenness, the straddling of two cultures and the consequent ability to negotiate the difference." (Hoogvelt 1997: 158) This is particularly so in Bhabha's discussion of cultural hybridity. Bhabha has developed his

concept of hybridity from literary and cultural theory to describe the construction of culture and identity within conditions of colonial antagonism and inequity. (1994)

For Bhabha, hybridity is the process by which the colonial governing authority undertakes to translate the identity of the colonised within a singular universal framework, but then fails producing something familiar but new. In *The Location of Culture*, he defines hybridity as,

“the name of this displacement of value from symbol to sign that causes the dominant discourse to split along the axis of its power to be representative, authoritative” as well as “a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other ‘denied’ knowledges enter upon the dominant discourse and estrange the basis authority - its rules of recognition” (162). .

Bill Ashcroft in his article “Caliban’s Voice: Writing in the Third Space” mentions that “this space is also a transcultural space, a ‘contact zone,’ . . . that space in which

cultural identity develops. . . .the space of postcolonial transformation” (2009: 108). In fact, the third space is the appropriate space for the interaction and negotiation thereby paving way for the hybrid variety. The hybrid kathakali fused with western dance, and along with its decontextualized makeover makes it transcultural, and hence denying the privilege of one culture over the other. According to Bhabha, all these happen because the power is spread equally between the parties in the space of their encounter.

The journey of kathakali into the ‘Third Space’ is often questioned, criticized and mocked at by characters like Koman. Yet, one couldn’t neglect the appropriations that it had undergone as a part of acculturation. As Bhabha says, the hybrid Kathakali of Sundaran is something new, that carries with it a sort of novelty, an in-betweenness, that makes its transcultural and agreeable to everyone. Kathakali in its traditional form alongside the hybridized variety and both reigning the artistic world with all the uniqueness make a bold appearance in Anita Nair’s *Mistress*.

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Stephen D. Krashen on Language Learning

“Language is best taught when it is being used to transmit messages, not when it is explicitly taught for conscious learning.”

“There is massive evidence that self-selected reading, or reading what you want to read, is responsible for most of our literacy development. Readers have better reading ability, know more vocabulary, write better, spell better, and have better control of complex grammatical constructions. In fact, it is impossible to develop high levels of literacy without being a dedicated reader, and dedicated readers rarely have serious problems in reading and writing.”

The Unending Quest for Methods for Language Teaching in Anganavadis of Karnataka

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Abstract

The most important period in a person's life to develop language and socio personal skills is the first six years from his/her birth. Early education can play a vital role in preparing young English language learners for later success in school. In pre-school children are free to develop the language skills by becoming familiar with effective and diverse methods of teaching. And in childhood days if we tend the young buds to experience the joy of language, they can develop socio personal skills like sharing, sportiveness, sympathy, playfulness and empathy along with language. So this paper will discuss some methods like role play, task oriented method and activity based methods which are being used in Anganavadis to build vocabulary and LSRW skills. These methods motivate the blooming kids to develop educational and socio personal skills as well. They relinquish the mental and physical benefits offered by the activities, exercises and diverse methods.

Further this paper proceeds to examine how the language teaching methods are fulfilling the quest of the children with examples of Balavadis/Anganavadis in Karnataka.

Key Words: (Teaching methods, Role Play, Task Oriented Method, Activity Based Method, Anganavadis)

Introduction

Children are sensitive to the influences of the world. Their subconscious minds are active, always imbibing some practice, and realizing the joy of knowing. This sensitive receptivity allows them, without any strain, to master the language, which is the most complex and difficult instruments of expression, full of indefinite ideas and abstract symbols. Because of this, their introduction to the world of reality is easy and joyful. So in the early stage if we teach them effectively they improve the language skills, socio personal skills, behavioral patterns, positive learning attitude, comprehension, stress management etc. Education is the most valuable key to success. The power of education is not only in acquiring knowledge but also in finding our place in the world and acquiring life experiences. Great thinkers like Rabindranath Tagore, Gandhi, Swami Vivekananda, Aurobindo, Gijubhai Badheka, Tarabai Modak and many others who realized the importance of early childhood care and education, believed that education yields maximum benefits if it begins at birth. Tagore believed that music, art and poetry are essential

for the overall development of children and that they should be encouraged to pursue these from an early age.

Hence in preschools or Anganawadis children are taught how to interact with and learn about the life around. The skills and knowledge that the child develops in the Anganawadis have a great impact on the aptitude and attitude of the child later in life. To learn the language or anything else the way of teaching and its methods play a vital role. And the aim of teaching is to bring about socially desirable behaviors among the children. It can be realized through effective teaching, following its basic methods like role play, task oriented method and activity based method.

The effectiveness of learning depends on the method of teaching. There is a great world outside and within the mind of the child. Therefore it is the foremost duty of the teacher to bring the two together. This process of interpreting the world of knowledge to the child's mind is called method of teaching. Method is the style of presentation of content in class rooms. It is said that teaching is an art therefore it can be assumed that some people are born teachers.

And some people do not have an aptitude to teach effectively. Still they can improve upon by practice and by following suitable teaching methods. A method of teaching is not an end but a means to arrive at the aims of teaching; therefore it is a known fact that any one method is not feasible all the time and in all conditions while every method does not serve the purpose of all the teachers in uniform manner. Thus it can be concluded that every facilitator should be familiar with different methods of teaching. Some of the effective teaching methods are as follows.

1. Role play method
2. Task oriented method
3. Activity based method

Role play method

A famous educationalist O Fred Donaldson said that children learn as they play. Most importantly in play children learn how to learn. Yes, this is true in the case of young minds. Young buds are curious little individuals who learn by imagining and working on their own and the tools that help satisfy this curiosity are pretending, exploring, discovering and learning by play. There are different types of play that children are a part of, in a preschool and role play is one amongst it.

Role play is an important part of the Angnawadis as this area helps nurture a child's imagination, improves their creativity, socio personal skills and develops their intellectual abilities. This area is an excellent tool that teachers can use to their benefit to help children learn many valuable lessons as well as giving them an opportunity to understand how the real world works by letting them act out the following.

- ▶ Real life experiences such as the role of a mother, father, an injured person, a child who lost its way and searching for mother, traveling in a bus, visiting a garden etc.,
- ▶ Every day experiences at home such as cooking in the kitchen, identifying vegetables and utensils by the children. The children are named and dressed after their favourite vegetables in role plays.
- ▶ Imaginary situation such as visiting the moon, fairy tales etc..

Apart from giving children the opportunity to enact day to day chores, the role play area can also be used to enhance their linguistic and socio personal skills and teach different concepts across numeracy and literacy such as vowels and consonants, blends, addition, subtraction etc. A child introduces his/her friend's names to the peer group. They identify the names of the vegetables and things which are in the school premises. They also act as a mother, a teacher and if a child got an injury they try to console him/her.

Task Based Method

Task based teaching method is a student centered approach to teach a language. It is an offshoot of the communicative approach wherein activities focus on having students use authentic target language in order to complete meaningful tasks, i.e. situations they might encounter in the real world. For example in the lunch hour if the helper does not give food to the children then they will have to ask and have it. This method could include visiting the doctor, making a phone call (if mother does not come to school to take him/her to the home they ask the teacher to call his/her parents) conducting mini interview with toddlers in order to find answers to specific questions. They are taught to identify the names of the supervisor, CDPO, PO, DD, the name of the department, the names of the minister, teacher and helper. It emphasizes on creative language. In this method the process of learning moves to the students themselves and allows them to come to the realization that language is a tool to tackle the problems. It teaches important skills like how to ask questions, how to convince, how to interact with and work in groups. Within this group work the children also get to observe how others play, think, do and make decisions. They also learn how to be disciplined in school and focus on their interests and needs in the right context. Mainly it focuses on communication and interaction, using language at the right time.

Activity Based Teaching Method

It is a technique used by a teacher to emphasize his/her method of teaching through activity in

which the students participate actively and bring out learning experiences. The child involves both physically and mentally to learn the language and socio personal skills enthusiastically. For example they sing rhymes. Learning by doing is the main focus in this method. It enhances creative aspect of experience, gives reality for learning (watch videos of rhymes), provides varied experiences to acquire knowledge and skills, uses all available resources, builds self confidence and vocabulary, sympathy and relationship with peers and inspires to learn on their own. We, the facilitators adapt this method in teaching to convey the language to the learners. This method of teaching helps lot to inculcate the language skills like LSRW in the preschools.

Conclusion

William Butler Yeats said, "Education is not the filling of a pail, but the lighting of a fire." According to such thinkers the child should

learn some basic needs like cleanliness, formal and informal tasks, physical education, rhythmic movements, health care activities, language activities, outdoor and free activities by using the natural resource which is available in the environment-sticks, clay, dry leaves and stone etc. The supreme art of the teacher is to awaken joy in the minds of young learners. Therefore we the facilitators teach the language skills to express their emotions and thoughts. According to Aurobindo, education provides a free and creative environment to the child by developing the child's interests, creativity, moral and aesthetic senses. The best method of learning is learning by doing. Children should be treated with love, sympathy and consideration which promote child's normal development at maximum potential. Hence the teachers must guide and help children by adapting effective and diverse methods of teaching, then they can fulfill the quest of the language needs.

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Dell Hymes on Communicative Competence

"We have then to account for the fact that a normal child acquires knowledge of sentences not only as grammatical, but also as appropriate. He or she acquires competence as to when to speak, when not, and as to what to talk about with whom, when, where, in what manner. In short, a child becomes able to accomplish a repertoire of speech acts, to take part in speech events, and to evaluate their accomplishment by others. This competence, moreover, is integral with attitudes, values, and motivations concerning language, its features and uses, and integral with competence for, and attitudes toward, the interrelation of language with the other code of communicative conduct."

Postmodern Practices in a Realistic Play 'A Flight in the Tempest'

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Abstract

This paper discusses *A Flight in the Tempest* - a realistic play in three acts by Tha. Sri.Gururaj. It depicts the way a family confronts the struggles in their life. The play outlines the way the members of the family uphold the values they believe in, their efforts in not giving up hope in the face of adversities and how they finally achieve a balance in life through constant transition. Though it is a realistic play, it employs postmodern practices to bring out the intended effects and drive the message subtly home. The family depicted is symbolic of postmodernism in being "...both a continuation and breakaway from modernism". The paper examines a couple of examples from the perspective of the themes, the ideas, the events, the expressions and the impressions created through props, and language and linguistic devices in the light of theories and popular practices of postmodernism. Moreover, it tries to evaluate the extent to which the attempt has been a success. Further, the paper proceeds to examine how realism is blended with postmodernism in an effort to minimise the gap between them with the examples of soliloquy and other devices of postmodernism while throwing light on the harsh realities of life.

Keywords: Postmodernism, realism, fragmentation, maximalism, metafiction, irony, black-humour

Introduction

Postmodern literature is usually understood as a form of literature which is marked, both stylistically and ideologically, by a reliance on literary conventions such as fragmentation, paradox, unreliable narrators, often unrealistic and downright impossible plots, games, parody, paranoia, dark humor and authorial self-reference among others.

The purpose of this paper is to highlight the postmodern practices applied in the play *A Flight in the Tempest*, which is a predominantly a realistic play. To achieve this purpose, the outline of the play is presented first, followed by the analysis of the postmodern practices employed in it, and the extent to which these practices achieve the objective.

Act one of the Play, like many classical plays, begins with a song. A song that shows the determination to hold on to the ray of hope in despair, which is the underlying theme of the play, and is heard on the tune of a violin. After the song, the characters, the grandparents, and the granddaughter become nostalgic of their tragic past. They recognise the presence of the audience and also resort to light self mockery

for retelling their story which has apparently been told repeatedly. Scene two opens to a 20 year old young man who is shown as continuously playing Tikki game that requires him concentration and clear aim. There is a soliloquy all the while as he plays that reflects his disgust at many destructive attitudes prevailing in society across sections. This scene is followed by a minor brawl between him and a group of rude youngsters who throw away his bag carelessly while occupying a seat. The brawl is symbolic of the difference of opinion between the irresponsible youngsters of present days and those who have definite dreams and goals and are ready to work hard for achieving them.

The third scene then briefly introduces us to the love and affection between the family members, and the dreams and goals of the young members of the family as well to some terrible past that destroyed the family previously and took the lives of their parents. The fourth scene is almost an extension of Scene three that further reveals the strong bond among the family members for each other, and the work

commitment of the young man. But the final act of the scene becomes the harbinger of the next devastating storm in their life. The young man has a paralysis attack.

Act two depicts what was to follow. The innocent family members suddenly face the terrible situation, a few philanthropists genuinely help, some opportunists try to take advantage of their helpless situation, some show cruelty. The details provide the flesh and blood to the play. The act ends with their determination once again not to give in.

Act three depicts the integrity of the family and their further efforts and challenges in safeguarding the convictions they value, in contrast to the irresponsible attitude of the shallow youth. The play closes with the death of the grand son and the determination of the remaining members to take on the life ahead of them.

Postmodern Practises observed in the Play

Though the features of the play are predominantly realistic, it also employs some of the postmodern features. This paper attempts to reflect on those features in this section.

Fragmentation

Fragmentation is described as an "... important aspect of postmodern literature. Various elements, concerning plot, characters, themes, imagery and factual references are fragmented and dispersed throughout the entire work(1)". In general, there is an interrupted sequence of events, character development and action which can at first glance look modern. Fragmentation purports, however, to depict a metaphysically unfounded, chaotic universe. It can occur in language, sentence structure or grammar.

The major theme, as suggested by the title *A Flight in the Tempest*, the transition in adversity is depicted throughout the play in fragments. The grandparents move from a village to a city, the grandson moves from regular studies to distance education and earning, and then from an underpaid employment to a better one, the granddaughter moves initially to the field of music, then to earning to face the economic crisis created due to her brother's sickness, the grand parents from the state of rest to work

, with a determination to "get a respectful earning without cheating...to live in dignity without falling prey to any predating eye...". Even their home becomes a stay for paying guests in that effort.

Maximalism

Act 1, Scene 2 stands different from other scenes of the play where it gives out elaborate, seemingly unnecessary and unrelated details through the soliloquy of the grandson, with a hidden agenda of bringing the absurd and often cruel attitude of different sections of society to surface. In other words, it employs maximalism to achieve this purpose.

In the arts, maximalism, a reaction against minimalism, is an aesthetic of excess and redundancy. The philosophy can be summarized as "more is more", contrasting with the minimalist motto "less is more"

Further the soliloquy also aligns to the postmodern reference to maximalism as a technique where digression, reference, and elaboration of detail occupy a great fraction of the text. It can refer to anything seen as excessive, overtly complex and "showy", providing redundant overkill in features and attachments, grossness in quantity and quality, or the tendency to add and accumulate to excess.

Metafiction

Metafiction is essentially writing about writing or "foregrounding the apparatus", as it is typical of deconstructionist approaches, making the artificiality of art or the fictionality of fiction apparent to the reader and generally disregards the necessity for "willing suspension of disbelief." For example, postmodern sensibility and metafiction dictate that works of parody should parody the idea of parody itself.

At the end of Scene 1, the grandparents and the grand-daughter involve the audience in negotiation by narrating what the narration is going to be about. Further, in an attempt to undermine the interest that is usually expected by the narration, the characters make use of self-mockery that also serves the purpose of maintaining an emotional stand that is a little away from their actual place.

Metafiction is often employed to undermine the

authority of the author, for unexpected narrative shifts, to advance a story in a unique way, for emotional distance, or to comment on the act of storytelling

Irony, playfulness, black humour

Linda Hutcheon claimed postmodern fiction as a whole which could be characterized by the ironic quote marks, that much of it can be taken as tongue-in-cheek. This irony, along with black humor and the general concept of "play" The play is studded with occasional irony and black humor. For example the assumed stand of the audience is expressed by the characters in Scene1 Act 1.

Granddaughter:What do they say when you have decided to pour out? ...

Grandma: They have nothing to say but to listen to what we say

Realism and Postmodernism in Indian English Plays

Many eminent playwrights from India such as ManjulaPadmanabhan, Gurucharan Das blend postmodernism with realism in their plays to shake the audience of the slumber and see the harsh realities in a fresh perspective and appeal

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to their sensitivity.A Flight in the Storm not only attempts to appeal to the senses of the audience but also points at some probable ways to face life with all its absurdities and move on. One major solution being the ever willingness to change, the play celebrates the transition aspect of life and spells out that the only permanent feature of life is change, It provokes the audience by ridiculing the inertia and indifference to change,

Granddaughter: ...moving feet find their light, but resting lives get their lice...'

Thus, the play successfully manipulates some practices of Postmodernism to effectively convey the realities of life from various angles.

Conclusion

A Flight in the Storm is a realistic play and employs a few popular postmodern practices like fragmentation, maximalism,metafiction, irony,playfulness and blackhumor to effectively communicate the message that transition is welcome in life and irrespective of the effects of the change we have to move on.

Leonard Bloomfield on Language

“If it were possible to transfer the methods of physical or of biological science directly to the study of man, the transfer would long ago have been made ... We have failed not for lack of hypotheses which equate man with the rest of the universe, but for lack of a hypothesis (short of animism) which provides for the peculiar divergence of man ... Let me now state my belief that the peculiar factor in man which forbids our explaining his actions upon the ordinary plane of biology is a highly specialized and unstable biological complex, and that this factor is none other than language.”

Effective CLT Activities for the Teaching of English to Adult Learners

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English language proficiency undoubtedly plays a pivotal role in achieving success in the contemporary world. With the advent of science and technology, English has been for a long time enjoying the privileged status of being an international language that connects people in and around the globe. Knowledge of this language gives one better confidence, mobility, acceptance and exposure. Technological development and introduction of smart classrooms have provided the English teachers and trainers with immense possibilities for implementing various language teaching approaches, methods and techniques in their classrooms with students belonging to different age groups. Techniques effective with young learners are not always successful with adult learners. English learning becomes more stressful and difficult when the learners are grownups. Lack of confidence and self-esteem increase their levels of anxiety and they feel insecure using the new language. It has been found that conversation becomes easy for them when they are in groups and the approach used is learner-centered. Adult learners who are engaged in task work get exposed to a better context for the activation of learning processes and opportunities for language learning. Cooperative learning activities provide interactional exercises for the learners to collaboratively work upon.

This paper discusses certain Communicative Language Teaching (CLT) activities designed on the principles of Task Based Language Teaching (TBLT) and Cooperative Language Learning (CLL) to enhance the communicative competence of adult learners of English language. Effective communication skills include not only linguistic proficiency, but also social and

interpersonal skills to make contextual use of grammatically correct structures. Learning of a new language becomes more laboured and hard with increasing age. While speaking in the target language they feel shy, hesitant, and fear making mistakes. In teacher centred approaches, the ultimate authority possessed by the teacher can also be another intimidating factor. Studies prove that learners feel more at ease when they work in groups. CLT approach is based on interactional theory of language and Cooperative Learning promotes positive interdependence which augments naturalistic second language acquisition through the use of interactive pair and group activities. The approach is entirely learner-centred. Adult learners who are engaged in team works get exposed to a better context for the activation of learning processes and opportunities for language learning. Cooperative Learning activities provide interactional exercises for the learners to collaboratively work upon. Pre-designed context specific activities taking into account the various stages of tasks and implementation of them to the learners through the different CL strategies can encourage the adult learners to take control of their learning. The late 1960s witnessed the origin of a new approach in language teaching, namely Communicative Language Teaching (CLT) which aimed to make communicative competence the goal of language learning and develop procedures for the teaching of the four skills that acknowledge the interdependence of language and communication. The idea of communicative competence was first introduced by Dell Hymes. Task Based Language Teaching (TBLT) which emerged in the 1980s drawing on several principles that formed part of CLT

has been defined as an approach to language education in which students are given functional tasks which invite them to focus primarily on meaning exchange and to use language for real-world, non-linguistic purposes. Cooperative Language Learning is part of a more general instructional approach known as Collaborative or Cooperative Learning (CL), which makes maximum use of cooperative activities involving pairs and small group of learners in the classroom.

Olsen and Kagan propose the following key elements of successful group based learning in CL: Positive interdependence, Group formation, Individual accountability, Social skills and Structuring and structures. Positive interdependence is created by building an ambience of mutual support within the group and group formation is a significant factor in this regard. The size of the group, allotting members to each group and assigning different roles to each participant should be taken into consideration while forming groups. Individual accountability involves both group and individual performance whereas social skills determine the way students interact with one another as teammates. Structuring and structures refer to ways of organizing student interaction and different ways in which students are to interact in their respective groups to carry out the given tasks..

Pairing Strategies

The process of forming pairs to carry out different tasks can be in itself a creative learning activity. Rather than randomly pairing students, different innovative strategies can be used. If the classroom consists of 30 students, the teacher can list out the 15 names of animals with the corresponding names of their young ones like cat-kitten, dog-puppy, hen-chicken etc. Each noun shall be written on separate bits of paper. The bits should be folded, shuffled and distributed among the students. After that, the students shall be asked to find out their corresponding partner. If the learners are beginners in English, the teacher shall make a display of the complete list on the white board so that it would be easy for the students to identify the right pair.

The same process can be repeated by substituting the list with other set of words like masculine and feminine nouns, words and their synonyms, words and their antonyms, sets of homophones etc. Hence, the process of pairing students for implementing a task turns out to be a learning exercise in vocabulary building.

Grouping Strategies

There are many effective grouping strategies that are helpful in classrooms. One of the ways is to move around the classroom and label the students with positive adjectives like 'creative', 'brave', 'smart', 'beautiful' etc. Then, ask them to form groups accordingly. If there are 30 students, the teacher can make 30 cards with 30 different words. It shall be made in such a way they are 5 set of synonyms. Each student shall be then asked to choose a card and find his/her team mates by finding out the synonyms.

The students can be also grouped by naming each group with the names of colors, trees, animals, etc. To make 5 groups of 6 students each, one group shall be titled colors, others as birds, trees, animals, fruits and flowers. Each category shall have 6 different elements. Once, the groups are formed, each member may be asked to discuss in their group on the name he/she received. For example, the person who got the color white may discuss few points on the color white, the one who got mango may speak about the benefits of mangoes, the one who got peacock may speak on that bird and likewise. In each group, every member may claim that his/ her choice is best and finally the group can be asked to come to a consensus regarding the discussion. One person from each group shall be asked to make a presentation to the entire class regarding the discussions conducted in the group.

Design of Activities

In Communicative Language Teaching, task-based approach is the most appropriate model for syllabus design as meaningful tasks can encourage the development of communicative competence through information sharing. Activities should reflect the following principles:

- Make real communication the focus of

language learning.

- Activities should be strictly learner-centered.
- Provide opportunities for learners to experiment and try out what they know and develop both accuracy and fluency.
- Link the different skills such as speaking, reading and listening together, since they usually occur together in the real world.
- Let students induce or discover grammar rules.

The chief goal of second language learning is to develop, fluency, accuracy and appropriateness in language use. Therefore classroom tasks or activities must be separately designed to focus on fluency on one hand and accuracy on the other hand. The former should reflect natural use of language and require employing communication strategies that seek to link language use to context. The latter should reflect classroom use of language that concentrate on the correct usage of language out of contexts. Such tasks require controlled choice of words. Some effective CLT activities are discussed below:

Activities for Pair work

There are many pair work activities that require varying levels of language competence to improve the students' accuracy as well as fluency.

1. Ask the students to know more about their partner, his/ her likes and dislikes, get information about their family members, hobbies, interests in sports etc. After giving enough time for interaction, students can be randomly selected to introduce their partners to the entire class. This can facilitate genuine natural interaction and learning of language structures that are used in describing/ introducing a person.
2. Show the class familiar objects like a pen, pencil or a chalk and assign them the task of describing the thing and listing out as many uses as possible for the particular object. This encourages out of the box thinking and creativity. The pair that comes out with the maximum number can be given points. They also learn the language pattern used for describing objects.

3. Role plays that include 2 persons can be asked to be acted out. Informal interactions between friends on popular actors/ movies/ politics/ sports can be presented. Dialogues from popular regional movies can be asked to be enacted in the target language
4. Pair work is also effective in teaching basic conversation structures. Contextual dialogues in print can be distributed. The students practice the given structures and enact them in front of the class. Such pre-given structures help them develop accuracy.

Activities for Group Work

The commonly used group work activities in CLT are listed below. The teacher should play the role of facilitating the tasks to the students. Tasks should be pre-designed to focus on developing fluency at the early stages and accuracy at the later stages.

1. Role plays

Role plays are enjoyed by students of all age groups. It is a way of bringing situations from real life into the classroom and its use has added tremendous number of possibilities for communication practice. It has the ability to manipulate language in social context which is an important aspect of communicative competence. Role plays give chances to the students to be shopkeepers/spies, grandparents/ children, authority figures/subordinates, they can be bold/frightened, irritated/amused, can be at a palace, ship or the moon. The language can correspondingly vary along several parameters according to the profession, status, personality, attitudes or mood of the character being role-played, according to the physical setting imagined and according to the communicational functions or purpose required.

Various contexts that require exchange of information like a scene at the doctor's, a meeting between teacher and parent over the ward's misbehavior, an enquiry at the bank or post office, a dispute between neighbors, etc. are assigned to the students. Role plays can include formal or informal situations and tasks can be separately designed for developing

fluency and also for attaining accuracy. The success of the tasks depends on the learners' familiarity with the situation and knowledge of vocabulary. Informal situations like chatting with friends over dinner, pleading to parents for more pocket money or fighting with one's sibling can make the learners more at ease and formal situations like conducting a mock interview or making an enquiry at an office can be given to be acted out at a later stage to develop accuracy.

2. Opinion-sharing activities

In opinion sharing activities, students in groups compare their values, beliefs and opinions on given topics. They can be asked to list out the qualities required to be a good teacher, manager or a professional HR Consultant. On a higher level, supposing there are 5 groups of 5 students each, each group shall be given topics like education, sports, IT, media and environment for discussion. At the end every group shall prepare a speech to be delivered. Now, the teacher shall shuffle the groups in such a way that every member in the new group has a different topic. The discussion becomes more fruitful as each one owns the responsibility over his/her topic. While one member speaks, others shall note down the positive and negative features of his/her delivery and give the person a feedback at the end. This activity is particularly used for accuracy building. In the end 5 students representing each different topic can be made to deliver their speeches in front of the entire class.

3. Task-completion activities

There are several task-completion activities that require the use of one's language resources to complete a given task. They can be implemented in classrooms using realia, newspaper or the internet. Story building is one of the most popular activities. Pictures of 4 or 5 different things like a tree, house, an old man and a rabbit can be displayed. The students shall be divided into groups and asked to develop a story which includes all the items given. If there are five groups, 5 different stories shall be brought out. Another task is to give a first line like "Long time ago, on a fine morning..." to one of

the students and ask him to come out with a creative second line. Every student shall add one line each until the story is concluded by the last student in the class. Telling a popular story in the class like the story of the Hare and the Tortoise and asking each group to come out with a different climax can be also an interesting and creative task.

Multimedia and technology can be highly made use of in giving the tasks to the students. Video clippings shall be shown to the students without the audio. The students in either pairs or groups shall be assigned to come up with possible dialogues for the characters shown.

4. Product Launch

Launching a new product can be a fun filled activity to be carried out in groups. Every group shall be assigned with a familiar product like a bag, umbrella, chair or water bottle. The task shall be to come out with a new version of the product with at least two additional features. The item may be given a new name and the group as a whole shall make the presentation. Each member in the group must necessarily play out a role as though they belong to a company. This ensures the participation of every student. Specific time must be allotted to make the presentation. After every presentation, other groups must be given chances to raise questions or make queries related to the newly launched product. This will make the entire activity more interactive and engaging.

5. Jig-saw activities

Jig-saw activities are useful in engaging the entire students of the class. Different groups will have different pieces of information. The task completion requires mutual gathering of information and putting the pieces together to complete the whole. The students move around and collect the missing information from the other groups and complete the task at hand.

Conclusion

Communicative Language Teaching has positively influenced other co-existing methods and approaches in general and language learning techniques in particular. As it is based on interactional theory of language and CL promotes positive interdependence

which augments naturalistic second language acquisition, the approach has proved to be highly effective in teaching English. TBLT has yielded highly positive results with adult learners through the use well designed tasks that require interactive pair and group activities. The adult

students are encouraged to take control of their learning, initiate conversations and take risks in target language by their active participation the teaching-learning process.

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Roman Jakobson on Language and Literature

"A linguist deaf to the poetic functions of language and a literary scholar indifferent to linguistics are equally flagrant anachronisms."

"In poetic language, in which the sign as such takes on an autonomous value, this sound symbolism becomes an actual factor and creates a sort of accompaniment to the signified."

"Semantics, or the study of meaning, remained undeveloped, while phonetics made rapid progress and even came to occupy the central place in the scientific study of language."

M A K Halliday on Spoken and Written Language

"Traditionally the first task of the school has been to ensure that children can read and write. Once a child is literate, it is assumed that he or she can use written language as a tool for learning, in the same way that he or she has always learnt through spoken language. In fact, until recently it would never have been expressed like that; the spoken language was given little or no recognition in educational thinking, and was certainly not thought of as a vehicle for learning. Even today, though speech has been given a place in the classroom, it is seen more as a skill desirable in itself (the need to be articulate, or 'orate', to get on life) than as essential equipment for learning other things"

Post-Android Syndrome: Metamorphosis from Bibliophiles to Sociophiles

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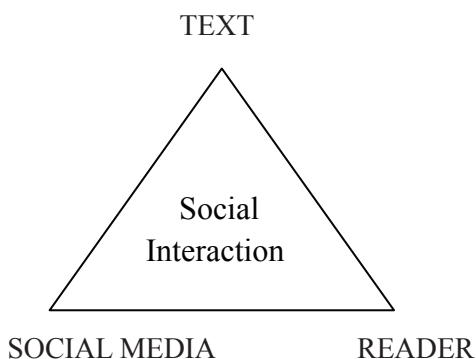
Abstract

Readers' response became a key phenomenon from the late twentieth century with a growing population of readers to the beginning of the twenty first century. It is obvious, what reading does is neither natural nor normal. Readers never submit opinions for approval in normal life nor do they agree with writers all the time. They have their own way of expressing their opinions. Advances in digital technologies gave rise to android since 2007 paving the way for modern readers to register innovative ideas and thoughts in digital form. Social media has indeed become inevitable and incomprehensible for modern readers. With the emergence of post-android era, every other human activity has become a part of the social media. Self-expression is an important feature of post-android syndrome which turns bibliophiles into sociophiles. Social media is an interconnected platform for all readers who gradually become 'sociophiles'. This paper focuses on the transformation of readers into sociophiles and the aftermath of post-android syndrome in the near future.

Keywords: post-android syndrome, metamorphosis, bibliophile, sociophile, social media

A literary work is not an object that stands by itself and that offers the same view to each reader in each period. It is not a monument that monologically reveals its timeless essence. (TAR, 21) Literature is mostly "dialogic" as it exists in the form of a dialogue between text and reader. A dialogue, whose terms and assumptions are ever being modified, as we pass from one generation to other. Advances in technologies since 2007, the world experiences a socio-interactive phase. So, readers' response has been the primary focus of any text. It is obvious, what reading does is neither natural nor normal. Also, readers do not agree with the opinions of writers all the time. Reading time and again can give comfort and support, but the purpose of reading is not served properly. Readers always tend to express their opinions, but that space is not prevalent so far. With the emergence of post-android era since 2010, reading has become a social behaviour, influenced by social conditions. Rise in digital technologies paved way for the growth of social media in the recent years with a large number of social media users. Man has become a social being. Self-expression is the key feature of readers' response, which is achieved through

social interaction. Whatever human mind perceives is shared on social media. As a result, the objective reality perceived by individuals' subjective trait provides a different experience. The rationale behind the readers' response to various stimuli has indeed transformed bibliophiles into sociophiles by means of social interaction.



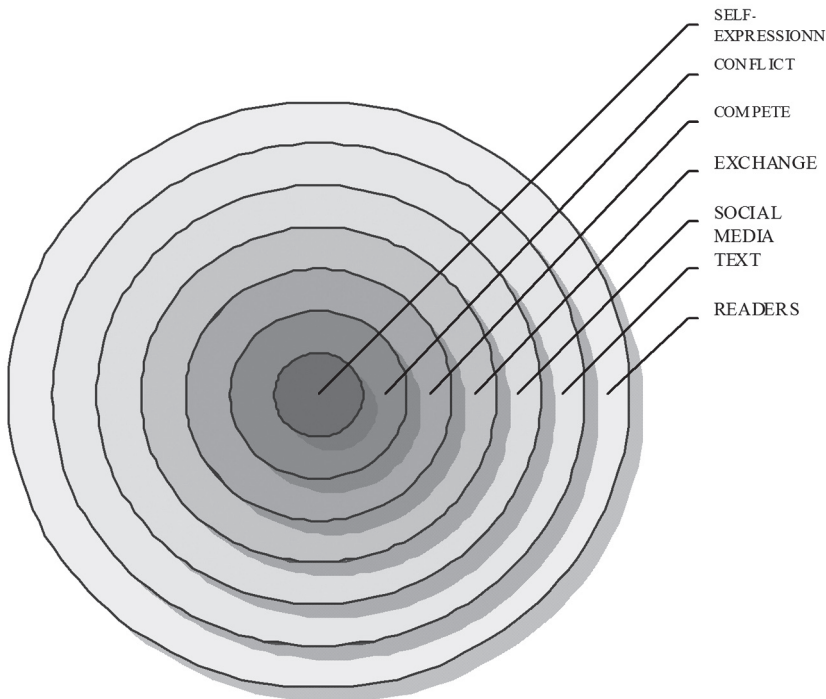
Social interaction is an exchange between two or more individuals thereby, it becomes a building block of society. By interacting with one another, people design rules, institutions and systems within which they seek to live. It stabilizes the social structure and promotes change. This social interaction is

the important component of social media, connecting the world with individuals. Readers, who do not have a proper space to communicate with the public, articulate themselves through social media. Readers do not have any restriction to express themselves in social media. Reading and writing is replaced by seeing and texting. The process of expressing oneself through social media transforms modern readers to sociophiles. The subjectivity in self-expression of readers makes each one differ, as they tend to register their ideas in social media by means of social interaction.

Why do readers prefer being 'sociophiles'? "As readers, we occupy a perspective that is continually moving and changing, according to the way, we make sense of the accumulating fictional material. The text thus created by our reading is a product of our processes of anticipation and retrospection." (IR, 281) Readers tend to respond to various other stimuli such as exchange, competence and conflict. They express their thoughts and ideas through social interaction. Self-expression is the message, through which an individual tries to express and substantiate one's own cognition.

The object that is present in the world has got a different dimension but how the same object is expressed by various individuals vary according to their own self-expression. It is subjective in nature. Sociophiles attempt to find principles of response and study those individual responses by means of social interaction.

Social media is the biggest capital market, where tons and tons of ideas are exchanged in everyday activities. Growth of technology has given private space in a public domain, where sociophiles can exchange their ideas with other subjects. There is no need for objectivity, as classroom examination seeks such objective answers. Whereas, social media welcomes subjective knowledge. Moreover, these sociophiles compete with one another in social media for the authenticity of responses. With subjectivity, comes competition. Therefore, these sociophiles post their ideas to a large audience and compete with one another for the focal point. Each idea competes with one another to achieve its status quo. Though, there are controversies, there is a gradual accumulation of meanings over a particular idea leading to poly-semantic concepts.



Man has indeed become a social being after the intervention of social media in smartphones. Metamorphosis in the attitude of readers has come into actuality as they prefer seeing virtual texts and perceive it with more readiness. As self-expression is the key factor, whatever effect text has on the readers, they post it in social media for reviews and responses. It goes on like a chain, one person responds, and later shares the idea and the other person responds. It keeps on going in an endless loop process. As a result, sociophiles have an epistemological space, huge resources of data sharing etc. And so, social media has become a reliable source for reading, texting, listening, speaking and sharing. This characteristic trait of social media has given rise to a recent phenomenon called "post-android syndrome".

What is the impact of post-android syndrome on sociophiles? Post-android syndrome is a phenomenon where people tend to express their own feelings in social groups irrespective of age. They tend to construct pseudo-reality through speculation of ideas. As sociophiles are the ones, who love social interaction, they fall a prey to such conceptions. The term 'nomophobia' has come into existence. The fear of losing one's own privacy is already prevalent in contemporary world. Man has transformed into a social animal as well, due to post-android syndrome. "Widespread skepticism which assumes that any study of readers' response will inevitably be reduced to an arbitrary series of merely subjective impressions."(TAR, 23)

In the recent times, there is a growing population in social media. Whatever, the human mind perceives in the objective reality, it posts in social media. Those who updates their knowledge with such fallacies tend to reproduce the same with

some add on. As every other activity is included within social media, sociophiles forget to check with authentic resources. Invariably, there is subjectivity in the transaction of ideas. As Stanley fish says, all the objective knowledge that an individual gains, is the product of collective subjectivity. The idea that is accepted by the majority becomes absolute truth even if the idea is entirely incorrect. Though, there is multiplicity of ideas, there is no default center to hold the system which leads to speculation and repetition of errors. This syndrome affects all the modern readers. As a result, in near future reading will become completely extinct, with no one to write also. There may be an oral tradition, precisely, media tradition with seeing and texting as the vital components of communication. Sociophiles' cognitive process will break down during the transformation because of repetition of ideas. Hence, they will respond only to social interaction, compete with one another on misconceptions and not with objective truth.

Transformation is a slow process; it happens gradually. After the intervention of smartphones, there has been a gradual degradation in reading behavior. Individuals respond to social interaction, rather focusing on textbooks. Post-android syndrome has come into existence through social media. Bibliophiles are becoming out of trend and books are vanishing consistently. Once again, the world will revert to Stone Age as readers' are moving towards a new phase- writing for media, which is another form of oral tradition. The only difference is, in the past, speculation travelled through humans, now and in future it will travel through technology at great speed.

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Loss of Contextual Meaning in Translating Critical Texts from English into Tamil

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Abstract

Translation stands as a perfect way of recreating ideas and creative writings. Translation plays a vital role in English literature, especially in literary theory and critical text. Theories of translation evolved all these years across all parts of the world. While Europeans have full of ideological and theoretical traffic, there is an emptiness in understanding literary theories and their application in the Indian classroom situation. In order to rectify this vacuum, theories and critical texts are being translated. Still, a loss of meaning at the various levels in the process of translation is perceived. The usage of words and phrases in the source language leads to untranslatability in the target language. Translators find lexis difficult for translation into the target language. This paper focuses on how the contextual meaning is lost in translating literary-critical texts into Tamil.

Keywords: Translation, Tamil, literary-critical theory, meaning-making, meaning loss.

Introduction

Translation is a junction in which two culture and linguistic message encounter at one point. According to J.C Catford, translation means, 'the replacement of textual material in one language (SL) by equivalence textual material in another language (TL)'. Globalisation is a primal catalyst in the growth of the translation field. The advent of the internet illuminates that we are in ideological vacuum and emptiness in our context. Literary theories play a vital role in evaluating and interpreting various works of art. Theories give information and have enough strength to change the system of reality in which we live. Students can understand philosophy, politics, and history through literary translation. The importance of literary translation has got in itself a wide range of advantages. It enables people to understand the diverse natures of human and ideologies in various branches.

Since there was an unbridled growth in Translation, there is a necessity to formulate theories in translation. Even with the existing theories of translation, there is no scale in order to check the reliability of the translation. Making an effort to reach out to Tamil readers in helping them to have a better understanding of literary works through translation, there are problems in rendering to Target Language (TL). It also involves in the process of transforming the essence of source language text (SLT) to the reader of the target language text (TLT).

Loss of meaning

The usage of words and phrase in source language leads to a stream of traffic at lexis level in the process of translation. Lexical and cultural untranslatability leads to a literal translation of words and phrase. Literal translation creates the lexical void in the target language, which creates the loss of contextual meaning in translation.

1. Idioms

Translating idioms have always been a challenging and difficult process for any translator. Even experienced and skilled translators, who usually and ideally have a solid knowledge of the target language and its cultural aspects, cannot match the ability of native speakers in deciding whether the context and text type of an idiom would or would not be appropriate. Besides a precise knowledge of the source and target language, this process indispensably requires creativity, skill, willingness, and perseverance to search for the best equivalent.

2. Sentence

The inflexions are also related to the sentence pattern as they form the base. Tamil being an inflectional language has no word order to form a meaningful sentence whereas English depends entirely on its word order. Thus translating to a synthetic language like Tamil which operates on its inflections, from an analytical language like English is demanding.

3. Semantic

Absence of meaning is the biggest problem of translation in fiction or nonfiction, especially in literary theories. Meaning of words in the source language is entirely different from that of the target language. Sometimes it is irrelevant in the target language, which serves as a supplement to the meaning of source language, but not the exact equivalent. Only a right and reasonable interpretation can do a good translation.

Meaning making

Meaning-making in translation is "to find flesh and blood is the ultimate purpose of reading." (Jerome McGann, 161) To give an appropriate meaning is to get through language obstacles to find flesh and blood. Investment of time gives the ultimate meaning in the process of translation. The translation is a great tool to expand the boundaries of ideas from one culture to another. "Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries." (Bassnett, 3) Translation is a very challenging and complicated process, especially theories and critical texts. Translating a critical text is more important than a simple translation of simple words. One can give functional swift or render words but not with the case of meaning.

Structure, Sign, and Play in the Discourse of the Human Sciences is the title of a critical text written by Derrida. The word 'discourse' has numerous meanings, such as $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$ $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$ $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$. Derrida customs a word of common usage and imparts meaning on his own. To give an example, Foucault uses the word 'discourse' to mean $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$ in Tamil, whereas Derrida imparts the meaning $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$ on the same word. In this context, the word

'Play' refers not a game or drama or even the act of playing, in French 'jeu dans' refers soft movement in dance. Same way Derrida uses the same in the sense of $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$. Likewise, word 'text' has an exact equivalent word $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$, but it is out of usage. The word 'bricolage' and 'bricoleur' is new to Tamil; it has no equal meaning in Tamil. The phrase 'force of a desire' has no equal, but we can use $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$.

Of Mimicry and Man: The Ambivalence of Colonial Discourse written by Homi Bhabha. Mimicry has numerous meaning, but Bhabha uses it in post-colonial jargon $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$. Edward Said's *Orientalism* is a compound word equivalent to $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$ which refers 'eastern side + philosophy'. Word 'subject' gives meaning according to the context it has been used. Bhabha used in the sense of $\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha\sigma\alpha\lambda\lambda\alpha$ word, Spivak used in the sense $\sigma\alpha\lambda\lambda\alpha$.

These ambivalent and multiple usages of words in source language makes the loss of meaning in target language. The distribution of formal and dynamic equivalents make the readers inquisitive about acquiring more in the target language.

Conclusions

While translating the translator uses many methods to transfer the meaning of the SL text to TL text. Therefore, following only one method throughout the process cannot be recommended to make the TL text closer to SL text. The ultimate aim of translation is making a text understandable and relatable to the reader of the target language. Whatever loss of meaning in translation it always exploratory, and we can gain new ideas from the different author in all parts of the world.

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'Magic Slate': An Intervention for Improving the Writing Skills in English among Students of Upper Primary Level

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Abstract

Writing is the most important and difficult of the four language skills in English. Its efficiency and commands come with the mastery in receptive and productive skills. The teachers in our state are in great demand of effective techniques to improve writing skills of their students. This paper discusses about a novel and different strategy to improve the Writing Skills in English among students of Upper Primary Level. It includes the contents of the research named 'Magic Slate' which was conducted in the year 2019 under SCERT Kerala. 'MagicSlate' aims at creating interesting and imaginative activities mainly curriculum-oriented in order to frame an environment conducive for improving writing skill. The main objectives are to identify the difficulties faced by the Upper Primary Students in writing English, to tackle the difficulties faced by them in writing English through appropriate strategies and to enable the students build up confidence in writing English. The experimental design used in this research was Pre test - Post test single group design. The population of the study was the primary school students of Kerala. The sample consists of 63 students from Upper Primary School, Thanikkudam and 24 students from Govt National Boys High School, Kodakara of Thrissur District. This paper tries to prove that by adopting novel strategies the Upper Primary Level Students will be capable to display their ideas in a unique, interesting, and clear way when writing English. They also learn to integrate ideas, to use tenses with consistency and to use different forms of verbs as well. Their errors with subject-verb agreement will be reduced to some extent. After the interventions the errors regarding punctuation will be minimised.

Introduction:

Reaching proficient levels of literacy is a universal goal for all learners. This objective is especially challenging for English language learners particularly in the domain. There are four basic skills of language learning; listening, speaking, reading, and writing. Among these listening and reading are receptive skills and speaking and writing are productive skills. Writing is the final skill in the hierarchy of language skills. Its efficiency and commands come with the mastery in receptive and productive skills. Writing has been identified as one of the most essential skills because the world has become so text-oriented. Due to this change, teachers are in great demand of effective techniques to improve the writing skill of their students. Learning the writing process is important for the students as it enables them to

express their thoughts, knowledge and feelings efficiently. When students feel more confident and competent in their writing process, they will express themselves efficiently.

However, writing is not a naturally acquired skill; it is usually learned or acquired through constant practice. Further, the students face several difficulties and challenges in acquiring this skill in a second language. There can be many social, psychological and cognitive reasons like lack of exposure and motivation. Students may not be familiar with the basic rules and structural patterns of English. Some EFL Teachers maybe perplexed by such problems in their writing classes and are unable to find an efficient strategy to solve this issue. Besides, the reasons mentioned above, another major obstacle that students face is the shortage of time to practise in the classroom. As

any other skill writing also requires plenty of practice to acquire fluency.

Background and Context of the Project:

Mastering English language is really significant in this era of globalisation. By mastering the language the students can improve themselves both in academic and life skills. By learning English, the students are expected to keep abreast with the development in any field. The learners should have abilities in reading and listening to support their speaking and writing. It is an undeniable fact that writing is the most important and difficult of the four language skills.

English is taught as a second language in Kerala and the government has taken several efforts for increasing its proficiency in learners. The innovative programme 'Hello English' is one such endeavour. English has been formally taught in all levels of schools – from elementary up to university. It is of course as the consequence of the global era development where English is deeply needed as a means of communication.

The locality for carrying out our research project was two schools situated in two rural areas in Thrissur District namely, Thanikkudam and Kodakara. What is peculiar about the samples is that the opportunity they have for the exposure to English language is only through classroom activities. It is worth mentioning that 'Hello English Programme' has contributed much to improve the language skills like listening, speaking, and reading. This programme also boosted up the confidence of children to use the language without much inhibition. There is certain scope left for enhancing the writing skill of the students. It is in this context that the researchers decided to make innovative interventions through 'MagicSlate' to enhance the writing skill of the students.

Need and Significance:

Teaching English as a second language, especially writing skill, can vary according to the cultural and academic environment. The situation in rural Kerala can be quite different from other parts of India due to the high literacy rate and interference of first language. Thus, a new paradigm will be needed to develop

writing skills in this area, which is the major focus of the research project. Studies of second language writing are sadly lacking, and little research is done on the L2 writing process among indigenous populations. Students who have learned to converse and write in vernacular in their school education, and rather minimally or not at all in English, would then find communication at the secondary level rather difficult and frustrating, unless necessary help is provided to prepare them properly during the elementary level.

Scope and Limitations:

Research has shown that writing promotes learning and enhances critical thinking skills. Improving writing skill is a significant challenge faced by the teaching fraternity regionally and nationally. The 'not yet proficient' scores of the Pre-Test state that the writing ability of the students' needs improvement. The students should be able to generate, draft, evaluate, revise, and edit ideas and forms of expression in their writing. Students should also be able to display effective choices in the organisation of their writing, including detail to illustrate and elaborate their ideas and using appropriate conventions of written English. Research indicates that students' writing abilities need to be stronger. Writing is a critical literacy skill for students' academic and future success. Methods for improving the writing of non-proficient students must be developed, implemented, and studied.

The limitations of the study are as follows.

- This experiment is limited to studying only the writing skills.
- The implementation of activities was limited to enhance the writing skill of seventh grade students.
- This study will not attempt to examine the effects of writing across the curriculum on content-area learning.
- This study was conducted with a single group only.
- Testing may be another limitation. It is possible that students could show improvement on the Post-test because of their experience with the almost similar Pre-test.

Objectives:

- To identify the difficulties faced by the Upper Primary students in writing English.
- To enable the students build up confidence in writing English.
- To tackle the difficulties faced by the Upper Primary students in writing English through appropriate strategies.

Methodology

The research design adopted for the study, selection of the variables, description of the tools, procedure for selection of samples, conduct of experimentation, data collection procedure, and techniques used for processing the data are described in this section.

Research Design:

The experimental design used in this study was Pre Test- Post Test single group design.

Samples for the study:

The population of the study was the primary school students of Kerala. The sample consists of seventh standard students, 63 from Upper Primary school, Thanikkudam and 24 from Govt National Boys High School, Kodakara of Thrissur District. Both the places are located in rural areas and students have no other opportunity to explore their language proficiency compared to those in urban areas.

Tools and techniques:

Two tools are used for this study- 1) Rubrics (for evaluating Entry and Exit Behaviour in Writing Skills) 2) Module to enhance the writing skill of the students. From the reviewed studies it was evident that there is no readily available module. So, through a thorough study, a module to meet the objectives was prepared by consulting the experts.

Procedure:

Administration of the Entry Behaviour in Writing Skill Test:

The Entry Behaviour in Writing Skill Test was used to assess the level of the writing skills of the samples. This was intended to test the ability of the students to use appropriate vocabulary, tense form and appropriate punctuation and it was based on a descriptive picture to test the above mentioned abilities of the students. This

helps to understand what the students already know and what they need more. It also serves as a tool to find out the thrust areas and thereby prepare modules to rectify the errors and shortcomings of the students.

The Entry Behaviour in Writing Skill Test was conducted in both schools. The time allotted was 30 minutes. No scaffolding was provided, so the students were able to use their own thinking and creative talents. This test was based upon a descriptive picture.

The main findings when the written works were verified thoroughly were as follows:

- Influence of the usages in mother tongue in dealing with the word order (S.V.O)
- Grammatical errors (tense, plural and singular, preposition etc.)
- Not leaving enough space in between the words in a sentence.
- Not using proper punctuation.
- Repetition of the same type of sentence patterns.
- Usage of incorrect spellings.
- Diversion from the main theme of the topic.
- Inadequate vocabulary strength.

The following strategies were used to overcome the above mentioned difficulties and to improve the writing skill. Workshops were conducted to plan and prepare the module. For this the investigators sought the advice for the content part from the experts and assistance from artists and graphic designers for preparing the interesting materials.

Strategies adopted to improve the writing skill using Magic Slate Module:

The Magic Slate Module provides a range of activities that the teachers can adapt and use in classrooms to improve the writing skill of primary school students. It contains a number of worksheets. It is more important for the children to have fun than to learn facts. Teachers' imagination must work twice as hard as the learners' in order to accept their point of view. Therefore, the teachers are free to modify the module to suit the needs and classroom contexts.

Each set of the worksheet in the module have three parts, such as, narration, picture interaction

and slots for children's creativity. Teacher presented the narrations which contained the activities and enjoyments of an assumed character 'Miya'. The teachers had to carry out the narration with proper voice modulation and gestures.

❖ Riddles

The character Miya was introduced to the class. The teacher presented the narration with proper voice modulation and gestures. Then she showed the images and interacted with the children. As Miya made a riddle about chilli, the children make riddles about many other things like elephant, lotus, squirrel etc. At the time of the presentation of their riddles the teacher gives constant encouragement and feedback. They were also given opportunities to write many sentences beginning with "I have..., I am ..., I can..." etc. Following that the learners were given worksheets for practice. This made them confident in making simple sentences in English.

Through this activity the students acquired

- Vocabulary enrichment
- Confidence in writing simple sentences
- Imaginative capacity

❖ Picture descriptions

Picture cards showing how Miya and her Catty spent their mornings in their garden were shown to the learners. An informal interaction was generated. Responses were elicited. The sentences were written on the blackboard. Teacher asked many interactive questions considering even the minute details seen in the picture and responses were elicited. Unknowingly, the learners made sentences using the correct word order by the interference of the teacher. The rules regarding the subject-verb agreement were well presented at this stage through various examples. The learners got sufficient exposure through many more exercises. Then worksheets with pictures under which blank spaces were left were given to them. They wrote meaningful sentences in correct word order and correct form of verb under each picture. At this stage enough instructions regarding the need of including correct punctuation were given. The proper

appreciation from the part of the teacher helped a lot in mounting their level of confidence. Following that, picture description worksheets were provided. The pictures depicted real life situations or familiar situations. For example village scenes, beach, railway station, parks, family, etc. were given to each learner. The teacher asked a series of thought provoking and hypothetical interactive questions to evoke their imagination. Enough oral practice was assured before giving them the writing task.

Through this activity students learned to

- write correct sentences in simple present and present continuous tense
- read pictures with imagination
- interact with confidence
- paragraph properly

❖ Narrating past events

❖ Picture stories

The above mentioned method is adopted to conduct these activities also.

❖ Creative writing strategies

After getting sufficient exposure to write stories based on the given illustrations, the students were asked to write their own stories. Certain hints, word webs, pictures, beginning of the story, etc. were given as inputs. Gradually, majority of the students acquired the skill to develop a story independently.

Administration of the Exit Behaviour in Writing Skill Test

The same Entry Behaviour in Writing Skill Test was used to assess the Exit Behaviour in Writing Skill Test of the samples.

Analysis

The analysis of the Entry Behaviour Test and Exit Behaviour Test were done based upon mainly five areas. They were 1) Vocabulary 2) Content 3) Grammatical Accuracy 4) Cohesion and Coherence 5) Punctuation and Spelling. Tables were created for each area which was based upon the data collected from both schools, UPS Thanikkudam and GNBHS Kodakara.

Findings

The main findings when the written works of the Entry Test of students were verified, were as follows

- Learners couldn't use the correct spelling
- Didn't leave enough space between the words in a sentence
- Couldn't use proper punctuation
- Committed grammatical errors

After intervention, these drawbacks were corrected. The details of the result of the Exit Test are given below

- The learners used more accurate, entertaining and meaningful vocabulary in tune with the interests of the readers and coherence with the task. The results show that more than half of the samples showed excellence in the use of Active and Passive Vocabulary.
- The learners displayed ideas in a unique, interesting, clear and novel way. They learned to integrate ideas. They learned to present abstract ideas in a concrete and entertaining way. Almost three-fourth of the samples showed development of their imaginative skill. More than half of the samples showed development of thinking faculty.
- After the implementation of appropriate strategies it was found that the samples learned to use tenses with consistency and to use different forms of verbs as well. Their errors with subject-verb agreement were reduced to some extent. Almost half of the learners learned subject-verb agreement.
- After the interventions the errors with punctuation were minimized. Paragraph alignment and spacing showed considerable improvement after the intervention.

Suggestions and Recommendations

- The strategies employed through Magic Slate may be incorporated with the normal

teaching-learning process in the classroom.

- All the students of the elementary section may be benefited from this innovative project.
- The study may be continued throughout the academic year to determine if with increased time much improvement in students' writing skill will occur.
- More activities in par with the objectives may be included in the content area classes.
- Students may be given small writing assignments daily.

Conclusion

The diffusivities faced by the students in writing English were identified through Entry Behaviour Writing Skill Test. The difficulties were analysed and appropriate strategies were designed to bring in desirable changes. The different strategies like Riddle Cards, Picture Cards, Picture Description, Illustrated Story Cards, etc. were implemented through interactive activities. After the proper intervention with the strategies, the results of Entry Behaviour Writing Skill Test and Exit Behaviour Writing Skill Test were compared. It found that desirable changes were visible with the use of appropriate vocabulary, unique and clear description, imaginative writing, usage of tenses with consistency and use of punctuation as well. These observations led to the conclusion that these strategies are appropriate in enhancing the writing skill of the students at primary level.

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Parenting

Thinking about How It Happened

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I am not using the technical term 'reflection' here because it incorporates higher order mental skills. At the same time, I have borrowed the basics of that psychological concept, as well. Since I am talking about children, that too informally, let me put it as simple as possible.

Imagine, you went on a short or long journey. On the way, quite a few things happened—some of them pleasant, some rather unpleasant too. On reaching the destination, imagine you set a little time for resting. Usually, what we adults these days do is to start planning the next stage—meeting somebody, doing something or getting something done and so on. We rarely look back to our past journey, we don't much reflect on the past. For example, just recall those unhappy events during the journey. Did we think of the sources, the ways we could avoid those unpleasant developments, within our reach and so on. Past is past—we conclude. Well, that's one way of approaching life.

But, a reflection on the past is most likely to make the present and future better and happier, especially there were wrong decisions on our side. Just go back to the metaphor of the journey. Three minor unfortunate developments you had had—first, you were a little late to catch the train, and you had to hurry with your luggage. Secondly, you already had a cold and you bought a bottle of cooled water at the railway station. On the way, your cold turned worse. Thirdly, you avoided taking with you a little money in changes since you had Rs 2000 and Rs 500 notes with you apart from your cards. You very much wanted to have a cup of hot tea or coffee (you had cold), but no currency less than Rs. 500; and therefore you didn't get a cup of hot drinks.

All these, you may say, are silly things—part

of life. But, imagine you reflect on these pitfalls and think of the alternatives: You stared a little earlier from home; you carried with you a bottle of boiled or warm water; you had ten and twenty rupee notes with you. There would be a change to the journey.

Now, let's turn to our children. Things happening to them (like to us) can be broadly three groups; happy, unhappy, and the usual (neutral). Leave out the last, and begin with the second. Tell them to ask themselves after each unpleasant even, the following questions: How did it happen? How, in fact, did I expect it to happen? Did I go wrong or somebody or something? If it was my fault, what should I do to set it right? If I did the same thing another way, what would be the result? Would that unhappy thing be averted? What is the best possible way of doing the same thing in future?

All these self-introspections, put together can be called the fundamentals of reflection, which is an excellent character trait. A person who makes reflective thinking as part of his or her personality, may have very little to regret, to feel guilty of, to be ashamed of.

Instead of getting angry with children for their small faults or punishing them, ask them to sit alone for some time (say, five minutes) and think about the unfortunate past event by asking some of the questions listed above. Let them speak out what they concluded out of their reflection. This way of thinking functions one hundred times better than getting angry with them or punishing them.

The same set of questions must be asked after each successful or happy event, as well—not only after failures and disappointments. Why? Next time, the attempt or performance will be far better.

It works in my classroom

Learning Poetry as Engaging in an Activity

P.Bhaskaran Nair

We used to say that each teacher has his/her own teaching methodology. But, when it comes to the teaching of English poetry, it seems "India stands united". The 'universal' approach to teaching English poetry across the Indian classroom may be following more or less this sequence: A rather elaborate biography of the poet (which has nothing to do with the study of that poem), teacher's reading, reverting the words into prose order, supplying word meaning, paraphrasing, summarizing, (occasionally) singling out the metaphors, images, symbols etc., (rarely) commenting on the metrical scheme, (seldom) exploring the way the poet uses words, and (always) giving questions and answers. ['Here endeth!']. "All is well that ends well!"

The students are not at all baffled by the close approximation of the vagueness at the end of the class with that of the beginning. They have been quite familiar with the vagueness in poetry class, for years. In the short story or drama class something might happen—they know. But in the poetry class there is a perfect circular movement: beginning with void and ending with void. A sort of 'sublime'.

Is there a way of helping children to read and understand the poetry of another culture/language?

Suppose, we try this way—I mean, just for a change.

Waiting at the Window

A.A.Milne

These are my two drops of rain
Waiting on the window-pane.

I am waiting here to see
Which the winning one will be.

Both of them have different names.
One is John and one is James.

All the best and all the worst
Comes from which of them is first.

James has just begun to ooze.
He's the one I want to lose.

John is waiting to begin.
He's the one I want to win.

James is going slowly on.
Something sort of sticks to John.

John is moving off at last.
James is going pretty fast.

John is rushing down the pane.
James is going slow again.

James has met a sort of smear.
John is getting very near.

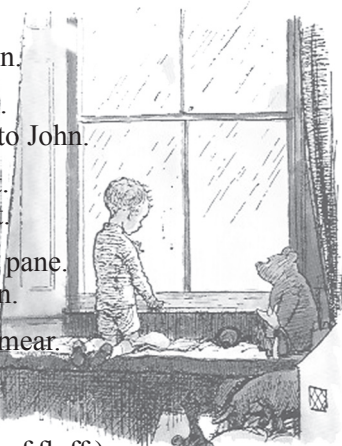
Is he going fast enough?
(James has found a piece of fluff.)

John has quickly hurried by.
(James was talking to a fly.)

John is there, and John has won!
Look! I told you! Here's the sun!

[The following is not a prescriptive, step by step process of teaching poetry. It may be treated as the transcript of a fusion of activity and dialogue shared by the learners and the teacher.]

Ask the children to put a few drops of water on top of their desks or table, leaving a little space among them. Ask them to name the drops of water as they like. Let them make the surface of the desk a little slope by tilting the desk to one side. Ask them to observe what happens. The drops of water start flowing down the slope. Make the flow slightly faster by tilting the desk a little more. Now what happens? There is competition among them: Who is faster? Who will reach the bottom of the desk first?



Just begin by giving a background of the scene, so that the children can proceed from that point and follow the teacher while the latter reads out the poem with the necessary vigour and vitality of a running commentary of a 100 metre running race.

What are the good and bad things which occur during a tight competition? Let them make a list, one by one. What foolish things do they do while engaged in such a competition? Why does the speaker (a girl or a boy) get irritated? While on a race, what are you expected to focus on? Can you waste time? If you waste time or do something foolish, what will the people in the gallery do? Will they encourage you or not?

Now, let's read the poem. [The teacher reads the poem aloud, of course, after optimal rehearsal.]

Discussion: The speaker names the two drops of water; they are and Then the speaker takes sides with one, as usual in competitions, especially in sports and games. Who is his/her favourite?

Who starts first? The speaker's favourite or the other? If you were the speaker in this poem, what would you feel—Angry? Dejected? Happy?

What delays John?

“John is moving off at last.”- Does the speaker feel relaxed or not?

Who is delayed by meeting a smear?

How does a smear stop a smooth-flowing drop of water?

Who is stopped by a fluff?

What could be a fluff? Can you guess from the context and from the pronunciation of that word?

Which of the following can be a fluff? (a small part of cotton / the light material which comes off a woollen blanket / the scraps that come out of your pencil sharpener)

“James was talking to a fly.”—Your comment, please. (Fool!/Stupid!/ Great!/ Wonderful!)

In the end, who wins the race? Is the speaker happy?

What do you do when your team wins a match?

Let the students read the poem aloud, with proper stress.

Now, working in pairs, let them answer a few more questions.

A few things accidentally happen which delay the runners. List them.

A few blunders made by the runners delay them. List them, too.

Once again, let each pair put two drops of water on their plastic bag or on any smooth surface. Let them tilt the surface and make the drops run. Let the learners comment on their speed, progress, stopping, delaying and so on.

While watching a race, you are expected to shout, encourage, curse, celebrate... Language naturally comes to you on such occasions. Subconscious assimilation and natural production of language—we may call it.

Poets on Poetry

1. “Poetry is ordinary language raised to the Nth power. Poetry is boned with ideas, nerved and blooded with emotions, all held together by the delicate, tough skin of words.” — Paul Engle, from an article in The New York Times.
2. “He who draws noble delights from sentiments of poetry is a true poet, though he has never written a line in all his life.” — George Sand, from The Devil's Pool.
3. “Poetry is not an expression of the party line. It's that time of night, lying in bed, thinking what you really think, making the private world public, that's what the poet does.” — Allen Ginsberg, from Ginsberg, A Biography.