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Ruchi Kaushik interviews Professor Rama Kant Agnihotri

FORTELL, January 2011 Issue

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From the Editors

Dear Readers,

Lately there were a number of enquires from our contributors and well wishers about the ISSN no. of FORTELL and all of you will be pleased to know that the journal now carries one. We continue our efforts to publish articles in areas of relevance and interest to academia and are at the same time striving to make the FORTELL website more vibrant, dynamic and interactive. The readers' responses to our last issue on E-Learning have been overwhelming. Due to paucity of space we are giving just selected excerpts from the letters received.

The current issue with focus on "Literature: Classroom Transactions" is interrogative in nature. The classroom is the space where intersection of teaching, evaluation processes and research methodologies takes place. We are constantly dealing with the fundamental issue of transacting literary texts in the classroom. We are tackling students at various levels of language skills in a classroom of essentially ESL learners. We grapple with enhancing language skills, listening, speaking, reading and writing and constantly negotiating use of language in teaching literature.

"Transactions" is the key word here. In the process of transaction and interaction meaning is created. It is important for us to realize and to convey to the students that in literature "meaning" and "moral of the story" are not "given" or pre-existent. Meanings are created in the process of reading and critically analyzing a text. We need to explore the interactive space where the students, text and teachers intersect and interrogate to explore a given story or play.

The articles in this issue are wide ranging covering various aspects of teaching literature. While the theoretical ideas of making the teaching more learner-centric are discussed, the thrust is borne out of innovative experiments in classroom. Our writers have covered wide spectrum of student community and courses right from engineering to BA (Programme) to B.A.(English) Honours. The essays cover various genres like poetry, drama and short story and the necessary variation in approach to text and pedagogy. The classroom becomes the springboard for teachers to test out new ideas and research findings. While the conventional models cannot be done away with altogether, use of technology in form of voice recordings and pictures makes for more interactive classrooms.

Hope you enjoy reading as much as we enjoyed interacting with our contributors and editing this issue.

Looking forward to responses from you always....



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Integrating Language and Literature using Drama in the ESL Classroom

Nandita Satsangee
Vasundhra Saxena

One recent concern among educationists has been to create a holistic learning environment in the classroom. The thrust is on developing multiple dimensions of the students' personality-rational, emotional, etc.

In the ESL classroom such multifarious aims can best be achieved by the integration of language and literature activities. Moreover, it fulfils an important language learning premise that language is best acquired when the attention is focused on meaning (Brumfit, 1986; Mc Rae and Boardman, 1996). Unraveling a literary creation provides a challenging task before the learner in performing which he assimilates important literary and language skills as well as human values. The present paper focuses on the acquisition of the four basic language skills (Listening, Speaking, Reading and Writing), functional communicative competence and higher thinking and affective skills through the teaching of drama.

The use of drama provides unique opportunity for the development of the learners' communicative skills as it provides a wide variety of language used in life-like situations. The use of non-verbal communication is also acquired during the enactment of a play. The emotional involvement leads to catharsis and personal growth.

While handling drama, or any other text for that matter, the teacher must encourage the learners' participation by using an **interactive approach**. Learners' interaction may be of two different types:

- The learner's **internalised interaction** with the text and
- The learners' **overt interaction** with each other and the teacher.

Both need to be judiciously used according to the learning objectives.

SOME GENERAL STRATEGIES FOR USING DRAMA TEXTS

After having studied the text intensively, the teacher may consider the following suggestions for classroom transaction.

- Breaking up of the Play:** The play may be divided into episodes according to the time available for the lesson. At times, a double period may be arranged in the time table if enactment is to be done.
- Initial Preparation:** A thorough understanding of the text must be ensured before attempting its enactment.
- Learner Grouping:** The class may be divided into several groups, each assigned with the preparation of different episodes for enactment.
- Catering to Varied Learner Levels:** All levels of learners should be involved by distribution of simple dialogues to weaker students and elaborate ones to the advanced learners.
- Student-Critics:** While one group enacts the play, the others may act as observers and critics by giving their feedback and suggestions.
- Class-Management:** Suitable and precise instructions for dramatization of the play must be given before the groups start to work on it. Responsibilities can be distributed and all aspects of class management must be taken care of.
- Improvising:** The students are asked to memorise the dialogues as far as possible. In case they forget the exact words of the characters, they should be encouraged to improvise their own dialogues while performing.

SUGGESTED TEACHING ACTIVITIES

The suggested activities have been classified into three broad stages of classroom interaction:

- **The Preparatory (or Pre-text) Stage**
- **The Presentation Stage (or Handling of the Text)**
- **The Follow-up (or Post-Text Stage)**

Most of the examples are based on *A Christmas Carol* by Charles Dickens with the Intermediate learner level in mind.

THE PREPARATORY (OR PRE-TEXT) STAGE

Activity 1: Brainstorming

Skill focus: Listening-Speaking

Sub-skills: Recalling previous experience; expressing opinions

Methodology: The teacher puts up questions keeping in mind a prominent theme of the play (eg. Scrooge's change of heart from extreme selfishness to selfless generosity) and tries to



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relate them to the learner's own experience, for example:

- When do you feel more delighted - while receiving a gift or while giving a gift?
- Which festival do you enjoy celebrating the most?
- Have you ever come across someone who hates being a part of festival celebrations? Why do you think he/she behaves like that?

Activity 2: Browsing

Skill focus: Reading

Sub-skills: Predicting the theme, skimming

Material Required: Texts of play for each student

Methodology

- The teacher instructs the students to quickly go through the pages of the play (without reading it in detail) paying attention to various textual signposts e.g.
 - The title
 - The pictures
 - The list of characters
 - The opening lines of the play
 - Text portion printed in bold



- After giving 2-3 minutes for browsing, the teacher explores the initial responses of the students e.g.:
 - What can you predict by contrasting the first and the last picture in the text?
 - What do you think the play is about?

Activity 3: Listening/Viewing Audio/Video Clips

Skill Focus: Listening (with or without viewing) and Speaking

Sub-skills: Predicting themes and relationships, inferring the traits of characters, expressing possibility, etc,

Material Required: Recorded audio-video clips of the play (could be self recorded with the help of colleagues or could be selected from available pre-recorded ones.)

Methodology

The teacher plays clips of the recorded play and asks the students to give their impressions about varied aspects, for example:

- Who are the main characters of the play?
- What kind of relationship do they have?
- What kind of play do you think it is- a tragedy, comedy, satire, etc.?

THE PRESENTATION STAGE (OR HANDLING OF THE TEXT)

Activity 1: Think-Pair-Share (This is an activity that can be used to explore the meaning of the text with active student involvement.)

Skill Focus: Reading, Speaking/Writing

Sub-skills:

- Locating overall and detailed meaning
- Sharing opinions/taking notes.

Material Required: Worksheets for each pair (in case of focus on writing skills)

Methodology:

- After the text has been read and the key vocabulary dealt with, the teacher takes up a small unit of the text and sets some exploratory comprehension question(s) on it.
- The students are asked to pair up and discuss possible answers.

OR

The students are asked to discuss and fill up their answers jointly on a worksheet.

- The pairs present their views to the rest of the class.

Activity 2: Placemat Writing

Skill Focus: Writing/Speaking

Sub-skills:

- Taking notes
- discussing
- making a brief presentation.

Material Required: Half chart-sheets cut as placemats with the stimulus/question written in the centre and the sides divided into four writing spaces for a group of students to write their responses.

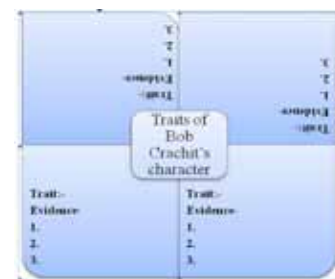


Fig.1 A Sample Placemat

Methodology:

- After having gone through an initial exploration of the meaning of the text the class is divided into groups of about four students.
- The teacher provides an interpretative stimulus to each group through the placemats.
- The group members discuss, then write their views on the allotted spaces on the placemat.
- One member of each group makes a presentation of its views. The placemats may later be displayed.

Activity 3: Dialogue Practice**Skill Focus:** Speaking**Sub-skills:** Dialogue delivery (Pronunciation, intonation, non-verbal communication, etc).**Material Required:** Scripts of the play**Methodology:** Students listen to the model rendering of the script and then practice either individually or in groups.**Activity 4: Analyzing and Practising Language****Skill Focus:** Grammar (Functional use) and Vocabulary**Sub-skills:**

- Recognizing grammatical functions like expressions of moods & emotions and
- expansion of vocabulary.

Material Required: Texts of the play and worksheets for each student**Methodology:**

After having gone through an assigned portion of the play and having understood its content, the learners will be lead to analyzing the text from the language point of view. For example:

- Find 2 expressions each showing the emotions of : (i) anger, (ii) surprise (iii) contempt and (iv) regret
- Find words in the text which mean the same as: (i) looking angry (ii) generosity (iii) sad/ depression and (iv) strong feeling of guilt.

THE FOLLOW-UP (OR POST-TEXT STAGE)**Activity 1: Creative Role Play****Skill Focus:** Speaking**Sub-skills:**

- Generating and sharing ideas
- Dialogue delivery (Pronunciation, intonation, non-verbal communication, etc.)

Material Required: Scripts of the play**Methodology:**

- Students are divided into groups and given a situation in which the characters of the play are placed in a new situation. They imagine how the original characters would respond in the new situation. For example: Ebenezer Scrooge is having dinner with his wife (teacher-introduced character), who puts up some pressing household problems to him. What would their conversation be like?
- Each group enacts the scene allotted to it while the rest of the class observes and gives its feedback.

Activity 2: Debate**Skill Focus:** Speaking**Sub-skills:**

- Writing a debate script
- Asserting ones views and arguing
- fluent delivery

Methodology:

- The teacher assigns a debatable topic based on the play. For example: The past of Ebenezer Scrooge is responsible for his cold heartedness.
- The students are given time to prepare their debate scripts.
- The debate is conducted in the classroom.

CONCLUSION

Although a teacher might pick up any combination of the suggested activities for a particular lesson, the stage of the lesson and the purpose of the activity have to be kept in mind. Above all, the students need to be motivated to participate fully and a non-threatening atmosphere should be created in the class.

ACKNOWLEDGEMENT

The pictures of the play reproduced here have been taken from the CBSE Textbook Interact in English: Literature Reader, Class X (1998). Aravali Printers & Publishers Pvt. Ltd. New Delhi.

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Experimental Teaching: Reciprocal Learning

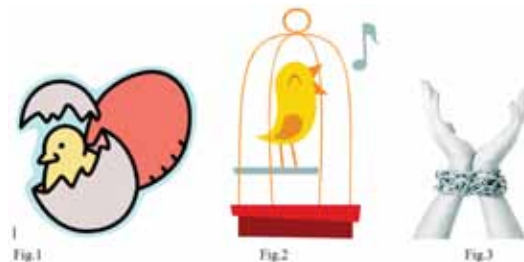
Pooja Khanna

The experimental nature of teacher-taught interaction is a virtue that has always made me passionate about the profession of teaching. Transacting a piece of literature in class is not only a matter of intellectual engagement but has other dynamic components: enthusiasm, confidence, initiation and above all, perseverance. I realized this fact the day I entered my classroom with the text of Marge Piercy's "Breaking Out"- a poem on gender prescribed in the book *Individual and Society*¹. The prospect of having to teach literature in essentially an English language class and to students who have practically no prior exposure to analysis and interpretation of literary works was in itself a Herculean task. Out of a group of 60 students, just about a handful knew what components are to be interpreted when critically appreciating a text. The problem was aggravated by the fact that most of the class had been conditioned to believe that the literary study of a poem was all about answering multiple choice questions or tracing statements to be true or false. This attitude was apparently due to the course structure in the previous years where answers were simply expected to be right or wrong. Faced by such a challenge, I took upon the task of transacting literature in a new, innovative and dynamic way.

I began by shattering the myth that literature which is regarded by many as elitist and difficult, is not something to be dreaded. My principal aim was to instill confidence in my students so that they felt encouraged to use their creativity and imagination and not feel disconcerted to discover that glaringly different interpretations of a text may be equally valid.

To begin with, I had a personal desire to make use of my experience at the Institute of Lifelong Learning, University of Delhi, South Campus. I realized that students today are inspired by electronic resources. So I thought it would be beneficial to combine education with entertainment. An audio recording of the poem "Breaking Out" was readily available on the Web, but there was a major pitfall. The students did not have an exposure to the kind of accent used in that rendition and neither were they accustomed to reading on a regular basis. I felt obliged to record

the poem in my own voice and it worked. The students welcomed the audio recording that gave them a break from the monotony of following the text line by line, stanza by stanza. To stimulate independent thinking, I showed them three different images – a chick hatching out of an egg, an image of a woman in chains and a caged bird. Before I could realize I had already overcome a potential barrier, that is, the fear of talking. When asked to comment on what they thought the images conveyed, I could see a majority of the students engaged in a discussion. This was my first step to promote independent learning.



The next uphill task was of analyzing the poem. I was well aware that the majority lacked highly developed critical skills. So, I gave them an overview of the period and the historical background, followed by a brief introduction to the life and works of Marge Piercy. To make this interesting, I took them to the website of the poet. Her picture gallery containing images of her birth place and childhood left the students fascinated and I thought I had walked another step in leaving a lasting impression about the literary text I was dealing with.

Language teaching needs to go hand in hand when teaching literature. So, I decided to digress from the poem a while and asked the students about what part of speech was the title "Breaking Out." What followed was a long discussion on phrasal verbs. We started jotting them down on the board.

- breaking away
- breaking down
- breaking in
- breaking into
- breaking off
- breaking through
- breaking up

I was impressed by the active participation of the class. One student felt encouraged to ask what "break even" would mean. This stimulated a discussion on idioms and we started jotting down the idioms too!

- break a leg
- break a heart
- break ground

My aim of blending the teaching of language with literature was actually taking shape. Before I could get carried away by the use of technology in class rooms, I got back to the dogmatic approach of taking the students through the poem line by line, discussing the structure, stylistic traits, rhythm, rhyme, metre, imagery, narrative techniques, similes and other literary devices.

We then proceeded to analyze the critical reception of the poem till date. A lively debate generated when I posed the question on the relevance of the poem in present times. To involve them further I distributed handouts containing simple questions – motifs and themes, similes and metaphors – the significance of the last line of the poem, there “are things I should learn to break”. The responses I got were overwhelming. The sensitivity of the students on gender discrimination was a clear reflection that they had responded thoughtfully. A class that was used to being spoon-fed was no longer feeling intimidated or overwhelmed by information. It was in fact acting as a springboard for new ideas.

Piercy’s major motifs of equality for women, freedom of expression, individual freedom in relationships and economic betterment for the impoverished - all invited heated but interesting arguments. One thing the students realized for sure by the end of the discussion was that literary texts cannot be interpreted with black and white certainties. Radically different approaches may sometime seem logical while analyzing a piece of literature. The handout containing a set of objective type questions and fill ups facilitated the learning process. Students got an opportunity to clarify their doubts related to the comprehension of the poem. They were asked to examine particular extracts like the closing lines of the poem.

*...This is not a tale of innocence lost
But power gained:
I would not be Sisyphus,
There were things that I should learn
to break.*

Open ended questions fostered independent thinking. They were forced to interpret innovatively. The overall analysis reflected a good understanding on the part of the readers. The most encouraging fact was that there was a great deal of open interpretation and the students were able to speculate complex issues. Some of them could gain insight into the author’s working mind and even wondered on the possible intentions of the poet in composing the poem.

For a written class assignment, the students were divided into groups and asked to write a composition on, “The double oppression

suffered by a girl child: both as a girl and as a child”. The students generously commented on how the intellectual cultivation of women has been dwarfed by the cult of domesticity. It was interesting to read how the young generation bemoans the plight of women and wants to break out of the traditional frame which stunts and cripples the growth of women in a male dominated society. They wrote that they wished to break out of the shackles of an orthodox society and punish the culprits of female oppression. In evaluating these assignments, I enjoyed reaping the fruits of my labour. My class had enjoyed interpreting the text instead of just being told what is right or wrong.

If I were to sum up my experience and achievement in two words, they would be “Reciprocal Learning”. Silver et al (2003)² define the Reciprocal Learning Strategy as, “a unique partnership that is forged between pairs of students working together to practice previously presented skills and information, to increase reading comprehension of information-rich texts, and develop the thinking processes needed to become competent problem solvers” (p. 200). It was also pointed out by them that there are three phases involved in the Reciprocal Learning Strategy. These phases include: preparing students, have students work together as partners, and processing the partnership (p.205). The goal of this strategy is to increase student involvement and to keep students actively involved. Teaching and learning has always been a two way street for me. In our brainstorming sessions my students served as a springboard for new ideas. My classroom was not a platform for transmission of knowledge, nor where the students remain passive receptors. They were engaged actively at every step. The Reciprocal Learning Strategy is an excellent means of increasing student participation and learning. Students are accountable to each other and to themselves when involved in this type of learning. Most importantly, the Reciprocal Learning Strategy ensures that all students take control over their own learning.

A word of caution at the end. Multimedia is like fire. Though the electronic medium helps to break the barriers between the modern readers and literary texts it can overwhelm the reader with the overload of information. A teacher should cleverly and judiciously use the electronic medium and not allow it to overpower for then it can become a dreadful, destructive enemy. It may mislead them with erroneous information or may distract the learner. So like a trained driver and a clever shepherd, the teacher should carefully guide the students - allow them to wander but ensure that such wanderings are purposeful and

structured. The use of computers in classrooms has to be tailored to suit the needs of the students. Care must be taken to ensure that the enormous collections of material do not generate passivity among the students, nor should it provide a ground for spoon-feeding all over again. The teacher plays the role of a guide in deciding this judicious mix.

It was a pleasure to transact literature in this innovative way in the classroom. It was also heartening to see students coming out of their cocooned existence and bloom into young researchers.

Images used in the article (Fig.1,2 and 3) have been sourced from clipart for which copyright permission is not needed.

Notes

1. *The Individual and Society* (2005) by Pearson Education is prescribed for undergraduate courses by the Department of English, University of Delhi.
2. Harvey F. Silver, Richard W. Strong and Matthew J. Perini. *Strategic Teacher* (2009) Thoughtful Education Press accessed at http://pave4.pavenet.org/users/vjaime/VJaime_Port99/educ_6630/9APP6VJaime.docb



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Transacting the chasm between the stasis and change in an hour

Anjana Neira Dev

The hour available for discussion and literary transaction with the students is a precious one and the trope of that hour has both literal and metaphorical possibilities. While on the one hand, the hour is the fixed boundary within which the transaction is located and what happens in that timed configuration is up to the participants who are partners in the contract; on the other hand, the distance between the entry and exit moments of this interaction is what needs to be negotiated and herein lies the real challenge. The ideal intended outcome that most practitioners of pedagogy would agree on is that the students go away with more knowledge and/or information than they had when they began the interaction and that the process is an empowering one with immediate and long-term paybacks. In the literature classroom the transaction is always hyperlinked to a long tradition of theory and praxis and also the subjectivity of the participants. So while the teaching-learning process has the ability of the student to understand the text and later apply this knowledge in the examination as its short-term goal, the long-term objective of course is scaffolding, through the passing on of a tool of enquiry and analysis that is both valid and reliable insofar as the students can use it to transact a variety of texts, including those they read for leisure and pleasure.

Having been assigned the short story unit of the paper on *Women's Writing in the 19th and*

20th centuries, the first thing I was confronted with was the "approach". I did not want this first transaction to be a conventional reiteration of the stasis of literary studies in which I talk to the students about the author, the setting, and the context and then decode and deconstruct the story, with their help but mostly in a didactic and one-sided way. What I wanted was "change" for myself and the students and so I decided to enter a domain that "angels fear to tread" and thought I would try and use the hour to transact the chasm between literature and language teaching and do so through Kate Chopin's "Story of an Hour" in which Louise Mallard attempts a similar leap of faith when she dares to think beyond her circumscribed marital existence to a life of meta cognitive freedom. I only hoped that my students and I would not find the leap so transformative and the joy of discovery so monstrous that we met Louise's fate and "die(d) of joy" in the process.

The opening words of the story "Knowing that Mrs. Mallard was..." are an interesting insight into the positioning of the central protagonist, wherein she is the passive object of the knowledge of others and this objectification remains even in the dramatic last lines of the story when we are told that the doctor has diagnosed the cause of her death. The opposition between the knowledge that others claim and the dramatic irony of the interregnum when the reader is made privy to Louise Mallard's solitary joy is the fulcrum around which the story revolves.

The first exercise we attempted in the classroom was to look for a word/words that would describe the nature of Louise's existence. Once the students came to the conclusion, after some serious brainstorming, that she represented a "normal" traditional housewife, they came up with a series of synonyms: status quo, stability, continuity, inertia, stillness, immobility, lack of change, balance, equilibrium, calm, paralysis, rigidity,

lifelessness and motionless, to describe her life as they imagined it.

We then decided to look for words in the text that would either corroborate this perception or make us rethink our analysis. We found corroboration, interestingly enough, in those paragraphs of the story in which Louise Mallard is the object of representation and concern and is viewed through a yardstick that is grounded in the dynamics of gender relations in the society of which she is a part. So, in the first paragraph of the story, when we are introduced to the central crisis, the death of her husband and the apprehensions regarding her reaction to this, we found words and phrases that apparently pointed to a conventional fading violet kind of woman with gentle sensibilities the concern for whose reaction was justified: “great care was taken to break to her as gently as possible the news of her husband’s death”; “in broken sentences”; “veiled hints that revealed in half concealing”; and, “hastened to forestall any less careful, less tender friend in bearing the sad message”.

The first volta comes in the second paragraph when instead of reacting, as anticipated, “with a paralyzed inability to accept its significance” we are told that “she wept at once, with sudden, wild abandonment, in her sister’s arms”. This made the students wonder whether they had “misread” Louise Mallard completely and whether Kate Chopin’s authorial intention was in fact to represent a woman who, rather than subscribing to a motionless stasis unquestioningly, did in fact aspire to and desperately desire an antonymic existence characterized by modification, variation, transformation, revolution, conversion, adjustment, amendment and difference (the antonyms they found, of the words they had listed at the outset). The syntax of a section in the middle of the story had alerted the students to this possibility: “She was young, with a fair, calm face, whose lines bespoke repression and even a certain strength. But now there was a dull stare in her eyes, whose gaze was fixed away off yonder on one of those patches of blue sky. It was not a glance of reflection, but rather indicated a suspension of intelligent thought...it was too subtle and elusive to name...”

To investigate further we went back to the language used by Chopin in the story and decided to follow Louise Mallard into her room as she sat there, alone and with the door locked, looking out of the window. We were looking for more clues, linguistic ones, to get to the truth as she watched the vista outside her bedroom window “all aquiver with the new spring life” and the “delicious

breath of rain”. These lines are a microcosmic bildungsroman in which we see Louise Mallard come of age and acknowledge, albeit reluctantly, what she is actually feeling.

When she abandoned herself a little
whispered word escaped her
slightly parted lips. She said it over and over
under the breath: “free,
free, free!”...Her pulses beat fast, and the
coursing blood warmed and
relaxed every inch of her body.
She did not stop to ask if it were or were
not a monstrous joy that held
her... But she saw beyond that bitter
moment a long procession of
years to come that would belong to her
absolutely. And she opened
and spread her arms out to them in
welcome.
There would be no one to live for during
those coming years; she would live for
herself...And yet she had loved him--
sometimes.
Often she had not...“Free! Body and soul
free!” she kept whispering.

Having shared in the guilty pleasure experienced by Louise in these brief moments when the chimera of freedom beckons, we are as unprepared as she is for the reverie to end and the rude awakening that follows. The irony implied in the concluding phrase of the story underlines this dramatically.

Thus a close reading of the text and a decoding of the simple linguistic binary of synonyms and antonyms became a useful launching pad for a transaction that crossed the unspoken but ineradicable line of no control between literature and language. This small exercise that took an hour, also gave the students a possible entry into a story, using the syntax of the story as a key to unlocking its semantics. So when we read, “She breathed a quick prayer that life might be long. It was only yesterday she had thought with a shudder that life might be long”, we are at the heart of the ambivalence that characterizes most women’s writing of the nineteenth century. We find the author and her spokesperson, very often the central protagonist with a Janus face – simultaneously looking back at existence in a situation of conformity and looking compulsively forward to “Spring days, and summer days, and all sorts of days that would be her own”.

“The Story of an Hour” by Kate Chopin presents the reader with a startling and unusual scenario of a woman who is clearly overjoyed that her husband has died. This is expressed through the language used to describe Louise’s emotions as she oscillates between numbness and extreme joy at her newfound freedom. As the thesis statement for this essay makes clear, language can become one of the tools of analysis that can be used to construct the reader’s understanding of the story. This tool can be used by the teacher to guide student-reader access to the hidden, concealed and

subconscious undercurrents that lurk beneath the surface structure of the story.

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Making Meaningful Transactions: Literature in Classrooms

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In this article I intend to talk briefly about reader-response theories and analyse my own experiences as a student and teacher of English as well as a teacher educator, especially focusing on the teaching of literature at school level. Situating the pedagogy of literature in reader- response theories, I will also discuss some alternative ways of teaching literature which give primacy to the reader’s feelings, and a subjective response to the text.

Response to Literature

Reader’s response to literature is as old as the beginning of literature itself. Literature is created to be read by the reader who responds or reacts to it. Rosenblatt (1938) talks about this quality of literature, which reflects human nature and argues that readers respond to a text depending upon their nature, their contextual reality, their life experiences and so on. Calling the process of reading a text a “transaction”, she explains that meaning does not reside solely either in the text or in the reader but rather in the transaction between the two. Hence readers bring their own interpretation to literature thereby constructing it. Rosenblatt highlights the uniqueness of individual readers which shapes their understanding of the text. This is the consequence of their different histories, beliefs, values, purposes and contexts.

Classroom Processes

With this theoretical background in mind, I would like to briefly describe the practices of literature teaching in most of the classrooms in India. A typical Indian classroom where the teaching of

literature is in progress might look something like this. Learners, along with the teacher, read the text loudly or silently. While reading, often the teacher keeps supplying the meanings of difficult words and corrects faulty pronunciation. The text is likely to be summarized either by the teacher or learners followed by a series of questions and answers focusing primarily on the factual details of the text. Often the comprehension questions listed at the end of a story or a poem are fact-based questions. There are very few questions which elicit the readers’ subjective response. Being fact-based, such questions have only one correct answer which rules out the possibility of multiple interpretations which a response-based question would elicit. Here the assumption seems to be that meaning lies within the text and that there is one reality. Most of the questions aim at finding out the learners’ comprehension of the factual elements of the story. The responses to a text may be as varied as there are learners in a class. In such a situation, handling so much variety in response is very difficult for a teacher, who usually aims at arriving at one common understanding and interpretation of the text. Although this makes the job of the teacher easier, learners never get a voice in the classroom and gradually they learn to align their responses with that of the teacher. Often teachers discourage diverse responses in classrooms as they feel that it might lead to confusion and wastage of time. In such a classroom, learners’ responses become learnt or teacher controlled. They lack spontaneity and freshness of perspective which can emanate from their divergent responses.

This is not to say that factual questions should not be asked at all. They should be there but not to the exclusion of response-based questions. Response-based questions aim at eliciting response from learners, to understand their interpretation of the text, their experience of the text, their likes and dislikes in terms of characters and portions of the text. A teacher believing in the validity of

the reader's response would try to make room for her learners' experience with the text. In such a case, comprehension questions would try to make connections between the reader and the text, intertextual connections between the texts, and the world of the text and that of the learners'. Inferential questions instead of just factual questions would also be asked. Learners would be encouraged to make guesses and predictions, to draw conclusions, to infer the meaning of difficult words from the context and so on. With the shift from behaviorism to constructivism, there has been recognition of the learners' potential and their ability to actively engage with the text. This becomes evident from some of the exercises listed at the end of chapters which try to elicit learners' subjective response. But unfortunately, there are very few books which have such activities and even fewer teachers who follow this approach in their classrooms. This not only inhibits learner response but also makes the class very boring for the learner, who might develop an aversion for literature.

Another factor which inhibits free expression of personal response is the tendency to moralize the text. This happens more so in junior classes where often children's stories end with a moral. Instead of emerging from their own understanding, moral is rather imposed on them which may not have much relevance for them and hence may not be learnt. Such moralizing might also convey the message that stories are read only to learn morals than for enjoyment which should be the primary principle behind it. Children should be given opportunities to read stories and poems for pleasure and the freedom to respond to them in their own way.

If we consider a shift in perspective according to constructivist paradigm, teaching of literature would become very different. To begin with, there will definitely be more learner talk than teacher talk. The noise level in the class may be a little high, possibly as the consequence of group work with learners engaged in a discussion about the text with their peers or some other activity. The teacher may be taking rounds in class to help learners with the task, solving their problems and definitely more accepting of learners' subjective views. Following are some of the implications of reader-response theories which, if used in classrooms, can make teaching and learning of literature more meaningful and fun.

Some Suggestions

One of the ways in which classroom practices can be improved is by acquainting teachers with

the latest theories and approaches to teaching of reading with special focus on the teaching of literature. Through pre-service and in-service teacher education programs teachers can be initiated into a new way of thinking vis-à-vis the teaching of literature. Without proper theoretical understanding, we will continue to make the same mistakes that the teachers have made in the past.

Respecting learner autonomy, teachers must give learners freedom of expression. For the sake of learners, they should suspend their judgment and accept their responses as they come. This will not only make literature classes more interesting and meaningful but also boost learners' confidence and help in affirming their faith in themselves. Learners come to the classroom with their own world, their own set of culture, beliefs and experiences and they construct another such world and an understanding of that world on the basis of what they learn in the classroom. They have a voice which needs expression. By suppressing that voice we may succeed in making our classes more organized and easy but it will definitely defeat the whole purpose of teaching literature, which among other things is to develop in learners an ability to critically appreciate literature, cultivate a taste for reading literature and help in perspective building.

The attempt should be to keep the classroom environment non-threatening and non-judgmental. Such an environment will encourage learners to think and express themselves freely without any fear of ridicule or censure. Similarly, materials used in the classroom should be selected or developed keeping in mind students' needs and interest. An interesting piece of literature can encourage learners to not only participate in classroom activities but also motivate them to search for and read more such literature.

This also has implications for testing which has a wash back effect on teaching. If we continue to give factual questions to learners in their tests and exams then teachers will continue to focus only on the facts given in the text. We need to modify this practice and include questions which invite learners to give their personal response to the text. This may make the task of evaluation a little difficult for examiners but this will not only make tests more interesting but also promote divergent thinking in learners.

Conclusion

Reading of literature is a two-way process wherein the meaning is constructed in the transaction between the reader and the text. Both are equally important entities in the process of reading and meaning making. Recognizing this, teachers need

to modify their teaching methods to give space to the learners' voice and make teaching of literature learner-centric and hence more meaningful.

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Challenging Classroom Transactions: Teaching Poetry Differently

Mona Sinha

Teachers of English across the colleges of University of Delhi and elsewhere would agree that teaching appreciation of literature to students is increasingly becoming a challenging task, especially when the line between the beginner and the supposedly intermediate level students is getting more and more blurred. *Fluency in English*¹, an anthology of newspaper articles, stories, satire, poems and a play was introduced for the B.A (Programme) A Course students of University of Delhi in 2005 to adapt to the changing needs of such a pedagogy. It attempts to achieve this objective by (i) setting up familiar contexts, that is, Indianization of themes (ii) familiarizing students with contemporary issues and debates in the public sphere (iii) meaningful pre-reading discussions (iv) pointed, analytical and suggestive post-reading comprehension exercises (v) vocabulary related exercises.

The present paper proposes to discuss the efficacy of the teaching methodology employed by the author to teach poems in a classroom of first year undergraduate students by using some of the techniques suggested therein and some devised indigenously. Two poems from the above-mentioned text, "Sisters"² by Saleem Peeradania and "To Mother"³ by S. Usha have been taken up for detailed analysis. While the first poem has originally been written in English, A.K Ramanujan has translated the latter from Kannada.

The first poem, "Sisters", has also been carefully positioned in the text, coming right after an intensely thought-provoking story by Mrinal Pande, entitled, "Girls". Feminism being one of the dominant themes in this anthology, the story sensitizes and prepares the students for the thematic reception of the poem that follows. As a pre-reading discussion to establish the context of

the poem, "Sisters", the following questions are thrown open for discussion:

- Do you have quarrels with your siblings? What are the issues?
- How do your parents settle these quarrels?

The animated discussion, which follows, is enough to get the students tuned in. However, the form and vocabulary of the poem do not make it an easy read and the intervention of the teacher becomes imperative. The first challenge in the poem is to identify the speaker who reveals his identity as a parent midway into the poem and lets slip that he is a father only in the last line. The students are first asked to pick out the words, which identify the speaker. Thereafter, they are pointedly led to draw a picture of the two sisters as etched by their father. This is done by picking out the adjectival phrases used to present each of the two sisters. While the first two passages of the poem clearly establish an image of the younger sister, the picture of the elder one demands an artful sketch from the reader. The choice of phrases and expressions makes for excellent figurative language; however, it does not allow easy comprehension for the category of students referred to earlier:

...Complete
Turnaround. The older one gets
The tough end of it. Most times
Blames end up in her sullen face
Fighting back she argues, attacks
me for taking the wrong side.
Yet again,
...Living up
to her inheritance, she blazes back
at my moralizing.

Since the post reading exercises do not support vocabulary comprehension, an additional exercise was devised, with phrases in one column and their meanings in the other, a sample of which has been provided below:

(i) Complete turnaround	Unfair treatment
(ii) Gets the tough end	silent display of anger
(iii) blames end up in her sullen face	argues
(iv) living up to her inheritance	following in the footsteps of her parent
(v) blazes back	Somebody who changes her position quickly

The form of the poem too is such that some of the stanzas seem to end abruptly and the idea therein is carried forward and completed only in the next passage. Hence, it is important for the teacher to point out that the poem needs to be read more as a series of statements rather than as a rhythmic and metrical conventional poem. This is achieved in the classroom through an oral recitation of the poem by a random group of students, with special emphasis on the punctuation.

Both “Sisters” and “To Mother” use the medium of the parent- child conflict to convey the same thematic sub-text, that is, resistance to patriarchy. However, while in “Sisters” the narrative is that of the male parent observing the silent rebellion in his daughter, in the second poem it is the daughter’s voice signaling open revolt. This is conveyed through a series of images packed in the poem one after the other, the speaker comparing herself respectively to a tender plant, a captive snake, a fish in a bowl and finally, a river in spate raring to burst out of the dam. “To Mother” lends itself beautifully to a dramatic rendering. As the first step, the students are encouraged to recite the poem aloud which not only helps them in understanding the emotions behind the poem but also in locating the images conveying the emotions. The imperative don’t runs like a refrain through the passages assisting the students in identifying the angry and defiant tone of the poem. As one of the post reading exercises suggests, a substantive list of the don’ts is drawn up:

Daughter’s Don’ts

- (i) Don’t spread your saree in such a way that those young, struggling plants get no sunlight and die out.
- (ii) Don’t kill my hopes and budding desires.
- (iii) Don’t take away my freedom- I’ll choke.
- (iv) Don’t try to brainwash me.
- (v) Don’t try to frighten me with the authority of age and custom.

- (vi) Don’t expect me to be like you.
- (vii) Don’t stop me from leading my life as I want to.

Mother’s Don’ts

- (i) Don’t show off before strangers.
- (ii) Don’t flirt with every passing person.
- (iii) Don’t behave boisterously and loudly.
- (iv) Don’t behave like a child.

To this list, students can be encouraged to add their own list of don’ts from their personal experiences. Such an exercise also provides the vocabulary for the analysis of the poem.

However, one of the most effective tools in teaching this poem in the classroom has been that of translation. As Norbert Schmitt points out, “Although it is unfashionable in many quarters to use the L1 in second language learning, given the ubiquitous nature of L1 influence, it seems perfectly sensible to exploit it when it is to our advantage. One case where there is a clear advantage is in establishing the form- meaning link.”⁴

Since the poem itself is a translation from Kannada, it was interesting to throw the challenge of second hand translation at the students. Picking up the idea from one of the post-reading exercises, the students were instructed to translate the poem from English into their mother tongue. The results were indeed amazing. Two of these translations, one in Hindi and the other in Bhojpuri, were also published in the Annual magazine of the college for the year 2009. [See Appendix]

To Mother

*Mother, don’t, please don’t,
Don’t cut off the sunlight
with your saree spread across the sky
blanching life’s green leaves
Don’t say : You’re seventeen already,
Don’t flash your sari in the street,
Don’t make eyes at passers-by,
Don’t be a tomboy riding the winds*

*Don't play that tune again
That your mother,
her mother and her mother
had played on the snake-charmer's flute
into the ears of nitwits like me.
I'm just spreading my hood.
I'll sink my fangs into someone and lose my
venom.
Let go, make way.*

(English translation by A.K Ramanujan)

As is evident from these transactions, the act of translation itself becomes a tool for analysis and interpretation of the poem. The refrain of the first two lines, "Mother, don't, please don't", becomes "Aiy, mai, na roki, suni na, na roki" in the Bhojpuri version with the extra input of "suni na" (please listen) while the Hindi version gives it a different interpretation with "Maa aise nahin, vaise nahin kripya mat dohrao," bringing in a sense of constant vigilance and prohibitive attitude of the mother which is inherent in the poem.

Similarly, while the snake imagery in lines 9-17 of the English translation is presented in a more literal manner as, "Maa vahi sapere ki dhun mat bajao naa", it becomes condensed and more interpretative in the Bhojpuri version – "sapera ke tarah humra aapan bas mein na kari.... Humra ke tokaria jaisan jhopadia se bahar jaye di" (...let me go out of this basket like hut). Clearly the Hindi version is a better translation but the Bhojpuri version points to the success in the comprehension of the subtext of the poem. The act of translation also compels the students to reflect upon the manner in which the images have been used and the manner in which they should present it in their own translation. The link between form and meaning is thus successfully established in both the translations.

The classroom interactions over these two poems have proved that pedagogical negotiations over time certainly need to keep pace with the changing needs and capabilities of students. The need of the hour is to innovate without losing sight of the twin objectives of teaching: absorption of language and enjoyment of literature.

Appendix

*Suno Maa*⁵

*Maa aise nahin, vaise nahin, kripya mat dohrao
Suraj ki kirano ko mat chhupao
Apni sari ko aakash mein mat phailao
Suraj ki kirano ko mujh hari patti se milao
Mat kaho ki tum ab satrah ki ho bachpana mat
dikhao*

*Apni sari ko sadak par mat lehrao
Aate jaate logon par nazrein mat gadao
Ladkon jaise hawa mein pankh mat phailao
Maa vahi sapere ki dhun mat bajao na
Jis par aapki maa, unki maa or unki maa
Naachti rahi, vahi been lekar mere sir par mat
mandrao na
Maa, mujhe mere phan phailane do na
Jab main apne phan phailaongi aur
Kisi ko apne zehrele daanton ka shikar
banaongi,*

Tabhi to iss zeher se mukt ho paoongi

(Hindi translation by Rashi Gupta, B.A Prog. I year)

*Aiy Maayi*⁶

*Aiy Maayi, na roki, suni na, na roki
Na, na roki ee suraj ke roshni ke
Ee sari se jekra tu aakash mein phailwale badu
Batav na kaahe tu ee ped se dhoop la tarsawale badu
Ab dher bhayeel, ab na kahal kari ki hum ab
satrah ke bhainee
Aapan sari ke galiyan mein na phailaee
Aavat- jaavat raahi sadke na dekhi, na kahin ki
hum na udi
Ladkan jaisan aakash mein.
Sapera ke tarah humra ke aapan bas mein na
Karin
Humra ke jiye di hamar jingi
Humra ke aapan boli ke dhun sunake bas mein na kari
Hum ta abhi jawane bhaine hai!
Humra ke tokaria jaisan jhopadia se bahar jaye di.*

(Bhojpuri translation by Karuna Pal, B.A Prog. I year)

Notes

1. *Fluency in English*. ed.Pramodini Verma, Mukti Sanyal & Tulika Prasad for the Department of English, University of Delhi. Delhi: Macmillan India Ltd., 2005.
2. Ibid. pg. 33-34.
3. Ibid. pg 87-88.
4. Norbert Schmitt, "Instructed second language vocabulary learning", *Language Teaching Research* 12,3; pp. 329-363; London, New Delhi, Los Angeles and Singapore: Sage Publications, 2008.
5. As Norbert Schmitt further tells us in this article, research has proved that using L1 translations was much more effective than providing L2 based meanings.
6. *Agranika*. Delhi: Maharaja Agrasen College, 2009, pp 24.
6. Ibid. pp, 25.

Exploring New Vistas in teaching of Literature

Shubha R Mishra

Language skills in English vary in our country due to the multicultural social setup and three language formula being adopted in education. Many feel that English is gradually becoming the second national language, but this is perhaps only partially true. The use of English by students in traditional undergraduate courses such as Bachelor of Arts, in vernacular medium classes is negligible. Teaching in rural areas or in vernacular medium classes in cities is entirely a different experience than teaching an English medium class in metros. Competency in various skills can be negotiated in a compulsory English class, but the scenario is still quite bleak, when one is teaching literature at an undergraduate class in vernacular medium. The students in these classes have had exposure to English for eight years, but their actual competency with the language is distressing. The students in such classes opt for English literature usually under duress. Some feel that opting for English literature will be a gateway to job placement. Many just succumb to peer pressure in the making of this choice. Since the University provides for English literature as an optional subject, with no ways of screening the students who opt for it, there are large numbers studying it.

This paper attempts to evaluate the various levels of understanding in a vernacular medium, undergraduate English literature class, where dramatization can be used as a powerful language tool to motivate the learners. Teaching English literature in a vernacular medium undergraduate classroom can be agonizing due to the disparity in comprehension levels. The teacher faces multiple problems in such classes like passive reception and lack of objective correlative. Students have had very little exposure to literature unlike the students from English medium schools, and at this level they have to cope with course content, which is at par with other literature courses of this level.

In such a classroom situation, the traditional way of teaching currently in use is the translation method, parodied as paraphrasing. The easy availability of bazaar notes compound the already

worse situation, as they provide shortcuts which outwit the education system. I am trying to share my experience with teachers who face similar situations and feel the frustration of the system, which only encourages and tests the writing skills of the students. Usually very little is said or written of such situations, which factually prevail in all states. Very few conferences or journals touch upon these issues, which need a systematic appraisal to enable improvement in not only the teaching-learning process, but also support innovative pedagogical strategies in teaching. Even though UGC insists on ICT enabled classrooms the actual situation tells another story! Classrooms bereft of even the basic amenities like fans and electricity, e-learning can only be a distant dream. This case study proposes to share an experiment which might help others working in similar situations.

It is usually up to every teacher to formulate and modify techniques as per the caliber of the students. As Nietzsche had rightly suggested that there are no facts, but only interpretations, and this goes a long way in contributing to the classroom dynamics. The classroom reception of the entire gambit of teaching and learning is the most important, as the students depend on learning by rote and try to find all kinds of shortcuts to pass the examination. This classroom experiment of using dramatization as a powerful language tool was initially used to motivate the students to read and appreciate a literary piece of writing. To the surprise of the teacher, the activity became much more effective and hugely contributed to the teaching-learning process.

A Case Study

Class: BA I, Subject-English Literature

Medium: Marathi

Text: Thomas Hardy's The Mayor of Casterbridge

Usually the text would be explained in translation and notes dictated to the class. Most of the students in such classes do not even bother to buy the text as they simply mug up the notes and appear for examination, and also pass.

Day I

The experiment began with the teacher distributing copies of *Mayor of Casterbridge* in Popular Illustrated Classics series in abridged form to each of the students. The illustrations and simple English, helped in motivating them to read it. The background of the novel was explained in translation and the conditions of England as also,



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geographical importance of Wessex were described with the help of a map. The students were asked to read the abridged version as homework.

Day II

Only 25% of the class had tried reading the illustrated version in simple English, and only a few had listed down the difficult words in the text. The main characters Michael Henchard, Susan Henchard, Elizabeth Jane and Donald Farfare were written on chart paper to be tagged on to the students, who had made an effort to read through the illustrated version, which gave them a higher status in the class. The first part of the novel was discussed as a story and planned as play acting/role play after a lively discussion.

Day III

Nearly 60% of the students become interested in reading the illustrated version, after the discussion on day II. Terms like hay-trusser, furnity, guineas, sale of wife, etc were discussed and transcribed in the Indian context. The beginning of the story with Henchard, Susan and Elizabeth Jane coming to Weydon Priors on a fairday, drinking in the furnity tent and selling Susan was enacted, without any formal dialogue writing. The teacher only gave suggestions and monitored the activity.

Day IV, V, VI

Each important event was discussed and enacted by different set of students. The dialogues were mere suggestions from the teacher. Each major event in the novel was first discussed with inputs from the students and was then acted like short scenes. Those who had read the illustrated version, improvisation became easy, and gradually the whole plot of the novel became clear. As the involvement and interests of the students grew, the whole class read the abridged version. Some even began reading the unabridged version, which they issued from the library. By the seventh day the participation of the whole class was the real reward for the teacher and the success of the teacher-learner communication was imminent.

The play acting encouraged the students to read the novel. Aspects, which they had found boring, like the language, plot, characters became more concrete and interesting. Earlier they only relied on paraphrasing, now became interested in reading and appreciating the text in English. Their interaction among themselves and with the teacher increased, which helped in multiple ways. This activity also helped in inciting their critical faculties and they gradually began to question the

motives of the writer. The essence of literature and the realization of its higher aims were eventually fathomed by them.

The experiment became a learning experience for the teacher also. Aspects like time management, changing the western ethos into the Indian context, using local colour to highlight the traits in the characters had greatly contributed to the success of this experimental classroom interaction in literature. It was important that the student involvement was optimum and teacher only gave suggestions. There were many issues, which many would regard as a disadvantage. This method of teaching required much more time and planning by the teacher than the normal one lecture a day to sustain the interests of the students by simplifying the original text. But the results were amazing. The experiment which had begun with the aim of making the plot easier and providing greater and sustained understanding to the students became much more. The effectiveness of the experiment went beyond just the understanding of this book, but opened new vistas of learning and understanding of literature. It was easier to convince them to make their own notes, as their level of understanding grew. Almost 98% of the class benefitted from the experiment. As a group activity there was interaction among the students and improvisation became a more systematic activity. (Spack, 1985)

Similar experimentation was done with poems, stories and even Shakespearean plays. Various concepts prescribed in literature are rich in western ethos. If these are transcribed in the Indian context, they become easier to apprehend. The 19th century Hardy cannot be easily understood by the students. Transcribing the text into an Indian context and changing the words to Indian colloquial English and critically evaluating it becomes a rewarding classroom experience to both teacher and the learner. But then it should not end there. Innovative pedagogical strategies require not only the time and patience of the teacher, but also learner-centric environs, which should erase the sharp distinction between the teacher and the learner to create new spaces of learning.

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2. Spack, R., "Literature, Reading, Writing and ELS: Bridging the gaps", *TESOL Quarterly* Vol 19 (1985), No 4, p 703-721.

Short Stories in Teaching English for Communication Classes: A Catalyst and a Base

Priyanka Tripathi

The first law of good teaching, as any experienced teacher knows, is to tailor-make your material, style and content to the needs of your learners.¹

An ideal means of inspiring and educating, short stories in English serve a great deal while teaching English for Communication (also known as Professional Communication/Communicative English) to the Engineering students across India. Their teaching paraphernalia is immensely powerful, pregnant with the potential to kindle imagination of students and engage them with the content, style and language of the short stories. They are interesting, conceptual and time efficient. Maintaining this viewpoint, the paper is an attempt to reinforce the pedagogical value of teaching short stories in English and to explain the approach in teaching English language i.e. vocabulary, pronunciation, syntax etc. through these short stories in the classroom meant for enhancing the communicative skills of engineering students.

Before one takes the advantage of the technology it is important to change the pedagogy. The students in these colleges have a different set of things to learn from their language classes. The primary being: brushing up their English communication skills. Rightly points C. Indira & Meenakshisundaram:

The present context is such that the need for English has become more manifold than it used to be. It is no more just a library language or language used for some occupational purposes. Today's engineer has to communicate with more number of his counter parts across the globe. A large number of Indian engineers have to now travel to many continents and work away from their home country. Also, among the scientists, technologists and business experts from culturally and linguistically different communities, English has become the predominant language for communication.²

An ideal means of inspiring and educating, short stories in English serve a great deal while teaching English for Communication (also known as Professional Communication/Communicative English) to the Engineering students across India. Their teaching paraphernalia is immensely powerful, pregnant with the potential to kindle imagination of students and engage them with the content, style and language of the short stories written in English. These short stories are interesting, conceptual and time efficient. Maintaining this viewpoint, the paper is an attempt to reinforce the pedagogical value of short stories in English and to explain the approach in teaching English language i.e. vocabulary, pronunciation, syntax etc. through these short stories in the classroom meant for enhancing the communicative skills of engineering students.

A careless carefulness is required in the preparation of the teaching methodology of these short stories meaning that the students expect, probably with the teacher to be a powerhouse of knowledge and thus, a specific contextual reading of the text is not something they can very well appreciate. Unlike literature classes, where the focus is only the text, in language classroom the more information the teacher has the better. In that sense, the teacher in spite of being very well prepared to teach a particular short story should not appear to have made notes before coming to the class and simply reading it out. It should rather look as if she/he has taken out everything out of the juke box specifically for that particular class (Remember, the references should keep changing at least partially every year). Thus,

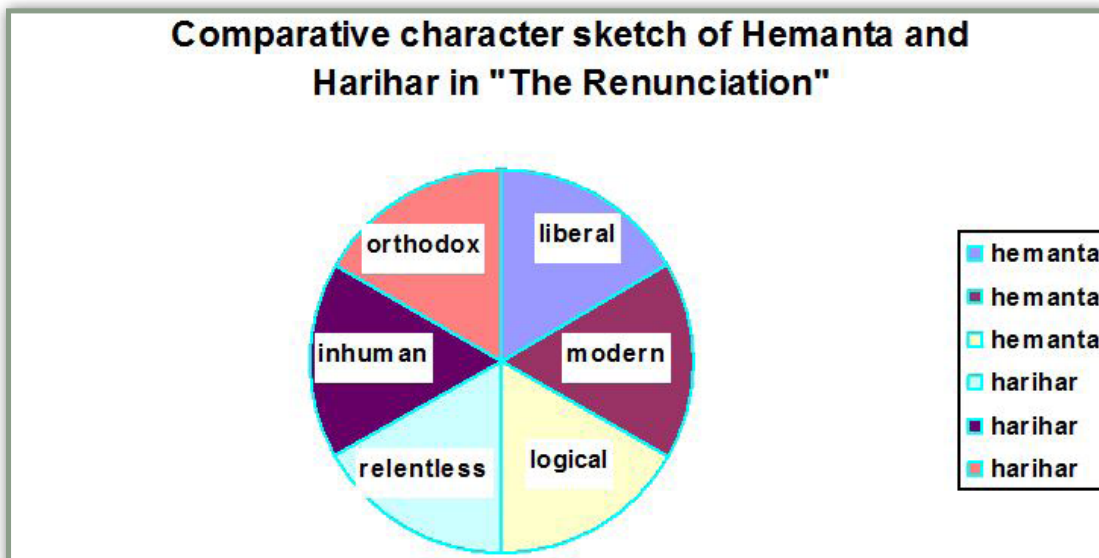
- A lesson plan is made to comprehend the whole syllabus in the given time frame of allotted lectures
- Lecture monitoring is also done so that the course gets complete in the prescribed time
- A short note on the biographical or contextual information (if any) of the short story should be included as part of the lecture
- The key incidents and of course the key issues should be left open for discussion in the classroom, so they should be identified beforehand (the teacher can act upon it as if it has been a spontaneous discovery though). In that sense, an organized way is chalked out to tell about a particular prescribed story
- Other aspects are also considered – Can some visual aids be used? How can a few passages sometimes dealing with deep moral and philosophical issues be made easier for the students to understand and sometimes follow?



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- Sometimes making a Venn diagram or a pie chart that lists similarities and differences between characters can also be drawn. Being engineering students, graphs, charts, numbers and diagrams help them more in understanding than any other format of teaching. For example-In Rabindranath Tagore's short story "The Renunciation" the protagonists, Hemanta and Harihar present different character traits. It can be chalked out with the help of a diagram-



- Apart from the story line and ethical messages, one has to look into the matter as to how the style and the language of the short story are. How will it contribute to the English language embellishment of a student?

One of the major challenges facing language teachers in professional courses is that of creating new and more productive ways to helping the students develop communication skills. An ideal communication involves ideas, emotions, feeling appropriateness and adaptability. Depending on the story the strategy to teach it may vary. It is to be kept in mind that a teacher possessing information on a topic should be able to impart it, so that the students gain maximum out of the lecture. Different alternatives can be:

- Open the discussion by asking students what they think might be meant by the title
- Starting a classroom presentation with a brief story about oneself, for example, is a great to create an instant bond between the teacher and the students
- Short anecdotes throughout a presentation will help illustrate points and keep them focused
- Ask the students to write similar kind of story based on the title and the concept of the short story
- Reading independently followed by a discussion
- Listening to the teacher, read them and making queries regarding various issues of the story

- Lastly, summarizing the lecture is a compulsory practice. For example, the story by O. Henry, "The Gift of Magi" can be summarized as, "Jim and Della are poor couple. Della had hair which would put queen Sheba to shame and Jim's ancestral watch could be the envy of King Solomon. Both of them sell their only possessions to buy Christmas gifts for the other. Della sells her hair to buy a platinum fob chain for golden watch of Jim. On the other hand Jim sells his watch to buy set of tortoise shell combs for Della. Even though their acts were foolish in this practical world, the writer calls them Magi. The story glorifies Della and Jim's love for each other".

Delivering a lecture is not the end of it all when it comes to professional courses. The classroom activities should be followed by activities later so that the students think about various aspects of the session of the story telling even after the class is over. Teacher should act as a facilitator for these activities. Remember, the main objective is to develop their communication skills which also included "writing". This includes:

- Leave the students with a prompting line, if possible. For example- In "The Lament" a short story by Anton P. Chekov the protagonist i.e. Iona Potapav has lost his son. So he wants to express his grief to somebody. He finds none and at last narrates his story of son's death to his horse. A statement like "Animals are morally superior to human beings" may stimulate students not only in

understanding the emotional and humanitarian overtones of the story but also helping them in comprehending the linguistic undertones.

- Assignments are a must so various exercises concentrating on syntax and vocabulary based on the taught short stories is to be offered to the students from time to time.
- Assessment is more than giving a test or even giving a grade so an assessment of all students is a must.

Thus, post-teaching session not only strengthens their communication skills but also enhances their critical thinking and judgmental abilities. That is the role of literature and perhaps that is the motive behind rounding off these technical courses with the subjects in humanities. After all, the different genres in literature can serve the purpose of exposing variety of narratives and their narrative style. Literature in that sense is an important medium of being a window into various cultures, helping students understand how people live and think in their country as well as abroad.

Though said in the context of engineering students and teachers at IIT specifically, the observation of Prof. Roy is apt in the context of Communicative English classes elsewhere. She writes:

I view the Humanities classroom as a space for presenting a counterperspective to the ruling scientific and technological mindset. Irrespective of the course or topic that is being taught, the teacher's role is to show the UGs that there is a world outside Machine tools and Solid Mechanics that is waiting to be discovered. Some might feel motivated to explore that world and view scientism as merely one way of telling the truth about the world. Those who are not, let them go on to do their research on thin films and superconductivity. Pursue the Humanities without the incentive of rewards and watch your students do the same. For years later, if you receive an email saying your lecture has sent a Computer Science Graduate to the Toni Morrison lecture in Chicago you have won your award.³

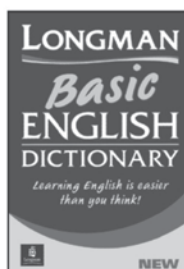
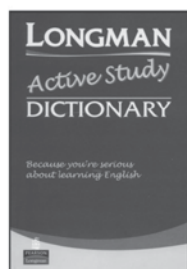
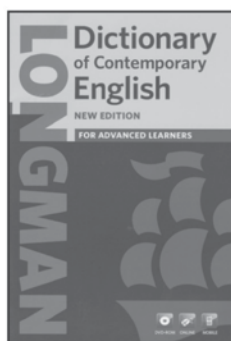
Notes

1. Anjali Gera Roy, "HSS is all about *maroing fattas*: A few 'Fundas' for Teaching IIT Graduates" *JSL* Autumn 2007
2. C. Indira & Meenakshisundaram, "The Engineering Student and the English Language: A Fresh Look at Remediation" *IRWLE* vol. 6 No. II, July 2010
3. See Note 1

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ruchi_vkaushik@yahoo.co.in

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Professor Rama Kant Agnihotri, Department of Linguistics, University of Delhi is an eminent linguist and a pedagogue. He has been instrumental in setting up Equal Opportunity Cell (EOC) at the University of Delhi. Here in an interview with Ruchi Kaushik he shares his thoughts and experiences about various aspects of interaction with students in the classroom.



Ruchi: How would you define “classroom interaction” that is meaningful and learning rich?

Professor Rama Kant Agnihotri: I think any classroom in which the teacher is willing to become a learner, is a meaningful classroom. Since teaching is a give and take process, a teacher has a lot to learn from what students bring to their institutions. Therefore, increasingly, we should evolve classroom processes and strategies where the space for learners is more and the space for the teacher, although extremely important, is less and less in terms of time. This would ensure that each child gets the opportunity for articulation and interaction which, in fact, would lead to a learning rich environment.

R: Though in the Indian traditional culture, the “guru-shishya parampara” evokes images of respect and obedience; students nowadays seem to have no regard for the teacher. What reasons have attributed to this change? Do you think there is a possibility of this relationship between students and teachers getting better?

RKA: In my opinion, a classroom should engage and challenge students. The day students feel that their teacher is trying to do so; they will begin to have real respect for the teaching community. To find out what the cognitive level of one’s students is, to find corresponding texts and to

pitch it at their level and to create engaging tasks is the responsibility of the teacher. The role of the teacher is far more complex than to merely speak for forty minutes.

R: Many researchers working on classroom interactions at the tertiary level have noticed that two-thirds of the class time is spent on teacher talking to the students with the teacher playing the dominant role. Students mostly are seen as patient recipients of information. Are you in agreement with this finding of the researchers?

RKA: Yes. I reiterate that our effort should not be on simply sharing information because there is no dearth of material that we can pass on to the students. However, a teacher’s focus should be on taking such constructive and creative steps that enable a child to become an autonomous learner.

R: Unhurried conversations over several cups of tea in the canteen or unending debates in the corridors and staircases of an institution also play a vital role in shaping a student’s beliefs and attitudes. What is your view of this informal interaction?

RKA: This is an extremely important question. To begin with, I think, we need to distinguish between formal and informal learning. After all, the skills that you require to talk to a friend

on the phone are quite different from the skills you require to write an essay on, Shakespeare, for instance. So for the latter, there is formal training that is structured and for which one has a syllabus and a teacher and this kind of interaction is important. But having said that, I will also mention that there is no disjunct between formal and informal learning. On the contrary, there needs to be a connect and to make that happen, is the responsibility of the teacher. For example, there are hoardings all over the city that you can ask your students to analyze. Ask them if there is anything common about their script and grammar. The day a teacher does this, a student's perspective of the outside world changes and she/he gets initiated into interpreting and analyzing things around her/him.

R: Considering that a lot of schools and colleges are moving towards virtual classrooms and internet-based learning, do you think that there is a significant shift in the meaning and scope of the term "classroom interaction"?

RKA: Of course, the audio-visual interactive sessions are useful and the internet-based learning is student-centric, where a student may learn when he likes to and try out an activity several times over, yet, in my opinion, there is no substitute for a real classroom and spontaneous interaction between students and the teacher. Also, my take on this issue is that technology is beyond us and it is here to stay. Why not use technology in a subversive sense to make poor people at the margins aware of how they can fight for their right to equality and justice and also to education. After all, virtual learning has a vast reach and it is cost effective.

R: Lectures, question and answer sessions, group tasks, peer work- there are several pedagogical tools that a teacher can choose from for an interaction with students and yet, ironically, everything fails if the students are unresponsive or indifferent. How does a teacher create an environment wherein there is a lot of meaningful dialogue between the students and the teacher and also among students?

RKA: Let me specify that, we as teachers ought to have absolute faith in the learning potential of our students. If students of today are unresponsive or indifferent then we are largely responsible for making them so. There is an urgent need to identify the reasons behind this sad development so that solutions can be found. According to me, rigid boundaries around disciplines need to be broken. For instance, in a X standard Physics class, a teacher should discuss theories of physics

with as much interest as she/he discusses Ganesha drinking milk. Also, more opportunities need to be created for recreation of students where they may watch a film, or play a game of cricket or for that matter, read a novel. I think the indifference or disinterest that you are referring to, also emerges partially from boredom resulting from a repetitive and predictable academic schedule.

R: Would you agree that the size of the class directly affects the quality of interaction?

RKA: Definitely. The smaller the class, the fewer the students, the better the interaction. My request to teachers reading this interview is- please get to know the social, psychological and linguistic profile of your students and not merely their names. Use this information as a strategy to interact with each of your student at an individual level.

R: There has been a lot of research on how the classroom interactions reflect the gender divisions in society and in many ways contribute to their continuation. What is your take on this issue?

RKA: This is a very sensitive question. I think the more we do about problems related to gender and may I add, disability, the less is the effort. Gender stereotypes are so much prevalent in our society. A frail, young girl of eighteen who was training to become a pilot was so taken aback by someone minutely scrutinizing her physique that she exclaimed, "I am not going to pull the aircraft with my hair!" In my opinion, we need to sensitize our students about gender issues from a very early age. The same holds true about the disabled. Instead of taking pity at a blind man, it is important to realize that we are all disabled in one way or another. Someone has weak eyes; someone else has a weak heart and so on and so forth. Instead of sympathizing, think of ways in which some of their practical problems can be resolved like having special paths for them to walk on, putting names in brail etc.

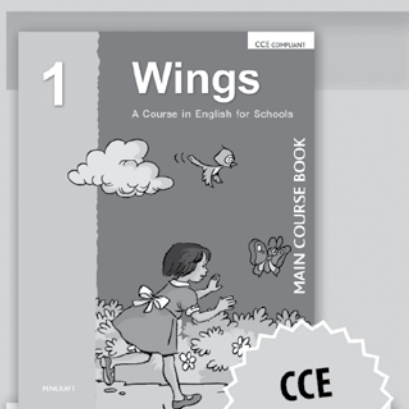
R: Drawing from your own personal experience, please share some interesting classroom discussions.

RKA: I will share a few things. I teach linguistics and so when I talk people think that there can be nothing common between me, my students, language and primary education. You see, this is one barrier I have tried to break. To give you another example, one year in my department, we had a regular seminar where people would talk about their social, linguistic, political and pedagogical experiences in primary school education. Through the narratives, students as well

as teachers shared and learnt a lot. To give you another example from my field, I like to introduce my students to the universal law that there cannot be too many consonantal sounds in any word taken from any language. I may do so by giving a detailed lecture. Instead I give my students an interesting activity. I ask my class to write around twenty most difficult words they know and I give them the liberty to choose it from any language they are familiar with. Then I sit down and ask the students to come and write them on the

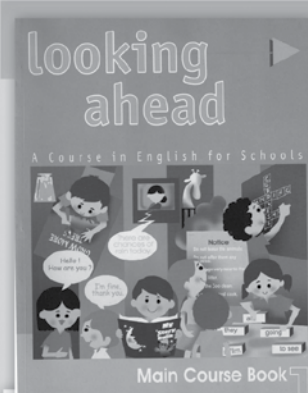
board. Once they do so, I ask them if they notice anything particular about the words they have written. Initial common responses include that they have different sounds and different meanings. But gradually students themselves explain that any structure of human language is predominantly an alternation of consonant-vowel sounds.

R: Thank you Professor Agnihotri for sharing these experiences. It was a pleasure talking to you and I am sure that our readers will benefit from your views on classroom interactions.



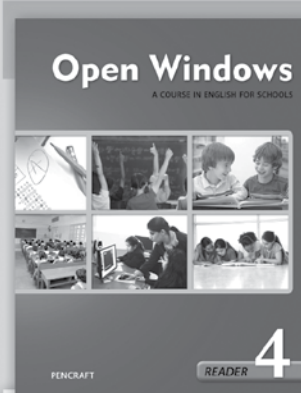
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An A-Z of ELT: A dictionary of terms and concepts used in English Language Teaching

By Scott Thornbury, Macmillan: Oxford, 2006

Pages (vii & 256), Price Rs. 700

An A-Z of ELT is a completely new dictionary of terms and concepts used in ELT. It is also an encyclopedia where each entry provides a short summary of the major issues, debates and practical implications associated with each concept, as well as making connections between related concepts. One can gain a more wide-ranging understanding of a specific topic of interest by reading around a topic. The book covers the topic areas that are required for the development of professional skills of a language teacher. The main topic areas that are covered in the book are the following:

Language-related topics

Discourse, including pragmatics, functions, grammar, linguistics, phonology, sociolinguistics, vocabulary

Learning-related topics

Psycholinguistics, SLA (Second Language Acquisition)



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A.L. Khanna, Retired Associate Professor, Rajdhani College is an ELT Consultant and Textbook writer

Teaching-related topics

Methodology, professional development, testing the list of entries includes terms that are of central importance to language teaching. The book also has an Index at the end which includes all the terms and names that are used in the entries. Entries are cross referenced using an arrow for the benefits of the users. The book also provides further reading suggestions for those who wish to have further information in the field of their enquiry. The entries have been kept non-technical and readable for the users who have very little or no specialist knowledge. The definitions are accurate, authoritative and yet easy to understand, and examples are provided to make the concepts/terms clear to the user.

It is a very useful reference book for practising teachers of any language and more specifically for teachers of English as a second or foreign language. It should also be useful for students of Applied Linguistics. It will be immensely beneficial for those who are involved in teacher training. This book should be in the possession of anyone who is interested in the professional development of language teachers.

TESOL Announcement

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FORTELL Announcement

Articles are invited for May 2011 issue

Guest Editors:

- Prem Kumari Srivastava
- Ruchi Kaushik

Last date for submission of articles:
February 28, 2011

Send your contribution to **Dr. A.L. Khanna**, Coordinating Editor at
amrit.l.khanna@gmail.com



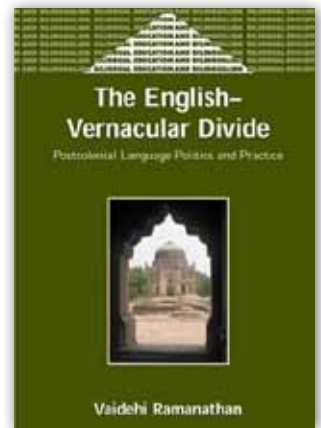
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of Pittsburg,
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The English-Vernacular Divide: Postcolonial Language Politics and Practice

**By Ramanathan, Vaidehi (2005) Clevedon, U.K:
Multilingual Matters. Pp. v-xii & 143 \$29.95 ISBN
1-85359-769**



The hybridization of the English language is a natural outcome of the ongoing process of colonization affecting postcolonial studies of language and practices across the world. Vaidehi Ramanathan's book *The English-Vernacular Divide* addresses the impact of this hybrid language on the mindset of the people of the Indian subcontinent, with a focus on the state of Gujarat. One of her concerns is how language policies at the level of nation, state, and institution, impact educational endeavors on "such hybrid continuous grounds" (viii). In other words, she focuses on the ways in which students, teachers and institutions "interpret and engage with particular language policies to build bridges across perceived chasms, while respecting tensions in contact zones" (viii). She mainly addresses the tensions that rise in the conflict between the educational systems encouraging the English medium of instruction and the resistant factors which encourage the vernacular form. The author has herself been schooled and has received higher education in the same system.

Now an Associate Professor at the University of California, Davis, Ramanathan conducted this study of "critical ethnography" (7-8) over the span of seven years of site visits in Gujarat, primarily during the summer months. Addressing some current language-related issues, the book is specifically emphatic on the dynamics between English and the vernaculars and traces these dynamics to their roots in the macro-structures in India. She has attempted to document where and how college-going students get situated in the English-vernacular canvas, the ways in which tertiary-level English "disadvantages students educated in the vernacular" (3) and how teachers and institutions are trying to eliminate this divide and helping in the integration of English and the vernaculars.

The author has based her research on a study of three institutions of higher education in Gujarat:

one is a vernacular medium (VM) college for women. The second is a private business college in the English medium (EM). The third is a co-educational Jesuit institution (one in which Ramanathan herself studied) which is an EM college. The study is exhaustive based on 80 interviews with VM and EM students, 21 interviews with members of the faculty at the three institutions, and 100 hours of observation in classes and activities at these colleges. Another source of data was educational documents obtained from these institutions, as well as textbooks used at the K – 12 levels, to college circulars, newsletters and internal documents.

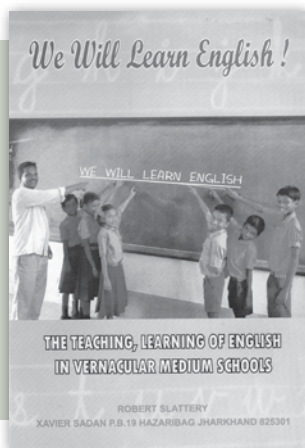
Ramanathan outlines the language-related social practices, the historical developments, and some of the enforced pedagogical and curricular practices that result in the values and inclinations of the English-speaking Indian middle class. She explores the politics of divergent pedagogic tools and practices, affecting the English literacy of the VM and the EM variety from the K-12 levels. An examination of textbooks reveals the dichotomy in the way in which English is taught in the VM and the EM institutions. The EM texts encourage a kind of individual thinking and understanding of civic issues through metadiscourse, self-discovery, comprehension and westernized readings; whereas the VM texts are more focused on survival English and grammar lacking in space for self-discovery and essay writing.

She analyzes the type and role of English instruction located in the two divergent institutions: the VM women's college and the EM private business college in order to study the methods and manner in which the teachers and the taught, at both institutions, reduce the English vernacular divide. She supplies a lot of data and descriptions of the two different institutions: the different practices, procedural display and social conventions. She outlines those classroom issues that widen the English- vernacular gulf in the

VM college which is less visible in the Business College. In the latter, the cultural models are more oriented to western pedagogic practices, while English is taught in context, using business themes affiliated to the other courses. She further deals with the divisive politics of tracking which, in the Indian socio-educational context, enhances the English-vernacular chasm. She delves into the nature and general justification for tracking and its consequences for different groups of students. She then briefly discusses “at the risk of hugely simplifying them” (94), hegemony, caste, discrimination and social justice. She refers to the University-wide mandates of tracking VM

students entering EM colleges which give rise to further cultural dissonance. Ramanathan’s attempt to highlight and analyze the linguistic imperialism, existing in our country is praiseworthy. The delineation of the socio-educational factors and latent ideologies that inform and oppose the pedagogic practices which paradoxically bridge as well as widen the English-vernacular gulf is exhaustive and insightful. For those who have schooled in exclusively EM institutions and who have had their tertiary education at a college with a mixture of EM and VM students, it can be very intriguing to trace the familiar and identifiable data and processes described in the book.

Book Received



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This will enable us to give speedy information to you regarding FORTELL activities and include you in the FORTELL yahoo group.

Suggested Readings on Literature: Classroom Transactions

- Barone, Diane M. *Children's Literature in the Classroom: Engaging Lifelong Readers* New York, Guilford Press, 2011.
- Bruff, Derek. *Teaching with Classroom Response Systems: Creating Active Learning Environments*. San Francisco: John Wiley and Sons, 2009.
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- Hall, Joan Kelly Hall and Lorrie Stoops Verplaetse, eds. *Second and Foreign Language Learning through Classroom Interaction*. New Jersey: Lawrence Erlbaum Associates, 2000.
- Kristina and David Wray, eds. *Classroom Interaction and Social Learning: From Theory to Practice*. London: Routledge, 2002.
- Karolides, Nicholas J, ed. *Reader Response in Secondary and College Classrooms*. New Jersey: Lawrence Erlbaum Associates, 2000.
- Kumpulainen, Kristiina, Cindy E. Hmelo-Silver, Margarida César, eds. *Investigating Classroom Interaction: Methodologies in Action*. Sense Publishers, 2009.
- Mc Gilly, Kate, ed. *Classroom Lessons: Integrating Cognitive Theory and Classroom Practice*. MIT Press, 1996.
- Nems, Ben F. *Literature in the Classroom: Readers, Texts, and Contexts*. National Council of Teachers of English, 1988.
- Orlich, Donald C., Robert J. Harder, Richard C. Callahan, Michael S. Trevisan and Abbie H. Brown. *Teaching Strategies: A Guide to Effective Instruction*. Boston: Wadsworth, Cengage Learning, 2010.
- Journal of Classroom Interaction: <http://www.jciuh.org/index.htm>

Dear Editors

Last month, a friend of mine shoved a blue coloured Journal in my hand and said, "Hey, this might interest you. Its focus is E-Learning, something that you have been associated with". Flipping over the pages, I found the September 2010 issue of FORTELL interesting, informative, interdisciplinary and useful. Having had experience in the creation of E-lessons for University of Delhi students, I entirely agree and support the authors that the use of the internet and computer instruction has become a bridge between classroom learning and distance learning. The eclectic content around E-Learning was well researched. E-Learning provides interactive interdisciplinary education through text, animation, films and pictures. It is complementary and not contradictory to classroom learning. I found the interview on E-learning by Prem of Prof. Malashri Lal of particular interest as it outlined the initiatives and challenges associated with such a venture. English language is universal for better learning of any subject, I would greatly appreciate another issue of FORTELL with a special focus on E-Learning, bringing in disciplines such as Commerce, Management, History, Sociology and Political Science.

preetisingh15@gmail.com

Preeti Singh, Associate Professor, Jesus and Mary College, University of Delhi

Dear Sir

The importance of e-learning as a teaching aid has gained its prominence in recent years especially in the area of science and commerce. English language and English literature are the areas where knowledge is wide, diverse and varied in its interpretations. And hence it makes them highly subjective and not suitable for e-learning. This is the general belief. Sir, had I not read this special issue on e-learning in your journal I would have carried this myth. The various articles and the interview in the journal have shown how important and effective e-learning is in today's time in imparting knowledge to our students especially to the students of English language and English literature. The use of pictures, blogs, audios and videos make e-learning as a mode of teaching more impressionable, clear and interesting for the learner. The provision of quizzes and feedbacks in e-learning adds a sense of personal involvement, concern and continuity both with the teacher and the student. My heartiest congratulations to you and your team for the enlightening issue on this new emerging subject which is still in its infancy in India.

anupandey@hotmail.com

Anu Pandey, Assistant Professor, Motilal Nehru College, University of Delhi

Dear Editors

Congratulations for the fantastic issue of FORTELL on e-learning. It shows sincere efforts and clarity of ideas. The pages made for good and easy reading too! This issue displays a well thought out blue print executed in a definite and creative style. The stylish page layout is commendable. Great work and hats off to the editorial and the production team! Looking forward to more such issues.

somabhattacharjya@hotmail.com

Soma Bhattacharjya, Chief Editor-
Anthology Publishing, Macmillan
Publishers India Ltd

Dear Editor,

FORTELL September 2010: a Veritably Topical Reading Matter

If Comenius, the 17th century influential founder of modern teaching methods, could read the September 2010 issue of *FORTELL* he would certainly rejoice. The journal effectively exemplifies teaching through the familiar as well as obtaining ideas through practical approach to life, rather than just through words, while concentrating on modern technology. This issue brings together articles and an interview on the subject of e-learning and e-teaching and on their problematics. I would like to mention just a few examples of what I consider highly stimulating ideas.

As is clearly outlined in the first paper, it is the use of practical aids, such as games and cultural references, in e-learning, and its dynamics, especially the immediacy of feedback, which makes it attractive for students. Practical aspects emerge also in other papers which demonstrate how the students' interest can be incited by presenting "boring material" such as biographical sketches through movie clips, series of photographs and even songs. There is, further, a focus on the individualized feedback of e-learning and its input in international and cross-cultural learning.

The overall majority of papers are preoccupied with the advantages of e-learning. As they concentrate on the particularity of interaction between the teachers and students they deal more specifically with the Indian context; but some of them carry the project even further: towards m-learning. What I find particularly stimulating is the way Professor Malashri Lal in her interview explains that via e-teaching it is possible to reach out to a large number of students with a possibility of "knowledge retrieval" as one can read, listen, or see the lecture again and again. Also the adaptability of lessons is rather high when made available in an interactive mode also inducing an "exchange and reciprocity". As emphasized by many e-teaching is of a particular interest in India where it is necessary to impart education to a large number of young people. It is a good example certainly worth following not only in India!

All this is nicely completed with a calendar of ELT international events and references to reading – both books and online publications – and a review of Som Naidu's *A Guidebook of Principles, Procedures and Practices: E-Learning*.

Congratulations!

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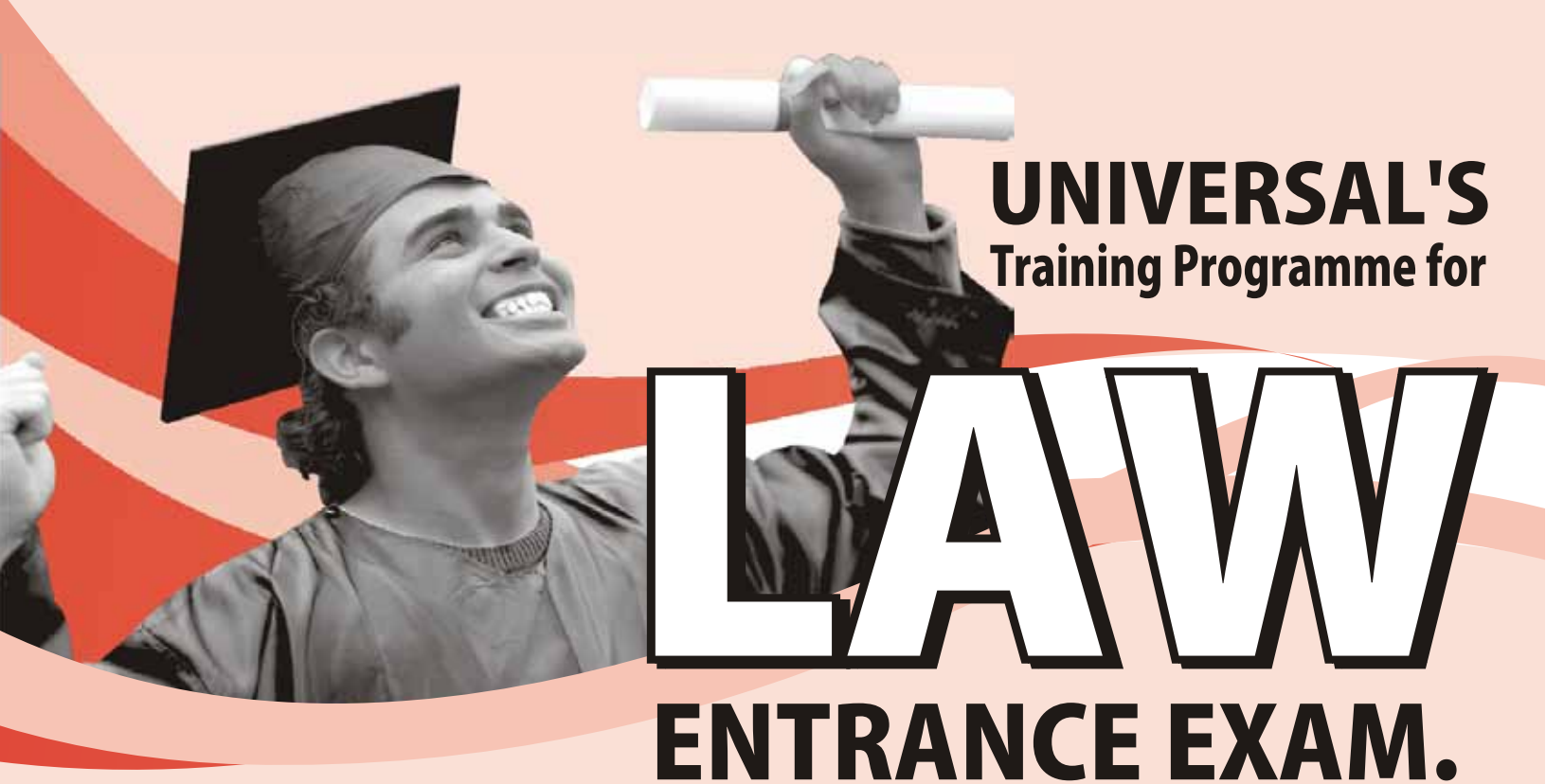
FORTELL in collaboration with Rajdhani College organized screening of e-lesson from *Cultural Diversity, Linguistic Plurality and Literary Traditions of India*. The text is prescribed as a concurrent discipline centred course for B.A.(Hons.) II year students. The course is being taught to three disciplines in Rajdhani College: Political Science(Hons.), History(Hons.) and Economics(Hons.). The lesson chosen for the day was “Linguistic Plurality within Bhakti and Sufi Traditions”. The Unit had already been taught in class and we wanted to get the response of students on the e-lesson.

The e-lesson apart from covering the four texts in the syllabus, namely excerpts from “The Mad Lover” by Sisir Kumar Das, “Kafi 7” by Bullah Shah, “Vachana” by Mahadeviyakka and anonymous Baul Song gives lot of additional information in the form of text, images, audio clips and hyperlinks. The students were fascinated by the pictures of the various Sufi shrines and the whirling dance that symbolizes the ecstatic spirit of Sufism. Contemporary Hindi music bears strong Sufi influence and was their entry point into understanding of the musicality intrinsic to Sufism. While they heard Ustad Mubarak Ali Khan’s rendition of Bullah Shah’s “Ranjha Ranjha karde ni mai ape Ranjha hoi...” they recognized that it has also been used in a recent movie Ravan.

Most of them had previously heard Rabbi Shergill’s singing of the Bullah Shah Kafi

prescribed in the course, “Bulla ke jana main kaun”. Through the showing of the e-lesson I was trying to transport them back to the classroom where we had discussed concepts relating to sufi thought of surrendering of self to merge with the Divine, encouraging them to make connections with what they were seeing on screen. The use of the dvd also gave us the flexibility to pause so as to deliberate over the points being made. The excerpts from the discussion between distinguished scholars, Prof. Sadique and Prof. Shivprakash elucidated and clarified issues relating to the commonalities between the Bhakti and Sufi traditions and the linguistic diversity of the movements.

The Principal, Dr. Vijay Laxmi Pandit was also present during the screening of the e-lesson. She joined in the discussion by talking to students about the “saguna” and “nirguna” forms of God. She talked of Bhakti as a process of yoga as described in Bhagwat Gita. The high student attendance and attentiveness was testimony to the fact of their enjoying the enriching lesson. They felt it was a welcome change from traditional model of classroom teaching. They got to see visual representations of things that they had read about, heard songs that had been “taught” in class and points discussed in class were further elaborated through the lesson. They found it highly interesting and relevant as this was perhaps their first interaction with educational use of technology, that too for something directly relevant to their syllabus.



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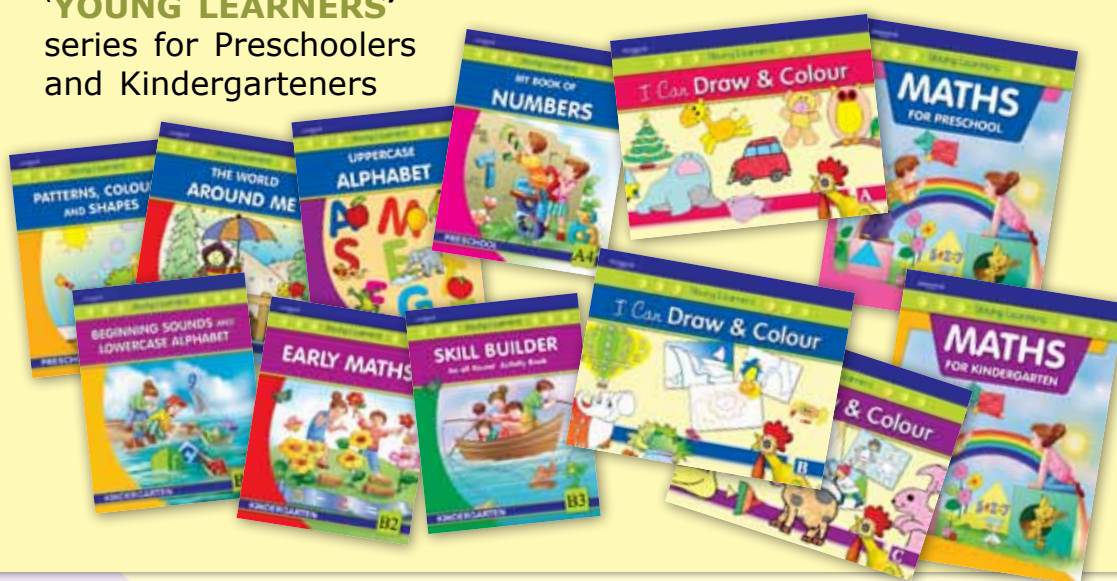


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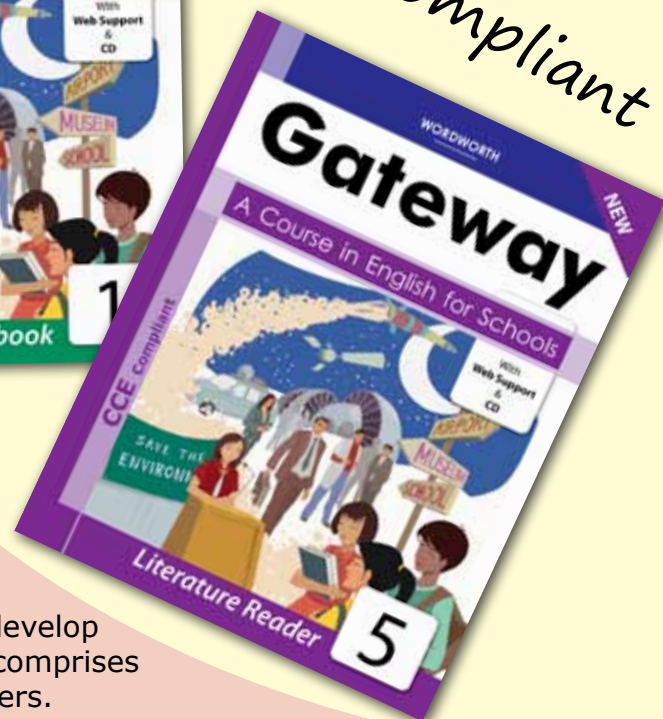
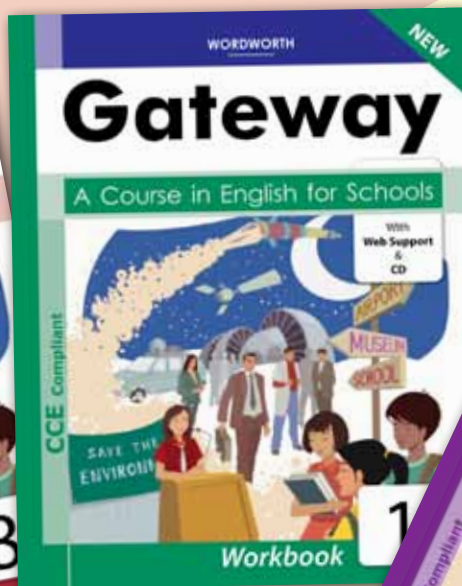
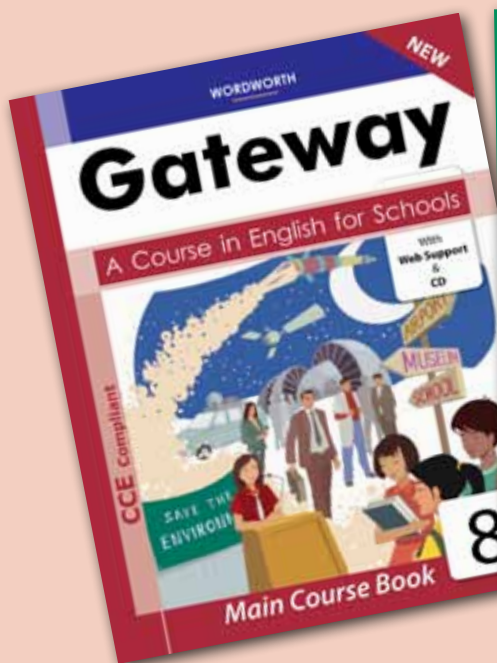
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