Inside this issue

Facilitating Discourse Construction in Second Language
K.N. Anandan

Critical Thinking and Technology-mediated Collaborative Learning: An Interface
Aarati Majumdar

Portrayal of Living a Borrowed Identity in Bhavani Prasad Mishra’s poem ‘Kya Karte Rahtein Hain’
Alka Tyagi

‘Say it with Shakespeare’: Developing Communication Skills in Professional Courses
Jayashree Mohanraj

Skopoi of a Translator: Assessing Vermeer’s Skopos Theory
Deepti Bhardwaj

What? Literature! Taking a re-look at using literature in the ESL classroom
Vishwanathan

Indian Campus Fiction and its Linguistic Gymnastics
Richa Chilana

Reading Journal: A Tool for Classroom Reading Assessment
Lakshmana Rao Pinninti

Sexuality as/of the Other: Enactment of female desires in Namita Gokhale’s Paro
Rachna Sethi

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It has been written strictly according to the objectives and guidelines of the National Curriculum Framework (NCF) for School Education 2005. The course consists of 22 books (8 Main Course Books, 8 Workbooks and 6 Supplementary Readers).

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- large variety of drawing exercises
- graded colouring exercises
- graded and easy to follow craft activities
- step by step instructions
- techniques graded according to the learners’ level
- boosts the children’s curiosity, imagination and creativity
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Richa Chilana

Reading Journal: A Tool for Classroom Reading Assessment
Lakshmana Rao Prasanna

Sexuality as/of the Other: Enactment of female desires in Namita Gokhale’s Paro
Rachna Sethi

Interview
Ruchi Kaushik in conversation with Prof. Richard Allen

India and the World: Postcolonialism, Translation and Indian Literature
Reviewed by T.C. Ghai

The Lives of Others
Reviewed by Saloni Sharma

Activity for Young Learners
Falguni Chakravarty

Celebrating 450th Birth Anniversary of Shakespeare
Gorvika

MAC Annual Lecture
Mona Sinha

Workshop for School Teachers
Sandhya Koli
Dear Readers,

Greetings!

It gives us immense pleasure to bring to you yet another issue of Fortell.

This January issue of the journal is special for many reasons. First, the articles by scholars, both experienced and young, from different parts of the country, published in this issue bear testimony to the growing popularity of Fortell. We thank our readers for sending us articles for publication on varied language and literary themes and it was primarily our intention to accommodate as many different kinds of papers as possible that we decided to come out with a general issue this time. The thrust, of course, remains on bringing to the fore myriad voices on diverse issues of language and literature learning. In future too we would endeavour to do the same so keep writing to us!

The second reason which makes this issue special is that it marks yet another transition in the history of Fortell and the journal is now available in both print and online versions. We had been thinking of doing so for quite some time in the hope of expanding our reach within India and to other parts of the world in order to facilitate a more fruitful interaction between teachers of English across the globe. Meanwhile, please visit our recently revamped website www.fortell.org and our facebook page, we look forward to your posts and feedback.

In keeping with this proposed shift, the interview in this issue with Professor Richard Allen from the Open University, bears testimony to the growing popularity of online learning. In future too we would endeavour to do the same so keep writing to us!

Ruchi and Rachna, Guest Editors

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I feel sad and even annoyed when I hear teachers and parents complaining about the poor performance standards of students in English. ‘This is unfair,’ I would say to myself. ‘Have we ever asked those kids to communicate their ideas?’ No. All what we have done is to ask them questions and have them come out with their ideas; nor do we encourage them to ask us questions, as both involve the risk of making errors. Probably we have taught them hundreds of questions and answers and also have made them do several vocabulary and grammar exercises. We even go to the extent of teaching them nuances of pronunciation. By definition none of these activities provide space for communication, though we may claim that we are following communicative language teaching. I feel annoyed because this is a collective treachery inflicted on the learners as well as the teachers. As teachers most of us are too obsessed with teaching lessons from the textbook. We don’t add anything to them and we don’t delete anything from them. This is by and large our notion of ‘covering the syllabus.’ At the end of the show we take pride in claiming cent percentage results without worrying much whether we have been helping them to learn English or learn about English.

So for a short while, let us not worry about teaching from the textbook. Instead, we will go for a series of activities that can make the learners independent users of English. Since language exists as discourses such as conversations, narratives, descriptions and so on, our objective is to help the learners construct these both orally and in writing. This in turn necessitates a pedagogy that will facilitate language production. This is where discourse oriented pedagogy comes in which intuitively translates the idea that the linguistic experience the learner gets both at the input and the output levels should be in terms of discourses.

How do we begin?

To begin with, we can have a series of activities which I would like to call as ‘bridging the gap activities’. The objective is to install confidence in the learners by helping them construct a few primary discourses such as descriptions, conversations and narratives. This is done through interaction based on a theme picture. Let us see the classroom process for this.

Picture Interaction for producing a description in the whole class (Grades 3 to 8)

• Display the chart containing the picture (e.g., a railway platform) ensuring its visibility to all in the class.
• Put children in small groups (of three or four).
• Draw a margin on the blackboard and ask questions to elicit the names of the things/animals/people they see in the picture (e.g., platform, ticket counter, etc.). Each group can say one idea at a time. Try to involve all the children in the process.
• Now elicit a few action words (such as walking, standing, eating, etc.) and write these words on the right side margin.
• Now go on asking questions to elicit the actions done by the people, animals, etc. as depicted in the picture.

1. What are the people doing in this picture?
2. What is the woman near the train doing?
3. What is the woman at the counter doing?
4. Who do you see on the platform?
5. Where is the train?
6. What is this place?

The teacher is not supposed to supply any ideas. Instead, she may ask supporting questions and an even interact with the learners using mother tongue to elicit ideas. Children need sufficient time to come out with their own ideas. The process continues:

• Elicit eight to ten ideas in this manner through negotiation with the whole class. If students are saying the idea in mother tongue put it in English with the help of the other learners.
1. These sentences are related to the picture. What is the picture about?
2. What name do you want to give to this picture?
3. Elicit their ideas and write the title on top of the blackboard.
4. Let them re-sequence the sentences giving a number to each sentence.
5. Ask the children to write down all the sentences in their notebooks. They can write the same on a chart that can be displayed before the whole class.

Picture Interaction for producing a description in the groups
Another picture (say, the picture of groups) is to be displayed before the whole class.

Picture Interaction for producing a description in the following manner:

• Ask them to observe the picture carefully. A few questions may be asked to elicit certain words related to the names of things and the actions (if you think they may not know them) and write these words on the blackboard.
• Let them sit in groups and say similar sentences related to the things they see in it and the actions of the characters depicted in it. You may supply them with specific vocabulary they may ask for.
• Let each group present what they have written in their notebooks. They can write the same on a chart that can be displayed before the whole class.
• Present your version of the targeted discourse. This also is to be displayed before the whole class.
• Ask them to re-read this and identify ideas which they have not written.
• Edit one of the group products by negotiating with the learners to address the errors in it.

Editing is not for teaching grammar explicitly. It is just to know how they make use of their intuitive knowledge of language. Each sentence is to be taken up for editing. Questions such the following will be useful:

Syntactic editing
Are there any missing words in this sentence? Are there any excess words?
Is the sequence of words all right?

Morphological editing
Is the word form alright? Do you want to make any change in it? This will take care of errors related to tenses, aspects, affixation, and PNG agreement markers. Only after this the errors related to writing conventions (such as punctuations, spelling, capitalization, etc.) are to be addressed.

There are a few linguistic elements that affect both syntax and morphology. Examples are the Passive (be -en), the Perfective (have -en) and the Progressive (be -ing), which have disjoint morphemes. We can take up the first component in these morphemes for syntactic editing and treat the other component (which is a bound morpheme) under morphological editing, if necessary.

• Let each group rewrite their description including ideas from the teacher’s version and from the other group products.
• Ask them to refine their work with the help of suggestions from others.

Interaction based on the picture for producing a conversation

• Show Picture I once again for eliciting the conversation between any two characters and write the exchange on the board. For this create the context as suggested below:
What is the woman at the ticket counter doing?
What is the woman saying to the man?
What is the man saying to the woman?
• Elicit a few exchanges and write them on the blackboard maintaining the format of conversations.

Woman and clerk
Woman: Ticket, please!
Clerk: Where do you want to go?
Woman: To Hyderabad.
Clerk: How many tickets?
Woman: Just one.

• Ask a few pairs to read the conversation aloud. Let all of them write it in the notebook
• Ask them to observe the picture closely. Interact with them in the following manner:

Developing a Conversation in Groups
• You may interact with the learners as suggested below: A few other pairs in the picture are also talking. Can you identify them? (E.g. the man at the tea shop, the man at the book shop etc.)
• Elicit the names and write them on the board:

Now select any pair and write the conversation between the two persons in groups.

• Let the groups present their conversations.
• Present the teacher’s version and edit the products.

Developing Stories / Narratives

• Use Picture 1 for the whole class activity to help them write a story / narrative.
• Ask children to think on what is happening in the picture, what has happened before that and what would happen next. You may ask questions like the following for interaction.

In the picture you see the woman buying tickets.
Where was she before this?
What was she doing then?
Who were the others with her?
What were they doing?
What were they saying / thinking?
What happened after that?
In this manner a series of events and dialogues can be elicited and written on the blackboard which will make the text of the narrative.

• Read the narrative with voice modulation.

As was done with the whole class description, children have to read the narrative, and write it down in their notebooks. The next step is to ask children to work in groups so that they can develop a narrative based on another context as suggested in Picture 1 (e.g. the man buying a book from the bookstore).

Asking for explanation (Why is she going to Vizag?)

Maya says that ‘the woman is buying tickets.’

Does anyone have any other idea?

Seeking confirmation (She is coming from home, isn’t she?)

Asking for explanation (Why is she going to Vizag?)

Once the learners gain confidence in producing language it will be easier for us to lead them through the reading passages. At the pre-reading stage a picture can be used as a trigger to develop theme-related constructs in their minds and to help them make predictions on what they are going to read. Reading is to be attempted individually, which can be followed by collaborative reading where the learners can share what they understood, what they were not able to understand and the parts of the text they like the most. The teacher can supply necessary information to address any residual issues at the end of collaborative reading. This can be followed by extrapolating the text with the help of a few analytical questions. The reading experience can culminate in the production of some discourse which is to be written individually, refined in groups and edited.

Let us stop transmitting information loaded in the textbooks; instead let us create situations of asking questions that can help the learners think and develop their own constructs.

Notes

Critical Thinking and Technology-mediated Collaborative Learning: An Interface

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Introduction
21st century has seen globalization, IT boom and the Internet shift the world focus from an industrial economy to a knowledge-based society impacting the ELT paradigm across the world. In the light of rapid pace of socio-economic development and the emergence of information age, demand has arisen for ‘knowledgeable workers’ and ‘smarter graduates’ equipped with a set of new skills and attitude
towards work.

Understanding Critical Thinking

Critical thinking is not a new concept and has always remained one of the main goals of education in developing and improving student thinking. However, in the last decade there has been growing concern that graduates at all levels do not demonstrate higher thinking abilities (Cromwell, 1992). Lack of critical thinking not only affects students’ academic success, but it could also affect their personal growth when they start working. It is a core life skill, which every individual requires to deal effectively with the demands and challenges of everyday life (WHO, 1999). Critical thinking is the natural process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by observation, experience, reflection, reasoning or communication as a guide to belief and action. In short, it is thinking, which is self-directed, self-disciplined, self-monitored, and self-corrective (Paul and Elder, 2006). If inference has to be drawn, it would amount to higher order thinking skills stated in the Revised Bloom’s Taxonomy (Anderson and Krathwohl, 2001). Today, ICT has made information easily accessible, but the difficulty lies in acquiring thinking capabilities to deal with such information. Critical thinking thus, needs to be developed so that learners can explore, criticize, reason inductively-deductively and infer conclusions. However, a teacher’s dilemma lies in incorporating these abstract intellectual processes in instructional strategies. To integrate critical thinking in class the questions that seek to be addressed are:

1. What should teachers teach?
2. Which methodology should teachers adopt?

This paper advocates that cognitive thinking skills of learners can be developed if teachers in the classroom use instructional strategies and a collaborative methodology guided by a constructivist framework.

The Constructivist Framework

Constructivism is a theory of learning, which posits that students learn by actively constructing their own knowledge (von Glasersfeld, 1996; Fosnot 1996; Duffly and Cunningham, 1996). According to von Glasersfeld (1995), concepts cannot be simply transferred from teachers to students – they have to be conceived. Knowledge is not regarded as a commodity which can be transmitted from a teacher to a learner; rather it should be regarded as a construct piece together through an active process of involvement and interaction with the environment. Learners bring to differential life experiences, and learning therefore, needs to be looked through students’ perspective where they can collaboratively contribute towards a learning goal.

Collaborative Learning implies working in a group of two or more to achieve a common goal, while respecting each individual’s contribution to the whole (McLemore and Robert, 2004). The strength of collaborative learning lies in the fact that active exchange of ideas within small group gives students opportunity to engage in discussion, taking responsibility for their own learning, building new understanding by challenging other’s ideas and defending their own. Combination of different perspectives, talent and ideas creates a new product, which could be quite different from what each student could have created on his/her own. Collaborative learning thus embodies values of reflection, negotiation, human management, decision-making and problem-solving skills, which leads to learner autonomy. Internet being more accessible to learners today, integrating technology is seen to prove effective for knowledge construction.

Use of Technology

Review of literature suggests that technology itself, does not lead to development of thinking skills. The success of the activity depends on how technology is used by the teacher. Jonassen et al (1998) state that computer-mediated collaborative learning is seen as a support and resource for students by which thinking skill is taught, applied and learnt. Computer as a tutor and the computer as a tool together are seen to support reasoning skills, enquiry skills, creative thinking and evaluation skills. In addition, use of technology helps in self-paced instruction.

Keeping the above assumptions in mind, a study was planned and executed to develop critical thinking skills of IV semester BCA students at The Maharaja Sayajirao University of Baroda, India.

The Study

The study was an E-Project devised on the principles of Business Communication. At first, students were asked to conceptualize, identify, and launch a product in the virtual market. Two, they had to make assumptions regarding the clients of the product. Three, they had to prepare a marketing strategy which included a message for their clients, the channels which they would use to advertise their products and the code or the language they would use to do it. Four, they had to anticipate barriers likely to be encountered at all levels and five, find solutions to them. Lastly they had to obtain feedback on the product launched and resolve issues if any.

Execution

The E-Project was of 15 weeks duration comprising all the stages from brainstorming had started to identify the product. All stages of the project were time bound:

- All groups had to identify the product within 2 weeks,
- Each activity was monitored and questioned at every stage,
- All instructions were given via emails, blogs every 10 days,
- All the students had the freedom to email anytime for clarifying doubts.

Use of technology meant using online learning tools. Based on the objectives of the project and visualizing its application, the following online tools were used:

- Discussion Board: on which discussable questions, audio-video files, case studies could be posted as well as speeches uploaded. Students learned how to participate in an online discussion;
- Drop box assignments made assignments meaningful, relevant and frequent;
- Chat Rooms helped in ‘live’ interaction and Emails were used for giving instructions. Blogs highly motivated students. For students who otherwise might not become participants in classrooms, it provided an effective platform for collaboration and discussion.

Apart from the above, Socratic Questioning was used which developed higher order thinking skills in students. Socratic Method is basically asking a series of questions on a central issue or topic to engage others in thoughtful discussion. It is an effective way to explore ideas in depth and promotes independent thinking, giving students ownership of what they are learning. Questions were asked that sought clarifications, assumptions, reasons, evidences, justification of claims, implications, consequences, viewpoints and perspectives about their own thinking process.

Result

The groups identified products like shampoos, soaps, mobile phones, television sets, two/four wheel vehicles, laptops etc. An example of a ‘soap’, which a group launched, is cited as:

- **FoRTELL**
  - **Soothing Effect**
  - **Silken Feel**
  - **Soft Touch**
  - **Experience a Blossom Bath**

To advertise their product they used TV, handouts, visuals and radio. The banners they prepared had the photograph of the soap with the jingle written on it. Barriers they visualized were brand power - 30% because many established brands were already in the market, fierce nature of competition - 10%, competition with the MNCS- 30%, faith in customers – 25%, government regulations- 05%. Feedback on the product was sought through questionnaires, house to house survey and interviewing customers.

Evaluation

Project evaluation comprised 100 marks, constituting 3 credits. All students individually submitted the written project that included all stages, and every student to complete it. Also, all students in individual groups made an oral presentation in front of the entire class, which was evaluated by two external teachers and the teacher concerned. Questions were asked to every member of the group which were related to the contribution made by each student by citing examples, making connections between related concepts, stating important aspects they had learned, challenging moments of the project, and how they resolved certain complex issues.

Implications

The learning outcomes that emerged were that students were engaged in active inquiry leading to development of higher level thinking skills. As students dug into complex and challenging problems, addressing real life concerns, it assisted cognitive growth, developed reflective, negotiating, team and value skills, making learning relevant while establishing connections with life outside of the classroom.

Conclusion

The narrow notion of ELT as developing LSRW needs to be redefined. Today, English is increasingly perceived as an international language. Looking at the context in which learners require English today, language teachers need to become interdisciplinary instructors. Teachers should act as critical agents of change in society in which English classrooms can become sites for enhancing life skills.

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Articles

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FORTELL
In this paper I would like to dwell on the subtle interiorization of colonizer’s culture by the educated Indian in the postcolonial city space as reflected in Bhavani Prasad Mishra’s poem ‘Kya Karte Rahtein Hain’. This poem can be read as a document of fractured modern identity of the educated class in Indian cities at the threshold of post Gandhian era. Gandhi had criticized this class for becoming obsessed with Englishman’s language and ways. Bhavani Prasad Mishra, a Gandhian in thought and by practice, is deeply disturbed by the Englishman’s parting gift, the poisoned sweet that is being spread by the modern education system. The poem is about a class which is obsessed with English language and culture. It describes how the Western mode of education and work patterns have shifted our attention and energy away from our more urgent problems to pursue the goal of becoming a ‘Developed Nation’, an idea propagated by the West. Mishra’s poem questions this belief and undercuts the notion that achieving the status of a developed country would provide us with immense power and endless zones of comfort and convenience.

Adoption of English language: Imitation and alienation

In this poem, Mishra reflects on the problems of adopting English language as the official language in India. The unheeded and blind imitation of the behavioural patterns of English people by our educated class results in individual and social alienation. The mother tongue plays an important role in formation of our individual and social identities. Khubchandani describes how through the process of learning mother tongue we learn to understand ourselves. A child acquires native speech as a living phenomenon to understand ourselves: how through the process of learning mother tongue we learn to understand ourselves.

Portrayal of Living a Borrowed Identity in Bhavani Prasad Mishra’s poem ‘Kya Karte Rahtein Hain’

Alka Tyagi

In her poem, Mishra says that such people live a meaningless life crowded with no access to the deeper and more intense aspects of day to day living. Using the mother tongue is like thinking in daylight and becoming aware of a hidden rainbow. Mishra’s poem specifically talks about how our educated have moved away from their mother tongue.

Words that he utters are perhaps

More in number than the stars in the sky
But the effect that they leave
Is that of a heavy sigh or of pure resentment
These educated ones do not understand each other’s writing or the documents of their fancy
They have long forgotten
The language around them
As even amongst themselves
One’s language does not match the other’s!

Mishra’s poem ‘Kya Karte Rahtein Hain’ is about the language which is merely a depressive sigh of helplessness with words in their heads. Whatever they express through their words is merely a depressive sigh of helplessness with no access to the deeper and more intense aspects of day to day living. Using the mother tongue is like thinking in daylight and becoming aware of a hidden rainbow. Mishra’s poem specifically talks about how our educated have moved away from their mother tongue.

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These educated ones do not understand each other’s writing or the documents of their fancy
They have long forgotten
The language around them
As even amongst themselves
One’s language does not match the other’s!
English educated who started to believe that any kind of creative labour, from our lives. This led to elitism of the barbers, jewellers, carpenters, weavers or artisans. It degraded our existing system by removing useful here, that aimed to create clerks to serve the English administration, and not to fulfil the needs of Indian people as physical labour is work of servants. The dignity of shram from their own immediate reality and snaps their link with style. This laziness that has come to be associated with structure of Government offices and affecting their working position. Even their meanness and bad taste can announce through such platforms their authority, their supremacy, or a Gandhi for this task. We only need a few willing naked people - deprived of clothes or of taste.

Mishra’s answer to problems of modern life that is wrapped around with a horrifying passivity. Complete degradation of false identities which we have been wearing since the colonial invasion on our psyche. And we return home thoroughly exhausted.

The primary goal of language teaching is communication written as well as spoken. Communication strategy is one of the components of communicative competence. Canale and Swain (1980) discuss four different components that make up the construct of communicative competence. The first two components reflect the use of linguistic system itself and the other two define the functional aspect of communication. They refer to communication strategies as ‘strategic competence’.

The four components are:
1. Grammatical competence refers to the knowledge of language code (this includes lexical items, rules of morphology, syntax, semantics etc.)
2. Discourse competence pertains to the ability to combine sentences in discourse to form different types of cohesive texts (political speech, poetry etc.)
3. Sociolinguistic competence means mastery of the sociocultural code of language use (including appropriate use of vocabulary, register, politeness and style in a given situation)
4. Strategic competence refers to the knowledge and understanding of the social context in which language is used. It is the ability to use verbal and non-verbal communication strategies. This knowledge enhances the efficiency of communication to overcome the difficulties of communication breakdown (use of mime, circumlocution, approximation, avoidance, self-monitoring and interaction etc.). It helps to develop the ability to manipulate language to meet the communicative goals. It is said that an efficient and eloquent speaker possesses strategic competence.

With globalization and technical innovations, there is an increased awareness of the importance of English in the professional fields. Until the beginning of this century, English had been viewed as a language to gain knowledge in science and technology in higher education. In the present day it is not enough to acquire knowledge but it is essential to be able to use it efficiently in professional fields. Hence the skills in communication through English have assumed greater importance. Teaching of communicative competence has become an integral part of a professional programme.

The objectives of teaching language skills in professional colleges certainly address the need for developing communication skills. The most pertinent question is, does teaching correlate with the objectives with which the language course is introduced in the professional colleges? A look at the various textbooks in use and the methodology used by the teachers of English in different colleges in various states speaks contrary to this.

A reminder of Macaulay’s ‘Minute on Indian Education’ is often even this is unnecessary. Where we just have to sit here and there. Where there is no compulsion to work. Only when the housewife brings tea to our bed side we wake up late in the morning. This led to elitism of the barbers, jewellers, carpenters, weavers or artisans. It degraded our existing system by removing useful here, that aimed to create clerks to serve the English administration, and not to fulfil the needs of Indian people as physical labour is work of servants. The dignity of shram from their own immediate reality and snaps their link with style. This laziness that has come to be associated with structure of Government offices and affecting their working position.
I wish to argue that Shakespeare is very much relevant today not only to students of English literature but even to the modern day business audience in the offices and boardrooms. We can use his plays innovatively in training programmes for professionals in communication strategies and soft skills. Shakespearean texts are being ‘rediscovered’ in developing soft skills at various levels, especially in Management and Engineering Programmes. Developing soft skills at higher levels of learning and in professional programmes presupposes the basic communicative competence in the learner which includes four strategies mentioned earlier. For example, an effective salesperson utilizes these strategies of communication to make a product irresistible for a consumer. Shakespeare’s kings, queens, dukes and generals are being summoned outside the confines of literary studies to provide a spectrum of good, efficient, indifferent as well as brilliant leadership in management. Corrigan (1999) discusses the Shakespearean protagonists to draw lessons in management.

A typical Course in Management Communication includes the following topics:

1. Communicating as a professional includes skills like preparing and delivering presentations and responding to audience questions; interpersonal communication including facilitating productive discussion; coaching and motivating employees; mediating interpersonal workplace conflicts; executive communication skills like getting one’s message across to an audience.

2. Leadership qualities includes building a positive attitude, inspiring commitment in the team, developing speaking skills to get one’s messages across, and leadership qualities.

3. Written Communication includes writing a report, and conveying progress of projects.

We can take some of these components and seek illustrations from Shakespeare. The first among the management strategies is building a positive attitude. What better instance can we find than the Duke Senior in As You Like It? Duke Senior is banished from the court by his younger brother Duke Frederick and is exiled into the forest. His exile in the forest does not make him depressed and angry as these words suggest:

... Are not these woods
More free from peril than the envious court?
Here feel we not the penalty of Adam,
That made you break this enterprise to me?
(As You Like It: Act II. Sc.ii.; 93-93)

Sweet are the uses of adversity,
Which like the toad, ugly and venemous,
Wears yet a precious jewel in his head;
(As You Like It: Act II. Sc.ii.; 3-14)

The words of Duke Senior reflect the essence of the small story often used in management courses as a problem solving exercise. The story refers to two young marketing management trainees of a shoe company who are sent to a part of Australia where only the aborigines live. The first one comes back after four years, with the story as ‘No chance! The aborigines don’t appreciate shoes’. The second one sends a report – ‘Great opportunity! We can introduce shoes to the entire population!’

Another factor that should be developed in a manager is the persuasive communication strategies that facilitate effective management. The business manager has to have forceful language that can motivate the employees and spur them on to action. Look at the language of Lady Macbeth:

Was the hope drunk,
Or else a rude despiser of good manners,
With the Duke’s gentle words:

Orlando’s rude words ‘Forbear, and eat no more!’ are met with the Duke’s gentle words:

That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Can make it light or heavy in the substance
Or less than a just pound, be it but so much
As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor sponge – nay, if the scale do turn
But in the estimation of a hair.

Planning and execution of the plan are integral parts of professional management. Excuses for non-performance are discouraged. The strong words/imagery of Lady Macbeth could motivate any man into action.

What beast was ‘t hean
That made you break this enterprise to me?
When you durst do it, then you were a man;
And to be more than what you were, you would
Be so much more the man. Nor time nor place
Did then adhere, and yet would make both

Interpersonal skills are of paramount importance in Business Communication and in any professional’s career. An effective manager would always confront unacceptable behaviour in a tactful way that does not damage underlying personal relationship. In As You Like It, the exchange between Duke Senior and Orlando who rudely interrupts the Duke’s meal can be cited as an appropriate example here. Orlando’s rude words ‘Forbear, and eat no more!’ are met with the Duke’s gentle words:

Art thou thus boldened, man, by thy distress?
Or else a rude despiser of good manners,
That in incivility thou seem’st so empty?
(Shakespeare, W. (1967). As You Like It. Act II. Sc.ii.; 91-93)

At the end of a long exchange between them, Orlando exits as a changed man saying ‘Thank ye; and blest for your good company’. Conflicts are common in the workplace. Conflict resolution and problem-solving are skills imparted in management programmes. An effective manager does not get flustered but resolves conflicts effectively with sound reasoning to produce high quality win-win solutions. Portia’s cool demeanour is a case in point:

Therefore prepare thee to cut off the flesh;
Shed thou no blood, nor cut thou less nor more
But just a pound of flesh. If thou takst’t more
Or less than a just pound, be it so much
As makes it light or heavy in the substance
Or the division of the twentieth part
Of one poor sponge – nay, if the scale do turn
But in the estimation of a hair.
Thou diest, and all thy goods are confiscate.
(The Merchant of Venice: Act IV. Sc. i.; 324-332)

Presentation skills and effective speaking comprise an important component of a professional programme. An effective manager should be able to get the message s/he wants to convey about the organization across to an audience. The credibility of the manager increases with the manner in which s/he responds to audience questions. All these factors find an excellent example in Antony’s funeral speech in Julius Caesar. The very beginning of his speech has a careful choice of words, which arrest the attention of the audience:

Friends, Romans, countrymen, lend me your ears.
I come to bury Caesar, not to praise him.

Anthony’s words display his knowledge of the pulse of the audience, his ability to present his argument in a gentle, but firm and persuasive manner, and his ability to motivate them into action, which was his hidden agenda. He wins the crowd’s favour using his persuasive rhetoric to whip the masses into frenzy so great that they don’t even realize the fickleness of their favour. His carefully crafted speech can be used as a model of presentation skills by any teacher.

As we read Shakespeare’s observations we can see how readily they apply to many forms of communication involved. This paper has taken a few examples from only 4 plays. We can find examples galore in all the 37 plays which can be material for an entire book on the relevance of Shakespeare in developing communication strategies in professional courses.

The art of teaching through the use of illustrations is a well- respected pedagogical tradition. Machiavelli used stories of kings in ancient Greece to instruct his Florentine princes in strategic statesmanship. Vishnusharman in India has done the same. Management students look at case studies of real business houses to understand the principles of Organizational Management. William Shakespeare gives the teachers enough opportunities to seek new explorations in professional thinking by providing ample opportunities to develop problem-solving exercises. Shakespearean lines can be used profitably to meet the new challenges in professional education.

References:
In an essay titled ‘What does it Mean to Translate’ Hans J. Vermeer (1987) explores the structural, semantic and stylistic problems of translation. He asks, ‘Why does one translate a text?’ (p. 28) and asserts, Linguistics alone won’t help us. Firstly, because translating is not merely and not even primarily a linguistic process. Secondly, because linguistics has not yet put the right questions to tackle our problems. So let’s look somewhere else.’ (p. 29) The present paper will explore Vermeer’s skopos theory and the second half of the paper will use Vermeer’s skopos theory to analyse the skopos of some translations from Hindi into English and English into Hindi.

Vermeer finds the translator an expert who knows the best way to project the source text in the target language. His translational act is not only dependent on the source text but also on his understanding and purpose to translate in a given situation. Vermeer developed the skopos theory as an approach to translation in Germany in the late 1970s. The word skopos in Greek stands for ‘purpose’, ‘goal’ or rather ‘aim’. His theory marks a general shift from the predominantly linguistic approaches and moves towards ‘a more functionally and socioculturally oriented concept of a translation is determined by the purpose the translator’s task including matters of ethics or intention; that goal oriented translation would limit the so-called “intertextual coherence” basis satisfied. (Vermeer, 2000) citi two major possible interrelated objectives that exist will arise against the skopos theory and provides counter arguments to them. The first objection is that not all actions have an aim; but Vermeer argues that any action by definition has an aim. ‘Aim’ or skopos must be ‘potentially specifiable’; for him every translational action-process, result and mode have a goal, a function and an intention to fulfill. The second possible objection is that every translation activity might not have a purpose or intention; that goal oriented translation would limit the range of interpretation of the target text, and the translator would also look outside. Vermeer explicitly states the idea as his own skopos. A translation might aim to protect the breadth of interpretations of the source text in the target text too as one of its skopos.

‘The realizability of a commission depends on the circumstances of the target culture, not on the source culture…on relation between the target culture and the source text’ (Vermeer, 2000, p. 235). Therefore the commission actually decides the skopos of a translation, not freely imposing difficult to translate words. Hence, this challenges the conventionally validated view that translations should be literal and ‘loyal’ to the source text. This is skopos which determines if a text should be ‘translated’ or completely ‘re-edited’ (p. 237).

In this manner, the theory debunks the concept of ‘equivalence’ that has demanded precedence over any other idea in translation procedures. Equivalence stands for the relationship of a source text and a target text, making them directly related to each other in a way that the target text is seen as an outcome of translating the source text. In Nord’s (2005) words it is ‘the greatest possible correspondence between source text and target text’ (p. 25). This concept is used by translators to produce the same ‘meaning’, ‘effect’ or ‘value’ as the source text. Though, no concrete definition has come up for this concept it is generally equated with fidelity. However, skopos theory, functionalist in essence ‘dethrones the source text itself’. This theory as already pointed out does not rely on the only premise that ‘equivalence’ depends on. Yet, as Nord suggests and one can see achievement of ‘equivalence’ can be one of the skopos of a translational action. Fidelity is not the criterion but a mere adequacy with regard to the skopos (Nord, 2005, p. 27).

I would now illustrate skopos theory with practical instances. Let me take the example of Ruth Vanita’s translation of short stories by Hindi writer, Pandey Bechain Sharma ‘Ugra’. Ruth Vanita has often taken up same-sex love as a central theme in her work and her work recurring raises the issue of homosexuality. Ugra’s stories pertaining to same sex love came up during the Indian national movement for independence. Ugra’s narrator seems to be against same sex relationships, but he never wins any argument against it. Vanita has very often taken up same-sex love as a central thematic concern; and her work recurring raises the issue of homosexuality.

Ruth Vanita and Saleem Kidwai (2000) traced the history of modern homophobia as it developed in nineteenth century India. Vanita’s intention is to use Ugra’s stories and the discussions around them as examples of homophobia. As a translator she identifies, namely the stories that discuss gay relationships. Her skopos makes her extra sensitive to some nuances of the stories. She mentions in the translator’s note that ‘problems arose especially with regard to Sanskrit, Persian Urdu and regional language terms for sexual preferences such as batuk prem, laundedezi, paaulapant, and idiomatic turns of phrase, particularly when there was a need to maintain dhwani of some verses, and provides endnotes to explain his technique of translation. The paper has tried to argue that any translation cannot be understood as an effort to translate into a simple code that gives it the naturalness of Shakespeare’s thoughts. He aims to maintain detailed intricacies of expressions and emotions in his prose translation, accepting the problems of rendering the works into verse. His intention is to capture the essence; this translation is actually a panegyric to Hindi which is true, secular, receptive to new words and is lively. He concentrates on the emotions of the characters and presents them in the target language to prove its vitality and vast vocabulary independent of the source text at least linguistically. The translator’s declaration of his intention serves as examples which very well illustrates skopos theory’s point that the translator’s decision making power has precedence over the source text.

Rai is a propagator of the Hindi language and has such faith in it that he does not pine for word to word translation of the plays, translating them into simple Hindi that gives it the naturalness of Shakespeare’s thoughts. He aims to maintain detailed intricacies of expressions and emotions in his prose translation, accepting the problems of rendering the works into verse. His intention is to capture the essence; this translation is actually a panegyric to Hindi which is true, secular, receptive to new words and is lively. He concentrates on the emotions of the characters and presents them in the target language to prove its vitality and vast vocabulary independent of the source text at least linguistically. The translator’s declaration of his intention serves as examples which very well illustrates skopos theory’s point that the translator’s decision making power has precedence over the source text.
would be more conscious of the two diverging texts and the respective separate ideological standpoints of the author and the translator.

References


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Introduction
To use or not to use (literature) that is the question’, seems a very reasonable dilemma that has divided opinions while multiplying controversies. The proponents of literature teaching hold that the best way to learn language is through literature since one cannot learn a language without attention to literature. Teaching language through literature is considered the best way to learn language in an authentic ambiance as grammar, vocabulary and usage are available in contexts that chunks of language presented as isolated units cannot. There is yet another reason provided by literature lovers for using literature- literary texts mirror life; they portray human emotions - love, anger, sadness, joy, betrayal, jealousy, etc. and therefore appear to be not only interesting but also inviting the mind. The mind absorbs words, phrases and sentences from the texts read for pleasure, leading to language learning. Literary pieces become fertile breeding grounds for ideas, opinions and different points of view. Learners can therefore use literature as a springboard for enhancing their reading and writing skills. Literature teaching trains learners to be critical and deeply independent thinkers. All these reasons make a persuasive case for including literature in the ESL curriculum.

Opponents on the other hand see literature teaching as imposing an alien culture with a view of glorifying it and that language learning and literature are mutually inconsistent with each other. It is the contention of language teachers that English teaching needs to divorce itself from literary texts and concentrate instead on the bare essentials: only language in its barest form—tenses, voices, reported speech, idioms and phrasal verbs and clauses should figure in the texts and s.

The wisdom of using literature depends on the linguistic and cultural level of difficulty that learners encounter when reading or interpreting literary pieces.

The study
The motivation for this study sprang from the texts—prose and poetry pieces—I taught and the concomitant difficulties I encountered when doing so; I realised that literature was easy to read, understand and appreciate while teaching it was not. Informal talk with those I had taught revealed the difficulties one ran into when teaching language through literature. The mismatch between expectations and outcomes was too compelling to be omitted. I set about analysing reasons based on the informal talk with students, the salient points of which are provided below.

The students on the courses may be divided into four categories:
(a) Rural areas and regional medium schools
(b) Semi-urban areas and regional medium schools
(c) Urban areas and regional medium schools
(d) Urban areas and English medium schools

A change in the mix of categories: Of these, students of categories A, B and C formed the majority; teaching them was a real challenge. These learners entered up when asked about the difficulties they encountered in comprehending a text. The first difficulty stemmed from the language in use to explain the contents of a prose piece or poem. I experienced this when teaching them Mathew Arnold’s ‘Dover Beach’, I used Telugu and occasionally Hindi to explain the meaning of the poem but realised I had hit a rhetorical block when I got to the third line: Upon the straits; on the French coast the light. The elucidation was done in English because I knew no better! All the students wanted scaffolding in the mother tongue; they were quick to point out that being first generation learners having had their education in Telugu/Hindi in school, they were facing a huge hurdle in being able to understand English. It was not literature that was blamed, but the teaching method and the choice of texts. A poem like ‘Dover Beach’ is difficult to interpret because of the philosophical underpinnings that form the poem’s layer and Arnold’s own melancholic take on the conflict between science and religion in Victorian era.

Second, students were not interested in the figurative meaning. They wanted to learn grammar and vocabulary from the units and wanted exercises that taught them language as it was used in everyday speech and writing. The exercises based on the poem wanted students to appreciate the inner meaning of the poem and the message it had for the reader, a difficult task given the low levels of English proficiency of the learners.

Among the genres—short story, essay, and poems, poetry was seen as most difficult because of the vague, complex and abstract imagery used and the difficulty in bringing out the subtle messages couched in the poem. It was difficult to use even mother tongue to translate the poems prescribed, for example William Carlos Williams “This is Just to Say” was tough to tackle. It is both sensible and amusing to teach poems of this kind for exploring grammar or usage since there isn’t much the poem can offer to a student of General English course.

Third, students with low proficiency in the language were looking for short paragraphs to help them learn language gradually but confidently; they needed a lot of help by way of background knowledge and found even short stories by foreign writers difficult to follow. The setting and themes seemed alien to them and they were unable to identify with the culture or characters described in the stories.

Finally, almost all the students stood united in their opinion that as students of science and commerce, they did not want English for broadening their horizons through ‘a knowledge of the classics of literature’ (Akyel and Yalcin, 1990, p.175) or to develop cultural awareness. They did not want any appreciation of literature since most of them felt their limited command of English did not permit that.

All the students wanted English to enhance their language competence and welcomed the inclusion of any text that helped them achieve that. They wanted to learn English for instrumental purposes. To them English was essential to prepare them for interviews, provide them with a good job, and help them use it as a common language of communication. They expected English to be an effective tool for an ESP course that trained them for using English in real life.

Implications: The following implications flow from the opinions gathered from students about the idea of using literature in ESL classroom.
1. The necessity of using mother tongue to explain crucial ideas is not only required but also the only option to aid comprehension. It may not be possible all the time for teachers to translate the central idea of the text being discussed into the mother tongue. In such cases, one may seek the help of learners themselves in making sense of the text. Thus fluent users may help their weak counterparts with meaning through translation and this arrangement may go some way in ensuring that the enterprise of ELF is not a waste of time or resources.

2. As students complained about the inappropriacy of texts, in particular poetry, which everyone believed was ‘universally difficult to grasp’ (Ramanathan, 1999, p.225), it is imperative that the selection of poems be such as to make possible comprehension even for a
learner with very average competence in English. For example, a learner can relate better to a poem by Gieve Patel 'On Killing a Tree' or Wole Soyinka's 'Telephone Conversation' than she can to 'Dover Beach' by Matthew Arnold or 'This is Just to Say' by William C. Williams.

3. The students also confessed to being confused and alienated from some of the prose pieces they had been studying; they complained of 'cultural dissonance between themselves and the topics portrayed in the literature' (Ramanathan, 1999, p.225). It is perfectly understandable if one considers their socio-economic background and the concomitant absence of support at home which their English medium peers enjoyed. It is to be included, but let it be literature that is a reflection of everyday realities and one that can be 'culturally transposed in local terms' (Ramanathan, 1999, p.225). McKay, S. (2003). Teaching English in an international context: The Chilean context. ELT Journal, 57(2), 139-148.


It is the language they speak that brings all of them together barring their differences. It acts as a great leveller which allows the students to feel part of a commonwealth which is absolute and beyond their regional, linguistic and cultural differences. This novel is set in Management Institute of Jamshedpur and takes us through Abbey's journey from Delhi University to MIJ. In one of their lectures on Organizational Behaviour, Father Hathaway explains how a group is created and the importance of language as a code to distinguish between 'insiders and pretenders'. He says that, 'Jargon and phrases and insider lingo serve to create a bond within a group but at the same time, could work to alienate some' (Bhaduri, 2005, p. 41). Each and every institute has its own folklore which, as Father Hathaway, rightly points out is a double edged sword. It creates solidarity within a group and it is predicated on the politics of exclusion. The MIJ-ites are 'bar coded' as the original building where MIJ was started off was later converted into a bar. So according to the Boys' Hostel folklore, every MIJ-ite was a 'confirmed boozar'. The protagonist is a FL, a freeloader or a parasite. He hails from a city but who worked hard because he was unused to hard work, courtesy, his three years in DU. The anti-establishment crowd, hated the ACM(after class participation) which is seen as maa maroin (p. 36). The three D's are banned from the boys' hostel, drinks, drugs and dames.

A university is often seen as a space which allows an individual to explore, to develop and to sustain his/her individuality. These campus novels on the other hand often speak of the IIITs, IIMs, DU and JNU/ness that students imbibe from these spaces. Towards the end of the novel, Something of a Mocktail, Soma Das shows how JNU had standardized their thought process when Kaya, Ragini and Shubhra play a game, they realize that their responses were the same: JNU sufficiently soaks in your lifestyle, your worldview, your attitude and into you so much that after a 15 minutes chat session, there is no way that one JNU/ite cannot recognize another anywhere in the world even if their conversation had no mention of their background.

(Das, 2007, p. 200)

Although all these books proudly adorn the shelves reserved for Indian Campus novels in bookstores chains, their proximity on the bookshelves cannot homogenize this diverse and myriad set of novels. There is a paucity of novels set in liberal arts colleges like DU and JNU and those that exist are not considered as remarkable as those set in IITs and IIMs. Amitabha Bhagchi, in Above Average, addresses this difference between what C.P. Snow called 'Two Cultures'(1956). He talks of the different worlds which exist within MIJ. The term 'compuguy' is attributed in the novel to Loda Kumar who became famous because of the one-liner he uttered at the time of the ragging period, 'It's not fair to rag us 'compguys', asserting the superiority of that stream.

Undergraduate speech borrow from both the slang of the larger culture and a subcultural vocabulary of college slang, out of which some are shared as part of the 'national collegiate subculture', while some are relegated to more 'provincial, regional and institutional subcultures (Hamman, 1994, p. 76). Universities like DU and JNU borrow more from the 'national collegiate subculture' as against the IIITs and the management institutes which are more 'provincial'.

In Five Preposteroius Statements (Bhagat, 2004), which is unable to answer a question, the Professor calls him a 'commerce student' which is the worst insult possible. As compared to the seriousness, sincerity and competition in technical universities, others are seen as frivolous and most of the novels set in IIITs and IIMs are marked by a condescending approach to liberal arts colleges. Bhaduri, in Middlesex But Arrogant, talks of how unprepared he was for the rigour of MIJ because of his three golden years in the Delhi University:

Most of us in DU were not really sure what we wanted to do in life, professionally speaking. We attended rallies and meetings where we debated the need to make laissez-faire the dominant approach to government. What we had been trying to do, I realized in retrospect, was to recreate the insouciance of campus life for the rest of their lives. Take away ambition, take away the chance for action from my part of the earth and what you have left of life as I experienced it in my three years at Delhi University. (Bhaduri, 2005, p. 19)

Life in DU was unheralded. The first three months were for 'ragging or gettingragged', the next three months for Cultural Festivals and the last three for buying books and studying for exams. In DU, Abbey's language was that of a 'typical Delhiwallah', participating in Cultural Festivals and the last three for buying books and

This paper is an attempt to look at speech patterns, as seen in Indian Campus Fiction set in technical, management and liberal arts colleges and to question the homogenous categorization of 'Indian Campus Fiction' for the plethora of novels set in Indian campuses. The last few decades have seen a phenomenal growth of campus novels and the emergence of new writers has also given rise to new publishing houses. Rupa, with Chetan Bhagat writing for it, might not need more writers in the same genre, but Srishti and others are creating opportunities for these new storytellers. Kaushik Bose, the publishing manager of Srishti says that they publish two books every month and their authors are from across the country, metros as well as small towns (Banerjee, 2010).

According to Eble (1989) the language used by college students is a highly expressive, oral and informal form of language that has a distinct subculture. As seen in these campus novels, this Eble performs another function, in addition to those outlined by Eble. It homogenizes its crowd, levelling out differences and differences. Tushar Raheja's Anything For You Maam talks of the cohesiveness of the IIT fraternity. One gets the sense that it is closed, self contained and gendered space whose members look at each other as 'long lost brothers' (Raheja, 2006, p.186).

The cohesiveness which Raheja sees in the IIT fraternity, is also seen amongst MIJites in Middlesex But Arrogant: When you meet an MIJ-ite for the first time, you relate with the person the moment you realize that he or she shares the same language, laughs at the same jokes and possibly shares the same worldview as you. There is a nice German word for worldview-Wellensichtung. (Bhaduri, 2005, pp. 41-42).
Reading Journal: A Tool for Classroom Reading Assessment

Lakshmana Rao Pinninti

Weighing a pig won’t make it fatter. Testing our children won’t make them smarter.
—Anonymous

Introduction

Recent research on classroom assessment has focused on the interaction between assessment and learning with a hope that improvement in classroom assessment would result in effective learning. As a result, a variety of alternatives in assessment have been proposed and researched. Alternatives in assessment have become popular for that they require students to perform, produce, and create; focus both on processes and products; tap into higher level thinking and problem-solving skills; and provide information on both the strengths and weaknesses of students (Brown & Hudson, 1998, p.654). They are also popular as they establish an on-going interactive association among three significant aspects of education: teaching, assessment and feedback. The interactive relationship is shown in figure 1.

Figure 1. The interaction among instruction, assessment and feedback.

As shown above, teaching is followed by continuous assessment which offers continuous feedback, which in turn guides the process of instruction. In this model, teaching, assessment and feedback occur interactively as an ongoing process. Hence, the process approach to reading assessment is challenging since ‘the process is likely to be dynamic, variable, and different but as a complementary approach, the process approach to reading assessment gained significance. However, the process approach to reading assessment is challenging since the process of reading is a dynamic, variable, and different from student to student. The incongruity between the goal and the practice was not just limited to reading assessment but permeates among other subjects too; and this has been precisely recognized by the Central Board of Secondary Education which has introduced Continuous and Comprehensive Evaluation (CCE hereafter). CCE has been recommended by different committees on education to reduce stress on learners and to emphasize that the process is as significant as, in certain cases more significant than, the product. And in fact CCE has been made mandatory under the Right to Education (RTE) Act, 2009. CCE can be defined as assessment before, during and after instruction using multiple techniques to evaluate all round development of students’ personality. The National Focus Group’s Position Paper on Examination Reforms listed four objectives of CCE:

1. To reduce stress and anxiety
2. To make evaluation regular and comprehensive.
3. To allow teacher to be innovative both in teaching and assessment.
4. To make diagnosis and instruction dependent on each other.

In light of CCE, assessment of reading is not just assessing reading comprehension through comprehension questions but it includes assessing students’ interest in and attitude to reading, their approach to reading, their reading habits; their reading strategy use and their reading of other than prescribed materials. Consequently, reading teachers are in need of assessment tools that can capture the ‘authentic, continuous, multidimensional, interactive’ aspects of reading assessment (Valencia, 1990, p.339). Reading journals can be one of the options reading teachers may explore in classroom assessment.

Reading Journal: What and why

Use of reading journal in educational settings started relatively recently when there was a widespread recognition of the importance of alternatives in assessment that focus on the formative nature of learning. Reading journal, which had no place in the second language classroom erstwhile, occupies at present a ‘prominent role in a pedagogical model that stresses the importance of self-reflection in a student’s education’ (Brown & Abyewickrama, 2011, p. 134). Journal writing has been recognized as a significant reflective tool in language research. In general, a journal, as defined by Brown & Abyewickrama (2011, is ‘a log (or ‘account’) of one’s thoughts, feelings, reactions, assessments, ideas, or progress toward goals, usually written with little attention to structure, form, or correctness’ (p. 134).

Reading journal, which provides insights into the reading process, is a useful tool as it promotes reflection on the nature of reading and on the problems encountered by the reader during reading. Journals have been recommended for strategy training purposes to assist learners develop metacognitive awareness.
of their strategy use, learning and thinking. However, it is not without concerns. Some critics express concern over the cultural issues, revealing one’s inner self may not be a practice in certain cultures. It is also argued that it is difficult, if not impossible, to construct valid and reliable criteria for evaluation since journal writing involves potential variability. Despite the fact that self-reporting through journal writing may be inaccurate if learners do not report honestly or cannot recall their thinking or report what they ought to do rather than what they do, it is the only way to develop an insight into learner’s mental processing. It is not possible with the present technology ‘to get inside the ‘black box’ of the human brain and find out what is going on there.’ We work with what we can get, which, despite limitations, provides food for thought’ (Grenfell and Harris, 1999, p.54).

According to Valencia (1990), reading journal is based on:

- a philosophy that demands that we view assessment as an integral part of our instruction, providing a process for teachers and students to use to guide learning...a philosophy that honors both the process and the products of learning as well as the active participation of the teacher and the students in their own evaluation and growth. (p.340)

Journal writing has been argued for in this article given the receptive nature of ‘reading skills’ and given the fact that ‘journals, perhaps more than portfolios, are the most formative of all the alternatives in assessment’ (Brown & Abeywickrama, 2011, p. 138).

How it can be used

Students may be asked to describe their reading processes when they read a text. Selection of text may be made by the teacher considering the proficiency level and interests of the students. Over a period of time, teachers may integrate different types of texts in their choice of selection to examine and to let students understand how type of text shapes the process of reading. The focus on the process can be kept intact by providing students with prompts such as ‘I did this before I started reading’, ‘I did this after I completed reading’, ‘I did this to do with unfamiliar words’ and ‘I did this to deal with the difficult parts of the text’. During the initial days, students may be asked just to describe their thinking processes when reading. To begin with, they may be asked to describe what they did and how and why they did. Students may be asked to reflect, evaluate and regulate their approach to different aspects of reading a text and their deployment of tactics and strategies only after they are able to comfortably describe the processes. In executing the reading journal in classroom assessment, a special consideration is required on the following two aspects: teachers’ response and self- and peer-assessment.

Teachers’ response: Journal entries may be responded by the teacher in a non-judgmental written dialogue to support the process through close interaction. The response to the journal entries may be as immediate and supportive as possible to sustain students’ interest and energy in maintaining a reading journal (Wollman-Bomilla, 1989).

While responsive teachers may avoid product-oriented structural or spelling errors of the students, instead they may attempt to motivate them by linking students’ journal accounts to teachers’ experiences of reading. Teachers may also offer better reading strategies. For example, if a student frequently refers to a dictionary to know the meaning of unfamiliar words, s/he may be encouraged to use the contextual clues to infer meaning. However, pragmatic understanding of the Indian educational system and teacher-student ratio especially in government schools would puzzle the reader of this paper: how a teacher can respond to all the students’ reading journals in a short time? Hence, the frequency of reading journal writing and the response to it by the teacher may be programmed on a monthly or bi-monthly basis, if not daily or weekly, depending on the resources available to the teacher.

Self- and peer-assessment: Considerable advantage of reading journal lies in how the teacher encourages the students to participate in self- and peer-assessment of the journal accounts they write. With regard to self-assessment, the teacher may guide the students as it might be unfamiliar to them and they might find it difficult to execute. Although the teacher-student relationship is addressed through teachers’ response, it is the peer group which plays a significant role in shaping the reading of a student. Hence, incorporating peer assessment only maximises the benefit of maintaining a reading journal. However, forcing students to share their personal thoughts and strategies with others might not work with some students as they might feel shy to reveal their private side to others. Rather, asking students to share and discuss voluntarily on their reading processes and strategies using their journal entries during the initial days might gradually motivate others to follow suit.

Conclusion

In conclusion, this paper briefly highlights the importance of alternatives in assessment, compares the product and the process approaches to reading assessment, and deliberates on the relevance and objectives of CCE in Indian education system. Subsequently, the paper discusses what a reading journal is, the rationale for it, and how it can be executed in classroom assessment. It also proposes reading journal as a significant means to gather authentic, continuous, multidimensional and interactive aspects of reading development.

References


Sexuality as/of the Other: Enactment of female desires in Namita Gokhale’s Paro

Rachna Sethi

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Rachna Sethi is Assistant Professor in Department of English, Rajnandgaon College, University of Delhi. She has been working in areas of women’s studies, urban studies and oral cultures.

Namita Gokhale’s first novel, Paro: Dreams of Passion(1984) was described as blantly bold and ‘soft porn’ for its use of erotic language and depiction of intense sex. While three decades later the reception is bound to be not so extreme, it is a significant precursor to Shobhaa De’s sexual satires and to urban sexual escapades in contemporary chic lit. Located in the spatiality of Bombay and Delhi, it critiques the social urbanity of these cities while focusing on the gender and class dynamics in dealing with issues of Indian womanhood and its subterranean sexual desires. Woman’s articulation of sexuality in Paro seems to find expression only through the ‘liberated’ female character of Paro: it questioning if the Other possessed of the ‘epitome of beauty and beauty is really independent and free.

What distinguishes Paro from other writings of its ilk is its fluid negotiation of sexuality in terms of coexistence of latent homeroctic and heterosexual desires. This comes across right at the outset in describing B.R. as nymphomaniac instead of the satyr-like; this conscious choice of word blurs the stringent boundaries of heteronormativity. Linguistic witchery and what Yseng from et al(2013) describe as switching of codes points to an androgyny both linguistically and in use of imagery. It is significant that the normative spaces of a household and the bedroom of married couple are invested with these non-normative modes of sexuality, creating tense negotiations of sexuality vis-a-vis space, language and imagery.

The narrator Priya begins writing the text as a diary given her faculty for telling and recording the ‘truth’, a confessed non-participating voyeur. The middle class Priya obsessively follows the life of glamorous Paro, attracted by her vitality and ‘her reverence both frightened and excited me.’(Gokhale, 1984, p.12) Her diary entries are not about the autobiographical Self trapped in staid mundane but the adventures of the beautiful and audacious Other followed through her various affairs to her death. The transformation of genre from journal/diary to novel, from truth to fictionalization ties thematically with the dilemmas of being caught between reality and dreams. Her notions of romance and love are derived from her reading of Rebecca and Mills and Boon and from the figure of the glamorous boss B.R. who makes love to her across the backdrop of Marine Drive and music of ‘Rites of Spring’. Desire in women is informed by socialization process and as Walkerdine(1990) among others suggests that modern history makes romance rather than sex the key to sexuality. Sexuality is carefully contained and channelized through acceptable and normative ideas of romance and love, silencing any explicit or frank expression of it. The sewing machine, symbol of domesticity and family, ‘The Housewife’s Friend’ is symbolic of cloaking of desire while the boss B.R. rules over the opulent Pallas Athené office.


Discourse of desire evokes the dichotomies of good girl/bad girl, Madonna/whore that draws narrow sexual boundaries around women where men generally initiate and control

26 FORTELL January, 2015 Issue no. 30

27
tries to exorcise through her writing. In a highly charged pantheon that she is able to evoke only in fantasies and conjoined in an androgynous image, despite their divorce, unabashed and overt sexuality.

creates awe, admiration and jealousy in Priya regarding her with sex associated with closed door silences and of being and sexuality, of the dilemma of playing a dutiful housewife. I shall vomit out my malice and envy and adoration'. (p.25)

therapeutic experience, an old fashioned catharsis, an enema. that through her writing she was 'trying to lay their[B.R. and compulsively follows the life of Paro and B.R. and confesses cut glass vase, or the sophisticated sexiness of B.R. and domesticating sewing machine and the suggestively romantic notion of womanhood and middle class existence that is symbolic of. She strives to transcend aspires for the seductress charm of Paro and the social irreverent Paro while masturbating, as she climaxes she describes her fantasies about demure and coy brides are shaken up with the consumer culture, making bodies the site of subordination and sexuality. The fluid pansexuality is visible in the amalgam of Paro, Priya and B.R. at the time of sexual intimacy, maleable identities interwoven in the orgasmic outpouring. Suresh joins her in this homo/betro erotic zone and takes her on with urgency; both seem capable to giving in an unbridled rein to their sexuality only when they break the moulds of being husband and wife caught in domesticity, and act and re-construct being the man and the woman. Significantly the boundaries of normative sexual behavior are questioned and stretched in the normative space of the nuptial bed.

The controlled sexuality of the 'good woman' breaks the acceptable codes and the fluid negotiations of Priya's sexual need. After the highly intense encounter described above Priya writes, 'It was as if the basically voyeuristic nature of my life had been laid bare. I was possessed.'(p.60) The voyeurism of Priya has a strong fixity for a sexually uninhibited Paro; the exhibitionist and the voyeur are a conjoined pair, each feeding and depending on the other for existence and sustenance. While Priya feels compelled to act in conformity of social conventions, Priya as womanhood, her sexual yearnings find expression by donning the persona of the more sexually liberated woman. She looks at Paro as the 'free woman, symbol and prototype of emancipation and individuality' (p.48) But is Paro really ‘free’?

For Paro, the beautiful woman, the body is not the site of freedom but of subordination. Sandra Lee Bartky in Femininity and Domination (1990) writes that women’s bodily self and the body as object in the look is manipulation of interiorized openness and affects the perception of the self. Through obeisance dieting, exercising, beauty regimes and alluring clothes, women ‘discipline’ their bodies. While the voyeur Priya accepts the always beautifully turned out Paro, Paro confesses ‘I’m just a Beautiful Woman. It’s a full time occupation.’ (Gokhale, 1984, p.62) It no doubt has an elaborate regimen, investing a lot of time and money in maintaining her presence. As she begins to age and put on weight, Paro tries various things like salads and yoga to maintain her figure as the body is integral to her self-image. The middle aged Paro moarily adores Mishra and admits ‘He is so ugly, so repulsive, that he makes me feel beautiful.’ (p.84)

Naomi Wolf in The Beauty Myth (1992) argues that images of beauty perpetuated through woman’s magazines and advertisements are detrimental to women. She elaborates that the concept of ‘beauty’ is a weapon used to make women feel inferior about themselves; after all, no one can live up to the ideal, which is defined as thinnest, prettiest, and youngest, taking the form and the extreme, effectively an unattainable image. However the quest keeps the women submissive to the consumer culture, making bodies the site of subordination and sexuality. The continuous assessment of the self in these images deflects attention away from inner emotions and sensations to expression of the self solely in terms of the body. The corporeal anxiety is acute as pleasure is derived from visible appearance; emotional graphs of exhilaration and depression become tied to the body image. While few years back social columns of Onlooker and Eve’s Weekly celebrated Paro as the glamorous socialite, the lowlier Paro is now lampooned to hang on to youth and beauty, ridiculing her emotional surrender to the patriarchal order of society, and ‘looking’ in itself as a pleasurable act of voyeurism. Cinema’s pleasure of looking, scopophilia is primarily the pleasure of the male gaze. Priya, the woman voyeur-narrator seems to appropriate the male gaze in recording the adventures and escapades of Paro. Priya in her role as voyeur(and appropriation of male gaze in fascinated obsession with the exhibitionist female body of Paro), her compulsive following of actions of the ‘beautiful woman’ and in her sexual fantasies about Paro/B.R. is overturning the notions of romance and passion that are buried under the baggage of compliant cultural and moral codes of womanhood. This articulation uses the trope of female gaze, of expressing her subterranean sexual desires by performing the Other i.e. fantasizing about the overtly ‘liberated’ Paro. These expressions question the normative and acceptable codes of female sexuality suggesting a more fluid pansexuality in articulation of events. However the notion of the Other is not a simplistic and unidimensional dichotomous of the silenced desires of the Self but argues for a complex and nuanced understanding of female sexuality.

References


Ruchi Kaushik: Distance learning in Higher Education (HE) has been garnering a lot of interest in the last few years be it in Government or University policies or general learner attitude. What, according to you, are the main reasons for this shift?

Richard Allen: It’s tempting to be a little cynical here and say that distance education is interesting to those in Government or in University management because it offers the prejudice against distance learning which is entwined with the pursuit of quality and standards has to be absolute: that would involve securing accreditation and endorsement of quality to a degree. Equally distance learning has to be interactive to be effective, and that means a sea change in the way teachers and students work, setting aside the old system of rote learning. One of the key inventions here at the OU are embodied in the two words of its title; we seek to be open in a whole range of ways, and to be a university in the fullest possible sense. We often link the idea of ‘openness’ to opportunities; we make opportunities for HE study available to people who are housebound or serving in a submarine, or who just want to study with us to keep qualifications. We aim to make the opportunities for study that we provide challenging and engaging to encourage students to keep studying. We also ensure that our standards of assessment are unchallenged through systems which use external examiners beyond the norm in UK education.

So students began with books, television and radio, and we have comprehensive advice systems so that students aren’t recruited who will immediately fail and drop out, but beyond that students make their own decisions about entry and we do everything we can to support their aspirations. Of course the situation has changed drastically since 1971 when we recruited to mass education. The OU has increased its ambitions especially in terms of geographical reach and the use of technology. Most recently it has established Future Learn in which a wide range of other universities join with the OU to provide MOOCs ( Massive Open Online Courses). So students began with books, television and radio, and moved onto video cassettes, DVDs and the Internet; things are changing all the time.

As for the objectives being achieved, they are dynamic and changing but more or less we have been successful. Overall we challenge ourselves as we encourage our students to challenge themselves; we have the same kind of intellectual and social aspirations now as we did in 1970 but adapted to fit the changing world order. The support we gave to IGNOU, the Singapore Institute of Management, and the Arab Open University signal the breadth of our aims. The English Department interestingly played a big part in these latter two schemes; students wanted to study English as well as management just as they do in India. We want to be the best; it is difficult to find another institution which combines the same range of excellences - in teaching, research and development of new educational technologies.

RA: I think three things are key to the development of distance learning. First, distance learning should be quality learning. Second, the understanding that good teaching here must involve student activity and interactivity just as much as in face to face campus teaching. Third, the development of technology must enable real interactivity; for example Moodle has empowered teachers to create their own materials rather than having somehow to fit it into some complex prescribed programme that only the IT people understand.

If I think about these three things in relation to the evolution of distance learning in India, I want to say first that the pursuit of quality and standards has to be absolute: that would involve securing accreditation and endorsement of quality to a degree. Equally distance learning has to be interactive to be effective, and that means a sea change in the way teachers and students work, setting aside the old system of rote learning. One of the key inventions here at The Open University has been the role of the part-time tutor. This is someone who takes responsibility for a group of twenty or so students and for the facilitating of the learning devised by the central faculty. Students rely on contact part-time tutors to help them solve problems in their learning but also in their lives (meeting deadlines and exams for example). In India, we have the same kind of intellectual and social aspirations now as we did in 1970 but adapted to fit the changing world order. The support we gave to IGNOU, the Singapore Institute of Management, and the Arab Open University signal the breadth of our aims. The English Department interestingly played a big part in these latter two schemes; students wanted to study English as well as management just as they do in India. We want to be the best; it is difficult to find another institution which combines the same range of excellences - in teaching, research and development of new educational technologies.

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RK: The support and collaboration among Open Universities across the world is certainly an important feature of this dynamic field. Distance learning is a rapidly evolving area of education. Can you please elaborate some prerequisites for ensuring quality distance education in the Indian context?

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RA: I think distance teaching is suited to all disciplines
humanities than sciences?
RK: In learning through new models, technology is an
important interface and that brings in its own set of problems
that critics of distance education highlight. How do you think
these challenges can be addressed?
RA: There is a risk of fault on both sides here. Those who
criticise distance learning in the way you suggest have often a
hidden hostility to distance learning. But equally on the
distance learning side there is a risk that the use of new
technology and computer based online educational resources is
frightened. Really it's people's fear of the situation through from a
pedagogic point of view; to work out the learning outcomes that they want students to achieve and how
students will learn and be assessed.
RK: We are witnessing greater availability of online courses
and the pooling of courses when geographical
location of the learner is not a concern. Do you think in
future fewer students will opt for traditional on-campus
courses and a large part of their education will comprise online
and hybrid courses?
RA: I rather suspect that won't be the case, since
withstanding the centrality of social media to younger people's lives, the pull of the social life that is part of a
campus system is strong. The idea of social media is perhaps
helpful here. We're not going to be talking about a teacher-
learner relation but of learners within a network comprising other
learners, a tutor, and the central faculty. A student who is stuck on the meaning of a particular speech in a
Shakespeare play can ask the whole community for help
who is stuck on the meaning of a particular speech in a
Shakespeare play can ask the whole community for help
with students learning from each other under the corrective
eye of an expert. I do think that the techniques used in
distance learning will become more common on campuses,
and oddly this might be an important factor in raising the
reputation of distance teaching so that they do become truly
complementary.
RK: Thank you Prof Allen for sharing your thoughts
regarding the expanding and dynamic area of distance
education and I am sure our readers will find your insights
engaging and thought-provoking.

The Lives of Others
by Neel Mukherjee
Random House India, 2014.
pp. 514, Rs. 599.

Reviewed by dr. T.C. Ghai
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T. C. Ghai retired as Associate Professor of English from Delhi University. He has extensive experience
in teaching English and designing materials and syllabuses for schools and colleges. He is a
creative writer and a translator.

The festschrift for Prof. Harish Trivedi, India and the World: Postcolonialism, Translation and Indian Literature is edited by his first PhD student, Rushan Vanita, Professor at University of Montana. Apart from his significant publications in the fields of postcolonial literatures and translation studies, Trivedi was instrumental in the revision of courses at University of Delhi that marked the paradigmatic shift from colonial to postcolonial, the deBritishization of the study of literature.

The 18 essays in the book have been divided into four sections: ‘Ways of Reading’, ‘Ways of Translating’, ‘The Texts of the World’ and ‘The World of Texts’. They may cover the three fields to which Trivedi’s contribution is seminal, namely criticism of Indian literature, translation, and postcolonial studies. The contributors are prominent figures of these areas, including those who have engaged with these issues for years and young scholars. Significantly the essay writers by birth or work are connected to more than a dozen odd countries underlying the transnationality of the areas.
The essays cover a whole range of issues in literary studies in the context of world literature: the use and function of literature; whether to read for aesthetic pleasure or social relevance; making of literary cannons; the shift from the colonial to postcolonial era; the role of translation as an
instrument of literary transactions across nations, languages and cultures; the interaction between films and literary texts; the role of publishers, media and the award committees in creating the demand for a particular genre of literary text; a critique of the theory of the somewhat ‘megalomaniac and/or utopian’ notion of the relationship between literature and other human sciences; and the concern about decline of interest in literary studies all over the world because of their inability to contribute to ‘increasingly corporatising university’.
The larger theoretical concerns are addressed by using
diverse literary pieces: reflections on translating Hindi (Braj
Bhasha) poet Bhairat Sat: sat (reading of Humanan Chalisa
‘as a Hymn to the Intellect’; reading of translations of
Kalidas’ Aśyūtadhi and the world of cultural transmission and
teaching the Ghazal in an American classroom. One senses a concern in the book at the ‘growing monolingualism of postcolonial studies’ leading to a domination of western literary theories and to the ‘marginalization and to the exclusion of non-
Anglophone languages and cultures.’

The problem with making it is the shortlist of an important
award is forever thereafter being condemned to the ranks of the also-rans. Therefore, more than ever, after the

India and the World: Postcolonialism, Translation and Indian Literature
Essays in Honour of Professor Harish Trivedi
Edited by Rushan Vanita
Pencaft International, Delhi, 2014 pp. 275, Rs. 850.
Mukherjee’s tremendous success lies in making the reader a participant in the lives of others— Purba, the young widow, condemned to a life of privation and servitude; Madan da, the family retainer, always ‘like family’ but never quite becoming it, as well as the dispossessed farmers and their families that Supratik encounters and writes of in his journal. The journal itself becomes a crucial tool for negotiating the rapidly changing meanings of family, belongingness and the indistinguishable categories of right and wrong.

The power of the prose lies in its ability to lay bare the harshness of existence. Like a naked wire, it snakes through lives, connecting them, often with explosive results, leaving the reader struggling to reconcile with the idea of violence as both retribution and a cry for help. Mukherjee’s novel is complex and searing and needs to be read and re-read and recommended widely.

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**Language Activities for Young Learners**

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**Solve the Maze**

Young Learners always enjoy solving maze problems. As part of a series of Teacher Training Workshops, I asked my participants to develop language activities using mazes so as to stimulate the young minds.

The following activity was developed by Ms. Shefali Bagai, English Teacher of Grade 2 at RSJ Modern School, Humayun Road, New Delhi. It is a ‘while-listening’ task to revise the topic ‘The Sentence – Statements and Questions’.

Instructions (to be read aloud): Children, look at the picture carefully. Jerry, the mouse, is lost and very hungry. Let us take him to the piece of cheese.

Listen to the sentences that I will read aloud. Identify them as a statement, which ends with a full stop, or a question, which ends with a question mark. For each sentence, choose the correct punctuation and thus the correct way to the cheese. If you go wrong, Jerry will not reach the cheese. Remember to move forward only.

1. Peter is a good boy.
2. Where is my red cup?
3. We are going to the market.
4. My mother gave me a cookie.
5. He has a big house.

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**Board Game Snakes and Ladders**

Activity

Objective: To develop speaking skills using a board game

Level: Primary

Preparation: 1 copy of the game for a pair/group of 4 students, Dice, Plastic coins

Classroom layout: Students can work in pairs or in groups.

Method

1. Distribute a copy of the game to each pair/group along with the dice and coins.
2. The rules of the game are similar to the traditional game of Snakes and Ladders.
3. Familiarize the students with the rules.
4. Monitor the activity.

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**Celebrating 450th Birth Anniversary of Shakespeare**

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English Literary Association (ELA) of Rajdhani College, University of Delhi in collaboration with Fortell celebrated 450th birth anniversary of literature stalwart William Shakespeare on September 23, 2014. The Principal Dr. Vijay Laxmi Pandit delivered the welcome address and highlighted the importance and relevance of Shakespeare in
the contemporary world. The chief guest, Prof. Shermistha Panja, Joint Director, Institute of Lifelong Learning, University of Delhi presented the paper titled ‘Visual Shakespeare’. Her paper examined how the paintings and illustrations of Shakespeare’s plays and retellings depicted the culture in which they were created. Taking examples from Bengali prose retellings of Shakespeare, she argued how illustrations of the plays depicted the emerging, rebellious Bengal. She also argued that the illustrations of these retellings often have an independent narrative of their own, at times at variance from the verbal text of the plays. The paper raised new questions on visual reception of Shakespeare among Bengali readers and was very well received.

On the occasion, the students presented an act titled ‘Universal Shakespeare’. The act was an experiment with modern theatre - a combination of ‘Shadow work’ and ‘Mime’. The ‘Shadow Work’ formed the background pop-out which consisted of prominent scenes from Shakespeare’s plays and the ‘Mime’ act depicted major human emotions. The combined act formed a collage which presented Shakespeare in an entirely new, avant-garde form.

Annual Lecture at Maharaja Agrasen College

Mona Sinha

Mona Sinha is Associate Professor in Department of English, Maharaja Agrasen College, University of Delhi. She has taught and researched in areas of translation, gender studies, media and cultural studies.

The Department of English at Maharaja Agrasen College was privileged to invite renowned academic, formerly Professor and Head, Department of English, University of Delhi, Prof. Harish Trivedi to deliver its Annual Lecture on September 18, 2014. The event was held in the college premises at Vasundhara Enclave in collaboration with FORTELL, which has a large footprint in the college.

Prof. Trivedi stands tall as an eminent scholar, critic and writer, giving a new direction to postcolonial studies in India and abroad. A few weeks prior to his visit to Maharaja Agrasen College, a festschrift titled India and the World (edited by Ruth Vanita) was released in his honour. Since 2004, Prof. Trivedi himself has been associated with an international collegium working to put together a literary history of the world, locating the literary history of India in relation with the rest of the world.

Speaking therefore, on the topic India and the World: A Literary History, Prof. Trivedi questioned the uni-dimensional approach of history as a continuous master narrative of dynasties and political events. While this approach has its own significance, there is now a new understanding of history which is intangible and which records interactions of sensibilities; of why and what we got from others and what we gave in exchange. A literary history makes this understanding possible.

Prof. Trivedi lamented that today we are so caught up with the linguistic and literary sensibilities of the Western world (primarily in the English language) that there is no cognizance of the significant literary interactions India has had with China and South-East Asian countries since the ancient times and thereafter with the Middle East, Central Asian countries or the Muslim world. Translations of Indian religious and Buddhist texts, scriptures and other classics made Indian literature available to these worlds. In fact, some of these Indian texts are today available only in translation and not in the original Indian language! On the other hand, the nature of the relationship between the Indians and their British rulers played a significant role in determining the kind of literature that was accessed by the West through English translations. Prof. Trivedi also highlighted the fact that in our present obsession with the English speaking world we have taken little cognizance of literatures and litterateurs in Indian languages.

Prof. Trivedi’s scholarship and erudition received a standing ovation from the large audience at Maharaja Agrasen College.

Workshop for Teachers

Sandhya Koli

Sandhya Koli teacher at Tulips International School, Bawana, Delhi.

A workshop on Teaching English was conducted by Falguni Chakravarty, a renowned educationist, counsellor and writer on August 23, 2014 at Tulips International School. The trainer gave teachers valuable practical ideas for adopting communicative methodology and improving the effectiveness of English language teaching in school.

The primary purpose of this training was to explore the importance of teaching English and to find solutions to the problems that teachers face in the classroom. The workshop began with the expert providing the teachers an overview of the importance of teaching English. She emphasized the role of English as a global language and explained how it has come to be perceived as a symbol of people’s aspiration for quality education. She next highlighted the challenges faced by teachers while teaching English such as difficulty in explaining concepts in English, lack of participation in English by students, teachers not equipped to handle the language in their own domains etc. Elaborating on the very important theme of language acquisition, Dr. Chakravarty explained how language is acquired and how it can flourish in the classroom if the teachers aim at developing their students’ speaking, listening, reading and writing skills along with enhancing their use of vocabulary and grammar. The programme aimed at encouraging and motivating the educators to bring in innovation in teaching-learning process.

It also aimed at developing their leadership skills to guide students and enable them to find a solution to problems to bring about positive changes for sustainable future. Every aspect of classroom teaching was touched upon with an effective group task given by the trainer followed by a fruitful discussion.

Dr. Chakravarty summed up the workshop by giving very important suggestions to the teachers such as using new techniques to build students’ self confidence; giving students ample of opportunity to engage with the language; including peer group work, simple conversation, discussion and debates in classroom interactions and finally, attending workshops for professional growth.
A teacher in Punjab / Tamil Nadu sings a lullaby to the class, a song that they are familiar with, a context most intimate to them. S/he weaves a web of familiar lexicography not to lull them to sleep but to teach them their second language i.e English through translation. 

Consider a second scenario: students read indigenous writers/ texts in translation to get a better understanding of the culture in which these texts are contextualised. It is true that the native and indigenous cultures have always influenced our pedagogies in the classroom in myriad ways. This special issue of FORTELL attempts to bring to the fore, modes and methods of engagement with these texts whether in their native languages or in translation. We invite articles pertaining to, though not restricted to the interface between English and the Indigenous with a deep focus on pedagogy. 

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FORTELL (Forum for Teachers of English Language and Literature), an autonomous registered body of English teaching professionals, was founded in 1989. We aim to provide a platform for collaboration and interaction among professionals in the field through conferences/workshops and publication.

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