Language Teaching Through Literature
Theory and Methodology at
Intermediate Level

ABSTRACT

THESIS

SUBMITTED FOR THE AWARD OF THE DEGREE OF

Doctor of Philosophy
IN
ENGLISH

By
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Under the supervision of
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Abstract

Language Teaching through Literature- Theory and Methodology at Intermediate level

English language is taught throughout India for various purposes but the goals and targets are often not very well defined. And therefore the techniques and methods also remain mostly vague and hardly targeted. It's a common man's observation that for the purpose of language teaching prose, poetry or drama pieces are usually prescribed without taking into account the learner's needs, objectives and the skills he needs to develop. Teachers generally not much acquainted with language teaching theory and methodology, mostly confine themselves to a loud reading followed by general paraphrasing of the text and that is how they think the learners will learn English. Apart from this problem there is another extreme that has lately come into vogue; i.e. EFL & ESP approach to language teaching based on purely linguistic theories. Therefore, ELT experts have rendered literary approach to language teaching redundant. Nevertheless, literary text continues to be taught in most of the places in India for the ELT purpose without enjoying a sound research based, theoretical support and it simply results in a self defeatist approach, that is to say that the prescribed literary text helps generate neither the literary insights in the learner, nor does it improve his command over the language. The problem will stay as it is unless the issue of language teaching through literature is thoroughly explored in all it's
relevant dimensions and research based sound teaching strategy is formulated for the desired ELT goals.

There are innumerable reasons behind the gloomy ELT scenario in India ranging from faulty system of examination, untrained teachers, lack of self access materials to lack of uniformity in India's language teaching policy. Our fault at selection and gradation shouldn't count for incompatibility of literary texts. Literary texts often fail in imparting the lessons of language because the literary texts chosen for ELT purpose are not in tune with the difficulty level of the language learners and the great ELT effectivity found in them gets marred. Teachers, examiners and parents complain about the poor achievement levels of English language learners in India. Our average intermediate learners cannot write correct English. Even their spoken expression is marked by typical mistakes of usage and grammar. Intermediate learners are also deficient in the area of pronunciation and intonation.

The purpose of the present research is to study the issues related to the language and literature, to define the ELT goals within the general Indian context, to assess the language literature controversy, to explore the possibility of employing the literary texts for the ELT purpose and to look into the ELT theories developed over the decades. The present study also proposes to explore the ways in which language functions in a literary text, to identify the ELT aspects of the literary texts and outline methods and techniques suitable for the purpose of language teaching through literature as very little work has been done in this area.
The proposed chapter division is as follows:-

Introduction:- Introduces the topic "ELT through Literature—Theory and Methodology at intermediate level".

Chapter 1:- Traces the history of English Language Teaching in India right from 1614 when the Missionaries introduced English language in India till the present time.

Chapter 2:- Redefines the goals of English language teaching in India. This chapter shows that the goals of ELT are to impart the knowledge of four skills (listening, speaking, reading and writing) to the language learners.

Chapter 3:- Critically analyzes the language literature controversy and shows that literature is basically language so literary texts can be effectively used for the ELT purpose.

Chapter 4:- Explains the utility of prose texts in imparting the knowledge of English language to the learners as prose texts in many ways exemplify standard usage of the language.

Chapter 5:- Critically evaluates the usefulness of poetic texts for the sake of English Language Teaching. This chapter shows that poetry in many ways deviates from the standard usage of the language and these instances of deviation can be successfully treated for teaching the language.

Chapter 6: Shows that drama is the conversational genre and explains its authenticity in an ELT classroom. Thus, drama helps the teacher to teach the learners all the four language skills in general and the listening and speaking skills in particular.
Chapter 7: Briefly concludes the present study and suggests that when appropriate literary texts are taught through proper theory and sound methodology the rate of success in the realization of ELT objectives will be definitely more satisfactory.
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ALIGARH (INDIA)

2004
This is to certify that Mrs. Aeda Abidi worked for Ph.D. on the topic, Language Teaching through Literature- Theory and Methodology at Intermediate level under my supervision.

To the best of my knowledge, it is her original work, worthy of submission for the award of Ph.D.

Professor Farhatullah Khan

SUPERVISOR
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(Aeda Abidi)
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Introduction

The main aim of the present study is to assess the validity of literary texts for the language teaching purpose. Literary texts continue being used for the ELT purpose especially in the secondary schools with the objective of enhancing the language skills of the learners. If literary texts have been considered redundant for achieving the ELT objective, it is so because of the lack of awareness on the part of English teachers as they fail to draw linguistic insights from literary texts. Though literary texts offer a wealth of language teaching materials yet many a times the treatment they receive is unworthy of being mentioned. The present study seeks to find out the possibility of drawing out linguistic inferences from literary texts to teach different facets of language such as composition, compounding, affixation, vocabulary, etc. The purpose of this study is also to show how far literary texts can be proved useful in imparting the knowledge of the four skills (listening, speaking, reading and writing). Literary texts in India often fail in achieving the ELT objective because they do not enjoy a sound, research-based theoretical support. ELT goals in India are not very well defined as the needs and objectives of the learners are hardly taken into account. So, this study also aims at re-defining the goals of ELT in India. The present
study aims at assessing the validity of literary texts keeping in account the proper goals of ELT in India. English teachers are not generally acquainted with language teaching theory and methodology in India. The purpose of the study is to examine the authenticity of literary texts for the purpose of language teaching and to achieve this target the possible meeting grounds between language and literature need to be rediscovered.

The present study evaluates the applicability of literary texts with the aim of achieving the ELT objective through three main genres of literature viz. prose, poetry and drama. The study not only aims at improving the knowledge of English teachers in the area of teaching theory but also increases their awareness of the teaching methods that should be adopted when it comes to teaching language through literary texts.

Hypotheses:

The hypotheses set for the present study are:-

1. That the literary materials are useful for ELT classes.

2. That the literary materials are authentic and applicable for ELT classes.
The findings of the investigation are organized under the following chapters:-

Chapter 1: Will trace the history of the English language teaching in India and show how it has become an intrinsic part of the education system in India.

Chapter 2: Will redefine the goals of ELT in India. This chapter will also show that the actual ELT goals are to impart the knowledge of four skills (listening, speaking, reading and writing) to the learners.

Chapter 3: Will critically analyze the language literature controversy and show that literature is basically language so literary texts can be used for the ELT purpose.

Chapter 4: Will explain the utility of prose texts in imparting the knowledge of English language to the learners, as prose texts in many ways will exemplify the language of standard usage.

Chapter 5: Will critically evaluate the usefulness of poetic texts for the sake of the English language teaching. Poetry not only exemplifies language of standard usage but in many ways also deviates from the language of standard usage but these instances of deviation can be successfully treated for teaching English language to the learners.
Chapter 6: Will show that drama is the conversational genre and explain its authenticity in an ELT classroom. This chapter will elicit that drama being the conversational genre is suitable for teaching the listening and speaking skill (spoken mode of language) in particular and other two language skills reading and writing to the learners in general.

Chapter 7: Will briefly conclude the thesis highlighting the importance of literary texts in teaching the language.
Chapter 1

English Language Teaching in India

The introduction of English language in India dates back to the beginning of the seventeenth century. English language in India was introduced by the Missionaries "their effort started in 1614 and became marked after 1659, when they were allowed to use the ships of the East India Company for propagating their religious and cultural ideas". At that time English was just an alien language in India.

The Constitution of India confers on English the status of the Associate Official Language of the Union of India. Till this day it largely remains, "the language of administration, business and commerce; the language of higher level jobs in public and private sectors; and language of law courts in India. In this multilingual country, English also acts as the link language between the Union and the states and among the educated elite of the country." Since English performs multiple functions it may continue to be not only taught in India in the present times, but the desirability to learn English may see a boost in the future too.

Yet Agnihotri and Khanna (1997) say "English could never become the lingua franca in India. It started as a language of the elite and has been kept so ever since."
The statement may be partially true as many centuries of cultural and other exchanges with English have given way to the birth of Indian English with a flavour of its own (which includes words like hookah, charpoy, nawabsaab, bandobast, bakhshish etc). Ever since pre-independence days people's interest in English language has been growing.

After the arrival of the British there came about gradual though a “drastic change in the Indian Linguistic situation” English started to perform the role that Persian had performed hitherto. It became the language of the elite and a kind of an inter-regional lingua franca. During the Mughal rule Persian was the language of Judiciary, academia, religious fraternity and the elite, while Urdu remained the lingua franca of the country.

Mohanty (1987) points out that “The saying 'Flag follows the trade' soon became true and by the Regulating Act of 1773 the British Parliament recognized for the first time the political importance of the East India Company. Till then the company had restricted its educational activities amongst European and Anglo-Indian children. But after this it tried to do something for the education of the Indian people.” The Company started to build some institutes of higher learning in India.
The Fort William College at Calcutta was a landmark in imparting good English education to Indians. This college was ‘the pioneering institution’ in imparting Western type of secular, collegiate education.

Convent schools, Public schools or English medium schools too are a fallout of missionary activities in India which date back to the pre-independence days of the country.

The Charter Act of 1813 renewed “East India Company’s charter for a twenty year period, which provided for an annual sum of one lakh rupees for the revival and improvement of literature and the encouragement of the learned natives of India and for the introduction and promotion of knowledge of sciences among the inhabitants of British territories in India.”

“English in India was initially motivated by a missionary zeal to ‘improve’ the manners and customs of the ‘natives’ and open the doors of knowledge and faith(read as Western knowledge and Christian faith) to them so that they could come out of the darkness of ignorance and superstition.” With the culmination of missionary work the seeds of English education were sown in the Indian soil. And with the establishment of ‘The East India Company’ the roots of English language took a firm ground in India.
The "English-medium schools started crystallizing as early as 1819" in India; hence "it was decided to establish schools in 'circles' consisting of five Bengali and one 'central' school for the teaching of English." These English-medium schools were the result of a number of endeavours on the part of the British.

According to Mehta (1950) "In 1830 a missionary institution Duff's English College was established." Mayhew and James (1998) have recorded that "English education was already an existing institution in Bengal and Bombay in 1835."^9

However, the Charter Act of 1813, to quote Krishnaswamy and Sriraman (1995), did not specify "which literature was to be promoted, Oriental or English?" The Charter Act probably did not even consider the vernacular literature worth promoting. Prior to Macaulay's Minute "in reaction to the establishment of the Calcutta Madarsah by Warren Hasting, the Governor General, and that of the Banaras Sanskrit College, some Britishers like John Owen, Wilberforce, Charles Grant and Mountsturat Elphinstone had already taken the initiative in defence of English education" in India. Keeping in view the best interests of the 'learned natives' the conflict was resolved by Macaulay in 1835. Macaulay wanted to develop an elite English
speaking class from amongst the Indians. Citing Sharp, Sareen (1991) points out that Macaulay wanted to create “a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect”.¹³

Referring to Sharp, Sareen (1991) makes an enlightening remark that Macaulay’s Minute of 2nd February, 1835 elicited a quick response from Prinsep in his note dated 15th February, 1835. Prinsep emphasized in his note that “Latin and Greek were to nations of Europe what Arabic and Persian are to the Mooslims and Sanskrit to the Hindoos of the present population of Hindoostan and if a native literature is to be created it must be through the improvements of which these are capable.”¹⁴ But contrary to the suggestion of Prinsep, with the recommendations of Macaulay, “English became the language of government, at once a symbol of Imperial rule and of self improvement.”¹⁵ Though some voices favoured the use of Indian vernaculars like Bengali, Tamil and Hindi, there were others who favoured the use of classical languages like Sanskrit, Persian, Arabic and Sanskrit.

Mayhew and James (1998) further observe that Macaulay had no difficulty in proving the following points:

1. That English is the key to more useful knowledge than Sanskrit or Arabic;
2. That there was already an effective demand for English.....

3. That many natives of India in Calcutta had already a remarkable command of English, so that there could be no doubt of their being able to master English sufficiently. 

Sareen (1991) notes that "Macaulay recommended English as a proper medium of higher education. He questioned the usefulness of Oriental languages and literature and considered expenditure on them wasteful." Except for H.T. Prinsep's argument none seemed to question the authenticity of Macaulay's Minute. Macaulay was supported by Bentinck and the British too were unanimous in their opinion about the supremacy of English over the vernaculars.

From 1837 onwards Urdu replaced "Persian in the subordinate courts and offices, as English did in the higher official sphere." The same year, a missionary institute got started in Madras which was popularly Known as the 'Madras Christian College'. There were some famous English Education institutions that already existed in India, such as Duff's English College, Hindu college in Calcutta, Elphistone institution in Bombay and English education institutions in Bengal and Bombay. With the passage of time the number of
English institutions kept on growing in India. Raja Ram Mohan Roy's and David Hare's Hindu college was also one such institution.

The Wood's Dispatch as it is popularly known was the report of Sir Charles Wood presented by him in 1854. According to Krishnaswamy and Sriraman (1995), the aim of the Wood's Dispatch was to impart "selective higher education for training future administrators", through English medium exclusively. Sir Charles Wood in his Dispatch made it very clear that, "it is neither our aim nor our intention to substitute English for vernaculars." In his Minute of 24th November 1839 Lord Auckland embarked "additional funds for the development of both the Oriental and the English education."

In the due course of time English became the medium of instruction in a number of high schools and universities due to educational and political reasons. In 1857 'universities at Calcutta, Bombay and Madras' got established. According to Krishnaswamy and Sriraman (1995), "these universities imparted education through English medium only."

English literature was prescribed in universities and colleges with a view to give students an intense power of critical judgement and a capability of speculative thought. It
went along with the objective of enabling the learners to learn language. Mayhew and James (1998) note that "the Commission of 1882 had been content to record the fact that only in Madras was there a separate training institution."\textsuperscript{23} The British appreciated the act of having a training institution for English teachers. Though much was not done at that time to have trained English teachers in India yet the British realized that trained English teachers would definitely be better than the untrained ones at imparting English education to the natives.

"The Indian Universities Act (1904) fixed the area of jurisdiction of universities",\textsuperscript{24} hence provided the university authorities with a clear purview with reference to educational policies which could be adopted by the universities. Krisnaswamy and Sriraman (1995) further point out that "The Resolution on Educational Policy (1913) assigned distinct spheres of activities to universities and high schools, released the universities of the responsibility of granting recognition to high schools and placed the latter under the case of provincial governments."\textsuperscript{25} The Resolution on Educational Policy relieved the universities of the responsibility of administration and running of schools, the universities could then fully concentrate on best possible ways of imparting higher education.
Just after five years of The Resolution of Educational Policy (1913) the report of the Calcutta University Commission (1919) came. The Calcutta University Commission (1919) also 'recommended the separation of intermediate classes from the universities.'\(^{26}\) Mehta (1950) emphasized that the Calcutta University Commission Report (1919) declared English to be the lingua franca of India. He further adds in connection to the report that it considered English as a means of "intercommunication necessary for the maintenance of the unity of India – for promotion of interprovincial relations-commerce and industry."\(^{27}\) With the help of English teaching the British aimed at providing a link between various states and provinces in India. It was hoped that knowledge of English would bring to India "materials and models for the formation of a national literature."\(^{28}\) Even during the Imperial rule reforms were being carried out for better learning and teaching of English. Krishnaswamy and Sriraman (1995) say, "The Abbot-Wood Report (1936-37) advocated basing primary and middle school Education on children's natural interest and environment."\(^{29}\) Also the Sargent Committee Report (1944) "suggested the conduct of refresher courses for all teachers, particularly for those in remote rural areas."\(^{30}\) Even in the 1940's and 1950's measures were being taken for teaching through English medium in better ways.
Mehta (1950) notes that the Indians assimilated "the lessons of independence and freedom which English literature taught." The first struggle for independence took place in 1857 and finally India achieved independence on 15th of August 1947. After India achieved independence, Maulana Abdul Kalam Azad, the first Education Minister of free India stated in the Interim Government press conference:

"One hundred and fifty years of intimate contact has made English an integral part of our educational system and this cannot be changed without injury to the cause of education in India".

English at that time performed three main functions in India. Firstly, it was the medium of instruction in many schools, colleges and universities. Secondly, it provided a link between different Indian states and provinces. And lastly, it was the language of communication between India and the other (particularly western) countries. Mualana Abdul Kalam made it very clear in the Interim press conference that English had come to India to stay. And soon India was to produce her own brand of English savoured with the flavours of Indianness, now largely regarded as Indian English.
Agnihotri and Khanna (1997) have pointed out that the leaders of the freedom movement had used "English to decode the attack of colonial designs." They also say that English, "became strongly entrenched in the domains of administration and the judiciary." English was used so extensively in India that it could not be abdicated. Even the thought of doing without it was considered impossible. English in post-independence India was used in a prolific manner by the leaders such as Tilak, Nehru, Gandhi and Bose. They "used it extensively in their discussions and writings."

At that time English was understood and spoken by a small percentage of the privileged ones from amongst the Indian masses, as English was not accessible to all and sundry. Still the echoes of creative English voices could be heard in India. These were the voices of the natives. And the most prominent innovative voices (writers) of the times were, "Mulk Raj Anand, R.K. Narayan and Raja Rao." To this day, the Indian writers writing in English are fairly popular all over the world. Arunadhati Roy, Upamanyu-Chaterjee, Rohington Mistri, Khushwant Singh, Amitav Ghosh etc are some of the most conspicuous names among them. English was also deeply assimilated by some sections of Indian society. Krishnaswamy and Sriraman (1995) have laid thrust on the fact that "Language studies in India had been
based on the Kavya (literature)–vyakaran (grammar) tradition, and the grammar translation method had been the means of studying classical languages."\textsuperscript{37}

The Grammar Translation Method was used extensively and exclusively for the teaching of English in India for almost a century. Indians who wanted to have a fair knowledge of English did so by interpreting literary texts with the help of a dictionary. They did this in order to interpret the meaning of the 'roots'. And the rules of grammar were taken into consideration when problems regarding inflection and syntax cropped up. The Grammar Translation Method ignored the spoken aspect of English and laid stress on the accuracy of grammar rules in translating or building sentences.

The use of Grammar Translation Method was advocated by such pioneers as 'Franz Ahn (1796-1865) and H.G.Ollendorff (1803-1865).\textsuperscript{38} The grammar-translation method was not much of a success in enabling Indians to learn English language in the sense of mastering the four skills as it was basically a memory test resting on the rigid rules of grammar. Translation in India began with the teaching of English in this country and the same method continues to date in many schools and colleges.
Gautam (1998) feels that "the pace of progress in the direction of modernizing English could not remain steady because of two significant events- The Second World War and The Independence of India."³⁹

These two historical events brought with them such problems as needed to be tackled immediately. Hence much work was not done in the area of ELT during the 1930's and the 1940's. English began to be used in India as a result of a 'histro-political accident'.⁴⁰ It is considered to be the language of 'opportunity' now.

The first Education Commission to be appointed just after the independence of India was the Radha Krishnan Commission (also known as the University Education Commission). The report of the Commission was submitted in 1949.

Krishnaswamy and Sriraman (1995) have pointed out in connection with the Commission that there was "a certain vagueness about the recommendation regarding the medium of instruction."⁴¹ So, the role of English remained obscure and it could not be easily determined through the Radha Krishnan Commission report.

The Secondary Education Commission (1952-53) was perhaps the first in India in giving importance to the methods of teaching, materials for teaching and the
evaluation system. The Secondary Education Commission "was of course dealing with the teaching and evaluation of all the subjects but its observations and recommendations had, and still have, particular relevance for the study of English."\textsuperscript{42}

The Commission also advocated a complete change in the methodology of English teaching. The Secondary Commission insisted that "the emphasis should shift from verbalism and memorization to learning through purposeful, concrete and realistic situations and for this purpose the principles of 'Activity Method' and 'Project Method' should be assimilated in school practice."\textsuperscript{43} But what was stated so clearly in theory was not put much into practice. After being used for many decades the grammar translation method paved way for the Direct Method to achieve the ELT objective. To quote Krishnaswamy and Sriraman (1995), "from 1915 to the fifties.....the grammar translation method (which was not a method but a kind of bi-lingual work with a focus on grammar and literature) had made way for the Direct Method."\textsuperscript{44}

The extensive use of the Direct Method brought gradual decline in the teaching of formal grammar. The Direct Method weakened the teaching of 'grammar as well as literature'\textsuperscript{45} in India. Yet the 1950's had brought about a
welcome change in the ELT scenario of India, as during this period experts felt the need "for the improvement of materials and methods of teaching English at all levels." During this period an awareness about imparting the language skills started building up. It was realized that goals of ELT are to provide the learners with working knowledge of four skills (listening, speaking, reading and writing). Therefore, the identification of definite ELT goals made the ELT experts focus on these goals in a more result oriented manner.

Efforts were being made in the 50's to improve the ELT scenario in India. The 50's led to the establishment of many English Language teaching institutions in India. Krisnaswamy and Sriraman (1995) point out that "the English language teaching Institute (ELTI) was established in Allahbad in 1954...the Central institute of English(now known as the Central Institute of English and Foreign languages CIEFL) got established in Hyderabad in 1958". Around the same time The regional institutes of English at Banglore and Chandigarh also got established."
on the school syllabi. The Structural Approach for ELT came up in the 60's. It was based on the Principles of:

(a) Structural grading,

(b) Vocabulary Control,

(c) Oral Situation Presentation, and

(d) Repeated practice for establishment...⁴⁸ of the systematic organization of language materials. The structural approach to language teaching lays too much thrust on structures. Hence, it is not suitable for language teaching because it ignores the serious treatment of language as discourse. Antony (1993) says, "It was believed that the Structural approach would solve the problems in teaching English as a second language. Three hundred graded structures and three thousand controlled vocabulary items were taught to give the learner a sound knowledge of English. Many countries came under the influence of this movement. But soon the over-enthusiasm faded. The main reason for this failure was the absence of properly trained teachers. It was an effective method to teach army personnel. But with school children this method was not effective as it did not take care of the creative use of the language and the interest of the learners."⁴⁹
After the independence of India in 1947 a decision was taken to give the place of official language to Hindi for the convenience of administrators and professionals as they were under the pressure of using English. In the words of Quirk (1962), "It was then intended that English should cease to be one of the official languages in 1965." But in 1961 the three language formula got implemented in India. "In 1961, The Guardian announced that quarrels over the relative status of Hindi, Assamese and Bengali had been settled by the intervention of the of the Indian Home ministers".

Hence, the Chief ministers decided to adopt the three language formula in all schools all over India. According to Krishnaswamy and Sriraman(1995) this meant that three languages could be used. These are as follows:

1. The regional language or the mother tongue when different from the regional language;

2. Hindi or any other Indian language in Hindi speaking areas; and

3. English or any other European language.

That is to say, English language, the mother tongue (of states) and the Official language, Hindi, were to be
taught. If the mother tongue was Hindi itself then English and Hindi were to be taught in schools..

"The three-language formula was however reiterated by the Khotari-Commision (1966)."\(^5\) The government of India took several measures to improve the quality of education in India. Mohanty (1987) says, "Under Article 246 schedule 6 there has been division of educational responsibility between Government of India and the States."\(^4\)

Various academic bodies were formed for spreading knowledge and also from the point of view of improving the quality of education in India. These academic bodies like UGC and NCERT worked for the qualitative improvement of education (including English education).

From the historical point of view the 1970's were not so eventful for the same reason. The National policy on Education and the programme of Action(1986) could not clearly define the status of English as medium of instruction. "The Acharya Ramurti Commission, appointed to review 1986 National policy on Education, submitted its report in 1990."\(^5\)

The report made an objective analysis of the problems that were the result of three-language formula. Yet it was mentioned in the report that the three language formula had
'stood the test of time' and it was not 'desirable or prudent to reopen it'.

The CDC Report on English proposed "a new undergraduate curriculum which comprises a General English course and a Special English course." Hence, the late 80's and 90's saw redefining of syllabi, search for authentic instructional material and other such constructive steps.

Earlier the syllabus designers did not give much importance to the 'principles associated with the pioneering work of Jesperson, Palmer, West and their successors.' The teaching methods adopted by the teachers of those times were not apt enough to make students understand English literature and learn English language through Literature in an appropriate manner. Language experts like Krishnaswamy and Sriraman (1995) disapprove of the 'unhealthy reliance' on the foreign institutions for the achievement of ELT objective in India. The workings of foreign institutions cannot be demeaned in any way. But the techniques and methods which might be fruitful for improving the language skills of native learners may not be so fruitful for the second language learners in enabling them to learn or teach English as every society has different requirements.
English has gained wide acceptance in the Indian society. English is now the language of the Indian intellectual make up. To quote Sood (1995) "Since independence there has been a rapid growth in the higher education. In 1983-84 there were 5,246 colleges.......In 1988-89 the number of colleges increased to 6912 (including 4,6000 affiliated colleges).......in the country.(Employment news 14-20 August 1993 )." But the growth of the colleges does not mean that the quality of English education provided by these colleges is up to the mark.

Sood (1995) also laments over the plight of Indian students. He says, "Our average undergraduate cannot speak a correct sentence in English, write his curriculum vitae or even read an English daily. This is no exaggeration. Complaints such as these are voiced all over the country. Parents, teachers, examiners and employers complain of our learners' poor achievement levels." Complaints about the poor achievement levels in English are common not only with reference to the undergraduates but also in relation to the primary and graduation level students. Even their spoken expression is marked by typical mistakes of usage and grammar. Their accent also betrays right pronunciation, intonation and stress patterns. At times their fluent expression is not more than a crude translation of mother tongue expression. The majority of Indians seeking jobs or
engaged in jobs are also not proficient enough in English. The growing population of the country has increased the demand for educational institutions in rural and urban areas simultaneously. Still the poor achievement levels in English are common due to multifarious reasons that range from untrained/imperfect teachers, to faulty system of examinations (which seem to be a test of memory rather than the test of ability); inappropriate instructional materials; lack of infrastructural facilities and above all lack of proper theoretical and methodological support to ELT within the Indian context. Syllabuses are not prepared keeping in mind the mental level of the students.

In the context of the history of ELT in India, Gautam (1998) says, "The development in the field of foreign language teaching that took place during the forties in USA and U.K. had far reaching influence on ELT in India in the following decades" but he didn't specify the effect of the development of foreign language teaching on ELT in India.

Four skills (listening, speaking, reading and writing) are expected to be mastered to achieve the objective of English language learning in India. But before 60's much attention was not paid to enable the students to master these four language skills. Some efforts were; however, made by Indian
English language experts to improve the ELT scenario in India. (Below we will consider some of them:)

Kaushik for the first time in 1967 experimented on large classes at upper primary stage by teaching them English through group leader method. He divided the entire class into 5-6 groups and made an intelligent student the leader of each one such group "to help average and dull students in the subject. The seating arrangement was also done group-wise. He found this method useful for recapitulation, correction work and follow up work." Just a year after that "Venkataramaiah (1968) applied a tried out remedial method of teaching English on underachievers of a Gujarati school... He gave them a remedial programme, consisting of word games, language exercises, etc." The remedial method was found useful to a certain extent as the interest of the students started developing in the subject through this method.

Rathore (1971) carried out a 12 week experiment on 14 year old pupils of class 10th to improve their reading and enable them to acquire functional vocabulary. "Every pupil was required to read two abridged novels/story books every week. Pupils were also required to write at least five new words or phrases along with their dictionary meaning in the Book Review Forum." The programme not only improved
their vocabulary but also helped them acquire the art of summarizing. Chawla (1973) tried to improve the pupil's spoken English, poems and rhythmic lines were given to students "to improve their pronunciation specially"\(^6\), the vowel sounds and diphthongs, stress, intonation and rhythm. This programme was also quite useful at that particular time.

"Aggarwal (1974) applied various techniques in different classes (8\(^{th}\)-11\(^{th}\)) to teach and improve English spellings."\(^6\) He used some language exercises and games to inculcate the correct spellings in the mind of the students. Similar kind of work was done by Khachroo in 1979 to improve English spellings of the students and the efforts resulted in the desired effect. Salami in 1974 conducted an experiment on teaching English to the elementary classes. Instead of teaching alphabets to the beginners, he began with "showing pictures and actual things, illustration, conversation and dramatisation."\(^6\) The method developed the interest of students in English language.

Acharya Jawedkar Adhyapak Mahavidhya, Gangotri Maharashtra (1979) tried out scheme of homework, library study and supervised study by which it could "complete the work relating to acquisition of the four language skills."\(^6\) Through this scheme students cultivated the habit of self-study and home assignment completion.
Annama's (1998) experiment on 'Learning English without the textbook' proved that when class 'Vth' students were taught through environment approach, the students benefitted from it. Annama provided an environment in which they learnt new words and enhanced their communication skills, they showed a lot of improvement in their vocabulary, reading and writing competency. In 1990 Kumar used forty seven language games for three months to enable the pupils to improve their vocabulary. The students not only learnt many new words but also many sentences without cramming the rules of grammar.

So in the 1960s some constructive developments took place in the field of ELT in India. Yet a major difference could not be brought to the particular ELT scenario in India. English literature has been taught in India for a considerable period of time. But it remains a common fallacy that a loud reading of the text followed by some critical analysis of the text will enable the students to learn English language.

Sood (1995) brings to focus the real problem in India which is the lack of “uniformity in language teaching policy in India”. The Article 256 of the Constitution of schedule 7 has divided the responsibility of division of education between the central government of India and the state governments.
Every state government has its own educational policy. Chopra (1993) says "In Maharashtra, teaching of English starts from standard Vth."\(^{71}\) In Punjab after independence the Khalsa schools also adopted English as the medium of instruction.

Mayhew and James (1998) talk about two kinds of schools; 'government aided' and 'non government aided'.\(^{72}\) In government schools teaching of English starts from 6th standard. Chorpa (1993) too feels, "Apart from many factors that are responsible for poor performance of students in English in higher classes,"\(^{73}\) one basic reason of poor performance in language learning activities in government aided schools is the teaching of English which begins in VI\(^{th}\) standard.

It can be said that there is a lack of uniformity in India's language teaching policy. Another factor on which an individual's grasp of English depends is the kind of family background he/she comes from. Sood (1995) points out, "those who come from English medium public schools"\(^{74}\) belong to the upper middle class families. These children have educated parents; they get enough reading material such as newspapers, magazines, digestes, journals etc in English at home itself. They regularly watch English language programmes (movies, serial, quizzes etc) on
television and read English novels and stories. Thus, these children have a better grasp of English language. However, the point must be noted that their grasp of English mostly remains confined to spoken English and they are usually deficient in written English; mostly marked by mistakes of spellings, grammar and idiom. Enjoying a fable sense of pride they do lack proper writing capabilities. In our undergraduate classes learners with a very wide spectrum of abilities are found; those who come from highly expensive English medium schools and those who come from regional language schools maintained by local bodies. As a result, the school leaver's command of English to a large extent depends upon the kind of school he/she comes from.

Krishnaswamy and Sriraman (1995) have pointed out that, "Chaucer, Bacon, Addison, Steele, Shakespeare, Milton, Dryden, Pope, Johnson, Wordsworth, Shelley, Keats, T.S.Eliot" only such names are included in the syllabus. But the approach of critical analysiz of the literary text is a self defeatist kind of an approach and the examinations based on stereotyped questions can at least be called memory tests; having little to do with their grasp of English.

When English was promoted by Macaulay in India's educational system, there was no rift between language and literature. However, the 1950's saw the bifurcation of
English as a subject into two areas; ELT (English Language Teaching) based on the assumptions of linguistics and English literary works to be taught on the principles of literary criticism. But in 1990's English literature again started to be used for language learning experience.

According to Agnihotri and Khanna (1997) the Forum of English language teachers community etc consider "English Literature to be an intrinsic part of the curriculum." Therefore the need of the hour is "to bring together the two disciplines 'language' and 'literature' and use them for ELT purpose keeping in focus the goals of ELT. Hence, the goals of ELT in India need to be redetermined too.
References:


8. Ibid., p.22.


14. Ibid.


25. Ibid.

26. Ibid.


28. Ibid., p. 5.

30. Ibid., p.3.


32. Ibid., p. 3.


34. Ibid.

35. Ibid., p. 30.

36. Ibid.


38. Ibid.


40. Ibid., p.1.


42. Ibid., p. 37.
43. Ibid.

44. Ibid., p. 39.

45. Ibid.


51. Ibid., p. 17.


53. Ibid.


56. Ibid., p. 42.

57. Ibid.


60. Ibid, p., 167.


63. Ibid., p. 106.

64. Ibid., p. 97.

65. Ibid., pp. 100-101.

66. Ibid., p. 103.

67. Ibid., p. 96.
68. Ibid., p. 105.

69. Ibid.


75. Ibid., p. 45.

76. Ibid., p. 22.

Chapter 2

Goals of Language Teaching within the Grounds of Indian Context

The fourth edition of *Oxford Advanced Learner’s Dictionary* by A.S. Hornby (edited by A.P. Cowie in 1991) defines the term ‘goal’ as the “object of one’s effort”. Seen in this light the term ‘goal’ can be taken as the target one wishes to attain. The goal of ELT in the pre-independence days of India was to create a class of English speaking Indians who could serve as go-betweens for the Britishers and the Indians. And the Indians were lured to learn English in order to get government jobs, which had a certain amount of prestige attached to them. To quote Krishnaswamy and Sriraman (1995) the Indians “continue to privilege Western tradition and Western Literature”¹ Even during the Mughal rule in India Persian was the language of the elite. But with the fall of Delhi in 1857 the appeal of Persian started to dwindle and the status hitherto enjoyed by Persian began giving way to English gradually.

English literature continued to be taught because it honed the Indian sensibilities. The main practice of teaching English was confined to adorn the exclusive Indian minds with the
subtleties of English literature by teaching them the plays of Shakespeare and Shaw, poetry of Wordsworth, Keats and Eliot and essays of Hazlitt, Lamb, Huxley etc. Till date the same practice continues, but today when English literature is taught in Indian schools and colleges it is taught with a hope that learning of English literature would enable the learners to write and speak English well.

In CBSE (Central Board of Secondary Education) certified schools a text book *Interact in English: Literature Reader* (A textbook prescribed for English course ‘A’ ) is taught to all the high school learners of advance English. This book was prepared by the CBSE English Language Teaching Project Team. The book contains a foreword by the Chairman (Prof. B.P. Khandelwal) according to which the book aims at highlighting the proficiency of learners “in learning English as a second language”. The division of 100 marks of the English examination paper(CBSE) for 10\textsuperscript{th} class is as follows:

1- Section A: Reading (30 marks)

2- Section B: Writing (30 marks)

3- Section C: Grammar (15 marks)
4-Section D: Literature (25 marks)

Even the books used in A.M.U. at intermediate level for the purpose of imparting knowledge of general English are actually a collection of short stories. The book- *English with a Purpose* (a text book for class XI) published by NCERT (National Council of Research and Training) and edited by Sandhya Ravi -Sahoo and V.K. Bajpai can be taken as an example of the literary texts used for the ELT purpose.

To quote Usha Nagpal (1995), "Most universities held on diligently to English literature not only in their honours courses but also in general English courses. The question whether, in the compulsory English paper literature was to be taught qua literature or as a tool for language, remained unasked and unstated." Gupta and Kapoor(1991) support Burton’s view that “there can simply be no argument that an average Indian today needs English for certain very specific purposes: to be able to follow a lecture given in English, to be able to read text books in his subject in English, and on occasion to be able to express his ideas in English". In order to perform all these tasks an average student needs to master the four skills, "therefore, certain minimal competence in all the four skills. (Reading, Writing, Listening and Speaking ) with a high premium on reading should be the
The main goal of ELT in India should be to help students master the four skills.

One can't but agree with Shrivastava and Sharma (1991) that "Our education system reveals that the higher we move in education, the fewer are the number of languages employed as media of instruction, so much so that for higher education and technical training the only medium left for use is English. Out of a total of 67 educational languages, 52 are used as the medium of instruction at the earliest school stages, and this progressively decreases as we move towards higher education where only 12 languages are used at the under-graduate and only English in institutes of science and Technology." Graddol (1997) proudly states in his book The Future Of English that the press release for the launch of the British Council's English 2000-Project in 1995 summarised the position of English thus "World-wide, there are over 1,400 million people living in Countries where English has official status. One out of five of the world's population speak English.
to some level of competence. Demand from the other four fifths is increasing...English is the main language of books, newspapers, airports, airtraffic control, international business and academic conferences, science technology, diplomacy, sports, international competitions, pop music and advertising."  

6 Not only is English the language of science and technology but it is also the dominating language in the field of media, business, sports etc. The position of English is much recognized in academics and it is the most important language of communication at airports too. It can be said that when English language is learnt it is learnt with the understanding that no other language can provide the kind of exposure that English does.

Graddol (1997) says, "in post-colonial countries such as India and Malaysia, English medium education provides one of the mechanisms of distributing social and economic power."  

7 But it is not so as Graddol (1997) himself points out in the form of response to the English 2000 global consultation questionnaire that "competence in English encourages elitism and increases socio-economic inequalities."  

8 Fifty nine percent of the respondents disagreed with the above mentioned statement. On the contrary ninety five percent respondents agreed that English is intrinsic in providing access
to “high-tech communication and information over the next twenty-five years.” As a result, it can be said that English is very important for acquiring higher education in science and technology.

Krishnaswamy and Sriraman (1995) consider English to be the “the language of opportunities”. It can be said that English is the language of economics, media, IT (information technology), hautecouture, bureaucracy, law and the world of intellectuals. Therefore, English pervades in all the spheres of life and provides better job opportunities to those who are proficient in it.

Most of the competitive examinations, interviews and group discussions are conducted in English. The most prestigious scholarship tests like the Commonwealth, JRF (Junior Research Fellowship) etc are conducted in English. Even NET (National Eligibility Test) – a must for acquiring lectureship is conducted in English for all the subjects, excluding literatures of other languages, like Urdu, Sanskrit, Hindi etc.

According to Manjari Mishra in an article ‘School Kids in U.P. say Hindi is a Big Bore’ published in The Times Of India on 17th May 2000 “Hindi is definitely out of favour with school
going children in U.P., the heartland of the language”. They find it “boring, dull and sad”... “While the children seem enthusiastic about English, Hindi hardly has any takers”.

According to Agnihotri and Khanna’s scale measuring ‘the motivation forces behind learning of English’\textsuperscript{11}, maximum number of respondents feel 79.1% (see table 1.1) English learners learn English in India in order to secure good jobs, 78.1% of the students learn English as English language is learnt because it is useful for higher education, 60.6% people felt that English language is learnt because it makes a person knowledgeable, 46.2% people felt that English is learnt because it adds to prestige and personality. And 44.1% (see table 1.2) respondents felt that one has to learn English language is learnt because it is a part of the course requirement. Although, 21.5% people felt that English language is learnt because parents want it to be learnt. While 49% (see table 1.3%) respondents felt that English is learnt because it helps them to get their work done easily and 19.8% people felt English is learnt because it helps them to manipulate other people for their personal gains. It can be said that different people are motivated to learn English for different reasons.
Table 1.1 - Distribution of the sample on the scale measuring instrumental motivation

<table>
<thead>
<tr>
<th>Issues eliciting instrumental motivation</th>
<th>Total no. of persons</th>
<th>Scale measuring instrument motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Agree</td>
</tr>
<tr>
<td></td>
<td></td>
<td>No. of Persons</td>
</tr>
<tr>
<td>3 Helps to build a career</td>
<td>1099</td>
<td>869</td>
</tr>
<tr>
<td>8 Useful for higher education</td>
<td>1098</td>
<td>857</td>
</tr>
<tr>
<td>19 Makes a person knowledgeable</td>
<td>1097</td>
<td>665</td>
</tr>
<tr>
<td>21 Adds to prestige and personality</td>
<td>1092</td>
<td>504</td>
</tr>
</tbody>
</table>

Table 1.2 Distribution of the Sample on the Scale Measuring resentment motivation

<table>
<thead>
<tr>
<th>Issues eliciting instrumental motivation</th>
<th>Total no. of persons</th>
<th>Scale measuring instrument motivation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Agree</td>
</tr>
<tr>
<td></td>
<td>No. of Persons</td>
<td>Percent age</td>
</tr>
<tr>
<td>13 A part of course requirement</td>
<td>1056</td>
<td>466</td>
</tr>
<tr>
<td>17 Parents want it to be learnt</td>
<td>1064</td>
<td>229</td>
</tr>
</tbody>
</table>

Table 1.3: Distribution of the Sample on the Scale Measuring Manipulative Motivation

<table>
<thead>
<tr>
<th>Issues eliciting instrument motivation</th>
<th>Total no. of persons</th>
<th>No. of persons</th>
<th>Percent age</th>
<th>No. of persons</th>
<th>Percent age</th>
<th>No. of persons</th>
<th>Percent age</th>
</tr>
</thead>
<tbody>
<tr>
<td>23 Helps to get work done</td>
<td>1092</td>
<td>535</td>
<td>49.0</td>
<td>25.7</td>
<td>89</td>
<td>8.2</td>
<td>88</td>
</tr>
<tr>
<td>25 Helps to use other people for personal gains</td>
<td>1089</td>
<td>216</td>
<td>19.8</td>
<td>220</td>
<td>20.2</td>
<td>108</td>
<td>9.6</td>
</tr>
</tbody>
</table>

But the main reason behind children being zealous in learning English could be the popularity of English. As it is also the language of internet and IT. Hence English is popular with adults as well as school going children. Not only do people learn English keeping in mind that it is useful for higher education but also because a lot of knowledge is available in English. In an article “English: Language of Communication the World Over” on 9th May 2000 published in The Times of India. The Writer H.S. Rao, raised some interesting points. He quotes Sally Wehemier, editor of the Oxford Advanced Learner's Dictionary (OALD) that “80 % of the world's electronically stored information is in English and three quarters of the world's mail is written in English.”

English is the language of communication, majority of people write their e-mails in English, many Indians want to learn English so that they can effectively communicate with or write proper mails to their relatives abroad.

According to Rao “Over two-thirds of the world's scientists read in English and British language products are worth over 500 million pounds a year, 600,000 language students come to Britain every year, spending 700 million Pounds.”
Such is the popularity that English language enjoys today. English language teaching has become a global phenomena. Students vying for scholarships abroad especially to countries like England, America, Canada and Australia, where the mother tongue is English, enthusiastically sit for TOEFL to prove that they are competent enough in English to pursue higher studies in these countries. English is the international language. It is the language of the Indian media as the most widely read newspapers in India like The Times Of India, Hindustan Times, The Hindu, Statesman etc are printed in English. And many people learn English as this language gives them an easy access to the vast treasures of knowledge instantly.

Rao implies that English is "appearing on the curriculum of virtually every school." Since English is the language of communication all over the world parents also want their children to learn it probably with a hope that in future knowledge of English would ensure them good jobs in India or abroad.

Since Indians are second language learners of English, it is important to find out what 'second' means in the context of language learning. A meaningful explanation of the word 'second' has been given by Professor Marckwardt (1978). He
says, "The term second may be understood in two senses. Chronologically, it is the language which is acquired after the speaker has mastered his native language or mother tongue, or at least after he has made a good start toward doing so. Socially, it is a language which not only supplements whatever language may be native to the area or to the speaker but in a sense is virtually necessary to conduct the affairs of the country." It is not important to argue whether English is imperative to the affairs of India or not? But English is definitely important for the same.

"English is spoken as a first language by 375 million people and as a second language by the same number". The figure mentioned by Wehemier indicates the importance that English language is given by the second language speakers. On the basis of the above stated facts, it can be said that English is the language of communication all over the world, and that is what should be taken into consideration for determining the ELT goals.

Krishnaswamy and Sriraman (1995) have focussed on the root cause of gloomy ELT scenario in India; they say "With the advent of independence, the nation should have redefined the goals and priorities in education and more specifically in English education." Various educational bodies aimed at
redefining of the ELT goals in India. The most conspicuous among them are CBSE, NCERT and CIEFL. The Central Institute of English (CIEFL) has specified in its website its original mandate is to “improve the quality of teaching of English in India through suitably designed training, research, and materials production programmes”.

According to the official website of British Council Library www.bcl.org English “has official or special status in at least seventy five countries with a total population of over two billion”. R.K. Rajan in one of his articles 'English-Studies at the crossroads-Role of English as a language' says, that “English is necessary today, especially in the context of India’s transformation into a democratic society ”. Though the importance of English is universally recognised yet Rajan is right when he says, "English in India is at crossroads". In response to Rajan's article T.Ranjit of Thrivananthapuram wrote a letter which got published in the Letters To The Editor page in The Hindu(December 12,2000). Ranjit wrote “English teaching in our country has been in dire straits for many years...It is still more unfortunate that even students who have a post-graduate degree in English language and literature cannot speak or write correct English, not to speak about good English”. Such is the plight of English language learners in our
country. There are innumerable factors responsible for the dismal ELT scenario in India ranging from untrained teachers, inappropriate materials, lack of methodology in teaching English language and faulty system of examination. Rajan asks a question "Whom should one blame for this sad state of affairs -the teacher or the students?" Then he himself goes on to answer his question and says "Both of them have an equal role in the deterioration at present. The lack of motivation on the part of the students and unscientific teaching methods adopted by the teachers right from the primary school level are to a certain extent responsible for this. It is high time that some remedial measures were adopted by the teaching fraternity and those concerned with the learning of English language."

Measures are being taken in India. For the same purpose on 19th November 2000, 'The Central Institute Of English and Foreign Languages' had launched A National English Language Testing Service (NELTS) which was held at various centres in India; an estimated number of 17,000 candidates sat for the test. The preferred age of candidates was 16 years. The NELTS team in an Interview with Padmini Devarajan (published in The Hindu under the heading A System To Assess English Language Skills (November 14, 2000)said that they hoped "The
long-term impact ...will be to gear the teaching system towards the development of functional proficiency in English and the Introduction of a more reliable and valid assessment." However the short-term impact of the test according to the NELTS team was to make the teachers and testers aware "of a more reliable system of measuring their students' English language abilities and skills."

ELTecs, an organisation of ELT professionals, also aims at improving the quality of English language teaching in India. ELTecs (English Language Teachers Contact Scheme) organized a conference in December, 2000. A group of twenty-seven key teachers, trainers, policy makers and publishers, related to ELT worked in coordination and identified the main tasks related to ELT in East India. They are as follows:

1-Policy implementation

2-Materials

3-Teacher training

ELT professionals from primary, tertiary to secondary levels presented their views on the above-mentioned issues. But the highlight of the conference was the issue of teacher training. Experts felt training should be given to English
teachers not only in language proficiency but also in methodology. Experts thought use of appropriate methodology will definitely make English language teaching successful.

One member of ELTecs made a suggestion "that the Government should be approached by a representative of ELT group for providing online access to schools." The task seems to be gigantic yet it is not impossible.

According to the ELTecs conference the key issues faced by English language teachers in India are as follows:

1-Teacher competence
2-User-friendly class room materials
3-Developing evaluation tools
4-Selling ELT to policy makers
5-Teacher development
6-Self access materials.

The duty of the policy makers is to give due attention to ELT and make it more popular in the country. English language teachers should be trained properly in language as well as methodology, so that the teachers can develop their mental faculties and provide the English learners with the kind of
assistance needed. The learners should also have self access to the materials in order to decrease their dependency on the teacher. The goals of ELT in India should be –to be able to provide the learners with competent teachers, user friendly classroom materials and such evaluation tools which can easily estimate the level of their learning in quick succession. Only then perhaps proper English language learning will take place in India on a large scale.

Nunan (1998) in an attempt to describe the utility of learning task to the teachers and learners alike says that “Goals are the vague general intentions behind any given learning task. They provide a point of contact between the task and the broader curriculum. The answer to the question: ‘why did you get learners to engage in Task X?’ will generally take the form of some sort of goal statement. Possible answers might be:

‘I wanted to develop their confidence in speaking.’

‘I wanted to develop their personal writing skills.’

‘I wanted to encourage them to negotiate information between each other to develop their interactional skills.’
I wanted to develop their study skills."

Hence the teacher should be conscientious and cautious in choosing the task for language learners and should judge clearly the utility of a task to the learners before assigning them any task.

An article published in The Hindu, "New Directions in English Studies" by Padmini Devarajan (March 6, 2001) revealed some information about a symposium held in Hyderabad. At the symposium Professor Yasmeen Lukmani favoured the improvement in the writing skill. She felt that the current trends in research in ELT should ultimately lead to improve academic writing in general. And the Vice-Chancellor of CIEFL, Prof. Pramod Talgeri promoted "serious thinking about English studies, to evolve training programmes and courses at the primary or secondary level." Among the recommendations of the symposium it was also mentioned that "Provision should be made for conducting workshops, field work and formal courses for college teachers to handle efficiency courses in advance applied skills such as writing reports", hence the importance of the skills in making the learners proficient in English language was being realized.
On 'language and literature' controversy Devarajan points out at the symposium that "On the debate of language versus literature, all agreed that neither could function in mutually exclusive pockets." S. Chona, principal of Delhi - Public School (DPS), and a recipient of Padma Shri said in an interview published in Education Times (3rd September 2001) that "Emphasis should be laid on teaching languages – English and Indian...Focus should also be laid on the study of literature." Hence, teaching of English language and literature are considered to be an integral part of the curriculum.

Another fact worthy of attention is the universal acceptance of the occupational goal of language learning. For instance a dialogue published in an article – ‘The English For Different Occasions’ (Competition Success Review - Booklet, June 2001) highlights the same fact. The dialogue is as follows:

Sarita: English being one of the working languages of the U.N.O, the English knowing Indians have a very bright scope of getting jobs in the U.N.O offices and agencies.

Sonia: You are correct as a matter of fact, there are more Indians employed in the United Nations Organisation and its agencies than their share.
I conducted a questionnaire (see appendix) based study on a sample of graduation 1st year students of Women's College (A.M.U.) on 7th March, 2000. The questionnaire was divided in three sections and all the three sections aimed at assessing the level of interest students had in literature. However, the third section of the questionnaire especially aimed at finding out what according to the students/respondents were the goals of ELT in India. Each section of the questionnaire had ten questions. Out of the total of 80 students (see table 1.4), 77.5% of the students found stories in A Complete Course in Written English, (Book four) edited by R. J. Dixon to be interesting. 67.5% of the students felt that items of literature like poems, plays etc should be prescribed in place of items like modals, participles, gerunds etc. 76.25% of the students wanted items of literature to be retained in the syllabus, whereas 72.5% of students felt stories had helped them understand language better. And 56.25% students felt that the most interesting item on the syllabus was the stories. On the basis of the present study it can be concluded that much more success can be achieved regarding the ELT objectives in India if proper methodology and strategies are employed in teaching of English through literature.
The third section of the questionnaire resulted in varied responses (see table 1.5). 16.25% students felt the goal of ELT in India is to enable students to speak English properly, 7.5% felt the goal of ELT in India is to make students acquire certain level of expertise in writing English, 28.75% students felt the goal of ELT in India is to enable students understand English, 2.5% students felt the goals of ELT in India are to teach students to speak and write English properly. One student (1.25%) felt that the goal of ELT was to make students speak and understand English properly and another student (1.25%) felt it was to enable students to write and understand English. While the majority 43.75% respondents thought that the goals of ELT in India are to enable students to write, speak and understand English well. If one would be able to understand and speak English well then one would be able to read it well too. Students were not completely aware about the goals of ELT in India. Same is the case with intermediate level students. Given below are two tables as samples of the attitudes of language learners regarding literature and language:
TABLE 1.4

DISTRIBUTION OF THE SAMPLE ON THE SCALE MEASURING THE LEVEL OF INTEREST IN LITERATURE

<table>
<thead>
<tr>
<th>No. of Students who find stories interesting</th>
<th>% age</th>
<th>No. of Students who feel items of literature like poems should be prescribed</th>
<th>% age</th>
<th>No. of Students who want the stories to be retained in the syllabus</th>
<th>% age</th>
<th>No. of Students who feel stories have helped them to understand language better</th>
<th>% age</th>
<th>No. of students who find stories to be most interesting item on the syllabus</th>
<th>% age</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>77.5%</td>
<td>54</td>
<td>67.5%</td>
<td>61</td>
<td>76.25%</td>
<td>58</td>
<td>72.5%</td>
<td>45</td>
<td>56.25%</td>
</tr>
</tbody>
</table>

Source: Field Survey
Table 1.5

MEASUREMENT OF THE SAMPLE OF GOALS OF ELT IN INDIA BY THE STUDENTS

<table>
<thead>
<tr>
<th>No. of Students who feel goal of ELT in India is to teach students speak English (SE)</th>
<th>No. of students who feel goal of ELT in India is to enable students write English (WE)</th>
<th>No. of students who feel goal of ELT in India is to enable students understand English (UE)</th>
<th>No. of students who feel goals of ELT in India are to teach students to speak &amp; write English properly</th>
<th>No. of students who feel goals of ELT in India are to enable students to understand English properly</th>
<th>No. of students who feel goals of ELT in India are to enable students speak, write &amp; understand English</th>
<th>No. of students who feel goals of ELT in India are to enable students speak, write &amp; understand English properly</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>16.25%</td>
<td>6</td>
<td>7.5%</td>
<td>23</td>
<td>28.75%</td>
<td>2</td>
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<td></td>
<td></td>
<td>2.5%</td>
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<td>1</td>
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<td></td>
<td>1.25%</td>
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<td>1</td>
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<td></td>
<td></td>
<td>1.25%</td>
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<td></td>
<td></td>
<td>35</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>43.75%</td>
</tr>
</tbody>
</table>

Source: Field Survey
With reference to table 1.4 it can be concluded that the English language learners are quite unaware about the goals of English language teaching in India. Most of the time their attitude towards General English course is also very depressing as they just want to get passing marks in the subject. This kind of a laid back attitude from the side of Indian language learners also drops the motivation level of the teachers towards teaching the English language. Perhaps to a certain extent items on the syllabi are to be blamed. To improve the language skills of the learners and create an awareness regarding ELT goals amongst them, they should be provided with such items featuring in their General English course that they take interest in learning the language.

However, the language learners of the present times do not need English to hone their sensibilities. They have very practical requirements towards language learning. They need English to get access to the resources of knowledge available in English Language.
According to Zeenat.B.Merchant (1999), "The Ministry of Education, Government of India has emphasized the study of English for practical purposes, saying that the average Indian student today needs English for specific purposes, that is, to be able to follow a lecture given in English, to be able to read textbooks in his subject in English and to express his ideas in English." In order to perform all these functions the Indian student needs to master the four skills of language.

Dusbange (1999) says, "There are four aspects which are involved in the study of a language. They are: the Semantic aspect, the Phonetic aspect, The Graphic aspect and the Phonetic-cum-Graphic aspect. The semantic aspect refers to the understanding of meaning. The phonetic aspect deals with the spelling and pronunciation. The graphic aspect refers to the reading aspect of the language. In the study of a language all these aspects function in co-ordination with each other. With reference to these aspects we can draw the following aims:

1-To teach pupils to understand spoken and written language;

2-To teach them to acquire language skills;

3-To teach them to speak the language; and
"To teach them to write."

The Indian English language learners need to be provided with this kind of an assistance so that proper enhancement of their language skills can take place.

The tertiary goal of ELT in India should be to provide the learners with competent teachers, user friendly classroom materials and such evaluation tools which would easily assess the progress of the English language learners. But in the light of Dusbange's opinion it can be said that the actual goal of ELT in India is to help learners enhance the four languages skills (listening, speaking, reading and writing).

After identifying the goals of English Language Teaching and also noting that literary text is often employed for the ELT purpose, the next step for us is to find out whether it is really possible to teach language through literature. The language-literature controversy has added to the confusion that literature should be kept out of the language class. The ESP has taken the issue to the extreme. But in the next chapter the meeting grounds between language and literature will be explored and it will also be seen how fit literary texts can be when employed for the ELT purpose.
References:


Chapter 3

Language Literature Controversy and the Possible Meeting Grounds

Macaulay in 1835 recommended English as "the language of government, education and advancement". Thus the entry of English in India's political and educational system sidelined the value of other languages such as Persian and Urdu which hitherto enjoyed the privilege of being the languages of the noblemen and courts. However the entry of English in educational system of India via Macaulay’s Minute did not lead to the bifurcation of English subject into ‘English language’ and ‘English literature’ as separate disciplines. According to Leech (1969) the ‘Art of the Rhetoric’ and ‘Art of Poesy’ were used “to teach self expression and literary composition through precept and the observation of the practice of great orators and writers”. It was thought that teaching English literature would not only train the learners in the skillful use of rhetoric but also improve their language skills. Continuing with the tradition English was taught through literary texts for almost a century and two decades in India with the hope of achieving the ELT objective. However around 1950’s Imtiaz (2000) recalls a divide occurred “resulting in the establishment of two
pedagogical disciplines”, literature teaching based on the principles of literary criticism and language teaching supported by linguistic insights. Thus, a heated controversy arose whether the traditional unified approach of teaching English should be followed or literature teaching and language teaching should be taught as two segregated pedagogical disciplines.

Scholars like Joanne Collie, Stephan Slater, Susan Bassnett, Peter Grundy, N. Brooks and Prof. Albert H. Marckwardt favoured the traditional unified approach of teaching English while ELT experts like Peter D. Stevens, Keith Morrow, Professor Blatchford, Usha Nagpal and Chris Kennedy propagated the idea of using ESP texts for the ELT purpose.

In support of the tendentious preachers who advise the use of only language texts for language teaching purpose the Education - Commission (1964-66) stated that “a distinction has to be made between teaching of English as a skill and the teaching of literature”. So, the Commission (1964-66) too recommended the use of language texts for ELT purpose and in doing so it widened the rift between language and literature. A shift from literature paradigm occurred which led to the birth of ESP materials.
The focus shifted from literary composition and critical appreciation to, to quote Professor Peter D. Stevens (1978) "the demand for English for special purposes, that is to say,... to meet the needs of scientists, engineers, lawyers, and other people with very special though somewhat limited linguistic requirements". Literary texts gradually came to be considered unfit for achieving the ELT objective with special reference to those who needed very limited knowledge of English language. To quote Kennedy (1980), ESP has tried to suggest ways in which "problems of motivation, materials and methods" can be solved, still ESP has not been able to cope up with the problems that English language teachers have long been facing. Moreover it has not at all been successful in overcoming all these problems related to ELT objectives completely.

By over emphasizing the authenticity of ESP materials, people like Morrow question the authenticity of literary texts when used for the ELT purpose. Morrow strongly believes that ESP materials are authentic texts while the literary texts are not authentic when used for the ELT purpose. Favouring the ESP texts Morrow (1977) says, "An authentic text is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some
sort. In other words, it is not a made up text produced by an imaginary speaker or written for an imaginary audience and designed to practice specific language points rather than to convey real information. But authenticity of such texts becomes doubtful, because they are useful in a very limited sense and their utility becomes redundant after a point of time. While literature is timeless; for instance Shakespeare, Milton, Keats, Wordsworth etc are remembered and read with same vigour till date. Because in India literary texts constantly feature in English course books designed for English Language Teaching purpose.

Collie and Slater (1987) say, "Recent course materials have 'authentic' samples of language – for example travel timetables, city plans, forms, pamphlets, cartoons, advertisements, newspaper or magazine articles. Learners are thus exposed to language that is as genuine and undistorted as can be managed in the classroom context". They feel such materials are useful in a language class because they can be easily managed in the class. Collie and Slater (1987) feel such authentic samples can be used for main teaching in the class while literary texts can be employed to compliment such materials. But it should be noted that literature as an academic
entity exists by itself in that it displays different unorthodox and creative ways language can be used in.

Contrary to the view of Collie and Slater (1987), McKay (1986) feels literature does not need to play a second fiddle to language samples as “Literature does have a place in the ESL curriculum. For many students, literature can provide a key to motivating them to read in English. For all students, literature is an ideal vehicle for illustrating language use”. Literature does work miracles in motivating the language learners while language samples like timetables and city plans becomes boring after being used for some time. ESP mainly focuses on enabling the students to learn English for work. As their “study and the reference sources are mostly in English, so pressures on listening, reading and writing skills in English are enormous. And while motivation is usually high at first it drops off quickly.” ESP learners are very enthusiastic in the early stages of their learning sessions but soon they start losing enthusiasm because the kind of improvement they seek in the competency level of their language skills seems to be far out of their reach.

In 1961 William Moulton, an American linguist, prepared a report for the 9th International Congress of Linguistics. In his report he declared the principles on which language teaching
should be based. In it he mentioned "Language is speech not writing.... Teach the language, not about the language." Such refusal of written discourse, especially literature, is commonplace now a days. Ansari (1978) too feels that literary approach to language teaching is often rejected because it is believed "That speech and not written language is primary. That usage—current one is more reliable than the perspective formal standards of written works of the masters." 

At times writing is considered to have primacy over speaking. Bassnett and Grundy (1993) throw light on the elevated status of writing over speaking. They strongly feel that speaking cannot have primacy over writing or exclusively over 'Creative writing'; “because to make this claim is to misunderstand the nature of 'writing' as writing turns up in both literate and non-literate societies. Yet the poet of the Iliad and the Odyssey was not literate and his (or her) poems had to wait several centuries before they were written down. All societies have a wide variety of non-literate or poetic language uses, and in non-literate societies those are not, for obvious reasons, ever written down... In literate societies then, we tend to think of writing as representing speech, which of course it sometimes does, just as speech can represent writing." It is a hollow claim that language is primarily what is spoken as "it
had been widely assumed that language existed principally as symbols written on paper, and that spoken language was an imperfect realization of pure writing version” Emphasizing the importance of literature in being used for the ELT purpose Bassnett and Grundy (1993) say “This perspective on ‘writing’ that it is a natural, creative, original and perhaps primary use of language surely argues for the importance of literature in the language classroom.”

There is no profit in continuing here with the debate on the primacy of ‘speech’ over ‘written language’ or vice-versa. However, it is important to note that mastery of the skill of writing is one of the major needs of the language learners. As Ansari (1978) had pointed out earlier, literature is often rejected on the grounds that creative works of the great masters of literature would be incomprehensible to the students studying compulsory English. Though Milton’s poetic texts like ‘Paradise Lost’ or Eliot’s famous poem ‘The Wasteland’ have the variety of language, still they are inappropriate from the perspective of teaching compulsory English to intermediate class students. But, the reason behind the incompatibility of such texts is the learner’s level of difficulty. At an advanced stage even such complex texts may offer improvement alongside aesthetic enjoyment.
literary texts chosen for ELT purposes are in tune with the difficulty level of language learners they can be used for imparting the lessons of language to the students of intermediate classes. Our fault at selection and gradation shouldn’t count for incompatibility of a literary text.

To quote Boyle (1986) “Commonwealth countries, where the students who choose to do a degree in English must study a great deal of literature. However, their language ability is often not too good, particularly in countries where English is being spoken less and less and the mother tongue is taking over. There is a tendency in such circumstances to play down the relevance of literature teaching.” In such circumstances ESP materials are taking over the literary texts. Because it is believed that literary texts deal with general or to be more precise universal themes such as war, love death etc. And according to the ELT experts the generalities of literature do not at all suit the practical sensibilities of science or commerce students. Their scepticism about the technical use of English language is so high that they rate the language of scientific texts as ‘purpose-specific language’. ELT experts believe that language of literature is so unorthodox and innovative that it cannot be taught to the learners studying "purpose-specific language of other disciplines-science, medicine,
engineering." Hence, for such students ESP materials are better than literary texts as they are useful for teaching the purpose-specific language of science texts. Such rigid views of the ELT world can be counterbalanced by saying that prospect of studying the unorthodox language of literary texts for the ELT purpose would be a welcome change for the students of science, and it would motivate them to emotionally get engrossed in studying the literary texts and thus be interested in the English language as such.

ESP aims at solving the problems of language learners and teachers alike. But learners are not the only ones who face the problems, the ESP teachers too sometimes find themselves in situations which are complex to deal with. For instance an EST teacher must have a sound knowledge of science. Though he is well qualified to teach English he is also supposed "to prompt a certain amount of science teaching, and this he is not qualified to do". To expect an English language teacher to prompt science or commerce teaching would indeed be an illogical assumption. In addition, it is expected from the English language teacher to be first an expert in his field just as "with medicine, the specialist must first be an expert in his or her general field. And with language that general field is human nature in action - the realm of literature." Just as a doctor is
supposed to have full knowledge of human anatomy before specializing in a specific area such as neurology, ophthalmology and cardiology. Similarly, it is often taken for granted that a language teacher would be an expert in literature, because literature is the use of language in all possible forms. If literature and language are taken to be two separate disciplines, this kind of expertise in literature shouldn’t be expected of an ELT expert. But because general field of language is considered to be the realm of literature it is prudent to include suitable literary texts in the curriculum for achieving the ELT objective. Since the English language (ESP/EAP) teachers are not trained in technical subjects - such as computers, mathematics or biology and ESP texts demand certain level of minimal knowledge of these subjects from ELT teachers which they generally lack. As a result, they have to seek help from subject experts like chemistry expert or statistics expert who “are friendly and cooperative but allergic to English teaching”.  

Such subject experts feel helping English language teachers with ESP texts is a sheer wastage of time. Therefore, it would be more sensible to use literary texts for ELT purpose, mainly because a language teacher would be able to handle them single handedly.
EAP teachers, also face time constraints. T.F. Johns (1981) had collected questionnaires from 100 EAP teachers. And one of them had complained that "English has to fit in during hours 'left over' by the main subject teachers." Probably because after having classes in their main subjects like physics, computers or geography from morning till afternoon the learners are so worn out in 'the afternoon' that they neither have the time nor inclination to take any keen interest in learning the English language. However, to think that a mere change in the time - table would make the EAP texts interesting would be a false hope to harp on.

Professor Blatchford feels that "the study of English literature is a luxury that cannot be indulged during the limited time allotted to English." But when the literary texts are not taught for sheer pleasure and they help the learners to inculcate language skills teaching English literature does not remain a luxury. It becomes a necessity.

It is hard to agree with Nagpal's (1995) view when she says that 'language in literature is decontextualised' because not only are literary texts contextualized but meaning completely depends on the context in which language is being used. Brumfit and Carter (1986) therefore hold a contrary view and declare that "a literary text is authentic text, real language
in context in which exploration and discussion of context (which if appropriately selected can be an important motivation for study) leads on naturally to examination of language." So, it can be said that literary texts do emerge out of specific contexts.

While the exponents of literature have a different story to tell about the supremacy of literary texts over ESP materials. They are adamant about the supremacy of English literature over the language and claim that literature has "cultural aim or value". Brumfit and Carter (1986) are slightly hesitant "Challenging this view of literary education as the development of taste". Though the cultural aim was over emphasized by Macaulay, nowadays 'it is hardly in evidence save in the most advanced stages of specialized University courses'. The need of the hour is merely to get working knowledge of the skills of English language and so the main thrust these days is on the functional use of English rather than literary appreciation.

Marckwardt (1978) gives a lot of importance "to the role that translations of English literature can play in the development and determination of the literary curriculum and in modifying classroom procedures a matter that has rarely been explored in treatments of foreign language or second language
teaching." It can be said that according to Marckwardt (1978) the use of translation method is important for ELT especially with reference to second language learners. Translations help in determining the taste of readers. It is important to notice that "in a particular country Sinclair Lewi's Babbitt has been translated but not his Arrow smith would seem to suggest something about the nature of the life problems and literary themes which will interest the reading public there." Hence, it can be said that translation of literary texts help in determining the taste of the readers and in this way translated works lead to the enhancement of the reading skill. Marckwardt's argument has a tacit implication that ESP texts cannot provide any suggestion about the themes that interest the reading public of a particular place.

Frye (1963) thinks the main aim of teaching literature is to invoke the power of imagination amongst those who have the talent to create literature. To quote him, "The ultimate purpose of teaching literature is not understanding, but transferring of the imaginative habit of mind... the vision and the power to construct." Frye (1963) thinks that "the ultimate purpose of teaching literature is not to lay too much emphasis on the appreciation of literary text but to evoke the instinct of innovation amongst those who have the power to create a new
form instead of idolizing an old one. It is very difficult to agree with Frye's view because not many people have the ability to create a new form of literature. This kind of talent is mostly God-gifted, and to think that literature should lead to innovation of a 'new form' would restrict the purpose of literature teaching. Moreover, this kind of an extremist view creates a wide chasm between language and literature.

In opposition to the exponents of literature, ELT experts continue to consider literature unfit for achieving the ELT objective. Professor Blatchford declares with authority that "the classroom emphasis should be on the functional use of the language, not on literature."

Dogmatic views like those of Professor Blatchford and Frye create a wide chasm between literature and language. Such rigid views lead to animosity between pro-literature and pro-language camps and widen the gap between the two. This leads to the only consequence that the great ELT effectivity found in literature is laid off and the learners remain deprived of the wealth of language which is there in literature in multiple forms and shades.

However, it is important to note that "Both language and literature are parts of the verbal symbolization of experience
we call discourse, and whoever teaches in these areas must see their basic oneness.\textsuperscript{33} ELT experts and literary critics essentially falter in rejecting the views of each other straight away. At this juncture it becomes necessary to review the language literature controversy and see whether a point of compromise can be reached between the two or not.

Brooks(1960) asks a very simple question "why literature in a language class at all?\textsuperscript{34} Brumfit and Carter (1985) spontaneously answer literature "is taught because it always has been taught."\textsuperscript{35} The very quality of sustenance that literary texts have shown in being present in the syllabuses designed for ELT purposes goes on to show that literature has stood the test of time. Sawant (1999) says, "English Education in India has largely depended on the teaching of literature."\textsuperscript{36} Literary texts continue being used as a part of compulsory/graded language courses in India after facing all sorts of critical remarks from ELT experts and it is so because, they enliven the language learning process. In the words of Widdowson (1984) "Dissociation of language for literary purposes leads to discourse which represent language as essentially a matter of creating meaning by procedures for making sense. This is its central relevance to language teaching."\textsuperscript{37} Just as under natural circumstances the listener concentrates on the
utterances of the speaker and finally infers from those utterances what the speaker actually meant. Literature also motivates the learner to focus on the information provided by the language of the text. The reader not only reads the lines but at times also reads in between the lines to engage, himself/herself in the meaning making process which is similar to the meaning making process in real life situations. It leads to the only conclusion that literature has full ELT relevance in India.

Outright refusal of literature is illogical as the use of ESP materials also cannot always ensure proper language learning. If literature has failed to enable language learners to master the four skills there are multifarious reasons behind its failure ranging from faulty system of examinations to bad text books, incompetent teachers, lack of self- access materials, disparity in India's policy of English teaching etc. Though compulsory English is taught in most of the states in India yet there is a lot of disparity in the standard from which it's teaching starts in different parts of India and it varies from state to state. To quote Kohli (1970), "In the Union Territory of Chandigarh, for example the teaching of English is started from the 3rd class. In Punjab and Haryana, its study is commenced from the 6th class, but in Gujarat the teaching of English is delayed up to
the 8th class so far as the government schools are concerned. So the language learning capabilities of the language learners too vary from state to state.

Many language experts, such as Kohli (1970), believe that "English literature should be read by choice by those people who have an adequate command of the language." This amounts to saying that literature can be used to complement non-literary texts only when the learners become competent enough to pass the survival level. But it is an accepted fact that children like nursery rhymes. Mehta (1950) argues that "There are innumerable poems about simple and jolly things which fascinate and gladden the young heart." On the basis of Mehta's argument it can be concluded that literary text has a magic and attraction of its own which an ESP text may lack and which may be a language resource for an ELT class.

Language enables "the individual to communicate his thoughts to others." Similarly, literary texts also engage the reader to read the text and engross himself/herself in the meaning making process by drawing inferences from the literary texts. Therefore, a literary text also communicates the thoughts of a poet/ novelist or a character in a specific literary piece to the reader through its language. As a result, if
language is used for communicative purpose then literature too can be used as a communication act but "literature as a communication act, relies on expectation and norms forming an important element in the channel of communication between writer and the reader, and the teacher of literature needs to help students to acquire requisite literary competence." Hence, the literary texts communicate with the reader inviting him to respond to the aesthetic use of language. Pushpa (1982) rejects the view that "langue and parole cannot really be studied together," and a resolution between the two — langue (ordinary speech system) and parole (phenomena of literary language) is unthinkable. Ali (1988) resolves the problem by quoting Widdowson who considers literary artefact to be a double structure, of parole which is also langue and langue which is also parole. In his opinion, "it is a peculiar amalgam of both, as it violates the accepted rules of language and creates its own rules which are not considered non-language within their context." Without doubt it can be concluded that features of common language usage are found in literature and similarly literary qualities too can be traced in language of everyday usage. So, to see an unbridgeable gap between the two is a mistake. This naturally establishes the advantage of literary texts for the ELT purpose.
Brumfit and Carter (1986) find it "impossible to isolate any single or special property of language which is exclusive to literary work."\(^4^5\) In that case, all the features of ordinary language can be found at some point of time in one or another literary work. In compliance with Brumfit and Carter's (1986) view even the use of 'figures of speech' is not just a prerogative of literature. The 'figures of speech' for instance oxymoron, hyperbole, simile, metaphor, and synecdoche are common features of English language. Similies like 'as black as soot', as 'blind as a bat' etc are expressions of common idiomatic usage. Chapman (1984) makes the point more clear by saying that "such figures are common enough in everyday usage; whether they derive from literary use or whether the common use preceded literary record is not important."\(^4^6\) To argue whether literature preceded or language would be equivalent to asking the question of endless debate and discussion "which came first the chick or the egg?" However, it is important to note just as the chick and the egg are interdependent for continuing their cycle of existence, similarly literature completely depends for its existence on the vast resources of language which it deeply assimilates and language in turn gets nourished and enriched by imaginative literary experimentation. Thus, they complement each other.
Leech (1969) also says that semantic unorthodoxy can be crudely characterized as 'playing with the meaning of the words.' Such semantic unorthodoxy is a common feature of linguistic jokes and literary devices like metaphor and paradox. For instance the riddle:

Q: What has wheels and flies?

Ans: A garbage truck.

Thus, it can be said that such playing with words, (or double sidedness) of language is not an exclusive feature of literature. Language and literature are not essentially different. It is just that literature is the most aesthetic and proficient use of language.

In the words of W.R.Lee, "The substance of the English language ... has been shaped by literature. It is in literature that resources of the language are most skillfully used." The skillful use of language in literature exposes the reader to the variety of uses that language can be possibly put to. It is true that teaching language through literary texts can lead to the enhancement of learners' knowledge of language. Carter (1982) too believes that language of a literary text can enhance "our appreciation of aspects of the different systems of language organization." Since, literature includes and
absorbs all kinds of systems of language organization whether it is scientific language, medical language, rhetoric language or simple language it is present in all shades and forms in literature.

‘Language’ and ‘Literature’ contrast each other in their mode of negotiation. In ‘langue’ (ordinary speech system) the negotiation is mostly overt while in ‘parole’ (phenomenon of speech in literary language) negotiation can be covert. A literary artist uses words in a manner “by which words are challenging to yield their utmost complexity of meaning”.\(^5\) Though literary texts can be covert owing to the subtleties of innovation, yet “literary language derives from the experiments which the writers have made within the agreed code.”\(^5\) Hence the reconciliation of the paradox inherent in the approaches to two subjects, language and literature, can be achieved. The two varieties of language (language and literary texts) present a contrast and the specific characteristic of one can better be appreciated and assimilated if contrasted with the other. This also necessitates the exposure of the ELT learners to the literary texts.

Widdowson (1983) in an interview with Rossner said "As soon as you engage in conventional discourse, you immediately have a set of expectations, when you're talking to
somebody else or writing to someone else or reading what somebody else has written you're seeking to get some kind of convergence of these 'schemata these frames of reference'. Thus, every kind of verbal or textual interaction leads to convergence. Literature too provides the reader with the information of these 'frames of reference' that contribute to his understanding of the meaning of a text. Hence, it is relevant to an ELT class.

"When we are engaged in ordinary conversation, we have a number of linguistic 'accidents' which... form part of the deliberate usage of a literary writer." Violations of the lexical norms are dealt with such expertise that they enhance the aesthetic effect in a literary text. So, it can be said that a literary writer makes good use of the linguistic accidents. And an explication of the same is bound to offer a wealth of language to an ELT class.

Literature draws out all its raw material from language through unorthodox ways of innovation and excellence of execution. Hence, literature becomes a complex yet elevated use of ordinary language which can be used for the purpose of teaching language as it is "wholly and inevitably rooted in language."
The language found in literature includes language from all professions and aspects in life. To quote Ali (1988), "the language of literature is not a variety of language as 'legal language' or 'medical language'. The former is all-inclusive, whereas the latter consists of only relevant vocabulary to the exclusion of the rest... So literary language is not essentially different from ordinary discourse; as a variety or as special type of language." As a result, literary texts can be used to enhance learners' knowledge of English language.

The skillful use of language in literature instructs the reader to innumerable functional uses of language. Linguistic insights can be drawn out from literary texts to enhance the skills of reading and writing.

It's a common fallacy that a loud reading of a literary text followed by the general paraphrasing of the text would help the learners learn English language. But with this kind of morbid approach the entire purpose of language teaching through literature is lost.

The analysis of literary text should be done by focusing on language items rather than indulging in aesthetic or philosophical interpretation. It is only then that literature would definitely be successful in achieving the ELT objective.
Marckwardt (1978) quotes Lee that, "Lyrics are to be heard and not merely seen, plays are to be seen and heard. Literature is rooted, so far as the foreign language learner is concerned in the oral basis of language learning: rooted in lively and meaningful oral drills, in spoken and acted dialogues, in simple dramatizations of stories; indeed in those very procedures which make for successful and interested learning of the language." In agreement with Lee’s view it can be justifiably asserted that effective ELT can take place through literature.

Literature is basically language and therefore it can be used as effectively for the purpose of ELT as any other form of language. After identification of the elements of language in literary text the next step for us will be to see how these ‘patterns of language’ can be exploited to their fullest advantage for achieving the ELT objectives. All these possibilities of using literary texts for ELT purpose in practical terms will be explored in next three chapters focusing on the three different genres: ELT through Poetry, ELT through Prose and ELT through Drama.
References:


17. Ibid.


21. Ibid.


29. Ibid., p. 44.

31. Ibid.


34. Ibid., p. 98.


51. Ibid., p. 17.


Prose is considered to be a suitable genre for language teaching. In this particular chapter the possibility of utilizing prose texts for achieving the ELT objective will be explored. Etymologically speaking the term 'prose' has been derived from Latin 'prosa', which has its roots in the Latin phrase 'prose oratio' which meant "straight forward (or unembellished speech)."¹ 'Prose' now means "straight forward speech, not poetically arranged".² Speaking in a simple manner prose "in its ordinary and most useful sense, is the sustained use of language as we ordinarily speak it, as distinguished from language patterned into recurrent units of meter, which we call verse."³ But at times classification by the genres too becomes very complex because "Great prose has rhythm too,"⁴ though at times prose lacks rhythm, still, it does not mean that "distinguished prose is less an art"⁵ than distinguished pieces of poetry.

It is an accepted fact that prose works developed much later in comparison to poetry.Ironically, the prose works are more popular than written verse in the present times. It is often believed that in today's fast moving world the availability of
high tech electronic media has led to a decline in the reading habit of the general public. However, Poirier (1988) considers such arguments to be unacceptable. In his words “Literature, by virtue of its formal conventions and the conscious struggle by which it appropriates language to poetry or the novel, is yet another and still more formidable example of media and representation.” Though modern people do face time constraints yet the idea of literature being read by them is a tenable one. To quote Wilson (2001) the common reading public has a special inclination towards short stories. He says “as an art form the short story developed during the nineteenth century, it is, undoubtedly, one of the most popular forms of reading today. Its popularity stems from a variety of sources: its flexible narrative form, its artful constructions, the controlled organization around a single effect be it the exploration of character, creation of a mood, presentation of action, or development of a theme.” Whatever be the reason for the popularity of the genre it explains how prose works can be successful in capturing the interest of the learners provided the language and the climax of the story are not beyond the reach of the learners' level of understanding.

Frye (1963) feels that when ordinary language is subjected to metamorphosis different literary genres like prose
and drama come into being. Frye (1963) finds it difficult to
differentiate between prose and poetry. He says "The language
of ordinary speech is an unshaped associative babble, a series
of asyntactic short phrases, and it is psychologically a
monologue, designed for expression and not primarily for
communication... The direct and simple way is to put a pattern
of recurrence on it and turn it into verse." The more difficult
and sophisticated way is to put a logical pattern of recurrence
on it and turn it into verse. Frye's argument is tantamount to a
confession that both prose and verse are conventionalized
manifestations of language. Verse by the virtues of rhyme and
rhythm is more aesthetic of the two. However, it is important to
notice that literary prose for a common reader is the more
lucid, logical and organized use of ordinary language than
poetry.

Since literary prose is closest to the language of ordinary
usage, it is considered to be the ideal genre for teaching
language. The main purpose of teaching poetry is often
considered to impart pleasure to the readers. It is often
believed that stimulating the heart and mind of the reader
through the creative use of language is the main aim of the
poet. He appeals to the heart and mind of the reader and
motivates him to interpret the text in such a manner that the
reader has a fresh outlook towards the text, his surroundings and the entire world. It wouldn’t be wrong to carry on with the contention that great prose also at times appeals to the heart and mind of the reader. What then is the difference between poetry and prose? First and foremost the attitude of poet towards his subject matter and that of a prose writer towards his topic is extremely different. To quote Brown (1966) “in prose the characteristic assumption of both writer and reader is that the subject has an identity and an interest apart from the words, whereas in poetry it is assumed that word and idea are inseparable.” ⁹ However to think that the ideas or thoughts of a prose writer are separable from his words is wrong. But still, his words can be subjected to translations and they can be easily paraphrased in comparison to poetry because words and ideas in poetry are so deeply entwined that they cannot be separated from each other easily. On second thoughts it can be said that it is difficult to translate or paraphrase poetry in comparison to prose, hence prose is more suitable for ELT because it is more comprehensible of the two.

Prose unlike poetry demands lucidity, brevity and precision from a prose writer. General prose writer is expected to be very clear and explicit in his treatment of language. Whether it is the factual description of an object or report of an
accident or the process of making tea - a prose writer will choose his words with sheer economy and utter simplicity. To quote Kashyap (1998) "Prose is used whenever precise and exact use of words is necessary: to report news events, to describe a scientific experiment, to state an argument, or to explain how something is done." Thus, prose is taught to learners in order to train them to express themselves with accuracy in a plain and clear manner. General prose in accordance with scientific texts has no room for exaggerated scenic description or ornamentative language incorporating the use of 'figures of speech' because it ought to be logical and specific. On the other hand, literary prose does overflow with hyperbolic explanations at times. Because a prose writer can "devote an entire paragraph to details that explain a single phrase and leave it to the reader to fill in details from his own experience." Take for instance a paragraph from Huxley's essay where he goes on to explain the meaning of 'Pleasures' to the readers.

Read the following paragraph:

These effortless pleasures, these ready-made distractions that are same for everyone over the face of the whole Western world, are surely a worse menace to our civilizations than ever the Germans were. The working hours of the day already, for
the great majority of human beings, occupied in the performance of purely mechanical tasks in which no mental effort, no individuality, no initiative are required. And now, in the hours of leisure, we turn to distractions as mechanically stereotyped and demanding as little intelligence and initiative as does pure work. Add such leisure to such work and the sum is a perfect day which it is a blessed relief to come to the end of.

(from 'Pleasures' by A. Huxley)

In this paragraph Huxley is criticizing all the mechanical tasks like watching movies or a football match on T.V. that we perform in the name of pleasures. Yet, in this particular paragraph he leaves it to the imagination of the reader to finally decide what actual pleasures are.

All literary genres including literary prose are often condemned, as already noted elsewhere, for language teaching purposes. Leech and Svartvik (1975) reject the idea of using literary texts for ELT because they believe "literary, elevated and rhetorical forms of language are not particularly common in the everyday language of today." On the contrary, Leech and Svartvik (1975) themselves admit that "some features of English of limited use have a 'literary' or 'elevated' tone: they
belong mainly to the literary language of the past, but can still be used by a writer or public speaker of today if he wants to impress us or move us by the solemnity or seriousness of what he has to say." \(^{13}\) Since literary language helps to heighten the effect of the thoughts through elevated or rhetoric use of the language. Given below is an extract from a letter written by Hopkins to his mother. If the reader would not be aware that it is an extract from a letter, the reader would take it to be an extract from some work of fictional prose.

Read the following extract from a letter written by Hopkins to his mother:

"They are shy of being overheard but they can't conceal their agreements. What one says the other assents to by the roots and upwards from the level of the sea. He makes a kind of Etna of assent, without effort but with a long fervent breathing out of all the breath there is in him." \(^{14}\)

(from a letter written by G.M.Hopkins)

Such descriptive explanation of the tone of agreement on the first reading seems to be an extract from a novel or a short-story (more because of the use of an uncommon word 'Etna'). However, as already mentioned in actuality it is an extract from Hopkin’s letter where he tries to describe to his
mother the agreements of the two gardeners working for him through the letter. Thus, incorporating words to heighten the effect is not just a phenomena used in literature. Such efflorescent use of language is also found in letters and speeches for the achievement of emotive effect or sometimes for the sake of sheer emphasiz. So, there is not much difference between simple prose and fictional prose. They many a times keep their tryst though it is not very frequent.

Not only do ELT experts shun literary prose from ELT syllabuses but they also feel that a teacher who has taught literary texts shouldn’t be entrusted to teaching of EST because his “enthusiasm and values have been formed in a rather narrow humanistic tradition centering round history and literature.” 15 But on a close inspection in the field of English novels it can be deduced that language of prose is not limited; it is limitless. For instance Joseph Conrad writes about the experiences on sea in his novel Lord Jim, Robin Cook deals with the advancements in the field of medical sciences in his novel The Brain, George Eliot writes about the ordinary people and their moral struggles in her novel Silas Marner, Fredrick Forsyth writes about the ghettos and atrocities of Nazis’ on Jews in his Odessa File and Virginia Woolf writes her novels in such a manner that if they are deprived of character names
and settings they would seem to be the study on human psyche. Hence, it can be said that language of literature is all-inclusive. And perhaps literary texts are the kind of texts that can boast of dealing with all kinds subjects at one point of time or another. The scope of literature is not narrow but extremely wide.

Mario Cuomo has said “you campaign in poetry; you govern in prose.” In Cuomo’s opinion the language pattern of verse is fit for the purpose of enticing the readers. But when cold logic is required to control the public, prose comes to rescue. Though its not important to argue whether poetry is more persuasive or prose of the two. It is important to note that ‘prose’ is more comprehensible to the readers in comparison to poetry.

On a broader plane literary prose can be divided into three main categories: the essay, novel and short stories. The essay according to the Oxford Advanced Learner's Dictionary is “a piece of writing, usually short and in prose, on any one subject”. So an essay can be called a brief and clear account of the essayist on any specific subject.

Novels and short stories together come under the heading of fictional prose. While prose is straightforward speech devoid
of the metric arrangement found commonly in poetry “a prose fiction is a narrative of any length dealing with any subject. As fiction it creates an imaginary world, what the Renaissance poet and critic Sidney called as “second nature.” ^® Lemon (1974) further adds as a “narrative, it relates a sequence of events, usually involving a conflict and a resolution of the conflict, along with such supporting elements as characters, setting and description.” ^® It is very important to observe that all the elements of prose fiction like characters, setting, events etc. are interconnected through the medium of language.

It is true that “the simplest and oldest form of prose is the story or tale. Both refer to relatively uncomplicated (but sometimes very elaborate) narratives, usually plotted and designed to entertain. Either, but especially the tale, tends to sound as if it were created for oral rather than written presentation. Although usually in prose, stories may be told in verse too (Chaucer's Canterbury Tales).” ^®

Though stories are told in verse too for instance ‘Lochinvor’ by Sir Walter Scott, yet it can be said that “oratio prosa is opposite of oratio vincita” ^® Oratio vincita is the embellished speech and is distinguished for its rhythmical compositions. As opposed to oratio vincita (poetry), prosa oratio (prose) can be called the straightforward discourse or
speech. Thus, prose is more comprehensible and suitable in comparison to poetry for language teaching purpose.

Prose is the straightforward form of discourse, and its structure too is different from the highly patterned poetry known for its strictly marked stanzas. Prose texts are made up of loosely formed paragraphs that vary in length from time to time. As a result, when writing a piece of prose the writer does not need to bother about the rhyming scheme or rhythm as a poet does. As long as the ideas of a prose writer are coherent, well knit and clearly expressed through the medium of language they are bound to be effective.

Claude (1990) asks some profound questions “who better than the linguist can in effect within the real, seize upon a network of the real, seize upon the flash of a sense that no meaning comes to dull? Who, indeed, since the substance of that which the linguist manipulates is made up solely of these shimmerings?” The answer to the musings of Claude is that literature creates reality in its own way, which is real and authentic in the literary context. Moreover the language of literary texts is so lively that it has a mesmerizing effect on the reader. So, it can be said that prose texts have a magical quality which EST or ESP texts may lack.
If prose fiction has not been so effective in enlightening the language teachers; it has happened due to the lack of application of proper methodology for ELT through literary prose. Fictional prose is closest to the language of standard usage in the sense that it incorporates language in a clear manner. Collie and Slater (1987) consider short stories to be "an ideal way of introducing students to literature in the foreign language classroom." Their brevity of length and simple language makes it possible for the teacher to easily manage them in the classroom. Short stories can be completed in a short period of time in comparison to novels and long dramatic texts. A language learner can easily relate to the subjects of short stories because all the variety of experiences are immersed in the vast collection of short stories. The varied subjects of short stories cater to the need of all kinds of readers belonging to all ages.

However, the syllabus designers not only for intermediate class second language learners but all non-native speakers learning English should be well aware of the 'art of omission and selection'. The short stories, novels or essays chosen should certainly suit the difficulty level of the language learners they have been selected for.
Fictional prose texts can serve as samples of good language usage. By referring to literary texts Billows (1976) means "writing better than most of us can write in a text-book". Hence literary texts are more interesting than ESP materials.

Widdowson (1983) raises a very vital point, he says "the fictional world is actual because we're engaged with it. But it's not real. It's because it's immediate without being real and carries convention without being real and carries conviction without being true that the reader has to use these procedures" of interpretation. Though the world created by literature is not actual but it becomes real for the reader as long as he/she is interacting with it. By engaging himself or herself in the process of reading, the reader accepts the reality as manifested by the writer. In this sense both the reader and the writer of the literary text determine the meaning of the literary text. The reader's response is arbitrary because the author/writer can never completely claim to have control over the reader's response. In being arbitrary the response of the reader is bound to be creative because it is based on the reader's perception of reality, as he/she has perceived it through the meaning of the literary text. Hence, the process of language learning through literature becomes real, authentic and interesting. Fictional prose gives an opportunity to the
reader to voice his/her opinions about different facets of the story. How he/she interprets the story? What is his/her opinion about the characters: their diction, dialect or speech, their style of dressing? How is one character's relationship with the other character in the context of the story? And finally whether the fate of the characters is justified in the story or not? And in order to answer all these and other such questions the learners/readers not only read the lines but also read in between the lines by concentrating on the subject matter of the story and language treatment in the story. Thus, it can be said “that the short story is one of the literary genres best suited to the needs of the language students”.

Jones (2001) says on the authority of Andrew Wright “The whole world is full of story tellers!” The statement is true because people often hear anecdotes (unglorified, unelaborated and plain narrative of a single incident) from their friends, confidantes, relatives and colleagues. Thus, it can be concluded that short stories are ideal for teaching the art of narration as every human being indulges in the art of narration. Read the following story:
THE DIAMOND NECKLACE

She was one of those pretty, charming young ladies, born, as if through an error of destiny, into a family of clerks. She had no dowry, no hopes, no means of becoming known, appreciated, loved and married by a man either rich or distinguished; so she allowed herself to marry a petty clerk in the office of the Board of Education.

She was simple, not being able to adorn herself; but she was unhappy, as one out of her class; for women belong to no caste, no race; their grace, their beauty, and their charm serving them in the place of birth and family. Their inborn finesse, their instinctive elegance, their suppleness of wit are their only aristocracy, making some daughters of the people the equal of great ladies.

She suffered incessantly, feeling herself born for all delicacies and luxuries. She suffered from the poverty of her apartment, the shabby walls, the worn chair, and the faded stuffs. All these things, which another woman of her station would not have noticed, tortured and angered her. The sight of the little Breton, who made this humble home, awoke in her sad regrets and desperate dreams. She thought of quiet ante-chambers, with their oriental hangings, lighted by high, bronze
torches, and of the two great footmen in short trousers who sleep in the large armchairs, made sleepy by the heavy air from the heating apparatus. She thought of large drawing rooms, hung in old silks, of graceful pieces of furniture carrying bric-a-brac of inestimable value, and of the little perfumed coquettish apartments, made for five o'clock chats with most intimate friends, men known and sought after, whose attention all women envied and desired.

When she seated herself for dinner, before the round table where the tablecloth had been used three days, opposite her husband, who uncovered the tureen with delighted air, saying. “Oh! The good potpie! I know nothing better than that” —she would think of the elegant dinners, of the shining silver, of the tapestries peopling the walls with ancient personages and rare birds in the midst of fairy forests; she thought of the exquisite food served on marvellous dishes, of the whispered gallantries, listened to with smile of the sphinx, while eating the rose-coloured flesh of the trout or a chicken’s wing.

She had neither frocks nor jewels, nothing. And she loved only those things. She felt that she was made for them. She had such a desire to please, to be sought after, to be clever, and courted.
She had a rich friend, a schoolmate at the convent, whom she did not like to visit, she suffered so much when she returned. And she wept for whole days from chagrin, from regret, from despair, and disappointment.

One evening her husband returned elated, bearing in his hand a large envelope.

"Here," he said, "here is something for you."

She quickly tore open the wrapper and drew out a printed card on which were inscribed these words:

The Minister of Public Instruction and Madame Georges Ramponneau ask the honour of Monsieur and Madame Loisel's company Monday evening, January 18, at the Minister's residence.

Instead of being delighted, as her husband had hoped, she threw the invitation spitefully upon the table murmuring:

"What do you suppose I want with that?"

But, my dearie, I thought it would make you happy. You never go out, and this is an occasion, and a fine one! I had a great deal of trouble to get it. Everybody wishes one, and it is very select; not many are given to employees. You will see the whole official world there."
She looked at him with an irritated eye and declared impatiently:

"What do you suppose I have to wear to such a thing as that?"

He had not thought of that; he stammered.

"Why, the dress you wear when we go to the theatre. It seems very pretty to me"

He was silent, stupefied, in dismay, at the sight of his wife weeping. Two great tears fell slowly from the corners of her eyes toward the corners of her mouth.

He stammered, "What is the matter? What is the matter?"

By a violent effort, she had controlled her vexation and responded in a calm voice, wiping her moist cheeks:

"Nothing. Only I have no dress and consequently I cannot go to this affair. Give your card to some colleague whose wife is better fitted out than I."

"Let us see, Matilda. How much would a suitable costume cost, something that would serve for other occasions, something very simple?"
She reflected for some seconds, making estimates and thinking of a sum that she could ask without bringing with it an immediate refusal and frightened exclamation from the economical clerk.

Finally she said, in a hesitating voice:

"I cannot tell exactly, but it seems to me that four hundred francs ought to cover it."

He turned a little pale, for he had saved just this sum to buy a gun so that he might be able to join some hunting parties the next summer, on the plains of Nanterre, with some friends who went to shoot larks up there on Sunday. Nevertheless, he answered:

"Very well. I will give you four hundred francs. But try to have a pretty dress."

The day of the ball approached and Madame Loisel seemed sad, disturbed, anxious. Nevertheless, her dress was nearly ready. Her husband said to her one evening:

"What is the matter with you? You have acted strangely for two or three days."
And she responded, I am vexed not to have a jewel, not one stone, nothing to adorn myself with. I shall have such a poverty-laden look. I would prefer not to go to the party.”

He replied: “You can wear some natural flowers. At this season they look very chic. For ten francs you can have two or three magnificent roses.”

She was not convinced. “No,” she replied, “there is nothing more humiliating than to have a shabby air in the midst of rich women.”

Then her husband cried out: “How stupid we are! Go and find your friend Madame Forestier and ask her to lend you her jewels. You are well enough acquainted with her to do this.”

She uttered a cry of joy. “It is true!” she said, “I had not thought of this.”

The next day she took herself to her friend’s house and related her story of distress. Madame Forestier went to her closet with the glass doors, took out a large jewel-case, brought it, opened it, and said: “Choose, my dear.”

She saw at first some bracelets, then a collar of pearls, then a Venetian cross of gold and jewels and of admirable workmanship. She tried the jewels before the glass, hesitated
but could neither decide to take them or leave them. Then she asked:

"Have you nothing more?"

"Why, yes. Look for yourself, I do not know what will please you."

Suddenly she discovered, in a black satin box, a superb necklace of diamonds, and her heart beat fast with an immoderate desire. Her hands trembled as she took them. She placed them about her throat against her dress, and remained in ecstasy before them. Then she asked, in a hesitating voice, full of anxiety:

"Could you lend me this? Only this?"

"Why, yes certainly."

She fell upon the neck of her friend, embraced her with passion, then went away with her treasure.

The night of the ball arrived. Madame Loisel was a great success. She was the prettiest of all, elegant, gracious, smiling, and full of joy. All the men noticed her, asked her name, and wanted to be presented. All the members of the Cabinet wished to waltz with her. The Minister of Education paid her some attention.
She danced with enthusiasm, with passion, intoxicated with pleasure, thinking of nothing in the triumph of her beauty. In the glory of her success, in a kind of cloud of happiness composed of all this homage, and all this admiration, of all these awakened desires, and this victory so complete and sweet to the heart of woman.

She went home towards four o'clock in the morning. Her husband had been half asleep in one of the little ante-rooms since midnight, with three other gentlemen whose wives were enjoying themselves very much.

He threw around her shoulders the wraps they had carried for the coming home, modest garments of everyday wear, whose poverty clashed with elegance of the ball costume. She felt this and wished to hurry away in order not to be noticed by the other women who were wrapping themselves in rich furs.

Loisel retained her: "Wait," said he, "you will catch a cold out there. I am going to call a cab."

But she would not listen and descended the steps rapidly when they were in the street they found no carriage and they began to seek for one, hailing the coachmen whom they saw at a distance.
They walked alone towards the Seine, hopeless and shivering. Finally they found on the dock one of those old, nocturnal coupes that one sees in Paris after nightfall, as if they were ashamed of their misery by day.

It took them as far as their door in Martyr Street, and they went wearily up to their apartment. It was all over for her. And on his part, he remembered that he would have to be at the office by ten o’clock.

She removed the wraps from her shoulders before the glass, for a final view of herself in her glory. Suddenly she uttered a cry. Her necklace was not around her neck.

Her husband, already half undressed, asked “what is the matter?”

She turned towards him distractedly:

“I have—I have— I no longer have Madame Forestier’s necklace.”

He arose in dismay: “What! How is that? It is not possible.”

And they looked in the folds of the dress, in the folds of the mantle, in the pockets, everywhere. They could not find it.
He asked: "You are sure you still had it on when we left the ball?"

"Yes, I felt it in the vestibule as we came out."

"But if you had lost it in the street we should have heard it fall. It must be in the cab."

"Yes. It is probable. Did you take the number?"

"No. And, You, did you notice what it was?"

"No."

They looked at each other utterly cast down. Finally, Loisel dressed himself again.

"I am going", said he, "over the track where we went on foot to see it, can find it."

And he went. She remained in her evening gown, not having the force to go to bed. Stretched upon a chair, without ambition or thoughts.

Towards seven o'clock her husband returned. He had found nothing.
He went to the police and to the cab offices, and put an advertisement in the newspapers, offering a reward; he did everything that afforded them a suspicion of hope.

She waited all day in a state of bewilderment before this frightful disaster. Loisel returned at evening with his face harrowed and pale; and had discovered nothing.

"It will be necessary", said he, "To write to your friend that you have broken the clasp of the necklace and that you will have it repaired. That will give us time to turn around."

She wrote as he dictated.

At the end of the week, they had lost all hope. And Loisel, older by five years, declared:

"We must take measures to replace this jewel."

The next day they took the box which had enclosed it, to the jeweller whose name was on the inside. He consulted his books:

"It is not I, Madame," said he, "who sold this necklace; I only furnished the casket."
Then they went from jeweller to jeweller, seeking a necklace like the other one, consulting their memories, and ill, both of them, with chagrin and anxiety.

In a shop of the Palais-Royal, they found a chaplet of diamonds which seemed to them exactly like the one they had lost. It was valued at forty thousand francs. They could get it for thirty-six thousand.

They begged the jeweller not to sell it for three days. And they made an arrangement by which they might return it for thirty-four thousand francs if they found the other one before the end of February.

Loisel possessed eighteen thousand francs which his father had left him. He borrowed the rest.

He borrowed it, asking for a thousand francs of one, five hundred of another, five louis of this one, and three louis of that one. He gave notes, made ruinous promises, took money of usurers and the whole race of lenders. He compromised his whole existence, in fact, risked his signature, without even knowing whether he could make it good or not, and, harassed by anxiety for the future, by the black misery which surrounded him, and by the prospect of all physical privations and moral
tortures, he went to get the new necklace, depositing on the merchant's counter thirty-six thousand francs.

When Madame Loisel took back the jewels to Madame Forestier, the latter said to her in a frigid tone:

"You should have returned them to me sooner, for I might have needed them."

She did not open the jewel-box, as her friend feared she would. If she should perceive the substitution, what would she think? What should she say? Should she take her for a robber?

Madame Loisel now knew the horrible life of necessity. She did her part, however, completely, heroically. It was necessary to pay this frightful debt. She would pay it. They sent away the maid; they changed their lodgings; they rented some rooms under a mansard roof.

She learned the heavy cares of household, the odious work of a kitchen. She washed the dishes, using her rosy nails upon the greasy pots and the bottoms of the stewpans. She washed the soiled linen, the chemises and dish-cloths, which she hung on the line to dry, she took down the refuse to the street each morning and brought up the water, stopping at each landing to breathe. And clothed like a woman of the people, she went to the grocer's, the butcher's, and the
fruiterer’s, with her basket on her arm, shopping, haggling to the last sous of her miserable money.

Every month it was necessary to renew some notes, thus obtaining time, and to pay others.

The husband worked evenings, putting the books of some merchants in order, and nights he often did copying at five sous a page. And this life lasted for ten years.

At the end of ten years, they had restored all, all, with interest of the usurer, and accumulated interest besides.

Madame Loisel seemed old now. She had become a strong, hard woman, the crude woman of the poor household. Her hair badly dressed, her skirts awry, her hands red, she spoke in a loud tone, and washed the floors with large pails of water. But sometimes, when her husband was at the office, she would seat herself before the window and think of that evening part of former times, of that ball where she was so beautiful and so flattered.

How would it have been if she had not lost that necklace? Who knows? Who knows? How singular is life, and how full of changes! How small a thing will ruin or save one!
One Sunday, as she taking a walk in the Champs Elysees to rid herself of the cares of the week, she suddenly perceived a woman walking with a child. It was Madame Forestier, still young, still pretty, still attractive. Madame Loisel was affected. Should she speak to her? Yes, certainly. And now that she had paid, she would tell her all. Why not? She approached her.

"Good morning, Jeanne."

Her friend did not recognize her and was astonished to be so familiarly addressed by this common personage. She stammered:

"But, Madame – I do not know – you must be mistaken - "

"No, I am Matilda Loisel."

Her friend uttered a cry of astonishment: "Oh, my poor Matilda! How you have changed?"

"Yes, I have had some hard days since I saw you; and some miserable ones – and all because of you-"

"Because of me? How is that?"

"You recall the diamond necklace that you loaned me to wear to the Commissioner's ball?"

"Yes, very well."
"Well, I lost it."

"How is that, since you returned it to me?"

"I returned another to you exactly like it. And it has taken us ten years to pay for it. You can understand that it was not easy for us who had nothing. But it is finished and I am decently content."

Madame Forestier stopped short. She said:

"You say that you bought a diamond necklace to replace mine?"

"Yes. You did not perceive it then? They were just alike."

And she smiled with a proud and simple joy. Madame Forestier was touched and took both hands as she replied:

"Oh my poor Matilda. Mine were false. They were not worth even five hundred francs."

(by Guy De Maupassant)

Given below is the lesson plan for Maupassant's story 'The Diamond Necklace':

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Lesson Plan 1- The Diamond Necklace

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Pre-reading phase:

Activity I - What does the title suggest to you?

Activity II - What do you feel the word diamond signifies?

Activity III -(Invite the students to talk about diamonds):

(a) Are diamonds more expensive than platinum and gold?

(b) Which is the most expensive diamond you have heard of?

Activity IV -(Invite learners to express their views on the following statements):

(a) 'Diamonds are forever.'

(b) 'Diamonds are a woman's best friends.'
**Reading phase:**

Techniques of narration-

**Activity I** - The learners are asked to find three instances each of first person narration, second person narration and the third person narration from the story.

**Direct- indirect speech**

**Activity II** - The learners are asked to identify five instances each of direct and indirect speech form the story.

**Vocabulary**

Difficult words in context

**Activity III** - The learners are asked to make a list of difficult words in the context they come up with the following words - destiny, suppleness, instinctive, elegance, aristocracy, finesse etc.

**Activity IV** - Look at the word ‘destiny’ in the sentence — ‘She was one of those pretty, charming young ladies, born as if through an error of destiny into a family of clerks.’

(1) What part of speech does ‘destiny’ belong to?
(2) Note that 'destiny' is preceded by a preposition 'of', and following by a preposition 'into':

(3) What happens if 'y' is dropped and 'ed' is added to it?

(4) Can you think of any other word that can be used in its place?

Activity V—Read the following sentence very carefully — 'Their inborn finesse, their instinctive elegance, their suppleness of wit are their only aristocracy, making some daughters of the people the equal of great ladies.'

The learners are asked to:

(1) Make a list of the adjectives in this sentence. They come up with following responses— inborn, instinctive, suppleness, equal and great.

(2) They are asked to replace them with other adjectives, e.g. Their innate finesse, their intrinsic elegance, their quality of wit are their only aristocracy, making some daughters of the people the equivalent of sophisticated ladies.'

(3) They are again asked to make the list of the nouns in the same sentence, they come up with these responses — finesse, elegance, wit, aristocracy, daughters, people and ladies.
(4) Now the learners are asked to replace these nouns with some other nouns, e.g. 'Their innate charm, their instinctive grace, their quality of intellect, are their only prerogative, making some ladies of the high class the part of sophisticated bandwagon.'

(5) After all the adjectives and nouns have been replaced the sentence would be read like this: "Their innate charm, their instinctive grace, their quality of intellect are their only prerogative making some ladies of the high class, the part of sophisticated bandwagon."

(6) The learners are asked to make some other similar sentence by replacing all the adjectives and nouns?

Post reading phase:

Activity -I

Answer the following:-

(a) Do you feel it's correct to borrow things from your friends or relatives?

(b) What do you think is the moral of the story?

Activity II –

Subject verb agreement
The learners are asked to supply a verb in agreement with the subject in the following sentences:-

(i) The students requested not to pluck flowers from the garden.

(ii) Three and three six.

(iii) One or the other of those fellows finished the task.

(iv) Each of the girls punished.

(v) Shakespeare was one of the greatest dramatists that ever lived.

Activity -III

Direct-indirect speech

The learners are supplied with examples of direct speech and are asked to change them into indirect speech:

The exercise is as follows-

(1) "What's wrong with you?" she said to him.

(2) "The damsel in distress exclaimed "will none of you help me?"

(3) Larah said "How clever I am!"
Tom said "You have done a great job!"

She said to her, "Is not your name Bella?"

After the learners finish the tasks assigned to them the teacher collects their notebooks and checks them to find out how competent the learners are in English language. The language areas in which he/she finds the learners deficient, the teacher provides them with more exercises and drills for the sake of improving their language skills. Thus, a single prose text can also be used to tackle innumerable language problems but for using the prose texts such as a short story a talented teacher must prepare a lesson plan.

For instance if the teacher wishes to teach through a particular story, for instance ‘Night Train at Deoli’ by Ruskin Bond the phenomena of ‘sentence and word stress.’ He/she will in advance explain to the learners the phenomena of sentence stress and word stress. He/she must explain that when English is spoken without any special emphasis the "significant words which are normally the content or lexical words " should be accented, e.g. nouns, demonstratives (like this, that, etc) pronouns (notably interrogatives) and adjectives should be stressed, while insignificant words, e.g. articles prepositions, auxiliaries conjunctions, personal pronouns and
relative pronouns should not be stressed. Prose texts offer innumerable opportunities for teaching the language. Through prose texts the teacher can explain when English is spoken normally without any special emphasis. The significant words which are normally the content or lexical words should be accented, e.g.

(i) He won a race.

(ii) He went for a ride in the car.

(iii) The cuckoo is singing in the trees.

The teacher can explain to the learners that in words of two syllables when it comes to the nouns and adjectives the stress falls on first syllable. In verbs and adverbs stress falls on second syllable. For instance:

<table>
<thead>
<tr>
<th>Word</th>
<th>Noun or Adjective</th>
<th>Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Absent</td>
<td>/æbsənt/</td>
<td>/sənt/</td>
</tr>
<tr>
<td>Desert</td>
<td>/dəzət/</td>
<td>/zə:t/</td>
</tr>
</tbody>
</table>

When the phenomena of sentence stress and word stress becomes clear to the learners, the teacher also trains the learners in identifying grammatical patterns from the story, e.g. Sub + verb + that clause etc. When all these things become
clear to the learners. The teacher will proceed with the story. Take for instance a short story – "The Night Train at Deoli" by Ruskin Bond. A teacher who wishes to take up this story for ELT purpose will select the language items he/she wishes to teach through this story. In accordance with the items the teacher wishes to teach to the learners he/she will prepare the lesson plan of the story. The teacher asks the learners to read the entire story:

**The Night Train at Deoli**

When I was at college I used to spend my summer vacations in Dehra, at my grandmother's place. I would leave the plains early in May and return late in July was a small station about thirty miles from Dehra: it marked the beginning of the heavy jungles of the Indian Terai.

The train would reach Deoli at about five in the morning, when the station would be dimly lit with electric bulbs and oil-lamps, and the jungle across the railway tracks would just be visible in the faint light of dawn. Deoli had one platform, an office for the station-master and a waiting room. The platform boasted a tea stall, a fruit vendor, and few stray dogs; not much else, because the train stopped there for only ten minutes before rushing on into the forests.
Why it stopped at Deoli, I don’t know. Nothing ever happened there. Nobody got off the train and nobody got in. There were never any coolies on the platform. But the train would halt there a full ten minutes, and then a bell would sound, the guard would blow whistle, and presently Deoli would be left behind and forgotten.

I used to wonder what happened in Deoli, behind the station walls. I always felt sorry for that little platform, and for the place that nobody wanted to visit. I decided that one day I would get off the train at Deoli, and spend the day there, just to please the town.

I was eighteen, visiting my grandmother, and the night train at Deoli. A girl came down the platform, selling baskets.

It was a cold morning and the girl had a shawl thrown across her shoulder. Her feet were bare and her clothes were old, but she was a young girl, walking gracefully and with dignity.

When she came to my window, she stopped. She saw that I was looking at her intently, but at first she pretended not to notice. She had a pale skin, set off by shiny black hair, and dark troubled eyes. And those eyes, searching and eloquent, met mine.
She stood by my window for some time and neither of us said anything. But when she moved on, I found myself leaving my seat and going to the carriage door. She noticed me at the door, and stood waiting on the platform, looking the other way. I walked across to the tea stall. A kettle was boiling over on a small fire, but the owner of the stall was busy serving tea somewhere on the train. The girl followed behind the stall.

'Do you want to buy a basket?' she asked. 'They are very strong, made of the finest cane....'

'No,' I said, 'I don't want a basket.'

We stood looking at each other for what seemed a very long time and then she said, 'Are you sure you don't want a basket?'

'All right, give me one,' I said, and took the one on top and gave her a rupee, hardly daring to touch her fingers.

As she was about to speak, the guard blew his whistle she said something, but it was lost in the clanging of the bell and the hissing of the engine. I had to run back to my compartment. The carriage shuddered and jolted forward.

I watched her as the platform slipped away. She was alone on the platform and she did not move, but she was
looking at me and smiling. I watched her until the signal-box came in the way, and then jungle hid the station, but I could still see her standing there alone.

I sat up awake for the rest of the journey. I could not rid my mind of the picture of the girl's face and her dark, smouldering eyes.

But when I reached Dehra the incident became blurred and distant; for there were other things to occupy my mind. It was only when I was making the return journey, two months later, that I remembered the girl.

I was looking out for her as the train drew into the station and I felt an unexpected thrill when I saw her walking up the platform. I sprang off the foot-board and waved to her.

When she saw me, she smiled. She was pleased that I remembered her. I was pleased that she remembered me. We were both pleased, and it was almost like a meeting of old friends.

She did not go down the length of the train selling baskets, but came straight to the tea stall; her dark eyes were suddenly filled with light. We said nothing for some time but we couldn't have been more eloquent. I felt the impulse to put her on the train there and then, and take her away with me; I could
not bear the thought of having to watch her recede into the
distance of Deoli station. I took the baskets from her hand and
put them down on the ground. She put out her hand for one of
them, but I caught her hand and held it.

'I have to go to Delhi', I said.

She nodded. 'I do not have to go anywhere,'

The guard blew his whistle for the train to leave and how I
hated the guard for doing that.

'I will come again.' And as she nodded, the bell changed
and the train slid forward. I had to wrench my hand away from
the girl and run for the moving train.

This time I did not forget her. She was with me for the
remainder of the journey, and for long after. All that year she
was a bright, living thing. And when college term finished I
packed in haste and left for Dehra earlier than usual. My
grandmother would be pleased at my eagerness to see her.

I was nervous and anxious as the train drew into Deoli,
because I was wondering what I should say to the girl, and
what I should do; I was determined that wouldn't stand
helplessly before her, hardly able to speak or do anything
about my feelings.
The train came to Deoli, and I looked up and down the platform, but I could not see the girl anywhere.

I opened the door and stepped off the footboard. I was deeply disappointed, and overcome by a sense of foreboding. I felt I had to do something, and so I ran up to the station-master and said, 'Do you know the girl who used to sell baskets here?

'No, I don't, said the station-master, you better get on the train if you don't want to be left behind.'

But I paced up and down the platform and stared over the railing at the station yard; all I saw was a mango tree and a dusty road leading into the jungle. Where did the road go? The train was moving out of the station, and I had to jump for the door of my compartment. Then, as the train gathered speed and rushed through the forests, I sat brooding in front of the window.

What could I do about finding a girl I had seen only twice, who had hardly spoken to me, and about whom I knew nothing — absolutely nothing — but for whom I felt a tenderness and responsibility that I had never felt before?

My grandmother was not pleased with my visit after all, because I didn't stay at her place more than a couple of weeks. I felt restless and ill-at-ease. So I took the train back to the
plains, meaning to ask further questions of the station-master at Deoli.

But at Deoli there was a new station-master. The previous man had been transferred to another post within the past week. The new man didn't know anything about the girl who sold baskets. I found the owner of the tea stall, a small, shrivelled-up man, wearing greasy clothes, and asked him if he knew anything about the girl with the baskets.

'Yes, there was such a girl here, I remember quite well,' he said. 'But she stopped coming now.'

'Why?' I asked. 'What happened to her?'

'How should I know?' said the man. 'She was nothing to me.'

And once again I had to run for the train.

As Deoli platform receded, I decided that one day I would have to break journey there, spend a day in the town, make enquiries and find the girl who had stolen my heart with nothing but a look from her dark, impatient eyes.

With this thought I consoled myself throughout my last term in college. I went to Dehra again in the summer and when, in the early hours of the morning, the night train drew into
Deoli station, I looked up and down the platform for signs of the girl, knowing I wouldn't find her but hoping just the same.

Somehow, I couldn't bring myself to break journey at Deoli and spend a day there. (if it was all fiction or a film, I reflected, I would have got down and cleared up the mystery and reached a suitable ending for the whole thing.) I think I was afraid to do this. I was afraid of discovering what really happened to the girl. Perhaps she was no longer in Deoli, perhaps she was married, perhaps she held fallen ill . . . .

In the last few years I have passed through Deoli many times, and I always look out of the carriage window, half expecting to see the same unchanged face smiling up at me. I wonder what happens in Deoli, behind the station walls. But I will never break my journey there. I prefer to keep hoping and dreaming, and looking out of the window up and down lonely platform, waiting for the girl with the baskets.

I never break my journey at Deoli, but I pass through as often as I can.

(by Ruskin Bond)
Lesson Plan 2: **The Night Train at Deoli**

<table>
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<tr>
<th>Skills and language areas covered</th>
<th>Reading skill</th>
<th>Writing skill</th>
</tr>
</thead>
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<tr>
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<td><strong>a-Skimming</strong></td>
<td><strong>a-Making</strong></td>
</tr>
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<td></td>
<td><strong>b-Scanning</strong></td>
<td><strong>sentences</strong></td>
</tr>
<tr>
<td></td>
<td><strong>c-Intensive - reading</strong></td>
<td><strong>b-General answers</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Grammar</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>a-Identifying</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>structures</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>b-Usage of</strong></td>
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<td></td>
<td></td>
<td><strong>idiomatic -phrases</strong></td>
</tr>
<tr>
<td></td>
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<td><strong>Vocabulary</strong></td>
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<td><strong>Word stress in</strong></td>
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<td></td>
<td></td>
<td><strong>categorical -differentiation</strong></td>
</tr>
<tr>
<td></td>
<td></td>
<td><strong>Sentence stress</strong></td>
</tr>
</tbody>
</table>

**Pre-reading phase:**

Activity I- What does the title suggest to you?

Activity II- Have you ever travelled by train?

Activity III- If ‘yes’ which has been your most memorable journey?

**Reading phase:**

Vocabulary
Activity I- The learners are told to write all the two syllable words they find in the story, e.g. picture, lonely, college, vendor, whistle, platform etc.

Activity II- Learners are asked to make a list of difficult words for eg; boast, eloquent, forebode, smoulder etc. from the story. Then the teacher asks them to guess their meanings from the context in the story.

Activity III- Identify the sentences having:

(a) Sub + verb + as + adv.clause

  e.g . Sub + verb+as + adv.clause

(i) I watched her as the platform slipped away.

(ii) I was looking out for her as the train drew into the station

(b) Subject + verb+ That clause

(i) She was pleased that I remembered her

(ii) I was pleased that she remembered me

(iii) I was determined that I wouldn't stand helplessly before, her...

(iv) I was making the return two months later, that I remembered her
Idiomatic phrases

Activity IV - The story also exemplifies the use of idioms with prepositions and adverbs. The learners are asked to identify all such phrases. They might come up with the following phrases - thrown across, jolted forward, looking out, boiling over, slipped away etc.

Post reading phase:

Vocabulary

Activity I- The learners are provided with a list of difficult words and they are told to match the words with their correct meanings:

<table>
<thead>
<tr>
<th>Words</th>
<th>Meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Boast</td>
<td>a) sudden urge to act</td>
</tr>
<tr>
<td>2. Forebode</td>
<td>b) burn slowly without flame</td>
</tr>
<tr>
<td>3. Eloquent</td>
<td>c) talk with pride and satisfaction.</td>
</tr>
<tr>
<td>4. Smoulder</td>
<td>d) be a sign or warning of</td>
</tr>
<tr>
<td>5. impulse</td>
<td>e) expressive language.</td>
</tr>
</tbody>
</table>
Once the learners finish matching words with their meanings. The teacher asks them to exchange their sheets with each other and announces the correct meanings of the words. Each correct meaning gets +1 mark and each wrong choice gets -1. This kind of an exercise motivates the learners to remember the meaning of the words and helps them to do better in such vocabulary texts taken again by the teacher.

Pronunciation

Activity II - After the correct meanings of words are announced. The teacher writes the phonetic transcription of the following words on the black board making the learners familiar with the phonetic transcription of these words, e.g.

(i) **Boast / b ɒst/**

(ii) **forebode / fɔːrd / bəʊd/**

(iii) **eloquent / ɪək wənt/ tʃ/**

(iv) **smoulder /sməʊlə(r)/**

(v) **impulse /ɪm pʌls/**

This activity makes the learners aware about the correct pronunciation of the words and trains them not only in word
stress but also in looking up the correct pronunciation of words in the dictionary.

Activity III - The teacher pronounces the above mentioned words and asks the learners to repeat the same. This kind of an oral drill not only improves the pronunciation of the learners but also inscribes the words in their memory. So, it is very useful for language learning purpose.

Word stress

Activity IV - Mark the word stress for the following two syllable words in the story:

a). Picture  
b). Lovely  
c). College  
d). Vendor  
e). Forebode  
f). Whistle  
g). Platform  
h). Station  
i). Behind  
j). Smoulder

Sentence Stress

Activity V - Mark the sentence stress in the following sentences:

a. I watched her as the platform slipped away.
b. I was looking out for her as the train drew into the station.

c. She was pleased that I remembered her.

d. I was pleased that she remembered me.

e. I was making the return journey two months later, that I remembered her.

Exercises in word stress & sentences stress are fruitful for the improvement in the speaking skill.

Sentence formation

Activity VI - Make three sentences each based on the structure: sub + verb + as + adv.clause.

Activity VII - Make three sentences exemplifying the use of subject + verb + that clause

Activity VIII - Use the following idiomatic phrases in sentences of your own:-

a). Thrown across

b). Jolted forward

c). Boiling over

d). Looking out
e). Slipped away

These kind of exercises are highly beneficial in training the learners in incorporating different grammatical structures and idiomatic expressions in their answers. As a result, it can be said that such exercises improve the writing skills of the learners.

Answer the following:

Activity IX - Do you think the end of the story is justified?

Activity X - Have you ever felt responsible for a stranger?

Activity XI - If 'yes' then when? Elaborate:

After the learners finish doing all the exercises the teacher collects their notebooks and scrutinizes them carefully. The teacher writes his/her suggestions and comments for the learners in their notebooks in order to help them further improve their languages skills. On the basis of his/her checking experiences, the teacher provides the learners with exercises based on remedial measures.

According to Dicker “Through a careful selection of sentences of any sort can be studied. The teacher who wishes to expose students to the use of infinitives in English would search the text for infinitives used in different ways. Most texts
contain fine examples of several different grammatical structures. Some texts are heavily weighted in certain areas and should be selected for those areas. Broken grammatical rules can be analyzed in a similar fashion in prose.  

Thus, prose texts can aggrandize the language teaching abilities of the learners. Just like short stories, essays can also serve as good materials for language teaching. However, in comparison to novels, short stories are more suitable for language teaching. The idea of teaching entire novels in the class is not so feasible due to time constraints. But the reading of novels can be assigned as a home task to the learners. Every weekend the learners can be asked to read two chapters and the teacher can facilitate the discussion in the classroom about the assigned chapters in the next week. This kind of an exercise would train the learners to read extensively without noticing each and every detail or without looking up the meaning of every difficult word in the dictionary. Still, in comparison to teaching entire novels for ELT purpose. A more logical idea would be to take up suitable extracts from the novels.

Take for instance a letter written by a character Gopal to his youngest brother in Anurag Mathur’s novel—**The Inscrutable Americans**. The letter is as follows:
Beloved Youngest One,

How much I am missing one and all I simply cannot say. My head is eating circles with all new new things.

Two weeks are already proceeding and I am not even knowing. I am receiving Respecting Parent's letter and sending reply. You may also kindly assure that I am strictly avoiding traps of divorcees. But, brother, you tell, how I am to refuse meeting divorcees when all here are divorcees? Even Respected Landlady who is regarding me as own son is divorcee with three divorces.

Also brother, I am telling you frankly, Revered Grandmother I am loving and respecting very much but she is becoming nuisance. How I can help it if no Brahmins here? And, brother, she is instructing that I must go to every kitchen before eating and ask if cooks are Brahmins. Brother, here they are not even knowing what caste is! But you may kindly tell her that I am strictly doing needful otherwise I am fearing she is starting to sing Holy Songs and Mother is getting headache.

I do not know what she is saying if I am telling her that I am also cleaning own latrine. I think she is leaving Earthly form. Brother, I am not liking, but what to do? No one is having
servants here. I am even cooking own food but only eggs. I am grateful to our cook who is telling me how long to boil egg, but he is not telling me that water is required to be added? Anyway, I am learning all many things.

I am happy to say Higher Studies are progressing. They are having all facilities here but standard of studies is not so high as in India. In technical matters they are having very good teachers but American boys are not taking much interest. Mostly my class is having foreign students. Course is quite easy I am knowing mostly already, so Respected Professor is saying I may take test and move to next class. They are allowing many kinds of things like this here. I think this way is better than in India and if we are also doing then nation will be on march.

Also no one is bothering who you are and you are also not to bother. You are not believing, but I am calling Respected Professors by first name. One is saying to me, “My name is Sam, not Sir Sam. The British are not knighting me yet.” Good joke I think. Brother, are you imagining if I am going to Great Principal of Jajau College and calling him by first name? I think he is dying of heart attack.
I am making one friend here by name of Randy but that is not what it is meaning and is common name. He is very studious, sober and religion minded boy you may tell Mother. He is from good family of high status. He is showing me different kind of ropes as they are saying here.

I am now knowing where to go. Earlier I am getting lost every time. On first day I am going to one class and sitting for half an hour and not understanding one word. First I am thinking it is accent I am not knowing. Then I am thinking I am gone mad. Then girl sitting near is whispering it is French class. Now I am having good laugh.

Brother, in food matters I am having big botheration. Everyday I am eating cornflakes and boiled eggs for all meals. Now when I am burping I am getting cornflakes taste. But what to do? I think Americans are hating vegetarians. But their orange juice and milk is being something else. You are having to try it to believing it.

Well, that is all from my side. Only worry I am having but kindly you are not telling family, is of high blood pressure. I am never having before but all Americans I am meeting when they are leaving are saying "Take it easy." Brother even if I am standing fully relaxed and taking deep breaths they are still
saying “Take it easy”. Maybe some problem in water is causing blood pressure problems. And more they are telling me, more blood pressure I am getting anyway let us see. We are all in God’s Hands.

All else is fine at my end. I hope studies and work are progressing and you are doing hard work at your end.

Assuring that I will check you out later.

Your beloved brother,

Gopal.

Anyone having basic knowledge of English language is bound to find the letter hilarious if not hilarious then definitely amusing; hence it would immediately captivate the interest of the learners, the letter is loaded with unusual phraseology. For example divorcee with three divorces, religion minded, good family of high status etc. And the entire letter is written in present continuous tense. The teacher can treat the extracted letter as language teaching material. And make a lesson plan.

The letter abounds with grammatical errors, instances of wrong phraseology etc. the teacher can distribute the copies of the letter to the learners and read the letter adopting a funny,
rustic accent, in order to achieve a realistic effect. The lesson plan for the letter can be as follows:

Lesson plan 3: The Letter from the **Instructable Americans:**

<table>
<thead>
<tr>
<th>Skills and language areas covered.</th>
<th>Reading skill</th>
<th>Writing skill</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a-Scanning</td>
<td>b-Correction of grammatical errors and wrong phrases</td>
</tr>
<tr>
<td></td>
<td>b-Listening skill</td>
<td>Grammar: Testing the knowledge of tenses.</td>
</tr>
</tbody>
</table>

**Pre-reading phase:**

Activity – I

Answer the following questions:

1. Have you ever come across an unusual letter?
2. If ‘yes’ what was it like?
3. Have you ever written formal letters?
4. If ‘yes’ what was the format?
5. Have you written informal letters, if ‘yes’ what was the format?
6. Have you ever read letters written by some famous personality or a celebrity?

7. How were they?

Reading phase:

Listening

Activity I: The learners listen to the teacher as he/she reads the letter.

Activity II: The learners are asked to identify from the tone of the teacher the identity of the person who has written the letter. They come up with the answer that it is a rustic who has a very shallow knowledge of English language.

Grammar

Activity III - The teacher asks the learners to identify the tense in which the letter is written. They answer, it is written in present continuous tense.

Activity IV - The learners are asked to make a list of sentences having grammatical errors. They come up with the following responses:

a. Even respected landlady who is regarding me as/own son is divorcee with three divorces.
b. Revered Grandmother I am loving and respecting very much but she is becoming a nuisance.

c. First I am thinking it is accent I am not knowing

d. Brother, in food matters I am having big botheration.

e. Assuring that I will check you out later.

Phrases

Activity V - Learners are asked to find out the errors of phraseology in the letter. They come up with a few responses which are as follows:- Respected landlady, divorcee with three divorces, revered Grand mother. Religion minded, good family of high status, knighting me etc.

Post reading phase:

Grammar

Activity I: The teacher asks the learners to point out why the sentences they have chosen for grammatical errors are grammatically incorrect?

The learners answer:
activity ll - once all these errors are corrected the teacher asks the learners to use correct phrases or words in place of the wrong phrases and words that 'gopal' has used in his letter. the teacher explains to his/her students how this can be done. take for instance the sentence 'he is very studious, sober and religion minded boy you may tell mother'.
This sentence would rather be written and read as 'He is very studious, sober and religious boy you may tell mother.'

The teachers asks the learners to correct all such errors in the entire letter.

Tense

Activity III - The teacher tells the students that since Gopal is writing about the experiences he has already had. He should have written the letter in past perfect tense. The teacher asks the learners to change the entire letter from present continuous tense to past perfect tense.

Writing

Activity IV - The teacher asks each student to suppose that he/she is a close friend of Gopal and Gopal has asked him/her to dictate the letter to him incorporating all his ideas. How would the learners dictate the letter to Gopal? The students are asked to write such a letter.

Once the students finish all these activities the teacher collects their notebooks, and corrects all the mistakes in the notebooks. And the teacher also writes his comments on the notebooks with the aim of improving the language skills of the learners.
As a result, it can be said that prose texts can help in improving the writing skills of the learners. In an article ‘Children write text book for Children’ Written by Pallavi Majumdar and published on 26th October 2002 in The Times of India a unique experiment was mentioned. As a part of this unique experiment St. James school in Kolkata had adopted text book called "Voices of Today", these text books prepared for English language teaching in school were compilations of short-stories written by teenagers. The idea of publishing text books comprising stories written by school children themselves seems to be a far fetched idea due to problems of editing, printing, publishing, lack of funds etc. On the contrary an intermediate class learners can be asked to write stories in the class. An interesting method would be to supply them with the beginning of the story.

For instance:

The night was dark, clouds were muttering there was thunder and lighten in the air, heavy winds were blowing, in his living room Mr. D’costa was sitting on his rocking chair with his eyes closed, suddenly --------

Then the teacher asks the students to complete their stories. The teacher tells the students that they are free to
choose any number of characters they want. However, the teacher sets a word limit of around 250 words. Once the students complete writing their stories, the teacher collects their notebooks and corrects the errors of grammar, vocabulary and spellings. Three of the best stories selected by the teacher are read out in the class. This kind of an exercise trains the pupils in the art of combining the narrative and description. In addition to it, this kind of an exercise motivates the students not only to write better but also to listen to interesting stories read out in the class.

So, it can be said that prose texts can serve as ideal materials for language teaching especially when used by a discerning teacher. For instance 'An interview with a lemming' a passage by James Thurber can serve as an ideal prose text for training for the learners in the skill of word formation. Read the following passage:-

**An Interview with a Lemming**

THE WEARY scientist, tramping through the mountains of northern Europe in the winter weather, dropped his knapsack and prepared to sit on a rock

'Careful, brother,' said a voice.
‘Sorry,’ murmured the scientist, noting with some surprise that a lemming which he had been about to sit on had addressed him. ‘It is a source of considerable astonishment to me,’ said the scientist, sitting down beside the lemming ‘that you are capable of speech.’

‘You human beings are astonished,’ said the lemming ‘when any other animal can do anything you can. Yet there are many things animals can do that you cannot, such as stridulate, or chirr, to name just one. To stridulate; or chirr, one of the minor achievements of the cricket, your species is dependent on the intestines of the sheep and the hair of the horse.’

‘We are a dependent animal,’ admitted the scientist. ‘You are perhaps the most mysterious of creatures.’

‘If we are going to indulge in adjectives beginning with “m”, said the lemming, sharply, ‘let me apply a few to your spices—murderous, maladjusted, maleficent, malicious and muffle-headed.’

‘You find our behaviour as difficult to understand as we do yours?’

‘You as you would say, said it,’ said the lemming, ‘You kill, you mangle, you torture, you imprison, you starve each
other. You cover the nurturing earth with cement, you cut down elm trees to put up institutions for people driven insane by the cutting down of elm trees, you —'

'You could go on all night like that,' said the scientist, 'listing our sins and our shames.'

'I could go on all night and up to four o' clock tomorrow afternoon,' said the lemming, 'It just happens that I have made a life-long study of the self-styled higher animal. Except for one thing. I know all there is to know about you, and a singularly dreary, dolorous and distasteful store of information it is, too, to use only adjectives beginning with "d".'

'You say you have made a life-long study of my species began the scientist.'

'Indeed I have,' broke in the lemming, 'I know that you are cruel, cunning and carnivorous, sly sensual and selfish, greedy, gullible and guileful— .

'Pray don't wear yourself out,' said the scientist, quietly 'It may interest you to know that I have made a life-long study of lemmings, just as you have made a life-long study of people. Like you, I have found but one thing about my subject which I do not understand.'
'And what is that?' asked the lemming.

'I don't understand,' said the scientist, 'Why you lemmings all rush down to the sea and drown yourselves.'

'How curious,' said the lemming? 'The one thing I don't understand is why you human beings don't.'

(By James Thurber)

The teacher executes the following lesson plan in the class:-

**LESSON PALN 4: An Interview With a Lemming**

<table>
<thead>
<tr>
<th>Skills and language areas covered</th>
<th>Reading</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>a. Intensive reading</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Scanning</td>
<td>Word formation</td>
</tr>
<tr>
<td></td>
<td>c. Speaking</td>
<td>Writing character sketches</td>
</tr>
</tbody>
</table>

**Pre-reading phase:**

Answer the following:

Activity I - What do you think a lemming is? Is there anything unusual about a lemming?

Activity II - If 'yes' what is unusual about it?
Activity III - Do you know anything about the other members of the rodent family?

Activity IV - How is a lemming different from a mouse?

**Reading Phase:**

Activity I - The learners are asked to read the passage intensively observing each and every detail.

Vocabulary

Activity II - The teacher asks the learners to underline the difficult words in the lesson with a pencil. They underline the words like maladjusted, malicious, guileful etc.

Activity III - The teacher asks the learners to guess the meanings of the difficult words from the context and then the learners are told to write their guesses in their rough note books. They are also told to look up the correct meaning of the difficult words in the dictionary.

Activity IV - The teacher gives a list of words taken from the passage to the learners and asks them to read it carefully.
The list is as follows:-

<table>
<thead>
<tr>
<th>Prefixes</th>
<th>Suffixes</th>
<th>Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>Careful</td>
<td>Tramping</td>
<td>Sins</td>
</tr>
<tr>
<td>Sharply</td>
<td>Murmured</td>
<td>Addressed</td>
</tr>
<tr>
<td>Maladjusted</td>
<td>Astonished</td>
<td>Institutions</td>
</tr>
<tr>
<td>Singularly</td>
<td>Distasteful</td>
<td>Listing</td>
</tr>
<tr>
<td>Guileful</td>
<td>Styled</td>
<td>Nurturing</td>
</tr>
<tr>
<td>Insane</td>
<td>Imprison</td>
<td>Shames</td>
</tr>
</tbody>
</table>

Once the students have finished reading the list twice or thrice the teacher asks them to perform following activities:-

Activity V -

i. Isolate the prefixes and suffixes from these words.

ii. Isolate the roots.

iii. What is the part of speech of the words without these prefixes and suffixes?

iv. What is the category of the form after the suffixes have been attached?

v. Does all the suffixation lead to change in the category?

vi. What kind of change results from the use of prefixes?
Word formation

Activity VI - What other words can you make by adding following suffixes:-

-ful, -en, -ed, -ly, -s.

Activity VII - Use the following prefixes in word formation:-

mal-, dis, in-, im-.

Grammar

Activity VIII - Complete the following table:

(The first line has been done for you)

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Noun</th>
<th>Verb</th>
<th>Adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Astonished</td>
<td>Astonishment</td>
<td>Astonish</td>
<td>Astonishingly</td>
</tr>
<tr>
<td>2. Considerable</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td></td>
<td></td>
<td>Singularity</td>
</tr>
<tr>
<td>4.</td>
<td>Torture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Mysterious</td>
<td></td>
<td></td>
<td>Sharply</td>
</tr>
<tr>
<td>6.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Malicious</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Post reading phase:

Activity I - This can be taken up in form of classroom debate, the topic of debate could be "Human species are – murderous, malicious and muffle headed". The classroom orators can speak in favour of or against the topic under consideration. This kind of an activity will enhance the speaking skill of the learners.

Activity II - Answer the following:-

a. Is lemming's query (referring to the act of drowning themselves) "The one thing I don't understand is why you human beings don't." logical?

b. Have you read any other story or novel etc with a similar theme?

c. Do you know what a fable is?

d. Can you suggest the name of any other fable that you have read?

Activity III - The teacher asks the learners to write the character sketches of the lemming and the scientist bringing out the contrast and similarities between the two.
Many second language learners are deficient in different language areas, so for such learners remedial classes should be taken up. A talented and determined teachers will always indulge in remedial teaching. The remedial exercises are as follows:-

Exercise- 1

Mark the sentence stress for the following sentences:-

1. Here is the book Tina asked for.
2. She always talks but never thinks.
3. Hallmark is undoubtedly the best gift shop in the city.
4. Too many cooks spoil the broth.
5. The ship was wrecked on the coast of Africa.

Exercise 2

Mark the words stress in the following words bringing out the categorical differentiation (as nouns & verbs) of the words:-

1. Address
2. Conduct
3. Object
Exercise 3

Make sentences by using the following idiomatic phrases:

1. Backed up
2. Lodged for
3. Shake off
4. Trumped up
5. Hit upon

Exercise 4

1. Make five sentences following the grammatical pattern — subject + transitive verb + direct object + finite clause / infinite clause.

2. Make five sentences following the grammatical pattern — Subject + verb + that clause.
Exercise 5

Give the phonetic transcription of the following words:-

1. Prose
2. Novel
3. Story
4. Paragraph
5. Writer

Exercise 6

Rewrite the following sentences so that the verbs will be in the active voice:-

1. She was scolded by her father.
2. Lord Jim was written by Joseph Conrad.
3. The Prime Minister was welcomed by the people.
4. He was struck by her million dollar smile.
5. Let the engagement be announced.

Exercise 7

Report the following in indirect speech:-
1. The teacher said “it gives me great pleasure to teach all my students”.

2. The father said “I do not wish to talk to any of you; go away.”

3. She said, “Let us wait and watch.”

4. “Please God help me” moaned the patient.

5. “This sure is Darjeeling tea” exclaimed Mrs. Khan with delight.

Exercise 8

In the following sentences fill in the blanks with a verb in agreement with its subject:

1. Time ___________ money.

2. Moll Flanders ____________ written by Daniel Defoe.

3. The strain of divorce and lack of finances ____________ more than she could bear.

4. The famous soprano and actress ____________ too unwell to perform
5. A good leader and useful citizen _________ passed away.

The benefit of such remedial exercises is that when the teacher checks these exercises up he/she will find out how far the learners have progressed. These exercises will help the teacher test the language competence of the learners and will further enlighten the teacher about the language areas in which his/her students are deficient. Once the teacher will become aware of their weaknesses, he/she will further prepare lesson plans and exercises to improve their language skills.

With reference to all the literary prose passages used in this chapter it can be said that literary prose enriches the language learning possibilities by evoking in the learners the desire to respond to them effectively. Literary prose not only includes different genres of creative writing but also variety of subjects "Which bring variety of themes in the fields of science and sports, travel and biography, description and reflection, fact and fiction". Hence, literary prose can be termed as suitable language teaching material. After exploiting all the possibilities of using literary prose texts for language teaching, in the next two chapters it will be explored how the two genres, poetry and drama, will be exploited to their utmost advantage for achieving the ELT objective.
References:


2. Ibid.


11. Ibid., p. 6.


13. Ibid.


16. To get back to this material click the cursor on http://www.spicyquotes.com/html/Mario_Cuomo_Elections.html/


19. Ibid.

20. Ibid., p.3.


Chapter 5

ELT through poetry

Kohli and Sharma (2000) point out that "in all the languages of the world the first books ever written were in verse."¹ Continuing in the same vein Abrams remarks that "in all literatures written prose seems to have developed later than written verse".² The creative effort "of Hesoid and Homer, of Pindar and the Greek tragedians"³ were all in the form of verse. What actually is verse then? Abrams(1999) says "Compositions written in meter are verse"⁴ According to the Oxford Advanced Learner's Dictionary of current English (Fourth Edition) by Hornby (1989), verse is "a form of writing arranged in lines, often with a regular rhythm or rhyme scheme"⁵ Hornby (1989) considers poetry to be a synonym of verse. Billows (1976) also follows the same line of thought in whose opinion: "to distinguish between poetry and verse is a mistake. The elements of rhythm and pattern, rhyme and artifice of rhetoric that belong to poetry distinguish all verse so immeasurably from prose in form as well as spirit, that the only useful distinction is between prose and poetry"⁶. Hence it is plausible to consider poetry as different from prose.
Keeping in view the historical facts it can be said that pioneers of literature wrote in verse probably because "Poetry is the most intimate expression of a man's spirit."\(^7\) Abrams (1999) has also recorded that "first prose works we possess were written by king Alfred near the end of the ninth century, more than a hundred years later than Beowulf"\(^8\). What than actually is poetry? This in fact is a very difficult question to answer nevertheless scholars have answered it in their own ways.

Etymologically speaking the word 'Poetry' has its roots in Middle English 'Poetrie', or Medieval Latin 'Poetria' which means 'a type of discourse which achieves its effects by rhythm, sound patterns and imagery.'\(^9\) It is this Latin Greek 'people' that later became 'poet' ("The writer of poems")\(^10\) in English. Discourse in words of Cook (1994) is a "Coherent stretch of language."\(^11\) So, it can be said that poetry is kind of discourse where sound patterns play a major role. Hence it is very important for enhancing the listening skill, but in contrast to Webster's definition imagery cannot be considered the exclusive property of poetry because one can often come across imagery in prose too. At times the line of demarcation between prose and poetry is quite thin. Prose, which is of extremely poetic nature and poetry of extremely prosaic nature
is a matter of common observation. It is indeed very difficult to give any specific definition of poetry which would finally settle the issue.

Many ELT experts believe that poetry should not be used in a language classroom. Crystal (1987) quotes Gray that "The language of the age is never the language of poetry" and so it should not be used in the ELT class. In total opposition to Gray's view Hopkins describes poetry as "the current language hieghtened." For Dryden the words that take shape of a poem are 'the image and ornament of thought', the poet thinks deeply and uses his faculty of imagination to express himself through the channel of words. What is common in all these and other definitions is that poetry whatever it is, has necessarily to do something with the language. So, we can safely conclude that poetry is nothing but the ornamentative use of language. In Ralph Waldo Emerson's (1940) opinion too "Language is fossil poetry." In simple terms, poetry is the refined and exquisite use of language. But, basically, it still remains language.

Yet poems are often considered to be useless for language learners. There are a number of reasons which question the authenticity of poetry in a language classroom. Mostly because it is believed that poetry exclusively suits the
refined sensibilities of the elite class. Before the Romantic period, enjoyment of poetry was considered to be just the prerogative of the high class. Octavio Paz has explained why 'Poetry is a food which the bourgeoisie as a class —has proved incapable of digesting.' That poetry should or should not be used in the ELT classroom has been a controversial matter. Many people believe that the subject matter of poetry is far removed from the tastes and experiences of common readers, and poetry is of no interest to them. But many poems deal with universal themes like death, life, success and happiness. So, it can be said that poetry has a universal appeal.

Kohli (1970) says one of the strongest arguments against poetry is that "Poetry does not serve any utilitarian purpose it does not increase the students mastery over the English language... because the language of poetry is very different from everyday speech." It is not correct to exclude poetry from a language class just because poetry often has strange word order. Learners can benefit from poetry as it increases their "awareness of stylistic variation that there is more than one way of conveying a message, and that no one way is necessarily 'correct'. The unconventional word order of poetry serves as an advantage in teaching the language.
Jones and Roe (1975) draw an analogy between models and poems and say "Models, like poems, are closures on experience. Neither can match reality, only approximate it. Both are perhaps best judged more on what insight they offer than on exactness of the details with which they are furnished, though, clearly, the richer the detail that insight can carry the better. But just as most poems are unread most models are unused." Many complex mathematical problems are solved with the help of formulae for instance Speed = Distance / Time etc by using approximation ‘x’ or ‘y’ for the missing variable thus approximation of reality too helps in unfolding the reality. Poetry often carries rich insight as the language of poetic texts directs the readers to be able to react to the nuances of meaning that poetic texts have to offer. Poetry cannot be mocked at just because most poems are unread. In the opinion of Basnett and Grundy (1993) poetry cannot be used for ELT purpose because many people claim they never read poetry and surely never actually "tried to write it." They further add that such people "turn to poetry on special occasions. Birthday cards, anniversary cards, Valentine cards and sympathy cards all frequently contain messages written in verse."

It is a common belief that poetic texts deal with complex themes which lead to multiple interpretations of a single poetic
text Rene Wellek (1976) says on authority of Eliot that “A poem may appear to mean very different things to different readers, and all these meanings maybe different from what the author thought he meant.” In Eliot’s opinion there is no objective meaning that can be drawn out of a work of art; poetry is not fit to be used for the ELT purpose as the teachers would not be able to arrive at a single convincing meaning of the text. But it should also be realised that varied interpretations from the side of the students would open up new vistas of debate and discussion which would definitely be a vantage point in a language class as it would give learners a chance to voice their opinions in the class. For Frye (1963) “poetry is an unnatural and perversely ingenious method of distorting prose statements.” If such is the case how could poetry precede prose. It is a universal fact that verse is the more ancient of the two, and that is surely because of greater memorability of verse.

On the authority of Abrams, Fowler (1991) says such questions as “what is poetry? are ‘bogus questions.’ They fallaciously presuppose some single essence waiting to be defined.” True, that it is a very difficult question to answer. Fowler maintains “Hence Wittgenstein’s notion of ‘family resemblances’ is invoked. If we look at a corpus of poems, we
see that some resemble others in some features, others are related by different features, and so on; just as some members of a family may have pointed noses, others may have red hair, others large hands: no one need have all three characteristics for the whole set to be perceived as a family. The generalization 'family' or 'poetry' is not defined by a feature or set of features possessed by all members, but by a complex set of criss-crossing and only partly shared criteria". The partly shared criteria which goes into defining poetry differs from one set of scholars to another.

With reference to Abrams' article published in The Princeton Encyclopedia of Poetry and Poetics (1972). Fowler says that theories of poetry have been the same from Plato to the romantics. Abrams classifies and distinguishes four types of 'theories of poetry':

1- Mimetic or imitative theories, which pay attention to the relationship between the text and the world it represents.

2- Pragmatic theories, which regard the text as 'instrumental towards achieving certain effects in the reader';

3- Expressive theories, in which 'the poet moves into the center of the scheme and himself becomes the prime
generator of the subject matter attributes, and values of a poem';

4- Objective theories, which focus attention on 'the text itself' minimizing or excluding the other three dimensions²⁶.

And when the language teacher is using a literary text for ELT purpose he has to primarily focus on the last type of theories i.e. objective theories which instruct the reader to pay attention exclusively to the text.

According to Mehta (1950) poetry is difficult for language learners and teachers because good reading of poetry requires "the labeling of the metre."²⁷ Highlighting another negative quality of poetry Stead (1991) maintains that it "has become an area of specialist knowledge, like physics or higher mathematics, and teachers in school seem less and less willing to treat it as a natural part of a general curriculum"²⁸. Because school teachers feel the language of poetry is too elevated for the intermediate level students, so poetry should only be taught to students pursuing a course in literature. Nevertheless, poems written in simple language are in abundance. For instance, Wordsworth's poetry who wanted "to celebrate the dominance of the normal human spirit in
circumstances in which its breakdown might perhaps be expected". Therefore, through the subject matter of his poetry he explored human experiences which were comprehensible to normal human beings in a language which could also be easily understood by them.

It is to be noted that in the ELT world the majority considers "The aim of teaching poetry is to impart pleasure to the pupil by making him understand the thought and feelings conveyed in the poem". True that similies, metaphors, imagery, themes, rhyme and rhythm are all important in a poem for literary interpretation and aesthetic appreciation but by limiting one self to these aspects the ELT purpose is most likely to be marred. Which is to teach language aspects/skills in an ELT class through poetry. It therefore entails a necessary shift in teaching paradigm; that is to say the focus now has to be much more on the language items (lexical and syntactical) of a poem than on its literary aspects. By considering imagery, figures of speech, rhyming scheme etc. as a microcosm and the entire text of the poem a macrocosm for exploring the language problems teachers can teach their students language skills. The issue of exploiting a poetic text for language teaching purposes has evoked different responses in the ELT world simply because poetry has a different language, very
different from everyday language. Even when the poet uses ordinary language, the language undergoes such treatment that it becomes extraordinary. Poetry treats language in a manner that it instantly captivates the attention of the reader. But if poetry fails to engage the language teachers and learners alike the fault does not lie with the poetic texts but more with the syllabus designers (because the choice of the subjects in poetry is not in tune with the difficulty level of the language learners). Or, perhaps to a certain extent the teachers are to be blamed because they don’t adopt the right approach for teaching poems in an ELT classroom. So far we have seen how the issue concerning the utility of poetry in an ELT class elicits strong arguments from critics and ELT experts both in favour of and against poetry.

Maley and Moulding (1985) say, one of the reasons that “poetry provokes a shiver of awe or revulsion may be the dusty academic way in which it has so often been taught. The learner has been enmeshed in a net of iambic pentameters, sonnet rhyme schemes and classical allusions”. Poetry is often condemned and rejected for the language teaching purposes yet it will be fit for the same when it is bereft off the aura of superiority which critics often associate with it. First and foremost the subject matter of poems prescribed should be
appropriate to the difficulty level of learners. The elements like classical allusions and metres are obviously a hindrance in the language learning process and a science or commerce intermediate student is hardly going to benefit from them. On the other hand, "Recent poetry has tended to develop the conversational tone in a looser pattern rather than a set meter susceptible to the rules of scansion". Such conversational poems can help achieve the ELT objective.

Collie and Slater (1987) explain at length the advantage of having poetry in a language classroom. They make their point clear by stating that "Poems offer a rich, varied repertoire and are a source of much enjoyment for the teacher and learner alike. There is initial advantage of length - many poems are well-suited to a single classroom lesson." So, the brevity of short poems gives a sense of achievement to the readers because the entire poem can be finished in a single lesson.

Drawing attention to the high pedagogical value of poetry Billows (1976) seems to give a special value to poetry in a foreign language classroom in "opening up the fantasy and giving release to inhibited and excessively introverted types". Poetry can be a strong medium for forcing the learners out of their cocoons and so it must be used for language teaching purposes.
It is a common fallacy in India that the "main purpose of teaching poetry is not so much to improve the child's knowledge of English language as to add to his joy and increase his power and appreciation of beauty. A lesson in poetry is a failure if it has not been enjoyed. Linguistic training and increase in the command of English should be incidental; enjoyment of the poem is the primary consideration". When English is taught with the aim of bringing about proper English language learning the primary consideration is to improve learners' knowledge of English language while the enjoyment of the poem as a literary piece may take place alongside to a degree, but the latter is certainly not the singular aim of ELT.

Spears (1992) points out that T.S.Eliot had said that "genuine poetry can communicate before it is understood." If poetry fails to communicate in the ELT sense fault lies with either the teaching methods or the choice of subjects in poetry. When the chosen subjects of poetry are appropriate to the difficulty level of learners the ELT teacher has primarily to isolate and focus upon the items of language in a poetic text rather than bothering about the scansion of the poem, the background of the poet and the circumstances under which he wrote the poem. For instance, if language learners of intermediate classes are taught 'Lucy Gray' poems as a part of
their general English course they would not see their English improving if they are told that William Wordsworth was born in 1770 or his 'Lucy poems', a sequence of five lyrics about love were composed during Wordsworth "sojourn in Germany". For that matter, intermediate students of science or commerce would also not gain any profit in knowing whether the Shakesperean sonnets were addressed to his patron, a young man of rank and beauty or to 'the dark lady'. It is all because these ideas might be useful for writing the critical appreciation of a poem but are irrelevant when it comes to the language teaching business. As the biographical details of a poet cannot in any way help learners imbibe language skills. It is advisable to leave them aside in a language class.

Similarly, knowledge of scansion and prosody is not essential for an ELT class in India, because language learners neither have time nor inclination to note how metres work in conventional poetry. They are there mainly to learn the language functions. And furthermore there is no logic in exposing them to the technicalities of iambic pentameter or tetrameter etc., since this kind of information would hardly if ever add on to their knowledge of English language.

The Board of Education Report (1921) on the teaching of English quotes an evidence of a headmaster who found one of
the teachers reading the following lines with all syllables accented:

God moves in a mysterious way

His wonders to perform

He plants his footsteps in the sea

And rides upon the storm

The report further points out "Naturally both the sense and the variety of verses were ruined. The accents in the first line are on God and not on moves and still less on a; in the second line there is obviously no accent on to and the third and fourth lines the main accents are not on in or upon, which both teacher violently emphasized. While keeping scansion and prosody out of the class, the teacher has to give a clear idea of intonation, and stress, necessary to communicate the right meaning to the learners. Learners should be told that content bearing words are to be stressed and this idea would be more fruitful for language teaching as it would help to make the meaning of the poem clear to the learners. The most conspicuous feature of poetry is 'form'. In this form the "unit structure for a poem is line and the strictly marked stanza, which gives a poem a definite pattern." True, these days
poetry is written in blank verse too but "Once a poem is printed, no one would confuse it with prose ... Printers are very conscious of this distinguishing characteristic of poetry, and they take great pains to space it properly and set it up on the page so that it has the look of a poem"^41. It also goes to show that the very visual impact of a poem is different from that of prose. Psychologically speaking, it sets the reader in a particular mood of reading, understanding and interpretation. Poetry can also train the learners to read properly, and read it in a manner that a mere reading of the text helps them comprehend the meaning of the poem. Short (1996) says "when poetry is read out loud, like all other spoken forms of language, it will be divided into tone groups with appropriate assignment of nuclei in order to make the reading 'make sense'. And because we all subvocalise when we read, a similar process is enacted whenever poetry is read silently"^42. Thus poetry should be read in such a manner that the accents should be on content bearing words. Given below is a model of how poetry should be read by an English teacher in the class.

TEXT1

THE EAGLE

He 'clasps the 'crag with 'crooked 'hands;
Close to the sun in lonely lands,

Ring'd with the azure world he stands.

The wrinkled sea beneath him crawls;

He watches from his mountain walls,

And like a thunderbolt he falls.

(by Lord Alfred Tennyson)

In this way the teacher explains to the students how nouns, verbs and adjectives should receive accents. And this is how poetry can be used to enhance the reading skill of the learners. This training would not remain confined to mere poetry recitation, but would give them much desirable practise in appropriate intonation that is applicable to all forms and patterns of meaningful speech and reading.

Linguistic deviation:- Linguistic deviation in stylistics means a shift from the accepted 'linguistic norms'. The grammatically deviant pieces of poetry can be used for language teaching purpose. Though the language of poetry is different from the language of common usage yet poetry contains features of repetition, foregrounding, deviation and parallelism. And all
these features can be used for the benefit of language learners by their teacher.

Verbatim recall / repetition: Leech relates 'Verbatim recall' or repetition to the mundane field of advertising. Leech (1969) in his book *English in Advertising* says “an advertisement gains nothing unless the name of the product is remembered, so at least in this respect it is desirable that a part of linguistic message should be memorized.” Repetition in poetry too forces the learners to focus on repeated words, phrases or sentences, and by merely being repeated they become inscribed in the mind of the learners and the learners can easily memorize them. Given below is an extract from Dryden’s poem:

**SONG FOR SAINT CECILIA’S DAY, 1687**

From Harmony, from heavenly Harmony

This universal frame began:

When Nature underneath a heap

Of jarring atoms lay

And could not heave her head,

The tuneful voice was heard from high
Arise, ye more than dead!

Then cold, and hot, and moist, and dry

In order to their stations leap,

And Music's power obey.

From harmony, from heavenly harmony

This Universal frame began

From harmony to harmony.

Through all the compass of the notes it ran,

The diapason closing full in Man.

What passion cannot Music raise and quell?

When Jubal struck the chorded shell

His listening brethren stood around,

And, wondering on their faces fell

To worship that celestial sound.

Less than a god they thought there could not dwell

Within the hollows of that shell

That spoke so sweetly and so well.
What passion cannot Music raise and quell?

(by J. Dryden)

In this extract the word 'harmony' and phrase 'Harmony from heavenly Harmony is repeated. The entire interrogative sentence 'What passion cannot Music raise and quell?' is also repeated. The tone of the poem is such that the question seems to be directly addressed to the reader and it seems obvious that the reader would also remember the question after reading the poem once or twice. As a result, it can be said the repetition in poetry helps the learners to memorize new words and grammatical structures.

Linguistic deviation:- Linguistic deviation in stylists means a shift from the accepted 'linguistic norms'. The grammatically deviant pieces of poetry can be used for language teaching purpose. Linguistic deviation exists in various forms such as morphological deviation, semantic deviation and grammatical deviation.

Morphological deviation: Instances of morphological deviation too can help the teacher to teach grammar to the learners. The teacher can take up an example of morphological deviation for instance.
The Sod scarce heaved;

(from 'A Dream of the Unknown' by Shelley)

Then the teacher can explain to the learners that morpheme is the smallest meaningful unit into which a word can be divided. The word 'read' has a single morpheme while 'cook-s' has two morphemes and the word 'un-like-ly' has three morphemes. With the help of the phrasal extract from Shelley's poem 'the sod scarce heaved' the teacher can explain that with the noun 'sod' verb 'heaved' is used. But the poet has deviated morphologically from the standard usage as instead of adjective 'scarce' adverb 'scarce-ly' should be more appropriate in this particular context judged by the standards of common usage. So, poetry can help the teacher impart the knowledge of morphemes to the learners and the role they play in word / sentence formation and proper communication.

Semantic deviation:- Another form of deviation which is a common feature of poetry is semantic deviation. Semantically deviated (thus forgrounded) pieces of poetry force the learners to focus on the language of poetry. In this kind of deviation the word order is correct but the meaning is unconventional. And the poet uses these instances of semantic deviation to heighten the poetic effect. This form of deviation seems to be
appropriate in the literary or poetic context but it is definitely uncalled for in common usage where the learners cannot surpass the limits set by the conventions of standard language usage. Still examples of semantic deviation could also be put to a successful ELT use. We may consider the following examples to make the point clear:-

(a). I can taste grief

(from 'Deceptions' by Philip Larkin)

(b). At the mid hour of night when the stars are weeping

(from 'At the Mid Hour of Night' by T. Moore)

In these examples the semantically foreground words are underlined. The teacher can take up the two extracts one by one and ask the learners to supply verbs befitting common usage. The possible answers could be:

(a). I can feel grief

(b). At the mid hour of night, when the stars are twinkling.

Hence it can be said that instances of semantic deviation can help the learners identify and scrutinize the inappropriate words from the poetic context and use appropriate words in
their place which are fit for the common usage. It can be a good exercise for testing the language ability of all learners.

Syntactic deviation: Syntactic or grammatical deviation is also a common form of deviation found in poetry. Syntactic deviation takes place when the word order becomes unusual in a sentence. The teacher can utilize the instances of grammatical deviation by asking the learners to put the deviated structures in the correct order. The teacher explains to the learners that according to the conventions of grammar it is customary for the verbs to follow the subject but in poetry at times the word order gets disturbed. The teacher supplies the learners with the following examples:-

(a). Most wounds can Time repair;

(from 'At Ease' Walter de la More)

(b). But help it I cannot,

(from 'Spectator' by Arthur Hugh Clough)

Then the teacher asks the learners to rewrite these structures in accordance with the rules of grammar. They might come up with following responses:-

(a). Time can repair the most wounds;
(b). But I cannot help it.

Next the teacher supplies the learners with a similar poem having instances of syntactic deviation consider for a while a poem by Emily Dickinson:-

I never saw a Moor –

I never saw the sea –

Yet know I how the Heather looks

And what a Billow be

I never spoke with God

Nor visited in Heaven –

Yet certain am I of the spot

As if the checks were given...

I never saw a Moor-

The teacher writes the entire poem on the black board and asks the learners to give it a silent reading. Then the teacher himself/herself gives it a loud reading. After the teacher has finished reading the poem, he/she asks the learners to point out if there are any instances of unusual word order. They might come up with the following:
(i) Yet know I how the Heather looks

(ii) Yet certain am I of the spot.

It is customary for conjunction 'yet' to be followed by subject 'I' and the subject 'I' precedes the verbs so these two sentences will be written as:-

(i). Yet I know how the heather looks

(ii). Yet I am certain of the spot

So, syntactic deviation helps the teacher in testing his/her learners' knowledge of the syntax.

Lexical deviation:- Another form of deviation which is a common feature of poetry is lexical deviation. In this kind of deviation the words undergo change in a manner that they become unacceptable according to the standard usage of the language. An example of lexical deviation is given below:-

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:

(from a Shakespearean sonnet 'Shall I Compare Thee to a Summer's Day')
It is a known fact that the comparative degree for adjective 'lovely' is not 'more lovely' but lovelier the teacher can take this foregrounded example of lexical deviation as an opportunity to teach the intermediate learners the positive, comparative and superlative degrees of commonly used adjectives.

The teacher explains to the learners that when the positive degree of an adjective ends in 'y', and is preceded by a consonant, then 'y' is changed into 'i' before adding 'er' and 'est', to make his/her point more clear the teacher asks the learners to write the positive, comparative and superlative degree of the following adjectives:-

Positive degree Comparative degree Superlative degree

a. Happy
b. Easy
c. Sunny
d. Wealthy
e. Funny.

Hence, lexical deviation can be used to enhance the lexical knowledge of learners.
Neologism: Deviation takes place in many forms, the most common of it is 'neologism'. Due to 'neologism' (invention of new words) foregrounded literary pieces become especially prominent. In instances of neologism "a poet may exceed the normal resources of language"\textsuperscript{44}.

Foregrounding:- We have seen so far how deviated parts can be used to teach grammar. But it is true that if a part of a poem or any other literary text is deviant "it becomes especially noticeable, or perceptually prominent."\textsuperscript{45} Short (1996) on the authority of Van Peer calls it psychological effect foregrounding, and foregrounded pieces of poetry can be successfully used for the ELT purpose.

Graphalogical deviation: - The most striking form of deviation is graphological deviation where the shaped poems are printed differently from the standard printing pattern of poetry. This form of poetry is also known as 'cubist' or 'concrete' poetry, the pattern poetry forces the reader to focus on the shape of the poem and draw inferences from its shape, to conclude what the poem is all about. Some of the prominent poets of shaped poetry are John Fairfax, Abram Bunn Ross, Leonard Clark and Wes Magee.
Even without reading the title of such a poem the learners can easily guess from its shape what the poem is all about take for instance a poem by Wes Magee.

**Climb The Mountain**

Climb

Climb

WES MAGEE
Step I:- The teacher has this shape poem printed on a big sheet. The teacher displays the sheet in front of the whole class.

Step II:- Once the students finish looking at the sheet in a glance. The teacher asks them what the poem is all about?

The students might come up with following answers; a triangle, conical hat, hill or a mountain.

Step III:- When the students guess the correct title of the poem the teacher reads the shape poem in the class. And the students listen to him/her.

Step IV:- Finally the teacher asks the learners to write shaped poems. Possible subjects for writing shape poems could be moon, clouds, boat, cube etc.

Such shaped poems have a novel shape and their shape entices the learners to concentrate not only on the visual impact of the poem but also to read out and find out what the poem is all about. Even the idea of writing pattern poetry is very exciting for the learners. So, it can be said that pattern poetry also helps to motivate the learners read poetic texts. As a result it can be concluded that various forms of deviation can contribute to the benefit of the language learners.
Poetic texts can also be used to teach the learners grammatical processes such as compounding and affixation, look at the following examples of affixation where prefix 'un' has been put to a novel use:-

(1). Just as it is, unmisted by love

(from 'Mirror' by Sylvia Path)

(2). 'Untwist' slack they may be

(from 'Carrion Comfort' by Hopkins)

It is customary to come across words like undue, unnecessary etc but words 'unmisted' and 'untwist' are seldom heard. The teacher can explain to the learners the prefix 'un' is used with the force of a negative. Here are a few examples of prefix 'un': unaware, uncommon and unexpected. From all these examples the teacher can explain to the learners that prefix 'un' is mostly added before adjectives. So, poetry can be used to teach the learners the process of affixation.

Poetry also offers opportunities to the teacher to explain to the learners the concept of compounding (where two or more items are joined to make a single compound) to the learners. Given below are a few examples of foregrounded compounds:-
(a). ‘Spiralwise’

(from ‘Time’ by Ralph Hodgson)

(b). ‘Carecoiled’ and ‘care-killed’

(from ‘The Golden Echo’ by G.M. Hopkins)

Though these compounds are not found in everyday usage of the English language yet the teacher can explain through these compounds the nature of compounds, processes of compounding and linguistic purpose of compounds.

A single poetic text can be used to impart the knowledge many language items.

Read the following poem:-

This is Going to Hurt Just a little Bit

One thing I like less than most things is sitting in a dentist’s chair with

my mouth wide open

And that I will never have to do it again is a hope that I am against

hope hopen

Because some tortures are physical and some are mental,

But the one that is both is dental
It is hard to be self-possessed
With your jaw digging into your chest
So hard to retain your calm
When your fingernails are making serious alterations in your
life line
or love line or some other important line in your palm;
So hard to give your effect of cheery benignity
When you know your position is one of the two or three in life
most lacking in dignity.
And your mouth is like a section of road that is being worked
on.
And it is all cluttered up with stone crushers and concrete
mixers and
drills and steam rollers and there isn’t a nerve in your
head that
you aren’t being irked on.
Oh, some people are unfortunate enough to be strung up by
the thumbs.
And others have things done to their gums.
And your teeth are supposed to be polished.
But you have a reason to believe they are being demolished.
And the circumstance that add most to your terror
Is that it’s all done with a mirror.
Because the dentist may be a bear, or as the Roman’s used to say, only

they were referring to a feminine bear when they said it, an ursa,
But all the same how can you be sure when he takes his crowbar in one

hand and mirror in the other he won’t get mixed up, the way you
do when you try to tie a bow tie with the aid of a mirror, and forget

that left is right and vice-versa?
And then at last he says That will be all, but it isn’t because he then

coats your mouth from cellar to roof
With something that I suspect is generally used to put a shine on a

horse’s hoof.
And you totter to your feet and think. Well it’s all over now and after

all it was only this once.
And he says come back in three monce.
And this. O fate is I think a most vicious circle thou ever sentest,
That man has to go continually to the dentist to keep his teeth in good condition when the chief reason he wants his teeth in good condition is so that he won’t have to go to the dentist.

(by Ogden Nash)

Once the students finish reading the entire poem the teacher can explain to the learners that ‘nonce formations’ or newly invented words are created by the poet to maintain the rhyming scheme of the poem. Good examples of ‘neologism’ or ‘noun formations’ can be traced in the poem ‘This is Going to Hurt Just A Little Bit’.

Through the compounds found in the poem such as fingernails, self-possessed and crowbar the teacher can explain to the learners the process of compounding and how compounds are formed. He/she can explain to the learners a compound is a noun, adjective etc composed of two or more words or parts of words from the vast collection of words originally found in language of common usage and formation of compounds has added generously to the English vocabulary. The teacher can provide the learners with a few examples of formation of compounds, for instance:-
Given below are few examples of formation of compounds:

(i) noun + noun – Such as card-board
    Speedboat
    Ballet – dancer.

(ii) adjective + noun- Such as
    Super-market
    Arterial roads
    Political prisoner

(iii) Verb + noun - Such as
    Assault craft
    Pick pocket
    Travel agent

(iv) Gerund + noun - Such as
    Rocking –chair
    Writing-desk
    Playing – cards
(v) Preposition + noun - Such as

Over coat

Over sight

After thought

Similarly compounded adjectives are formed by joining:

(i) Noun + adjective (or participle) - Such as

Status conscious

Praise Worthy

Grief stricken

(ii) Adjective + adjective - Such as

deep red

pure white

dark blue

(iii) Adverb + participle - Such as

long-standing

well bred

well balanced
The teacher can also explain to the learners that prefixes such as un-, re-, dis etc can be used to create new words by adding them before the root of the words and also that suffixes like -er, -ate etc can be added after the root of the words to create new words. So, poetry can be used to teach the learners the phenomena of affixation. Thus, innumerable language items can be taught to the learners through a single poem. In order to execute his ideas through a single poem properly, the teacher must make a lesson plan. For instance:

Lesson Plan No.1: ‘This is Just Going to Hurt a Little Bit’ by Ogden Nash

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<td>Use of idiomatic expressions.</td>
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</table>

Pre - reading Phase:-

Activity I - Learners are asked to answer the following:-
1. Have you ever been to the dentist to get your teeth examined?

2. If 'yes' then what was the experience like?

Activity II- The teacher asks the learners to read the poem silently.

Reading phase:-

Activity I:- The teacher recites the whole poem and the students listen carefully in order to understand the pronunciation of different words. They also listen to the teacher recite the poem for stress pattern and intonation.

Activity II:- The teacher again reads the poem and points out the words such as alterations, cheery, self possessed, fingernails etc. He/she explains the learners how words can be formed from roots and stems by adding prefixes and suffixes. He/she also tells them that compounds are formed by adding two or more independent words. The teacher provides the learners with some more examples of such words.

Foolish

Humanitarian

Misanthrope
Activity III: The teacher explains some of the idiomatic expressions used in the poem, such as:

1. To be strung up by the thumbs

2. Vicious circle.

Activity IV: The teacher explains to the learners the concept of 'neologism' with examples from the poem such as hopen, benignity, monce etc.

Post reading phase:

Activity I: Learners are asked to make two words from each the following affixes:

Re-, un-, -er, -ate, -tion.
Activity II:- The teacher asks the learners to make two compounds from each of the following combinations:-

i. Noun + noun

ii. Noun + adjective

iii. Adjective + noun

iv. Adjective + adjective

v. Verb + preposition.

Activity III:- Learners are asked to make two sentences from each of the following structures:-

i. Sub + verb + object + adjunct

ii. Sub + verb + complement

iii. Sub + object + complement

Activity IV:- The teacher tells the students that the correct verb of 'hope' is 'hoping' and not 'hopen'. The teacher asks the learners to supply correct words in place of other newly invented words in the poem such as 'benignity' and 'monce'. This could be a good exercise in lexis.

Parallelism: Foregrounding and deviation have been dealt with earlier another feature worth mentioning is
parallelism. Parallelism can also be used for the benefit of language learners. 'Verbatim recall' is a phenomenon in poetry where some words or phrases or sometimes entire lines are repeated without even a slightest change to give emphasis to certain words, phrases or lines. But because in these instances of repetition similar structures get repeated it is restricted in linguistic choices as compared to the instances of parallelism. In comparison to Verbatim recall a much more exciting method of foregrounding is 'obstrusive irregularity'. To quote Short (1996) parallelism or 'obstrusive irregularity' is a method of foregrounding "where some features are held constant (usually structural features) while others (usually lexical items, e.g. words, idioms) are varied."^46

See the lines given below:

Youth like summer morn,
Age like winter weather,
Youth like summer brave,
Age like winter bare:
Youth is full of sport,
Age's breath is short,
Youth is nimble, Age is lame:

Youth is hot and bold,

Age is weak and cold,

Youth is wild and Age is tame:-

Age, I do abhor thee;

Youth I do adore thee:

(from a Madrigal 'Crabbed Age and Youth' by William Shakespeare)

Parallelism forces the reader to pay attention to the parallel parts of the poem and look for parallel or contrastive meaning. For instance Shakespeare's Madrigal is loaded with parallel phrases some of which have suitable antonyms like 'hot and cold' 'summer and winter' while other phrases and words 'morn and weather', 'breath is short' / 'full of sport' etc are paralleled yet they are not standardized antonyms of the phrases or words juxtaposed. Still the aesthetic use of language in poetic context has made them appropriate in bringing out the contrast between 'youth' and 'old age'. So, parallelism can help the teacher to enable the pupils to look for meaning links between the parallel or contrasted parts in the
poem. In this poem there are instances of verbal parallelism too. Repetition of consonant and vowel sounds produces such sound associations that these sound links not only contribute to the aesthetic effect but also force the listener to see how these sound links between words and phrases help in determining the meaning of the poem. For instance Shakespeare's Madrigal 'Crabbed Age and Youth' has many instances of verbal parallelism such as repetition of initial consonants (alliteration, as in winter/weather), repetition of final syllables as in (lame/tame) rhyme (as in bold/cold) etc. Thus, these associations or links between various vowel and consonant sounds of the poem certainly heighten the musical effect of the poem and sometimes force the listener/reader to concentrate on the sound links in the poem in such a manner that the possible meaning of the poem can be determined. Moreover, a clear and loud reading of the poem by the teacher attunes the learners' eardrums to different consonant and vowel sounds which enhance his listening skill and provide him with exemplary reading of the poem. So that when the learners read that text they too read the poem correctly. A poem having instances of parallelism can be used to impart the knowledge of antonyms, and sentences having parallel structures. Besides instances of verbal parallelism can be used to train the
learners in producing correct vowel and consonant sounds. The teacher can also teach the learners the phenomena of sentence stress through a poem. The teacher can explain to the learners that in normal speech nouns, full verbs, adjectives and adverbs are said in a way that they stand out this is how the following sentence will be read:-

The 'Washerwomen 'brought the 'clothes in the 'evening. Based on these observations a lesson plan has been prepared on Shakespeare's Madrigal 'Crabbed age and youth'.

Lesson Plan 2: Crabbed Age and Youth by Shakespeare

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<th>Sentence making</th>
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<td>Pronunciation</td>
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<td>Sentence stress</td>
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</tbody>
</table>

Pre reading phase:-

Activity I: Answer the following :-

Q.1 What do you think are the advantages of young age?

Q.2 What according to you are the disadvantages of old age?
Q.3 Have you read any poem; article or essay on the advantages/disadvantages of old age. If 'yes'. Then which one is it?

Q.4 Why do you think the poet has added term 'Crabbed' with age?

Reading phase:

Activity I: The teacher asks the learners to read the poem silently and look for phrases/sentences having parallel or contrastive meanings. They might up with responses such as 'Youth is nimble; age is lame' ‘Youth is hot and bold’, ‘Age is weak and cold’, etc.

Activity II: The teacher asks the learners to note down the rhyming words in their rough note books. They might come up with following responses, e.g. lame and tame, cold and bold etc.

Activity III: The teacher asks the learners to make a list of all the adjectives in the Madrigal. Probably their answers would be brave, bare, short, nimble, tame, weak, bold, abhor etc.
Post reading phase:-

Activity I: The teacher asks the learners to write the antonyms of all the adjectives they had written in their notebooks.

Activity II: The teacher asks the learners to mark the sentence stress in the following structures written down as sentences:-

i. Youth is hot and bold.

ii. Age is weak and cold.

iii. Youth is wild and age is tame

iv. Youth is full of sport

v. Age's breath is short

Activity III: A list of the words taken from the poem is given below. In these words different vowel sounds have been underlined. The learners are asked to consult a good dictionary and find out what symbols are used to indicate these vowel sounds. The word list is as follows:-

age, youth, brave, bare, full, breath, sport, short, lame, hot, cold, weak, wild, abhor, do.
**Activity IV:** Learners are asked to say these words paying special attention to the underlined parts:-

bold, bolt, think, thee, brave, crave, full, pull, dare, chair, share, question, session.

**Activity V:**- Learners are asked to write in 'column B' the correct antonyms against the words in the column 'A' from the list given below:-

**Word list:-** Mournful, repel, disjointed, opacity, ambiguity, injured, belittle, bestial, disorganized, literate.

<table>
<thead>
<tr>
<th>Column A</th>
<th>Column B</th>
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<tr>
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<td>Entice</td>
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<tr>
<td>Civilized</td>
<td></td>
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<tr>
<td>Illiterate</td>
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<td>Magnify</td>
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<tr>
<td>Organized</td>
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</tbody>
</table>
Activity VI:- Learners are asked to complete the following sentences having parallel structures:-

i. Life is ____________; death is ________________.

ii. To err is ____________; to forgive is ________________.

iii. Youth is ________________; old age is ________________.

iv. Men are ________________; while women are ________________.

v. Love is ____________ while marriage is an eye opener.

Once the students finish doing all these exercises the teacher takes their note books and checks them. All the mistakes of the learners are corrected by the teacher. The teacher also writes his/her comments in the note books for further motivating the learners to improve their language skills.

Colloquial poems:- Many poems are written in conversational style. Such poems can serve as suitable language learning materials because they have colloquial expressions. Billows too suggests that based on the study of colloquial poems the teacher may ask simple questions which will help students to overcome their reticences. Such colloquial poems can help the learners improve their conversational
skills. The teacher can ask the students to read the following lines carefully:

'I was thinking, Mother, of that poor old horse

They killed the other day;

Nannie says it was only a bag of bones,

But I hated it taken away'.

'Of course, sweet; but now the baker's man

Will soon have a nice new motor van.'

'Yet Mother, But when on our walk a squirrel

Crept up to my thumb to be fed,

She 'shood' it away with her gloves – like this!

They ought to be shot, she said.'

'She may have been reading, darling, that

Squirrels are only a kind of rat.'

'Goldfinches, Mother, owls and mice,

Tom tits and bunnies and jays –

Everything in my picture – books
Will soon be gone, she says.'

'You see, my precious, so many creatures,

Though exquisitely made,

Steal, or are dirty and dangerous,

Or else they are bad for Trade.

(from 'Reserved' by Walter De La Mare)

After the students finish reading these lines silently once or twice the teacher can ask the learners "what impression do they gather from these lines?" The possible answer might be that it is a conversation going on between a mother and curious little child. Then the teacher can ask the learners if "they have ever had the experience of answering the questions of an innocent little child; if 'yes' what were the questions about; and if the child was satisfied by the answers of the learners?" etc. Thus, the teacher can coax the students to respond to the questions asked by him/her. This kind of an exercise will motivate the students to focus on the information provided by the text of the poem and students will not have much difficulty in responding to the lines as the poem is very simple.
**Pronunciation:** Poetry can also be used for teaching correct pronunciation and meaning of the difficult words to the learners. Take for instance a poem by Alan Seegar. 'I have a Rendezvous with Death'. The teacher can explain through such texts of poetry the pronunciation and meaning of difficult words like ‘rendezvous’/ rondivu:/ And the meaning of ‘rendezvous’ is (place chosen for a) meeting at an agreed time.

The teacher can ask the learners to determine which part of speech does the word ‘rendezvous’ belong to? Then the teacher can use it in a sentence of her/his own, e.g. 'The college canteen is a rendezvous for meeting friends.' Finally learners can also be asked to write some more sentences in their rough sheets by using the same word ‘rendezvous’. After the learners finish writing the sentences the teacher can individually collect their sheets and correct the grammatical errors in the sentences that need to be corrected.

A similar kind of an exercise in lexis and pronunciation can be prepared on the stanza taken from Louis Mac Niece’s poem. Read the following lines:

I am not yet born O fill me

With strength against those who would freeze my
Humanity, would dragoon me into a lethal automaton,

Would make me a cog in a machine, a thing with

One face, a thing, and against all those

Who would dissipate my entirety, would

Blow me like thistledown hither and

Thither or hither and thither

Like water held in the

Hands would spill me.

Let then not make me a stone and let them not spill me.

Otherwise kill me.

(from 'Prayer before Birth' by Louis Mac Niece)

First the teacher can ask the learners to pick up
underline copy the words which they find difficult and write
them in their rough notebooks. Then he /she can ask the
learners to guess the meaning difficult words from the context.
All the correct responses by the learners can be noted by the
teacher on the black board. Then the teacher can explain the
correct pronunciation and the meaning of these difficult words
and also what part of speech they belong to. For instance:
1 - Dragoon- /drəˈɡuːn/ (noun) -- heavily armed cavalry man

2 - Automaton- /əˈtɒmatən / (noun) -- robot or a person who seems to act mechanically without thinking.

3 - Dissipate - /dɪˈsɪpeɪt/ (verb -- cause something to scatter or vanish.

4 - Entirety - /ɪnˈtæriəti / (noun) -- state of being entire or complete.

5 - Thistledown- /ˈθɪslədʌn / (noun) -- light fluff that contains thistle seeds and is blown from thistle plants by wind.

To quote Carter (1982) "our response to the poem is never straight-forward; it is clearly, not simply a matter of responding to the language of the poem taken as a whole... the words carry associations from the social and interpersonal contexts from the 'families' in which they are habitually used". For instance read the following lines:

Tonight I can write the saddest line
Write, for example, 'The night is shattered and the blue stars shiver in distance.'
... To hear the immense night, still more immense without her.

(from 'Tonight I can Write' by Pablo Neruda)
Based on Carter’s observation that words carry associations the teacher can ask the students to recall and tell what words come to their mind when they think of the word ‘night’. Responses could be like this darkness, moon, stars, mystery, death, rest etc. Then the teacher can similarly give them some more words like ‘day’ and ‘sky’ etc. The associations of these words could be ‘day’- brightness, sun, heat, work, play etc., ‘sky’- azure, blue, clouds, vastness etc. This kind of an exercise will help the learners use together the words in form of sentences which are usually associated with each other.

Next, the teacher can ask the pupils to write a short poem or a paragraph on any word association group. Selected poems or paragraphs can be read out in the class, or the teacher can ask students to use word associations and make sentences for oral production. Such an exercise will improve their writing and speaking skills simultaneously.

Poetry can also serve as a useful medium for teaching creative composition to the students by providing them with a model poem or stanza such as:

Every village has its jack, but no village ever had quite so fine a jack as ours:-
So picturesque,

Versatile,

Irresponsible,

Powerful,

Hedonistic,

And lovable a Jack as ours.

(from 'Jack' by E.V. Lucas)

Learners may come up with certain compositions of their own. We can't exactly predict what though. Nevertheless, just to understand the point, they may come up with something as follows on the pattern of the above stanza:

Every class has a class bully, but no class ever had an ominous bully like ours:

So bossy,

Wild,

Reckless,

Huge,

Venomous,
And disgusting as ours.

Another playful method of enhancing the creative writing skills of the learners through poetry has been advocated by Mehta (1950). He suggested the method of composing poetry with the help of rhyming words fruitful for cultivating the interest of the language learners in the English language. The same method was tried by me on a group of students of class X1th (A.M.U). The students enjoyed themselves throughout the entire exercise. The topic of the poem 'Cricket' was chosen after considerable debating. And then the rhyming words were chosen. After a lot of deliberation the class started to compose a poem. The final result after a few corrections is as follows:

**Cricket**

What a beautiful bat!

Had the Meerut university Capitan who is fat

After hitting every six he used to give his pot belly a pat,

The bowler threw the ball,

The captain had a fall,

After that another player was given a call,

On the score of 250 runs went all.
Then came the Aligarh Muslim university team,

See them score them the supporters gave a loud scream,

They made their opponents eat cream,

Their performance was a real dream.

The opening batsmen made a great pair,

And Aligarh Muslim University's coach said his team's victory was quite clear.

Collie and Slater (1987) feel writing a metaphor poem can be a good way of enhancing the writing skills of the learners. Read the following poem carefully:

**The Hangman at Home**

What does the hangman think about

When he goes home at night from work?

When he sits down with his wife and

Children for a cup of coffee and a plate

Of ham and eggs, do they ask

Him if it was a good days work
And everything went well or do they

Stay off some topic and talk about

The weather, baseball, politics

And the comic strips in the papers

And the movies? Do they look at his

Hands when he reaches for the coffee

Or ham or eggs? If the little one says Daddy, play horse, here's

A rope – does he answer like a joke:

I seen enough rope for today?

Or does his face light up like a

Bonfire of joy and does he say:

It's a good and dandy world we live

In. and if a white face moon looks

In through a window where a baby girl

Sleeps and the moon-gleams mix with

Baby ears and baby hair-the hangman
How does he act then? It must be easy

For him. Anything is easy for a hangman

I guess.

( by Carl Sandburg )

After this poem 'The Hangman' has been read by the teacher with immense feeling and deep eye contact. The poem can be read again by one of the learners. Then the teacher can explain to the learners that in a metaphor one kind of thing, quality or action is called to be another; though this thing, quality or action is actually different from its literal usage, e.g. 'He is a brave tiger'. Though the boy is brave yet in actuality he cannot be called a tiger because the physical properties of a tiger are very different from that of a boy. Thus, a metaphor is used for producing rhetorical effect in the English language. Once the meaning of the poem 'The Hangman' becomes clear to the learners the teacher ask them to write a short metaphor poem on 'the hangman'. As Collie and Slater (1987) suggest the teacher can supply the learners with metaphorical clues such as:

He's (an animal)

He's (a Flower)
He's (a drink)
He's (weather)
He's (a colour)

The end result could be something close to the following metaphor poem:

**The Hangman**

He's a helpless beast forced to kill,

He's a flower without scent,

He's a cold drink that sends shivers down the spine,

He's a foggy day,

He's the jet-black face of death.

Thus, it can be said that poetry offers rich opportunities to the English language teacher for improving the language skills of the learners. In the next chapter 'ELT through Drama' it will be examined how this genre can be exploited to the fullest for achieving the ELT objective with special reference to the intermediate language learners.
References:


13. Ibid.


21. Ibid.


25. Ibid.


39. Ibid.


41. Ibid.


Chapter 6

ELT through Drama

Leslie (1990) points out that Diderot wrote in the mid-eighteenth century that "Perfection in the theatre consists of imitating an action so exactly that the spectator, for whom the illusion of reality is never interrupted, imagines that he is present at the action itself". Since the main thrust in drama is on action it has been shunned from the ELT syllabuses. Drama is closely related to theater. And "the word theater is derived from Greek word meaning 'to see'." So it is often believed that an extremely spectacular play will lay more thrust on its visual impact rather than the words. Perhaps this was the lesson behind the banishment of dramatic texts from ELT classrooms and for the same reason in the opinion of Crystal (1987), drama has not been studied much from a "linguistic point of view". But it is an undeniable fact that though drama in theater is considered to be a spectacle yet it is surely to be heard and not just seen. Because "there are some very profound and central human experiences that only verbal drama can express".

Styan (1965) too strongly asserts that, a good dramatist having a "sense of the theatre may still use our faculties of
Lazar (1993) points out that drama is essentially language because "However familiar or unfamiliar the world of a tragedy, comedy, farce or melodrama may be, everything that we experience has its source, in the long run, in words." As the language in drama is of utmost importance in depicting the action it is fit to be used for ELT purpose. Dramatic texts can easily draw the learners towards their plot because drama has a universal appeal. According to Styan (1965) "drama does aspire to the universal". In comparison to giving a grammar exercise or teaching a literary essay to in the learners if a play is improvised by the intermediate class language learners, the learners are bound to be more enthusiastic because their involvement levels will be high. Christopher (1972) too agrees that "a natural education is by practice, by doing things, and not by instruction." And drama provides enough scope for doing things.

Drama definitely lays thrust on doing things thus the involvement level of the learners is the highest. When drama is talked about in ELT context the term "is applied to classroom
activities where the focus is on doing rather than on presentation.\textsuperscript{9} Holden (1981) rates all activities like mime, improvisation, and role-playing under the heading drama. Thus, drama forces the actors to portray themselves or other people in an imaginary situation. Through mime the actors can project the play using their facial expressions and hand gestures. Improvisation gives room to the learners to speak and act without any previous practice and preparation.

Mime can be used to portray emotions and feelings. For instance Othello's suspicion, Lear's anger, Duncan's meekness etc, still, mime is not so fruitful for the purpose of language teaching. Though it cannot be argued that facial expressions and gestures are an intrinsic feature of not only drama but real conversation too. Yet Role-playing, simulation and improvisation are better activities than mime when it comes to the business of ELT through drama.

Often the terms role-playing and simulation are used interchangeably. However it's important to differentiate between the two. Drawing out distinction between a simulation and role-playing Mc-Donough (1984) says "In the former, the learner is assumed to be him or herself, in the sense that the person who will be engaged in a profession or academic study is essentially the same as his or her language class persona,
at least in the manifestation of external behaviour. In the latter, the learner is asked to adopt the role of a character other than him or herself, in other words, to play a part."^{10} Role-playing is basically portraying or acting out parts.

Most of the English language textbooks contain lessons in form of dialogues. Take for instance the book on dialogues in English, *Everyday Dialogues in English* edited by Robert. J. Dixon which contains dialogues on situations like 'Opening a bank account', 'Asking directions' and 'Mailing a package at the Post office' etc. Referring to the dialogues of simple plays and dialogues of ordinary text books Widdowson (1983) points out "when you compare the kind of drama that is available with the kind of drama in textbooks, it's not easy to see how learners at any level can get interested in and therefore motivated by a dialogue about buying stamps at a post-office."^{11} Even if simple dialogues are chosen for activities like role-play or improvisation their topic should be interesting from the point of view of intermediate level language learners. They would be more elated in conducting a dialogue on a recent movie that they have watched or the sports week that took place in their school.

In simple dialogues, Widdowson (1983) further adds "There is no plot, there is no mystery, there is no character;
everything proceeds as if communication never created a problem". Such texts are boring because the topic of such dialogues is not close to the heart of the learners, the language of such texts is mundane and the course of action in such contexts is quite predictable.

Dramatic texts on the other hand are full of mystery. As the plot thickens, the dramatic problems too become grave, so the audience or readers get so tied up in the proceedings of the play that they unconsciously they pay attention to the language of the plays in order to get to the core of their climax. Hence, it can be said that dramatic texts can motivate the learners to pay attention to the language of dramatic texts.

Drama is different from poetry and fiction, Millet (1950) supports the same view and says 'A poem can convey its meaning to its reader even more directly than a novel. The poet selects and organizes words in patterns of sound, association and image; the reader for his part can linger his eye or his ear over the poem, reading it" to enhance his understanding of the poem. Reading and understanding poetry is almost a personal activity on the other hand drama is more of a social activity. In novels the story proceeds slowly as novels are long narrative stories. On the contrary story in drama moves faster as drama is full of action. But just as is the
case with other literary genres the language of drama too has to be ‘felt’.

It is an undeniable fact that "it is the spectacle that has been the most popular feature of drama in all ages and cultures."\(^{14}\) It is often thought that spectacle is the dominant feature of drama as a result it is not fit for imparting the knowledge of language skills like reading and writing to the learners.

Christopher (1972) quotes the example of Caldwell Cook who provided his students with "a vigorous, imaginative power of expression and frank enjoyment of literature"\(^{15}\), by making his students stage Shakespearean plays. Shakespeare’s dramatic genius can not be questioned but the language of his plays is complex from the perspective of Indian intermediate students though his plays abound with puns and equivocations and provide the language teachers with rich ELT possibilities. But because Shakespearean plays also contain a lot of archaic words, so it would be better to choose simpler plays. Granville (1952) explains that Drama is "A prose or verse composition giving the story in dialogue."\(^{16}\) Drama is written both in verse and prose. Plays written in verse have such a psychological impact that amateur readers consider them to be poetic texts which are beyond the level of understanding of intermediate
language learners. Therefore rather than choosing a Shakespearean play like *Hamlet* or Marlow's *Dr. Faustus* simple plays like Shaw's *Pygmalion* would be more suitable for the language teaching purposes.

Abrams (1999) points out that the drama of Restoration period is written in heroic couplets. English poetic drama is written mostly in blank verse. On the other hand most of the modern plays are written in prose. Widdowson too advises the English teachers not to use *Twelfth Night* or *Merchant of Venice* with learners who do not have adequate knowledge of English language. On the contrary, he suggests that “There are many other simpler plays, which are easier to understand and act out,”¹⁷ some of the famous plays written in prose are *All My sons* (by Arthur Miller), *Look back in anger* (by John Osborne) *She stoops to Conquer* (by Oliver Goldsmith) and *Arms and the Man* (By G.B. Shaw). But when drama is used for achieving the ELT objective it should be deprived of the purposes like catharsis and aesthetic satisfaction, the qualities it is usually associated with.

Christopher (1972) quotes from a book by - Frank Whitehead *The Disappearing Dias*— a book written on the principles and practice of English teaching. According to Whitehead the main aim of an English teacher is to “use
English under the conditions which will most conduce to improvement; opportunity that is, to use his mother tongue in each of its four modes (listening, speaking, reading and writing).”

Whitehead is absolutely correct in his approach to ELT. And a similar approach can be adopted for second language learners as well while teaching language through drama. In the words of Brooks (1960) “It might be seen that plays, since they are intended principally for presentation within the limits of audio-lingual band would be ideal material for study by the language learner.”

Not only should drama be taught to the language learners within the limits of ‘audio-lingual band’ but also because it is closest amongst all the literary genres to the realm of conversation (the spoken mode of language). In the opinion of Short (1996) it is often called the conversational genre, as drama “largely consists of character to character interaction, and it is for this reason that the most profitable areas of language analysis to apply to drama are those developed by linguists describe face to face interaction and how we infer meaning in context.” Unlike novels drama doesn’t “contain large stretches of narrative description.” Drama can be called an imaginative manifestation of language in conversation.
Though the dialogues take place as if they are real, the conversation in drama is spontaneous and not real as "the actors on stage are saying words which were written by someone else and expressing views which they do not expect to be committed to after the show is over." Moreover, Short says the casual conversation is 'unprepared and unrehearsed'. The actors can practise their parts umpteen number of times before performing live on stage. But as the audiences are undergoing the dramatic experience they use their knowledge of common conversation and observation to understand the meaning of the dramatic context. Hence through reading/listening or feeling of drama the audience/reader engages himself/herself in the meaning making procedure; concentrating on the language used in drama.

To quote Short (1996), "in both real and dramatic talk we use our observation of conversational behaviour to infer the things people suggest (as opposed to what they state) when they talk, and we also use such behaviour to infer things about people (or characters) which they might not even intend us to realize." So as long as the reader/listener is engaged in the dramatic experience it becomes real for him/her and he/she tries to understand the play completely.
The silences and pauses which are a recurrent feature of common conversation are also used to enhance the dramatic effect. Read for instance the following extract:

He suggested a wedding instead, and a change of environment.

Slight pause

Neither mattered.

Pause

He asked me once, at about that time, who slept in that bed before him....

Long silence

(From Old Times by Harold Pinter)

Drama often contains the features of real conversation, as pauses are a common feature of real conversation too. Widdowson (1983) too draws an analogy betwixt drama and ordinary conversation. Drama is all about ‘doing’ and Widdowson (1983) says, “In drama and in normal conversation the meaning is created by the interaction... And it’s this looking for meaning by following directions that I think can encourage learners to do. Unless they can do that in English, they are not
learning English, and they're certainly not learning how to use it.\textsuperscript{24} And dramatic text provides the learners with enough scope to look for the meaning so it can be said that drama can be used for ELT. But when drama is used for achieving the ELT objective it should not be merely considered a means of entertainment as dramatic text have enough scope for ELT, if the plays chosen are simple plays. In agreement with the view of Whitehead the emphasis should be on four modes of language- listening, speaking, reading and writing. With emphasis on the language skills drama will serve as an ideal genre for ELT.

In countries like India staging a play for the annual function is a practical idea but staging plays frequently is not feasible not just because of the lack of resources but also because of the shortage of time. As a result, rather than staging the plays the teachers prefer using the text of the plays for teaching students language through improvisation and role play.

Because of its audio-lingual appeal drama is considered ideal for enhancing the listening skills of the learners. Drama is also helpful in teaching the learners the attitudinal function of intonation as drama helps in determining the tone and mood of the speaker. If an English teacher has a sound knowledge of
phonetics and intonation the learners will unconsciously imitate him and learn proper intonation. The teaching of intonation for English teacher through dramatic text is much more feasible than teaching of intonation through the poetic texts or prose texts. While audience enjoys the dramatic experience their auditory senses become activated, they can hear the spontaneous flow of words coming from the mouths of actors. They can hear the determination in Brutus' and Cassius' voice when they plan the murder of Caesar:

Cassius:- Nay, we will all of us be there to fetch him.

By the eighth hour: is that the uttermost?

(Act II, Sc I Julius Caesar)

The audience can hear the trauma in Macbeth’s voice when he says:

I have thee not, and yet I see thee still,

Art thou not fatal vision, sensible

To feeling, as to sight? Or art thou but

A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain?

(Act- II Sc I Macbeth)
Thus drama can be used for teaching intonation to learners. Read the following extract, its intonation has done:

RAINA: [eagerly turning to him, as all her enthusiasm and her dream of glory rush back on her] ’Did you see the great cavalry charge? ’Oh, ’tell me about it. ’Describe it to ’me.

THE MAN: You never saw a cavalry charge, ’did you?

RAINA: How could ’I?

THE MAN: ’Ah, perhaps ’not. No: ofcourse ’not! Well, it’s a funny ’sight. It’s like slinging a handful of peas against a window pane: first one ’comes; then two or three close behind ’him; and then all the rest in a ’lump.

RAINA: [Her eyes dilating as she raises her clasped hands ecstatically] ’Yes. First One! The bravest of the ’brave!

THE MAN: [prosaically] ’Hm ! you should see the poor devil pulling at his ’horse.

RAINA: ’Why should he pull at his horse?

THE MAN: [Impatient of so stupid a question] It’s running away with him, of ’course: ’do you suppose the fellow wants to get there before the others and ’be killed? Then ’they all come. You can ’tell the young ones by their wildness and their
slashing. The old ones come bunched up under the number one guard: they know that they're mere projectiles, and that it's no use trying to fight. The wounds are mostly broken knees, from the horses cannoning together.

RAINAI: Ugh! But I don't believe the first man is a coward. I know he is a hero...

THE MAN: [good-humoredly] That's what you'd have said if you'd seen the first man in the charge today.

RAINAI: [breathless, forgiving him everything] Ah. I knew it! Tell me. Tell me about him.

THE MAN: He did it like an operatic tenor. A regular handsome fellow, with flashing eyes and lovely moustache, shouting his war-cry and charging like Don Quixote at the windmills. We did laugh.

RAINAI: You dared to laugh!

THE MAN: Yes: but when the sergeant ran as white as a sheet, and told they'd send us the wrong ammunition, and that we couldn't fire a round for the next ten minutes, we laughed at the other side of our mouths. I never felt so sick in my life; though I've been in one or two very tight places. And I hadn't even a revolver cartridge: only chocolate. We'd no bayonets:
nothing. Of course, they just cut us to bits. And there was Don Quixote flourishing like a drum major, thinking 'he'd done the cleverest thing ever known whereas he ought to be court-martialled for it. Of all the fools ever let loose on a field battle, that man! must be the very maddest. He and his regiment simply committed suicide; only the pistol missed 'fire: that's 'all.

RAINIA: [Deeply wounded but steadfastly loyal to her ideals] indeed! Would you know him again if you saw him?

THE MAN: Shall I ever forget him?

(From Arms and the Man by G.B. Shaw)

**Lesson Plan no.1 An Extract from Arms and The Man**

<table>
<thead>
<tr>
<th>Skills and language areas covered</th>
<th>Listening</th>
<th>Getting used to of the signs and sounds used in intonation.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Extensive reading</td>
<td>Imbibing a working knowledge of the English tunes</td>
</tr>
</tbody>
</table>

Step 1: The teacher asks the learners to read through the extract quickly.
Step 2: The teacher gives a loud reading of the text exemplifying the English tunes.

Step 3: The teacher then explains the sign to the learners and the tunes these signs stand for. The sign as follows:

a) Falling Tune

Low fall: - [\] is used to indicate matter of fact or detached tunes.

High fall: -['] is used to indicate strong agreement or disagreement or to express surprise, anger or disbelief.

b) Rising Tune

Low Rise: - [\] is used to indicate encouragement, bored or resigned attitude, uninterested questions or greetings.

High Rise: - ['] is used to indicate questions, surprise, disbelief or eagerness in English tunes.

c) Falling rising tune: - [^] is used to indicate something not expressed or something not expressed or something that is implied.

d) Rising falling tune: - [^] usually expresses warmth, friendly attitude, anger, sarcasm or suspicion.
Step 4: Once the students become familiar with the English sign and tunes the teacher writes the entire extract on blackboard. And explains through the sign how intonation helps in determining the emotional attitude of the speaker and also how the learners should also intone their utterances while speaking English language. This exercise should be followed by intensive drills the teacher can give the learner a number of different extract from plays for the practise intonation. This practice will also help the teacher to test his / her learners’ knowledge of intonation.

Step 5: The teacher provides the learners with short extracts from different plays and asks the learners to intone them. For instance the teacher can distribute copies of following extracts to the learners:

1. The action of the play takes place in a state prison. The time is night.

**Scene:** A well – defined spotlight from above reveals a desk and two chairs on the left side of the stage. This is Warden Coughlin’s office. Another well defined spotlight on the right side of the stage reveals a chair and a section of the upright wall. There is a small barred window in the wall about six feet from the floor. This is the executioner's chamber.
When the curtain rises Haley is shown pacing nervously back and forth, puffing on a cigarette. He wears a prison guard's uniform. He is about twenty eight years old, and is pale and nervous. He looks at the grim switch on the wall and shudders. Quinn enters, a young man, cigarette hanging from his lips, hat on the back of his head, wrinkled overcoat hanging unbuttoned. Haley sees him and starts in surprise.]

Quinn : Sorry. I didn't mean to startle you.

Haley : That's all right. I'm just a bit nervous.

Quinn : I don't blame you. This isn't exactly a picnic.

Haley : No. I don't believe I know who you are.

Quinn : (Slouching into the chair and puffing his cigratte). Quinn.

(From The Other Side by Jack Stuart Knapp)

2. Helmer: I see. But tell me now, you little prodigal, what have you thought of for yourself?

Nora : For myself? Oh, I don’t want anything at all.

Helmer: Of course you do. Tell me just what – within reason – you’d most like to have.
Nora: I honestly don't know. Oh, listen, Torvald -

Helmer: Well?

Nora (fumbling at his coat buttons, without looking at him): If you want to give me something, then may be you could — you could-

Helmer: Come on, out with it.

Nora (hurriedly): You could give me money, Torvald. No more than you think you can spare; then one of these days I'll buy something with it.

(from *A Doll House* by Henrik Ibsen)

Step 6: Once the learners finish marking intonation the teacher takes back their sheets and corrects them. When the teacher corrects the sheets he/she writes his/her comments too.

So, it can be said that dramatic texts can be used for imparting the knowledge of intonation to the language learners. Drama is not only suitable for teaching the learners spoken patterns in language but also for teaching them other aspects of language usage for example grammar, word stress, sentence stress, syntax, punctuation, pronunciation etc.
Dramatic texts are not only helpful in enhancing the listening and speaking skills but also for the improvement of reading and writing skills Millet (1950) with reference to the acquisition of the reading skill says “every English course should furnish some guidance to the acquisition of this important skill.” ^25 Reading is a language skill, which enhances the vocabulary as well as the knowledge of the syntax. In Miller’s(1950) opinion drama can be used “to train young people in the intensive reading of literature.”^26 Dramatic texts are full of mystery, their intriguing plots render them the interest which makes them fit for the acquisition of reading skills.

Plays can also be useful for bringing about improvement in the writing skills of the learners. To quote Elgar (2000) describes playwriting to be “a multifaceted activity which has great potential for use in language classrooms.”^27 The teacher can ask the intermediate learners to write a play on a topic that seems appealing to them for instance ‘School Friends Meet in College after Five Long Years’. Learners can choose any number of characters they wish to have. However the teacher sets a word limit of three hundred words. Once all the learners finish writing their plays. The teacher can select the best play and it can be improvised in the class. This sort of activity is going to boast the morale of the learners. “Through
writing plays students can develop greater self-esteem, become more autonomous learners, and feel a sense of accomplishment. But writing plays can be too taxing and time consuming for Indian intermediate language learners the teacher can ask them to write dialogues instead.

Burton (1980) feels an English teacher ought to concentrate on "linguistic mechanisms that are, in some way, being used and exploited by the writer of dialogue, and reacted to by the reader of the dialogue" for making English plays successful for the achievement of the ELT purpose. An English teacher can use and explore a single play for teaching various language items to the learners. A single dramatic text can also be used for enhancing all the language skills (listening, speaking, reading and writing) of the learners. Take for instance the exhaustive exploration of the play The Hour of Truth for the achievement of ELT objectives. But before taking up this particular play the teacher will again make the students familiar with the signs in English tunes.

a) Falling Tune

Low fall: - [\] is used to indicate matter of fact or detached tunes.
High fall: -[\'] is used to indicate strong agreement or disagreement or to express surprise, anger or disbelief.

b) Rising Tune

Low Rise:- [] is used to indicate encouragement, bored or resigned attitude, uninterested questions or greetings.

High Rise:- ['] is used to indicate questions, surprise, disbelief or eagerness in English tunes.

c) Falling rising tune:- [\^] is used to indicate something not expressed or something not expressed or something that is implied.

d) Rising falling tune:- [^] usually expresses warmth, friendly attitude, anger, sarcasm or suspicion.

The teacher must also explain the phenomenon of words stress to the learners. He/she can tell the learners that most of the two syllable words in English language have one stressed and one weak syllable. For example Jones (1991) points out that nouns ‘increase’ and ‘insult’ have stress on the first syllable by the second syllable is left unstressed but verbs ‘increase’ and ‘insult’ have stress on the second syllable while first syllable is left unstressed. For instance:
<table>
<thead>
<tr>
<th>Word</th>
<th>Noun</th>
<th>Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase</td>
<td>/'ln'Kri:s/</td>
<td>/ln'Kri:s/</td>
</tr>
<tr>
<td>Insult</td>
<td>/'Ins\alt/</td>
<td>/ln's\alt/</td>
</tr>
</tbody>
</table>

Jones 1991 further adds that “In English words of three or more syllables there is mostly one strong syllable and occasionally two. The other syllables in the words are as a rule weak (‘unstressed’), but in some words there is a syllable with secondary stress.” See the following examples:

Excessively /Ik'sesIvI/  
Philanthropist /fl'lanθrəpɪst/  
Litigation /'lɪtɪ'geI'n/  

Once the teacher finishes explaining the phenomenon of English tunes and word stress to the learners he/she can ask them to read carefully the following play. The Hour of Truth by P.Wilde. it features in the book Impressions edited by Kirti Kapur and Rajendra Dixit, published by NCERT. The book is taught to XIIth class students in Aligarh Muslim University:
Characters

Robert Baldwin
Martha, his wife
John, his son
Evie, his daughter
Mr. Marshall
A Maid

The Scene: At Baldwin's

It is a rather hot and sultry Sunday afternoon, and the sun overhead and the baked clay underfoot are merciless. In the distance, lowering clouds give promise of coming relief. And at the parlour window of a trim little cottage the Baldwin family is anxiously awaiting the return of its head.

John, the son, an average young man of twenty-seven, is smoking a pipe as philosophically as if this day were in no whit more momentous than other. But his mother, trying to compose herself with her knitting, has made little progress in the last half hour; and Evie, his sister, takes no pains to conceal her nervousness.
There is a tense pause. It seems as if none of them likes to break the silence. For the tenth time in ten minutes. Evie, goes to the window and looks out along the sultry road.]

MARTHA: It's time he was home.

EVIE: Yes, Mother.

MARTHA: I do hope he hasn’t forgotten his umbrella; he has such a habit of leaving it behind him...

EVIE: Yes, Mother.

MARTHA: It might rain. Don't you think so, Evie?

[Without waiting for an answer she goes to the window and looks out anxiously.] The sky is so dark. (She starts.) There was a flash of lighting! [John rises slowly, moves to a center table, and knocks the ashes out of his pipe. His mother turns to him.] John, run into your father's room and see that the windows are closed. That's good boy.

JOHN: Right-o. [He goes.]

EVIE: (after a pause): Mother. [There is no answer.] Mother! [Mrs. BALDWIN turns slowly.] What does Mr. Gresham want with him? Has he done any thing wrong?

EVIE: Then why did Mr. Gresham send for him?

MARTHA: He wanted to talk to him.

EVIE: What about? Mr. Gresham has been arrested: they're going to try him tomorrow. What can he want with Father?

MARTHA: Your father will have to give evidence.

EVIE: But he's going to give evidence against Mr. Gresham. Why should Mr. Gresham want to see him?

MARTHA: I don't know, Evie. You know, your father doesn't say much about his business affairs. (She pauses.) I didn't know there was anything wrong with the bank until I saw it in the papers. Your father wouldn't tell me to draw my money out- he thought it wasn't loyal to Mr. Gresham (Evie nods). I did it of my own accord--- against his wishes----- suspected....

EVIE: (after a pause): Do you think that Father had anything to do with ---with ... [She does not like to say it.]
MARTHA: With the wrecking of the bank? You know him better than that, Evie.

EVIE: But did he know what was going on? You know what the papers are saying—

MARTHA: They haven't been fair to him, Evie.

EVIE: Perhaps not. But they said he must have been a fool not to know. They said that only he could have known - he and Mr. Gresham. Why didn't he stop it?

MARTHA: He was acting under Mr. Gresham's orders.

EVIE: (Contemptuously): Mr. Gresham's orders! Did he have to follow them?

MARTHA: (after a pause): Evie, I don't believe your father ever did a wrong thing in his life--- not if he knew it was wrong. He found out by accident--- found out what Mr. Gresham was doing.

EVIE: How do you know that?

MARTHA: I don't know it: I suspect it--- something he said.[eagerly] You see, Evie, he can't have done anything wrong. They haven't indicted him.
EVIE: (slowly): No. They didn't indict him—because they want him to testify against Mr. Gresham. That's little consolation, Mother. [John re-enters]

MARHTA: (Seizing the relief): Were the windows open, John?

JOHN (shortly): I've closed them. [He crosses to the table, takes up his pipe and refills it.] Look here, Mater; what does Gresham want with the governor?

EVIE (nodding): I've just been asking that.

MARTHA: I don't know, John.

MARTHA: Didn't you ask him? [As she does not answer] Well?

MARTHA: Yes, I asked him. He didn't say, John. [anxiously] I don't think he knew himself.

JOHN (after an instant's thought): I was talking to the assistant cashier yesterday.

EVIE: Donovan?

JOHN: Yes, Donovan, I saw him up at the Athletic Club. He said that nobody had any idea that there was anything wrong until the crash came. Donovan had been there eight years. He thought he was taken care of for the rest of his life. He had got married on
the strength of it. And then, one morning, there was a sign up on the door. It was like a bolt out of a clear sky.

EVIE: And Father?

JOHN: He said the governor must have known. He'll swear nobody else did. You see, Father was closer to Gresham than anyone else. That puts him in a nice position, doesn't it?

MARTHA: What do you mean, John?

JOHN: The governor the only witness against John Gresham--- and me named after him! John Gresham Baldwin, at your service!

MARTHA: Your father will do this duty, John, no matter what comes of it.

JOHN (shortly): I know it. And I'm not sure but what if it's right. [They look at him inquiringly.] There's John Gresham, grown rich in twenty years, and the governor pegging along as his secretary at sixty dollars a week!

MARTHA: Your father never complained.
JOHN: No; that's just the pity of it. He didn't complain. Well, he'll have his chance tomorrow. He'll go on the stand, and when he's through, they'll put John Gresham where he won't be able to hurt anybody for a while. Wasn't satisfied with underpaying his employees; had to rob his depositors! Serves him jolly well right!

MARTHA (rather timidly): I don't think your father would like you to talk that way, John.

JOHN: (shrugs his shoulders; speaks contemptuously): Humph!

MARTHA: Your father has nothing against Mr. Gresham. He will tell the truth – nothing but the truth.

JOHN: Did you think I expected him to lie? Not father! He'll tell the truth: just the truth. It'll be plenty!

EVIE (at the window): There's father now!

[There is the click of a latchkey outside, Evie makes for the door.]

MARTHA: Evie! You stay here: let me talk to him first.
MARTHA hurries out. JOHN and EVIE look at each other.

JOHN: Wonder what Gresham had to say to him? [EVIE shrugs her shoulders. He turns away to the window.] It's started to rain.

EVIE: Yes.

[There is a pause. Suddenly JOHN crosses to the door, and flings it open.]

JOHN: Hullo, Dad!

BALDWIN (coming in, followed by MARTHA): How are you, my boy? [He shakes hands with JOHN.] Evie! (He kisses her).

MARTHA: You are sure your shoes aren't wet, Robert?

BALDWIN (shaking his head): I took the car. Not a drop on me. See? [He passes his hands over sleeves. He goes to a chair: sits. There is an awkward pause.]

JOHN: Well, Dad? Don't think it's about time you told us something?

BALDWIN: Told you something? I don't understand, John.
JOHN: People have been talking about you—- saying things.....

BALDWIN: What kind of things, John?

JOHN: You can imagine: rotten things. And I couldn't contradict them.

BALDWIN: Why not, John?

JOHN: Because I didn't know.

BALDWIN: Did you have to know? Wasn't it enough that you knew your father?

JOHN (after a pause): I beg your pardon, sir.

BALDWIN: It was only a day before the smash-up that I found out what Gresham was doing. [He pauses. They are listening. Intently.] I told him he would have to make good. He said he couldn't ---

EVIE (as he does not continue): And what happened?

BALDWIN: I told him he would have to do the best he could— and the first step would be to close the bank. He didn't want to do that.

MARHTA: But he did it.
BALDWIN: I made him do it. He was angry— very angry, but I had the whip hand.

EVIE: The papers didn't mention that.

BALDWIN: I didn't think it was necessary to tell them.

MARTHA: But you let your name rest under a cloud meantime.

BALDWIN: It will be cleared tomorrow, won't it? [He pauses.]

Today Gresham sent for me. The trial begins in twenty-four hours. I'm the only witness against him.

He asked ---you can guess what.

JOHN (indignantly): He wanted you to lie to save his skin, eh?

Wanted you to perjure yourself?

BALDWIN: That wouldn't be necessary. John. He just wanted me to have an attack of poor memory. If I tell all I know, John Gresham will go to jail ---- no power on earth can save him from it. But he wants me to forget a little--- just the essential things. When they question me I can answer, "I don't remember". And there you are.

JOHN: It would be a lie, Dad!
BALDWIN (smiling): Of course But it's done every day. And that they couldn't touch me- any more than they could convict him.

MARTHA (quivering with indignation): How dared he- how dared he ask such a thing-.

EVIE: What did you say, Father?

BALDWIN: (smiling, and raising his eyes to JOHN'S): Well, son, what would you have said?

JOHN: I'd have told him to go to the devil!

BALDWIN (nodding): I did.

JOHN: Bully for you, Governor!

MARTHA (half to herself): I knew ! I knew !

BALDWIN: I didn't use your words, John. He's too old a friend of mine for that. But didn't mince matters any. He understood what I meant.

EVIE: And what did he say then?

BALDWIN: There wasn't much to say. You see, he wasn't surprised. He's known me for thirty-five years, and, well [with simple pride] anybody who's known me for
thirty-five years doesn't expect me to haggle with my conscience. If it had been anybody else I would have struck him across the face. But John Gresham and I were boys together. We worked side by side. And I've been in his employ ever since he started in for himself. He is desperate – he doesn't know what he is doing – or he wouldn't have offered me money.

John (furious): Offered you money, Dad?

BALDWIN: He'd put it aside, ready for the emergency. If they don't convict him, he'll hand it over to me. The law can't stop him. But if I live until tomorrow night, they will convict him! [He sighs]. God knows I want no snare in bringing about his punishment – [He breaks off. EVIE pats his hand silently] Young man and old man, I've worked with him or for him the best part of my life. I'm loyal to him – I've always been loyal to him – but when John Gresham ceases to be an honest man, John Gresham and I part company!

MARTHA (weeping softly): Robert! Robert!

BALDWIN: I've got only a few years to live, but I'll live those as I've lived the rest of my life. I'll go to my grave
clean! [He rises presently, goes to the window, and looks out.] The rain's stopped, hasn't it?

EVIE (following him and taking his hand): Yes, Father.

BALDWIN: It'll be a fine day tomorrow.

(There is a pause.)

JOHN: Dad.

BALDWIN: Yes?

JOHN: What did Gresham offer you?

BALDWIN (simply): A hundred thousand dollars.

EVIE: What!

MARTHA: Robert!

BALDWIN: He put it aside for me without anybody knowing it. It's out of his private fortune, he says. It's not the depositors' money – as if that made any difference.

EVIE (as if hypnotised): He offered you a hundred thousand dollars?
BALDWIN (smiling at her amazement): I could have had it for the one word "Yes" – or even for nodding my head – or a look of the eyes.

JOHN: How – how do you know he meant it?

BALDWIN: His word is good.

JOHN: Even Now?

BALDWIN: He never lied to me, John. [He pauses.] I suppose my eyes must have shown something I didn’t feel. He noticed it. He unlocked a drawer and showed me the hundred thousand.

JOHN: In cash?

BALDWIN: In thousand-dollar bills. They were genuine: I examined them.

EVIE (slowly): And for that he wants you to say, “I don’t remember.”

BALDWIN (Smiling): Just that: three words only.

JOHN: But you won’t?

BALDWIN (Shaking his head): Those three words would choke me if I tried to speak them. For some other man,
perhaps, it would be easy. But for me? All of my past
would rise up and strike me in the face. It would
mean to the world that for years I had been living a
lie; that I was not the honourable man I thought I
was. When John Gresham offered me money, I was
angry. But when I rejected it, and he showed no
surprise, then I was pleased. It was a compliment,
don't you think so?

JOHN (slowly): Rather an expensive compliment.

BALDWIN: Eh?

JOHN: A compliment which cost you a hundred thousand
dollars.

BALDWIN: A compliment which was worth a hundred thousand
dollars. I've never had that much money to spend in
my life. John, but if I had I couldn't imagine a finer
way to spend it.

JOHN (slowly): Yes, I suppose so.

MARTHA (after a pause): Will the depositors loose much,
    Robert?

BALDWIN (emphatically): The depositors will not loose a cent.
EVIE (surprised): But the papers said---

BALDWIN (interrupting): They had to print something: they guessed. I know. I tell you.

MARTHA: But you never said so before.

BALDWIN: I left that for Gresham. It will come out tomorrow.

JOHN: Why tomorrow? Why didn't you say so before? The papers asked you often enough.

BALDWIN: Nothing forced me to answer, John.

JOHN: That wasn't your real reason, was it, Dad? You knew the papers would keep right on calling you names [BALDWIN does not answer. JOHN'S face lights up with sudden understanding.] You wanted to let Gresham announce it himself: because it will be something in his favour! Eh?

BALDWIN: Yes...... We were able to save something from the wreck, Gresham and I. It was more than I had expected-------- almost twice as much---- and with what Gresham has it will enough.

EVIE: Even without the hundred thousand?

[BALDWIN does not answer.]
JOHN (insistently): Without the memory that Gresham had put away for you?

BALDWIN: Yes, I didn’t know there was the hundred thousand until today. Gresham didn’t tell me. We reckoned without it.

EVIE: Oh!

JOHN: And you made both ends meet?

BALDWIN: Quite easily. (He smiles.) Mr. Marshall is running the reorganization; Mr. Marshall of the Third national. He hasn’t the least idea it’s going to turn out so well.

(There is a pause.)

JOHN: They’re going to punish Gresham, aren’t they?

BALDWIN: I’m afraid so.

JOHN: What for?

BALDWIN: Misappropriating the funds of the ----

JOHN: (interrupting): Oh, I know that. But what has he committed?

BALDWIN: That’s a crime, John.
EVIE: But nobody looses anything by it?

BALDWIN: It's a crime nevertheless.

JOHN: And they're going to punish him for it!

BALDWIN: They can't let him go. John. He's too conspicuous.

JOHN: Do you think that's right, Governor?

BALDWIN: My opinion doesn't matter, John.

JOHN: But what do you think?

BALDWIN: I think--- I think that I'm sorry for John Gresham---
terribly sorry.

JOHN (Slowly): Its nothing but a technicality, Dad. Nobody
losses a cent. It's rather hard on Gresham., I say.

BALDWIN: (after a pause): Yes, John.

EVIE (timidly): Would it be such an awful thing, Father, if you
let him off?

BALDWIN (smiling): I wish I could, Evie. But I'm not the judge.

EVIE: No, but...

BALDWIN: But what?
EVIE: You're the only witness against him.

BALDWIN (nonplussed): Evie!

JOHN: She's right, Governor.

BALDWIN: You, too, John?

JOHN: It's going to be a nasty mess if they put John Gresham in jail--- with your own son named after him! It's going to be pleasant for me! John Gresham Baldwin!

MARTHA (after a pause): Robert, I'm not sure I understood what you said before. What did Mr. Gresham want you to do for him?

BALDWIN: Get him off tomorrow.

MARTHA: You could do that?

BALDWIN: Yes.

MARTHA: How?

BALDWIN: By answering, "I don't remember" when they ask me dangerous questions.

MARTHA: Oh! And you do remember?
BALDWIN: Yes, nearly everything.

JOHN: No matter what they ask you?

BALDWIN: I can always refresh my memory. You see, I have notes.

JOHN: But without those notes you wouldn't remember?

BALDWIN: what do you mean, John?

JOHN (without answering): As a matter of fact, you will have to rely on your notes nearly altogether, won't you?

BALDWIN: Everybody else does the same thing.

JOHN: Then it won't be far from the truth, if you say. "I don't remember."

MARTHA: I don't see that Mr. Gresham is asking so much of you.

BALDWIN: Martha!

MARTHA: Robert, I'm as honourable as you are—

BALDWIN: that goes without saying, Martha.

MARTHA: It doesn't seem right to me to send an old friend to jail.[ As he speaks she holds up her hand.] Now
don't interrupt me! I've been thinking. The day John was baptized, when Mr. Gresham stood sponsor for him: how proud we were! And when we came home from the church you said——— do you remember what you said, Robert?

BALDWIN: No. What was it?

MARTHA: You said, "Martha, may our son always live up to the name which we have given!" Do you remember that?

BALDWIN: Yes——— dimly.

JOHN: Ha! Only dimly, Governor?

BALDWIN: What do you mean, John?

MARTHA: (giving JOHN no opportunity to answer): It would be sad——— very sad——— if the name of John Gresham, our son's name, should come to grief through you, Robert.

BALDWIN: (after a pause): Martha, are you telling me to accept the bribe money that John Gresham offered me?

EVIE: Why do you call it bribe money, Father?
BALDWIN: (bitterly) : Why indeed? Gresham had a prettier name for it. He said that he had underpaid me all these years. You know, I was getting only sixty dollars a week when the crash came----

JOHN (impatiently): Yes, yes?

BALDWIN: He said a hundred thousand represented the difference between what he paid me and what I had actually been worth to him.

MARTHA: That's no less than true, Robert. You've worked for him very faithfully.

BALDWIN: He said that if he had paid me what he should have, I would have put by more than a hundred thousand by now.

JOHN: That's so isn't it, Dad?

BALDWIN: Who knows? I never asked him to raise my salary. When he raised it, it was of his own accord.[There is a pause. He looks around.] Well, what do you think of it, Evie?

EVIE (hesitantly): If you go on the stand tomorrow...

BALDWIN: Yes?
EVIE: And they put John Gresham in jail, what will people say?

BALDWIN: They will say I have done my duty. Evie: no more and no less.

EVIE: Will they?

BALDWIN: why, what should they say?

EVIE: I don't think so, of course, but other people might say that you had turned traitor to your best friend.

BALDWIN: You don't mean that, Evie?

EVIE: When they find out that they haven't lost any money-- when John Gresham tells them that he will pay back every cent----- then they won't want him to go jail. They'll feel sorry for him.

BALDWIN: Yes, I believe that. I hope so.

JOHN: And they won't feel too kindly disposed towards the man who helps put him in jail.

MARTHA: They'll say you went back on an old friend, Robert.

JOHN: When you pull out notes in court, to be sure of sending him to jail----! [He breaks off with a snort.]
EVIE: And Mr. Gresham hasn't done anything really wrong.

JOHN: It's a technicality, that's what it is. Nobody loses a cent. Nobody wants to see him punished.

EVIE: Except you, Father.

JOHN: Yes, And you're willing to jail the man after whom you named your son!

MARTHA (after a pause): I believe in being merciful, Robert.

BALDWIN: Merciful?

MARTHA: Mr. Gresham has always been very good to you.

[There is another pause. Curiously enough, they do not seem to be able to meet each other's eyes.]

MARTHA: Ah, well! What are you going to do now, Robert?

BALDWIN: What do you mean?

MARTHA: You have been out of work since the bank closed.

BALDWIN (shrugging his shoulders): Oh, I'll find a position.

MARTHA (shaking her head): at your age?

BALDWIN: It's the man that counts.
MARTHA: Yes. You said that a month ago.

JOHN: I heard from Donovan---

BALDWIN (quickly): What did you hear?

JOHN: He's gone with the Third National, you know.

BALDWIN: Yes; he's helping with the reorganization.

JOHN: They wouldn't take you on there----

BALDWIN: Their staff was full. They couldn't very well offer me a position as a clerk.

JOHN: That was what they told you.

BALDWIN: Wasn't it true?

JOHN (shakes his head): Mr. Marshall said he wouldn't employ a man who was just as guilty as John Gresham.

BALDWIN: But I'm not!

JOHN: Who knows it?

BALDWIN: Everybody will tomorrow!

JOHN: Will they believe you? Or will they think you're trying to save your own skin?
BALDWIN: I found out only a day before the smash.

JOHN: Who will believe that?

BALDWIN: They will have to!

JOHN: How will you make them? I'm afraid you'll find that against you wherever you go. Governor. Your testifying against John Gresham won't make things any better. If you ever get another job, it will be with him! [This is a startling idea to BALDWIN, who shows his surprise.] If Gresham doesn't go to jail, he'll start in business again, won't he? And he can't offer you anything less than a partnership.

BALDWIN: A partnership?

JOHN (with meaning): With the hundred thousand capital you could put in the business, Dad.

BALDWIN: John?

JOHN: Of course, the capital doesn't matter. He'll owe you quite a debt of gratitude besides.

(There is a pause.)
MARTHA: A hundred thousand would mean a great deal to us, Robert. If you don't find a position soon, John will have to support us.

JOHN: On thirty dollars a week, Dad.

JOHN: That won't go very far.

MARTHA: It's not fair to John.

JOHN (angrily): Oh, don't bother about me.

[Evie begins to weep.]

JOHN (angrily): Look here, Governor, you've said nothing to the papers. If you say nothing more tomorrow, what does it amount to but sticking to your friend? It's the square thing to do—he'd do as much for you.

BALDWIN (looks appealingly from one face to another. They are averted. Then): You --- you want me to take his money? [There is no answer.] Say "Yes", one of you. [Still no answer.] Or "No", [A long pause. Finally] I couldn't go into partnership with Gresham.

MARTHA (promptly): Why not?

BALDWIN: People wouldn't trust him.
JOHN: Then you could go into business with someone else.

Dad. A hundred thousand is a lot of money.

BALDWIN (walks to the window. Looks out): God knows I never thought this day would come! I know --- I know no matter how you try to excuse it---- I know that if I take this money I do a dishonorable thing. And you know it! You and you, and you! All of you! Come, admit it!

JOHN (resolutely): Nobody'll ever hear of it.

BALDWIN: But amongst ourselves, John! Whatever we are to the world, let us be honest with each other, the four of us! Well? [His glance travels from JOHN of EVIE, whose head is bowed; from her to his wife, who is apparently busy with her knitting. He raises MARTHA'S head; looks into her eyes. He shudders.] Shams! Liars! Hypocrites! Thieves! And I no better than any of you! We have seen our souls naked, and they stink to Almighty Heaven! Well, why font you answer me?


BALDWIN: It's not right.
JOHN (facing him steadily) A hundred thousand is a lot of money, Dad.

BALDWIN (Nodding slowly): You can look into my eyes now, my son, can't you?

JOHN (without moving): Dad, why did you refuse? Wasn't it because you were afraid of what we'd say?

BALDWIN: except the four of us.

JOHN: Yes ------- Father.

[Abruptly they separate. EVIE weeps in silence MARTHA being less emotional, blows her nose noisily, and fumbles with her knitting. JOHN having nothing better to do, scowls out of the window, and BALDWIN, near the fireplace, clenches and unclenches his hands.]

JOHN: Someone's coming.

MARTHA (raising her head): Who is it?

JOHN: I can't see. (With sudden apprehension.) It looks like Marshall.

BALDWIN: Marshall?
[The Doorbell rings. They are motionless as a MAID enters at one side and goes of the other. The MAID re-enters.]

The MAID: A gentleman to see you, sir.

BALDWIN (pulling himself together): Who, me?

The MAID: Yes, sir. (She hands him a card on a salver.)

BALDWIN: It is Marshall.

MARTHA: The President of the Third National?

BALDWIN: Yes. What does he want here?

The MAID: Shall I show him in, sir?

BALDWIN: Yes, yes. By all means.

[The MAID goes out.]

MARTHA (crossing to him quickly): Robert! Be careful of what you say: you're to go on the stand tomorrow.

BALDWIN (nervously): Yes, yes I'll look out.

[The MAID re-enters, opening the door for MARSHALL.]

MARSHALL (coming into the room very buoyantly): Well, well spending the afternoon indoors? How are you, Mrs.
Baldwin? (He shakes hands cordially.) And you, Baldwin?

MARTHA: We were just going out,. Come, Evie.

MARSHALL: Oh, you needn't go my account. You can hear what I have to say. {He turns to the head of the family.) Baldwin, if you feel like coming around to the Third national some time this week. You'll find a position waiting for you.

BALDWIN (thunderstruck): Do you mean that, Mr. Marshall?

MARSHALL (smiling): I wouldn't say it if I didn't. (He continues more seriously): I was in to see Gresham this afternoon. He told me about the offer he had made you. But he knew that no amount of money would make you do something you thought wrong. Baldwin, he paid you the supreme compliment: rather than go to trial with you testify against him, he confessed!

Baldwin (Sinking into a chair): Confessed!

MARSHALL: Told the whole story. (He turns to MARTHA.) I can only say to you what every man will be saying tomorrow: how highly I honour and respect your husband! How sincerely-----
MARHTA (seizing his hand piteously): Please! Please! Can't you see he's crying?

(Curtain)

(by Percival Wilde)

**Lesson Plan No-2: The Hour of Truth**

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**Pre-reading phase:**

**Step 1:** The teacher asks the following questions:-

a. How important is money these days?
b. If you have to choose between a best friend's life and your honour, what would you do?

c. Can money/wealth be the cause of estrangement between friends and family members?

Step 2: Once the discussion on the above mentioned questions in the class gets over, Teacher asks the students to read through the entire play silently.

Reading Phase:

Step 1: While the learners read the play intensively, the teacher asks them to underline the difficult words in the play and guess their meanings from the context. They come up with words like – haggle, convict, perjure, conspicuous etc.

Step 2: Learners are asked to search and write down two sentences each having following structures in the play:

(a) Sub + verb + adjunct.

(b) Sub + verb + complement.

(c) Sub + verb + object + adjunct.

(d) Sub + verb + object + complement.
Post-Reading Phase:

Step 5: Once the learners finish contextual guessing and writing the above mentioned structures the teacher supplies them with the following multiple-choice question:

Tick the most appropriate choice:-

i) Not whit- a) No whines,
   b) No intelligence
   c) Not at all
   d) None of the above

ii) Indict- a) inject
    b) accuse (by a legal process)
    c) prove
    d) None of the above

iii) Testify a) Sit for exam
     b) Give evidence in court
     c) Play a game
     d) None of the above
iv) Perjure-
   a) swear falsely
   b) to get
   c) Improve
   d) None of the above

Step 6: Once they finish the exercise the teacher can write the correct choices on black board and the learners can compare their choices with the meanings written on the black board.

Step 7: Learners are asked to use the following words into sentences of their own. The words are as follows:

Indict, witness, perjure, convict, haggle, mince, conscience, cease, nevertheless and conspicuous.

Step 8: Learners are asked to write the synonyms and antonyms of the following words:

Forgotten, against, fair, necessary, fortunate, essential, genuine, expensive and dimly.

Step 9: Learners are asked to convert the following into word-class shown in the brackets:

d. Break (Noun)
e. Dark (Noun)

f. Anxious (Adverb)

g. Contemptuous (Adverb)

h. Indict (Noun)

i. Console (Noun)

j. Service (Verb)

k. Continue (Noun)

Step 10: Learners are asked to break the following compound and complex sentences into simple sentences:

(a) I didn't know there was anything wrong with the bank until I saw it in the papers.

(b) He said that nobody had any idea that there was anything wrong until the crash came.

(c) He said a hundred thousand represented the difference between what he had paid me and what I had actually being worth to him.
Step 11: Learners are asked to read the solved examples of intonation and stress:

(a) MARTHA: Its time he was home.

EVIE: 'Yes, Mother.

(b) EVIE (after a pause): Do you think that Father had anything to do with... [She does not like to say it.]

MARTHA: With the wrecking of the bank? You know him better than that. Evie.

Learners are asked to mark intonation in the extract given below:

(c) JOHN: Dad.

BALDWIN: Yes?

JOHN: What did Gresham offer you?

BALDWIN (simply): A hundred thousand dollars.

EVIE: Wha!

MARTHA: Robert

This kind of an exercise helps the learners in improving their speaking skills.
Step 12: The teacher asks the learners to write the character sketches of Martha and Baldwin. The teacher supplies the learners with a few clues with reference to their sketches:

Martha: persuasive, greedy, observant etc.

Baldwin: honest, conscientious, hard working etc.

Step 13: Finally the teacher asks the learners to write concluding dialogues about what Martha and Baldwin would have conversed about after Marshall moved out.

With the help of exemplary treatment of the play 'Hour of the Truth' it can be concluded that drama is fit ELT. The English plays have multidimensional qualities due to which they provide various opportunities to the learners for enhancing their language skills. To quote Holden (1981) through drama the students have the "opportunity to experiment with the language they have learnt," thus drama helps in achieving the ELT objective.
References:


12. Ibid.


21. Ibid.

22. Ibid., p. 174.

23. Ibid., p 175.


26. Ibid.


28. Ibid.


Conclusion

From the very beginning, it was the aim of the present study to show the authenticity of literary texts as language teaching materials. It was the view of the present study that the investigation might constitute a probe of the hypothesis but not proof. The study is divided into four aspects, however all the four aspects are related to literary approach to language teaching. A field survey was conducted on 7th March 2000. On a group of 80 graduation 1st year students who had just been promoted to graduation. Based on their experience in intermediate classes and 1st year classes they were asked to answer questions related to the issue of language teaching through literature.

The study began with the history of English language teaching in India (chapter 1). It traced the background of English language teaching in India right from the time of introduction of English language in India by the Missionaries and highlighted the importance of English in India's present educational and political system. It also emphasized that literary texts in India have always been used for the language teaching purpose.
The second aspect of the study (chapter 2) dealt with the redefining of ELT goals in India. In this part of the study it was shown through the field survey that students at graduation level too are unaware about the goals of ELT in India. Hence, it redefined the goals of ELT in India which are to provide the working knowledge of four language skills listening, speaking, reading and writing to the learners. This particular aspect of the study shows that when goals of ELT are redefined keeping in focus the language needs of the learners, the redefined goals should be taken into account while teaching language through literature. Teachers should be aware of the proper ELT goals in India. And proper theory and methodology should be applied to literary materials for achieving the ELT objective.

The next aspect of the study (chapter 3) focussed on reviewing ‘the language–literature controversy’. After reanalyzing the language literature controversy it traced the meeting grounds between language and literature.

This part of the study not only bridged the gap between language and literature but also tried to show that literature is nothing but specialized or aesthetic use of the language. And this aspect of the study enunciated the point that enriched language of literary texts when taught through appropriate methods supported by sound research based theoretical
support provides innumerable opportunities to the language teacher for successful language teaching.

The last aspect of the study evaluated the applicability of three main literary genres viz. prose, poetry and drama for the ELT purpose. A part of this aspect of the study (Chapter 4) focussed on the idea that literary prose in many ways exemplifies language of common usage, and because of its comprehensiveness and wide scope it can be used as suitable language teaching material. The next part of this aspect of the present study (Chapter 5) explained that the language of poetry deviates from the language of common usage through instances of linguistic and graphological deviation. It also described that poetry provides language teaching opportunities through modes of parallelism, repetition, deviation and foregrounding. This aspect shows, because of its rhythmic language poetry is ideal for teaching intonation. The last part of the thesis critically analyzes the worth of plays in subjecting them to language teaching business. As drama has auditory appeal it is perfect for enhancing the listening and speaking skills of the learners. This aspect also shows that drama helps in determining the tone and the mood of the speaker, thus it can specifically be used for teaching the spoken mode of language, ‘the speaking skill’. Like two other main literary
genres drama can also be used for teaching the reading and writing skills to the learners.

The present study suggests that no single method can be applicable under all the ELT contexts. A discerning teacher will use his individual artistry in making the literary texts appropriate for the ELT purpose and in making such efforts there is always room for improvement. A trained and theoretically equipped teacher should always abide by the insights of electicism in selecting his/her teaching methodology, keeping in account the needs of the language learners.
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APPENDIX

NAME..........................................

AGE..........................................

CLASS..........................................

Section I

Role of Materials: -

Q.1. Items on your syllabus are.

   a). related to language. □
   b). related to literature. □
   c). a mixture of both. □

Q.2. The stories that are prescribed for you in A Complete Course in Written English book IV (ed) R.J. Dixon are interesting.

   a). Yes □
   b). No □

Q.3 The stories are interesting because

   a). I easily understand them. □
   b). I enjoy them. □
Q.4 The stories are not interesting, because
   a). I do not understand them
   b). I do not enjoy them.
   c). They do not have any items of language.

Q.5. The most interesting item on your syllabus is:
   a). Stories in A complete Course in Written English.
   b). Comprehension of unseen prose texts.
   c). Remedial grammar.

Q6. Grammar items prescribed in the course are easy to understand.
   a). Yes
   b). No

Q7. Items of literature like poems, plays etc should be prescribed in the place of modals, tag endings etc.
   a). Yes
   b). No

Q8. The stories should be retained in the syllabus.
   a). Yes
   b). No

Q9. Has learning of idioms helped you express yourself better?
Q10. Has learning of Remedial grammar (modals, adjectives, narration, participles, gerunds and tag endings) helped you express yourself better?

a). Yes

b). No

Section II

Role of teacher:

Q1. Do the teachers teach you how to speak?

a). Yes

b). No

Q2. How do they teach you that?

a). by putting you in a speech situation

b). by making you learn certain sentences by heart.

c). by making you talk to your classmates in the class.

Q3. Do they teach you how to write?

a). Yes

b). No
Q4. How do they do that?

- a). by making you do the prescribed exercises.
- b). by giving you general topics and making you write on them in the class.
- c). by only telling you about how to write better.

Q5. Do they begin a lesson in an English compulsory class:

- a). by focusing on the life history of the author
- b). by exploring the background of that story
- c). by straight away explaining the story, focusing on language problems.

Q6. Do they focus on the:

- a). central theme of the story
- b). the style of the writer
- c). the summary of the story
- d). new language items.

Q7. Do they focus upon grammatical elements in the story?

- a). Yes
- b). No

Q8. Do they talk about the following things in the class?

- a). Direct / Indirect
- b). Subjects verb agreement
- c). Parts of speech
d). Sentence construction

Q9. While explaining participles, gerunds, tag ending etc, do they ask you to suggest examples?
   a). Yes
   b). No

Q10. Do they ask you to do the exercise given at the end of each lesson of English compulsory book?
   a). Yes
   b). No

Q11. If they do the exercises in class, then do they:
   a). Dictate the answers in class?
   b). Ask the students to correct their own mistakes?

Q12. They make you understand the unseen passage in class
   a). by making you read the passage silently.
   b). by explaining the text and the grammar and vocabulary items given at the end of the text.

Q13. The items on the syllabus they enjoy teaching the most are:
   a) Stories
   b) Unseen prose texts
   c) Vocabulary
   d) Grammar
SECTION III

Role of Learners:-

Q1. What in your opinion are the goals of English language teaching in India are:-
   a). enabling students to speak in English. 
   b). enabling students to write proper English. 
   c). enabling students to understand English.

Q2. The English compulsory classes have helped you improve in speaking English.
   a). Yes  
   b). No  

Q3. The English compulsory classes have helped you understand English.
   a). Yes  
   b). No  

Q4. The exercises in remedial grammar have helped you express yourself better.
   a). Yes  
   b). No  

Q5. Do tag endings help you express yourself better?
   a). Yes  
   b). No  

Q6. The practice of Vocabulary exercises given at the end of each lesson has helped you learn words.
   a). Yes    
   b). No     

Q7. Have the teachers told you how to form new words by adding prefixes and suffixes to the words.
   a). Yes    
   b). No     

Q8. Precis writing has enabled you to learn how to express yourself while using limited number of words.
   a). Yes    
   b). No     

Q9. Has comprehension of unseen prose text helped you speak English?
   a). Yes    
   b). No     

Q10. Have stories that are prescribed helped you understand language better?
    a). Yes    
    b). No     