Chapter - III

Methodology

Introduction

A good research work is always ensured by a sound methodology of the study. The procedures are also very important because these direct the ends-in-view of research. The methods to be followed and the techniques to be taken up for conducting the research work determine the effectiveness of the research which always depends on the nature of the problem and the data considered for study.

As research is a systematic attempt to arrive at an appropriate and fool-proof answer to positive, pinpointed, meaningful, purposeful, probing and innovative questions, the methodology adopted must guarantee objective, impartial and logical analysis of different issues related to the research work, and, at the same time, there must be a consolidation of development of appreciation, insight and thought-provoking avenues of discipline and prediction of avenues for future research.

Any methodology of research to be very effective calls forth a very genuine and in-depth inquiry for different components and their relationship with the study concerned. It is a process to establish a sound platform where the study is a systematic and thorough pattern of arriving at a conclusion with all indicators of further research work substantiated by far-sightedness and pregnant suggestions.

The present chapter is devoted to spell out the method and procedure undertaken for fulfilment of the objectives of the present study.

Keeping in view the objectives of the study, the design for the research work is adopted. The descriptive method is used for interpretation of the collected data

(different IPs, symbols, rhetorical and prosodic devices, phonetic pointers, cues, hints, pointers etc. from the poems under study) from the point of view of appreciation. In such a process care is taken to see that all finer components and sub- components, with all their intricate issues, are squarely dealt with in terms of depth of vision and fulfilment of mission well-related to the objectives, as delineated in Chapter 1.

TEP is a highly complex activity. It becomes more complex for DeRT at the UG level in India because it suffers from ukase in selection of the basic components of RT. In TEP, the matter of selection of the various components related to DeRT is based on the following factors:

Availability of sufficient infrastructure

Adequate and relevant infrastructure for selection of the various components of DeRT forms one of the important aspects of TEP. If the infrastructure is sufficiently available, the task of the teacher becomes natural and spontaneous, useful and interesting. This includes:

(a) Appropriate Classroom Climate:

This is the first important component in connection with infrastructure in TEP for DeRT. The classroom should be primarily meant for the special purpose of being justified to two major items:

(i) Pupil-Exercise of Ideation of Emotion: In TEP emotion plays a very important role for RT. Pupils are normally buoyant with abundance of relentless and haphazard emotions. In order to make those emotions particularly useful for RT in poetry, the role of the teacher is to exercise some sort of a poetic insight which might be transferred to regularise and rationalise pupil-emotions as valid and as

fruitful for the purpose of RT in poetry. The teacher might also contribute his/her creative and reflective exercise as a model for the pupils to control, crystallise and carry out subtleties in emotional exercise.

(ii) Pupil-Involvement in Appreciation: RT in TEP presupposes assurance of pupil-involvement in appreciation. Unless this is assured, TEP simply becomes an exercise of L-L where creativity, critical thinking and reflection remain totally absent. Therefore, the teacher should be aware of the appropriate climate where pupil-involvement in appreciation is a natural ambience and outcome of TEP.

Pupil-Exercise of Ideation of Emotion and Pupil-Involvement in Appreciation in the classroom ought to be reflected and controlled by the strategies to be applied by the teacher in order to attain optimal results of TEP for DeRT. This necessitates the following pre-conditions to be met:

(b) Availability of Duly Qualified Teachers in TEP for DeRT

TEP for DeRT is a conditional affair. One of the most crucial preconditions to its success is the availability of duly qualified teachers as they play a pivotal role in the whole process. For this purpose, the following may work as a worthwhile guideline:

(a) Teacher's own interest and experience in TEP for DeRT.

(b) The contribution of teachers in the form of publishing relevant papers, articles, research activities regularly.

(c) A distinctive and characteristic attitude towards love for creative and RT.

Identification and Development of the Basic Components of RT for TEP

Keeping in view the above guidelines necessary for quality teaching in TEP, the basic components of RT which are the integral parts of ensuring the quality of instruction in DeRT are identified and developed:

i. **Imagery Patterns:** In TEP at the UG level IPs are the finer components that contribute a lot to understanding and appreciating in an illuminating manner. These IPs, with all their finer aspects of enrichment of a poem, also prompt the teacher as well as the learner to interact with and share more sensitising avenues of RT. A really qualified teacher, in this area of properly dealing with the IPs in TEP, serves as a great inspirer in entering into an altogether excellent world of quality assurance and sustenance in TEP. This also ensures a sound platform for the UG learner to go ahead for the PG level.

ii. **Symbols:** One of the crucial assignments of the teacher is to help the students in identifying and appropriately analysing symbols. The significance of the symbol holds the tonal effect contributing to the central theme of a poem. In TEP for DeRT the teacher will highlight it when occasions will demand.

iii. **Cues/Hints/Pointers:** For a proper understanding of both IPs and symbols the teacher needs to take recourse to certain cues, hints or pointers which are immensely helpful for proper identification and interpretation of the elements of RT.

iv. **Rhetoric, Prosody and Musical Pointers:** The real flowering of a poem rests on proper understanding and appreciation of its rhetorical

devices, prosodic parameters and musical pointers. Any strategy for TEP to be successful cannot deny their importance.

v. **Phonetics:** Phonetics in literary appreciation is not only important but also mandatory. This obligatory role of phonetics in TEP enhances the power of the learners to appreciate and exercise RT in the most appropriate way. Moreover, it assures the learners in LEP under a strong foundation of learning in a joyful atmosphere.

Reflective Mapping

TEP for DeRT should be pre-ensured by the finer rudiments of RT. Reflective Mapping forms an essential part in understanding and appreciating a poem. This unfolds the rudiments of RT through a diverse spectrum of ideas and expressions, broadens the areas of higher thinking and also widens the possibilities of accelerating quality and excellence in poetic appreciation. Mapping is three-fold in RT:

(a) Initial Mapping: This consists of mapping in general the fundamental components of RT to be exercised for ensuring the basis under strong foundation. Here, care should be taken to see that it does not suffer from absence of proper identification. It should also be assured of time-to-time vigil in maintenance of only the initial components which stand out apart and independent in RT.

(b) Medial Mapping: This serves as pre-awareness to consolidation of initial mapping in RT. As Initial Mapping may sometimes require rethinking and redesigning, Medial Mapping assists in doing so. Otherwise, this is simply superfluous, and as such, should be avoided in order to avert repetition or re-exercise of Initial Mapping. It is

simply an intermediate stage where the teacher involved in TEP for RT would be the best decider on whether to retain this stage or not.

(c) Final Mapping: It is also called the Decider Mapping in RT. This entails identification of RT in terms of mapping accurately. Moreover, it also denotes a decisive role of the teacher in TEP.

Diversification of Selected Basic Components

For objectivity, relevance, validation, reliability and usability, diversification of the necessary components of TEP, as enumerated above, for DeRT is very significant. The teacher's own contribution in the form of literature for the above also contributes a lot to stimulate, verify and improve pupils' RT in poetry. Moreover, its horizon is expanded, and, as a result, enables the teacher to be more interested in exploring further nuances in literary appreciation through RT.

The teacher, for the above, may consider division necessary components into two parts:

For Intensive study:

TEP for DeRT is a highly sensitised exercise. For this, the teacher must make the students aware of making an intensive study of necessary literature. This would enable both the teacher and the learner to be fresh and alive in the areas of attitude, aptitude, interest and appreciation to poetry. This would further stimulate the learner and the teacher to explore and exercise more interesting and curious avenues of RT. The fundamental principles of how to utilise the necessary literature for the above are associated with Selection of Study Materials. It is a very difficult assignment for a teacher to enable the learner to select study materials for RT in learning poetry. The easiest way – the natural

way, of course – is to allow ample freedom to the learner in selection. The only forewarning is that the learner should not make abuse of freedom because there is a point of vulnerability in the exercise of freedom where the teacher may make hints or suggestions as he/she appositely considers for the learner to go ahead in enjoying and creating poetry of his/her own. The normal procedure, in this connection is to provide the learner with sufficient examples to remain in the right track of RT.

For Extensive Study

This should be pre-ensured by exercise of necessary literature for intensive study. Otherwise, the whole purpose of this exercise on the part of both the learner and the teacher would be defeated. The learner would not be in a position to go ahead in his/her study of the necessary literature for extensive exercise in poetry because that would not at all be substantiated by the fundamentals of how to proceed in maintaining discipline and order in arranging, selecting, comparing and validating the outcome of his/her process of RT. Moreover, this would also be a futile exercise because unless the groundwork of intensive study of necessary literature is ensured, literature for extensive study would be ambiguous and complex.

Necessary Exercise for DeRT

DeRT in TEP is one of the most fundamental assignments for a teacher whose primary interest is not to teach poetry for L-L at the UG level because it is natural and obvious that students at this level are, more or less, known to its rudiments but to enhance their power of exercising RT. Therefore, necessary exercise for TEP at this stage forms the essential points of advancement in reflective patterns of thinking

which vary from learner to learner in ideation, imageries and rhythmic patterns consequential to appreciating a poem. What is very important is to appropriately identify the necessary exercise at this stage from two-fold perspective – exercise for immediate attention and that for the long term purpose. Moreover, the IPs along with different points of comparison and synthesis amongst these are of utmost importance at the time of dealing with necessary exercise for RT in TEP. Therefore, the work of necessary exercise for DeRT in TEP should always be a disciplined approach where all the above points are sufficiently and carefully exercised to arrive at a genuine platform of significance. The teacher concerned knows best how to involve the learners to be devoted to related literature for DeRT. His/her comments/suggestions, as the case may be, pay worthy dividends in TEP for Reflective Appreciation (RA). This is done through:

(a) Exercise for Immediate Attention for Appreciation

The exercise necessitating immediate attention for appreciation in TEP demands categorisation of exercise which helps to build a strong foundation of literary appreciation. The teacher may advise the learner to select some models out of the learning experience received by the latter and encourage the him/her to apply those models by reorienting, redesigning and reactivating his/her own model of appreciating or composing, for instance, a poem of his/her own. The role of the teacher is to observe/examine some of the activities of the learner using the models of necessary exercise as learning experience without initially hampering the learner's process of application and suggesting newer points of enrichment in RT. Sometimes it may so happen that the teacher allows ample freedom of exercising how to create a totally different or opposite model quite independent of the exercise made by the

poet. In that case, care should be taken to verify how far the exercise made by the learner is justified to the point of acceleration of quality and excellence. A forewarning should be made by the teacher with regard to selection of exercise for immediate attention. Indeed, it is really very difficult for a learner to identify in this area of selection. What is very dangerous is that selection of any exercise for immediate attention in LEP is hurriedly done without introducing the check-list for which the concerned teacher is more or less responsible. It is to be remembered that absence of unwarranted license may destroy the very purpose of application of exercise for immediate attention. Therefore, the said literature should always be under strict scrutiny.

(b) Exercise for Long-term Attention for Appreciation

This type of exercise in TEP for DeRT should also be controlled and selective because at the UG stage it does not allow absence of minimum maturity level of finer appreciation. The selection is, however, regimented by the teacher. If the learner becomes much interested in this area, the teacher must scan the activity-schedule and progress in RT of the learner very cautiously because exercise of freedom in selection of long-term exercise for DeRT in poetry is not a very easy task. Freedom exercised must be freedom fruitful especially in poetry for appreciation.

The long-term exercise demanding attention for appreciation in TEP is a time consuming process for both the teacher and the learner. This is particularly vulnerable at the UG level because the learners not merely learn English but also pursue other subjects however disinterested he/she may be. Besides this, any evaluation of such exercise covers many more points, such as, selection, elimination, gradation, maintenance of records, reviews,

comments and suggestions which are not at all necessary at this stage. Therefore, it is to be remembered that this exercise is only a pre-learning and experience-activity for advancement in RT in a superior way at the next level, that is, the Post Graduate (PG) one. At the same time, it should also be remembered that unless this exercise is done at the UG level, there might be a deficiency in negotiating the technical issues of higher learning in poetry in general and English poetry in particular.

Principal Thrust Areas in Imagery-Patterns(IPs)

For necessary exercise studied and experienced for the purpose of DeRT the thrust areas in IPs necessitate identification and analysis. If the identification and analysis of the IPs of a particular poem are properly done, it becomes easy for the learner to go ahead with editing and selecting his/ her own appreciation to imagery-patterns and relate these enjoyably with the patterns he/she comes across through studies. The imageries are not fixed or stationary in a poem. These appeal differently to different learners at different learning-climate. These may also react adversely and prompt the learner to discontinue the study along with his/her own IPs. It is the teacher, and perhaps the teacher alone, who can best feel the pulse of the learner in terms of acceptability or non-acceptability, variation or non-variation of mood or temperament and selection or rejection of the stylistic presentation involved in any IP. Again, there is a point of vulnerability in the overuse of the learner's freedom to appreciate and freedom to create IPs. A really interested teacher delves deep into this exercise of freedom out of his/her own experience in creative and RT which contributes a lot to TEP for DeRT. The major issue, however, is not dissociation but association with all elimination of thrusting any suggestion or

making any comment in an inane manner.

Identification of the Different Points of Comparisons of IPs

Imageries play a very important role in a poem. In TEP for DeRT, the teacher's role is to enable the learners to identify the different IPs he/she comes across through an intensive study of the poem. The focal areas consist of the following:

(a) **Type of IPs**: In a poem the first duty of a learner is to understand and appreciate the type from various points of view. The IPs are, as usual, different in different poems. The learner should be first interested in easy identification of the IPs of the poem as to whether it is narrative or reflective. Narrative IPs are outside the purview of this research and identification of reflective IPs is the sole parameter. But, it should always be kept in mind that even in a narrative poem, the IPs may also be reflective.

(b) **Presentation of IPs:** As hinted earlier, in TEP for DeRT, the teacher concerned with enrichment of RT allows ample freedom to the learner in identifying, describing and reflecting out of his/her own delineation with diverse IPs in a poem.

Synthesis and Fusion of Different IPs

In TEP for DeRT, the teacher pays maximum attention to synthesis and fusion of different IPs. It acts as a mirror to both the teacher and the learner. It holds before the learner particularly the different points of synthesis and fusion arrived at through an appreciation of different IPs. Three major areas of exercise are associated with this assignment of cohesion:

(a) **Synthesis of Regular (Frequent and Easily Identifiable) IPs**

Imageries in a poem hold a very key position in its total display. Regular IPs are frequent in a poem and they are identified easily. They are, as it were, spread like constellation of stars. This makes a poem really interesting and arresting to a reader.

(b) Synthesis of Irregular IPs (Accidental IPs)

Irregular IPs need to be synthesised for a better appreciation in RT. These IPs occur sparsely and are often difficult to identify. These assist the Regular IPs to be more consolidated. There is no hard and fast principle in this matter. It all depends on the observation of an adequate expertise of the teacher. At the same time, it rests on the learner's capability of handling irregular IPs.

(c) Synthesis of Deep-rooted IPs

Deep-rooted IPs are also rare and few and very difficult to recognise. Additionally, these imageries help binding the central idea/ the essence of all the imageries in a poem poignantly. The teacher's role is to first be assured of the learner's capability for negotiating the two other varieties of IPs as above, and then plan and take up programmes for the study of such IPs. All deep-rooted IPs invite cent percent subjectivity-approach. The teacher just points out the specific deep-rooted IPs and allows the learner to appreciate the intricate but exciting components of these IPs. Care should be taken to see that a rationale is maintained. Otherwise, there might be a deviation from the end-in-view to be arrived at through a study of a poem for DeRT.

Application of Gadgets

Usually, application of gadgets in TEP for RT is sparsely done because it very often dwarfs, eliminates or misguides it. This is also hardly applied in teaching poetry in case of learners who are not adapting to the scientific application of gadgets where a sense of mechanical ability may overpower the finer issues of RT. The teacher is also really very concerned about selection of appropriate gadgets in TEP because the role of the MT, regional language or any other language other than English may, at least initially, act as a disturbing intruder against the right approach to DeRT. Perhaps, the best way is to decide whether gadgets are to be used or not, in case, these have a tendency to turn out, more or less, as a constraint to DeRT.

The following gadgets may be used for DeRT in TEP:

Visuals

It is a collaborative study in TEP for RT. The collaboration is two-fold from the point of view that the visuals may be either prepared by the teacher or by some other person whom the teacher considers to be an expert in this direction. Ultimately, the teacher knows best about the merits and demerits of visuals to be displayed for a lesson on poetry because he/she knows best the tone and temperament of every learner under a typical classroom atmosphere for TEP. It may so happen that the he/she may invite his/her learner(s) for conjoint exercise in preparing visuals, where he/she delivers some initial instructions and relegates himself/herself to the background. Needless to say, all perfect visuals are the outcome of such a joint endeavour. But a few precautions, as follows, must be taken care of :

- Are the learners prepared for LEP through visuals?

- Do they consider visuals as aids to refinement of DeRT?
- Would it be wastage of time by unnecessarily depending on appreciating an English poem?
- Are visuals serving as constraints to pupil-creativity by de-tracking them from the normal procedure of poetic appreciation?
- Would the visuals affect the learners' own visual imageries created, substantiated and enriched from time to time by already accepted models of visuals?

Since most of the answers to the questions above are likely to return ineffective answers, showing or using visuals to augment RT in an UG classroom may prove counterproductive and end up as a hindrance to DeRT.

Over-Head Projector (OHP)

In TEP for DeRT, OHP may play a vital role in bringing forth an appropriate classroom climate. However, a forewarning in this regard is that it may suffer from redundancy and irrelevance since many poems taught and learnt at the UG level do not require an aid like OHP. Most often the application of OHP suffers from absence of an appropriate approach where abstract imageries, in particular, require more exercise of individual freedom in thinking without any obstruction or invitation of any cues or aids. Besides these, the teacher or the learner, after the application of OHP, might consider it a wastage of time and inviting constraints in the different stages of appreciating a poem.

Liquid Crystal Display (LCD) Projectors

The application of LCD projectors in order to create an appropriate classroom climate in TEP for DeRT also plays a significant role where the teacher and the learner enjoy immense possibilities of appreciation to poetry from diverse directions:

- Creation and dissemination of conceptual clarity of vision.
- Ascertaining the right approach to appreciating words, phrases, idioms under language patterns.
- Proper identification of stylistics in imageries, pitch-patterns, etc.
- Exploring the musical element including rhymes and rhythms.
- Appreciating symbols and suggestive notes.

For the above purpose, the teacher needs to undertake computer-aided instructions (CAI) including the use of the following:

- Graphics and Animations
- Charts, Tables and Diagrams
- Computer Enabled Audio and Visual Analysis

But, what is said about the application of OHP as forewarnings is also applicable in the case of LCD projectors.

Audio Equipments

Audio Recorders are necessary to analyse different audio nuances of a poem. These include pitch-patterns, rhythm-patterns, rhyme-patterns, phonetic-patterns, music-patterns etc. which are to be analysed and appreciated in CAI-

enabled classrooms.

With all the above procedure underlined, as above, the investigator seeks to delve deep into a systematic and elaborate study of TEP for DeRT at the UG level in India.