

SECTION-1

Section one consists of the pack of Motivation talks about the poem and story-writing mentioned in the 3rd Chapter of the main thesis. "Methinks, it were an easy leap, to pluck bright honour from the pale-faced moon", says Hotspur in Shakespeare's Henry IV. But it is not easy to get poetic inspiration. Therefore a few masterpieces of literature were critically appreciated and the basic norms of composing a poem and writing an imaginative short story were instructed in the classroom. This section also includes the copies of the pictures used for stimulating thought in the student-teachers.

MOTIVATION TALKS

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TO THE STUDENT - TEACHERS OF ENGLISH

OBJECTIVES:

1. To stimulate the Student - Teachers to write a poem or a short story.
2. To give some awareness of the nature and purpose and elements of writing a poem and a short story which is original.
3. To give some exercise in imagination, and expression of thoughts and feelings.
4. To waft them to the world's of beauty, imagination, and music thus creating a necessary atmosphere or to put them in a mood to compose a poem or write a story.

P O E M

No. of talks in the poem - 2

No. of periods needed - 3 (45mts. each)

Aids: 1) Related pictures and objects

2) Cyclostyled poems

3) A poster depicting a beautiful scenery.

T A L K -1

INTRODUCTION: The following questions were put in order to build a rapport with the student - teachers and to lead them to the present topic.

1. Have you been to the Kammati Park or the Ajwa and Nimeta Gardens in Baroda?
2. How do you like them?

3. What flowers do you see in the ponds herein the university campus?

4. How do you feel when you see such beautiful Tulips or roses or some beautiful scenery? We lay men simply say it is beautiful but poets like Wordsworth leap with joy and share his experience with others in the form of a poem. The researcher saying so read a few lines of the poem 'Daffodils' bringing out the appreciation of the poem.

The attention of the students was drawn to the poet's love for nature, music of the poem and the beauty of the golden daffodils which were like a Milky way to the poet bringing a wealth of joy whenever he recalled it.

2. The Definition, Nature and purpose of writing poetry.

The researcher reproduced the definitions and descriptions of the poem by different poets. For some, it is an emotional outburst, for others it is a musical delight; For, some it is a thing of beauty, while it is truth for others. In short, poetry is many things to many people it is a portrayal of life, it is mystical, it is imagination, and it is affective to the heart.

For Wordsworth 'poetry is a spontaneous overflow of powerful feelings recollected in tranquillity. For Nietzsche 'poetry is the music of thought expressed in music of language, For Keats poetry is a thing of beauty and beauty is truth for him. For Matthew Arnold 'poetry is the criticism of life' for example Nissim Ezekiel's 'Night of the scorpion' holds a mirror to the Indian superstitions. For Coleridge poetry is half understood or mystical. The task of poetry according to him is to convey the mystery of

life and mysterious unearthly powers which are at work. The Ancient Mariner' illustrates this concept best. For Longinus, poetry is sublime, exciting the reader and elevating his spirit and carrying him to the flights of imagination. The researcher read out to the class a few selected lines like the above from the Inspiring Pen. 'Who is a poet then? A poet is a nightingale' says Shelley, who in darkness sings to cheer his own solitude with sweet sounds.....' and we are lifted to the emotional heights by reading them.

Home Exercise: The researcher ended her talk giving an assignment of reading a few of the poems that they like from the 'Inspiring Pen'.

T A L K - 2

INTRODUCTION: The researcher opened the second session with the question 'what poems did you like and why?' and in what way a poem is different from prose?"

Then the researcher proceeded with the explanation how a prose sentence is 'words arranged in best order' while poetry is 'best words in best order', by quoting Shakespeare's Hamlet's expression in utter desperation. 'To be, or not to be "this is the question' and W.H. Auden's lines to say a cracked cup is dangerous for health. "...the crack in the tea-cup opens up, A lane to the land of the dead."

What makes a poem: The researcher next illustrated a few points which make a good poem such as impressiveness of thought and vehimence of emotion, fluency and nobility of diction, imaginative faculty which is

actually the meaning of the root words 'Poesis' (Greek) and Dichtung (German). Here a few lines from Paradise Lost and Solitary Reaper were read out, to bring out the poet's sweet imagination. The researcher also illustrated the 'humorous expression and empathy' of the poet with the situation and character by reading a few lines of Shakespeare from Antony and Cleopatra and Marlow's Dr. Faustus, Milton's Satan, and by referring to some humorous poems like 'An Elegy on the Death of a Mad Dog', 'The Rape of the Lock', 'Betty at the party' and the 'Pig Tail'.

Briefing the students about the Meter and Rhythm.

The researcher informed the students that it is rhythm that distinguishes poetry from prose, and it gives music and melody to the poem. And rhythm is obtained either by recurrence of the units or feet composed of stressed and unstressed syllables. Saying so she illustrated four common English feet.

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|------------|-----------|----------|-----|
| | | u l | |
| 1. iambic | - xX-ex - | alone | |
| | | l u | |
| 2. Trachee | - Xx-ex | "Ne ver | |
| | | u u l | |
| 3. Anapest | - xxX-lem | on ADE | and |
| | | l u u | |
| 4. Dactyle | - Xxx- | Ob vious | |

The lines with three feet are called Trimeter four feet, Tetra meter, five, Penta, and six feet, Hexa meter. The researcher just illustrated the conventional poetry, and also mentioned about the use of Blank verse by Shakespeare and Milton who found it very convenient for their elaborate descriptions and imagery for a lofty style. Thereupon the researcher enlightened the student-teachers about the free verse which is free from

convention of meter and rhythm but advocates the natural rhythm' against the 'Structural rhythm. The researcher informed them how a good rhythm could be obtained by appropriate words, by a good internal and end rhyme, by repeating the words, and lines as a refrain (A more vivid explanation was given in the third chapter of the thesis). A special mention was also made about the use of Metaphor and Simile which enhances the clarity and effectiveness of the expression.

With regard to the form of the poetry, the researcher didn't touch the epic form, ballad, a sonnet, ode, or an elegy but simply suggested the stanza form which would follow the writers flow of thought, the tempo and tone of the essence.

Home Assignment: The researcher ended the second session by giving the following assignment.

"Write a short poem in any stanza form you like about any experience or an incident that you were very much impressed with. The students were asked to compose the actual poem following this session on the third day, looking at a beautiful scenery and taking the caption as a clue. A more detailed description of the administration of the tests was provided in the third chapter of the thesis.

On the whole Motivation talks are not like treating some mathematic or scientific proposition. Much depends upon the researcher's ability to be one with the writer and his experience and present or bring out the same effect or appreciation in the students and put them in a kind of excited and enthusiastic mood or in a kind of spell or trance.

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GUIDE LINES FOR STORY WRITING

INTRODUCTION:

The Researcher has put some casual questions as per the reading interests of the student-teachers.

1. Generally what do you prefer to read either in your journey or in your leisure time?
2. Why do people prefer a short-story for reading?

The researcher led the students to the answer that a short story is rather short in length, easy for reading, can be finished in a limited time and have the knowledge of the outcome of it quickly, and satisfaction for it can be read at a stretch unlike a novel. Next, the researcher asked 'which short story-writer do you like very much? Why? and what characteristics of the author impressed you very much? Did you ever feel strongly that you should write about some incident or experience in your life? "Then let us see how one can write a short story".

The researcher having announced the subject gave out a few guidelines for writing a short story

1. Writing a short-story is an art or skill obtained by trial and error or practice and all great writers were amateurs once.
2. Begin to write a story when the incident has a strong impact on you and try to create the same appeal in the reader through your presentation. The reader must be able to remember the incident or laugh over it with you or must be haunted by the incident. The experience that is depicted in

the story should be a cross section or a miniature of life having a strong appeal. Judith Brunley, editor of Penguin's Modern Stories says that a short story should contain a microcosm of a whole world and a fragment of a very intense experience.... it should have a resonance which goes on haunting you" Christopher Wordsworth hints at this point. He says one of the main functions of the short-story is its power to disturb'. He also cautions the writer against digressions and diversions and advocates the economy of words unlike in a novel. He commended Chekove's stories for his style of presentation. He says any hint of over-writing would strain the fabric and points at the unobtrusive drabness of Chekove's style.

3. Approach the story directly, using apt words, for a short story writer can't afford to prodigal with words, like a novelist. He got to be very apt and precise in expression. N.S. Pritchard observes: 'A short story ought to be faultless without being mechanical. The wrong word, a misplaced paragraph, an inadequate phrase or convenient explanation start false leaks... It must be totally sustained."

The researcher at this juncture referred to the English version of Chandamama, Balamitra, Panchatantra, the stories of Vikramark, the Arabian Knight stories, the Malgudi stories of R.K. Narayan, Enid Blyton's stories etc. She read a small story to the class from 'Tinkle' Magazine the Fortnightly for the children, from the House of Amar Chitra Katha. The title of the story is 'The Clever Wife' by Sanjay Kumar Jain. The story goes like this:

Many many years ago a well known artist was called to the palace by

the King. So he left happily bidding bye to his wife but returned with an unhappy, withered and worried face. Upon enquiry he told his wife very sadly 'the king has asked me to paint his portrait'. His wife exclaimed "that's a good news? Why are you looking so worried"? The artist answered 'the king has only one eye and anybody who paints him as he really is lands promptly in jail. The artist's wife thought for a while and exclaimed. Hey! I've got it! listen (she told him).

The next day the artist went to the palace and said 'I have one request Maharaj'? 'What is it' said the King? 'could I go along with you whenever you go hunting? The king happily consented saying 'why! of course'.

So every time the king went hunting, the artist went along with him. A few weeks later the king sent for him and asked 'Have you brought the portrait? 'yes, Maharaj' replied the artist. 'It is somewhat unusual. But I wanted to show the world what a great archer you are'. (So the artist painted the side pose of the shooting King to cover the defect) there it is'. Ah! It is magnificent exclaimed the King, such a novel idea too! You are a genius' complimented the artist. But the artist replied 'not me, Maharaj, my wife'. Then collecting many gifts and rewards, the happy artist returned home.

The researcher drew the attention of the students to the fact that how in a few, apt words a story could be written directly attacking the theme with a straight beginning and a striking ending giving immense pleasure, delight and satisfaction to the reader and the artist's unique

idea will ever be fresh in the reader's mind.

ASSIGNMENT:

The researcher dispursed the students in that delightful mood giving an assignment 'of reading a few short stories at home and come prepared for the class to discuss about them.

TALK - 2 OR DISCUSSION -2

INTRODUCTION: What stories did you read?

What did you like in that story?

How was the beginning of the story?

How did the writer end the story?

Which character did you like in the story?

What is the place and atmosphere of the story like?

Were there beautiful descriptions?

Were there any dialogues?

Was there any suspense?

Did any incident or line touch your heart?

DISCUSSION: Then the researcher proceeded to say how to begin a story.

The opening lines of a story as Pritchard puts it must be attractive, setting the scene and situation, promising further events, or giving scope for the reader to anticipate.

The researcher read to the class some abstracts of Maupassant Chekove and Jaques Farrelle furnished by Victor Jones in his 'creativewriting (1974).

One example is as follows:

"We had just passed Gisors, where I had been woken up by porters shouting the name of the station, and I was on the point of going to sleep again when a terrific jolt threw me forward on top of the lady opposite. The engine had broken a wheel and toppled over across the track. (Maupassant)."

See this opening paragraph sets the place and situation and the description captures the reader's attention.

HOW TO END A SHORT STORY:

The ending of a story must be as striking as the beginning of it. 'The ripple must start, not finish, with the last word' says James Stern. By this he means that the last lines of the story should be evocative, illuminating, and shedding some light. The writer should not sound empty having nothing to say at the end. Usually a story is ended in two ways: (1) One is to have a 'decisive ending', the last line casting its focus on the trivialities, transforming the whole picture of suspense portrayed all through the story as in the case of Maupassant's story of a woman borrowing a necklace from a rich lady but lost it unfortunately and so struggling although her life to repay it, only to find at the end that it was a gold-coated one. It strikes a note of vanity, folly and disillusionment. (2) The other type of story ending is 'apocalyptic' or a prophesying or revealing type. Even here the last line should be evocative and rippling as the following lines of Chekov in one of his stories:

"Misjus, where are you?

But the cry rings out to eternity".

CREATING CHARACTER, PLACE AND ATMOSPHERE:

The researcher cautioned the class against long and round about introduction and description of the character, place and atmosphere just as in the novel which would mislead the reader to form his own false guesses. It should be done briefly in a line or two in a short story so that the reader may get the focus of the story and nature of the character and situation, Chekove suggests the possibility of an image evoking an idea and not the reverse. It is also desirable that the physical description includes the character description too.

It can be concluded that the basic quality of a short-story is economy -

1. Economy in narration of the story.
2. In establishing a scene or situation or a background.
3. In the establishment of character: and
4. In dialogues which should be natural, significant, reflecting the character and at the same time carrying the plot forward.

In addition to these, there should be a purpose or goal, a message or a moral from the writer. Victor Jones contrasts the last lines of 'Vendetta' by Maupassant with that of the Parable of 'The Good Samaritan' by Jesus "The old woman in Vendetta returned home in the evening. That night she slept soundly'. These lines although satisfy the spirit of vengeance in a reader as the old woman avenged the murder of her son, it doesn't convey any message nor makes the reader think for a while. Whereas

the last line of Jesus 'Go, and do thou likewise' as the Good Samaritan conveys a message or an eternal truth to the reader to the society.

ASSIGNMENT:

Discussing a few qualities of a short - story, the researcher concluded the second session with an assignment as follows. Write a short story basing upon an experience or an incident that you have come across.

THE STORY WRITING SESSION:

Thus after informing the student-teachers about the characteristics and techniques of writing a short - story, the researcher conducted the actual creative - writing session of writing an imaginative story looking at the poster hung and the caption it bears. The researcher has briefed the students in both the poem and story - writing in order to rouse their spirits, stimulate and enthuse them to write instead of asking them to do so abruptly. She feels such an approach yields good dividends of better form, mood, awareness and practice.

But there is a limitation of time. The strategy does not work with large samples, and with all principals of the colleges of education. Hence the researcher could request the concerned professor to brief his students about these before the actual administration of the tests takes place by the researcher, since the topic of teaching literature is included in their syllabus.

Once again the researcher is not advising other researchers to strictly follow this model. One can explore his own possibilities and furnish his own examples depending upon the age group he has for his sample. However, the above strategy could very well be used in an experimental method of research in developing the creative-writing skills in the students.

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POEMS USED FOR MOTIVATION

THE PICTURE USED FOR POEM-WRITING

THE PICTURE USED FOR STORY-WRITING



To get the most out of life, paddle slowly.

A vintage, sepia-toned photograph of a couple and a dog on a beach at sunset. The couple is standing on the right, silhouetted against the bright orange sky, with the man's arm around the woman. A small dog is sitting on the left, also silhouetted. The sun is a large, glowing orb on the horizon. The entire image is framed by a dark, textured border.

**God invented love,
but He won't mind
if we borrow the idea.**