



Teaching of Girish Karnad's Hayavadana (2009) through Innovative Classroom Activities

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Abstract

The teaching of drama is considered to be the most significant and exhilarating area in an ESL classroom. Diverse innovative classroom activities can be used to make the teaching of drama gratifying and fascinating. The usage of innovative classroom activities proves to be favourable in the ESL classroom. The paper points out the significance of innovative classroom activities in the ESL classroom. It puts forth diverse innovative classroom activities that can be used while teaching Girish Karnad's Hayavadana (2009). [1]

Girish Karnad is a remarkable Indian playwright whose momentous work Hayavadana (2009) has significantly contributed to the rich heritage of Indian theatre. Hayavadana (2009) is Karnad's intrepid and successful experiment on folk theme. The present paper makes an attempt to set forth innovative classroom activities for the teaching of Girish Karnad's Hayavadana (2009).

The innovative classroom activities enhance students' understanding and comprehension of the play. They arouse students' interest and encourage them to participate in the classroom activities. The innovative classroom activities nurture a resilient sense of involvement on the part of students. In brief, the innovative classroom activities inspire students to actively participate in different classroom activities and gear up their learning process. Thus the present paper makes an endeavour to validate how the innovative classroom activities develop and amplify students' understanding and appreciation of Girish Karnad's Hayavadana (2009).

Keywords: Teaching of drama, ESL classroom, innovative classroom activities, students' participation

1.1 Introduction

The teaching of drama in ESL classroom can be made efficacious and impelling by using innovative classroom activities. The paper sets forth the innovative classroom activities that are peculiarly designed for teaching Girish Karnad's *Hayavadana* (2009). The innovative classroom activities give opportunities to teachers to teach the play imaginatively. They promote independent and creative thinking on the part of students. They enliven the class and activate students' imagination and creativity (Wilson, 2017). [2]

1.2 Teaching of Drama

The teaching of drama in the ESL classroom is considered to be the most challenging task. It requires a great effort on the part of the teacher to design riveting and engrossing classroom activities that can stimulate students' interest and arouse their attention in learning the play. The teacher has to assist students "... overcome the barriers posed by language" (Collie and Slater, 2009: 164) [3] and to help them "... to a better understanding of a dramatic structure" (Collie and Slater, 2009: 164). The purpose of teaching drama is to "... improve students' comprehension of the language" (Gurav, 2005: 41) [4]. Lazar (2009) [5] notes that the teaching of drama has a wider educational function in the ESL classroom. It helps to stimulate the imagination of students, to develop their critical abilities and to increase their emotional awareness. When the teacher asks students to respond personally to the dramatic text, students become confident about expressing their ideas and emotions in English. Lazar (2009) further mentions that they "... feel empowered by their ability to grapple with the text and its

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language and to relate it to the values and traditions of their own society” (Pg. 19). Thus the aim of teaching drama is to assist students in comprehending and appreciating the dramatic text.

1.2.1 Significance of Innovative Classroom Activities in the Teaching of Drama

“Despite all the innovations which have entered the language teaching profession in the wake of ‘communicative revolution’, it remains true that the vast majority of what happens in classrooms is ... achieved by concentrated, effortful activities” (Pg. 3), notes Maley in his Foreword to Wilson’s (2017) noteworthy book *Drama and Improvisation*. The innovative classroom activities indeed play a significant role in the teaching of drama. They enliven the drama class and activate “students’ imagination and creativity” (Wilson, 2017: 5). They help students to “... deepen their understanding of the text and the dramatic situation” (Collie and Slater, 2009: 164). They “... accelerate students’ acquisition of Second Language” (Lazar, 2009:17).). In brief, the innovative classroom activities not only enhance students’ understanding of the dramatic text but also augment their mastery over the target language.

1.2.2 Students’ Participation in Classroom Activities

In the teaching of drama the participation of students in the classroom activities is extremely important. The classroom activities enhance students’ appreciation of the dramatic text. The teacher should encourage students to participate in classroom activities. It enhances their interpretative skills. It “... increases their general awareness and understanding of English” (Lazar, 2009: 23). Thus the involvement of students in classroom activities is in fact a matter of great importance.

1.3 Case Study: Teaching of Girish Karnad’s *Hayavadana* (2009)

The celebrated Indian playwright Girish Karnad’s illustrious play *Hayavadana* (2009) is chosen for the present study. *Hayavadana* (2009), the play scripted in Kannada, was translated into English by Karnad himself. The paper offers varied innovative classroom activities for teaching Girish Karnad’s *Hayavadana* (2009). The paper claims that the innovative classroom activities enhance students’ appreciation and understanding of the play. The diverse classroom activities draw students’ attention, excite their interest and accelerate their learning process. They provide the needed stimulus for the effective teaching of *Hayavadana* (2009).

1.3.1 Innovative Classroom Activities for Teaching Girish Karnad’s *Hayavadana* (2009)

The teaching of Girish Karnad’s *Hayavadana* (2009) can be made interesting and engrossing by using innovative classroom activities. The innovative classroom activities designed for teaching *Hayavadana* (2009) are listed below.

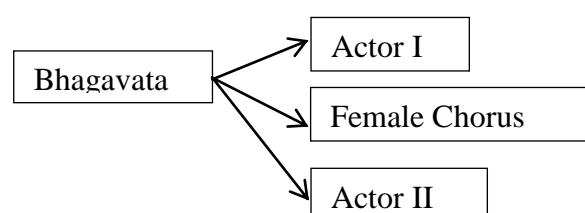
a. Read the hand-out and note down the important facts of Girish Karnad’s life and his works.

In this activity students are given a hand-out which presents a short biographical sketch of Girish Karnad. It provides them the important facts of Karnad’s life and introduces them with his works. It develops their reading skill and sub-skills namely skimming, scanning and note-making.

b. Draw the sociogram presenting the characters of the play.

In this activity the teacher draws a sociogram on the board. She familiarizes students with the different characters of the play and explain them the relationship amongst them.

This activity develops students’ thinking and predictive skills.



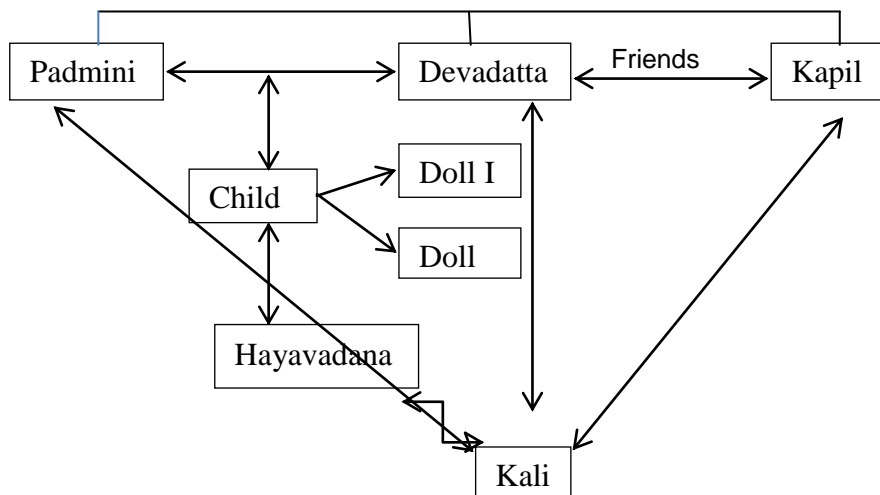


Diagram 1: Sociogram

c. Read the play and participate in the discussion.

In this activity the teacher assigns different roles to students and asks them to read the play. The reading of each act of the play is followed by discussion. The activity improves students' reading, listening and speaking skills. After the reading of the acts students are encouraged to participate in the discussion regarding the characters, setting, plot of the play etc. These brainstorming sessions help students to understand and appreciate the play. The reading of the acts enables students to learn the proper pronunciation of words.

h. Guess what would have happened if ...?

In this activity students are divided into groups and each group is given an unlikely situation and is asked to think about the possibility of the situation. This activity makes students think independently about the specified situation. It also helps them to develop their speaking skills as they discuss things amongst themselves. It helps students to deploy their cognitive sub-skills such as predicting, anticipating, guessing from the context, using the previous experience etc. (Ganpule, 2014: 174) [6]

- I. Padmini would not have changed the heads of Devadatta and Kapila.
- II. Kapila would have married Padmini.
- III. Hayavadana would have become a complete human being.
- IV. Devadatta and Kapila would not have killed each other.
- V. Padmini would not have become a sati.

i. Fill in the grid with brief remarks

Setting	Temporal	Genre
	Geographical	
	Physical	Tone
Plot	Rising Action	Theme
Main Plot	Climax	
Subplot	Falling Action	Major Conflict
Conventions and motifs of folk tales and folk theatre		

Grid 1: Elements of the play

In this activity students are presented with a grid. They are asked to fill it with brief remarks. This activity helps the students to revise the facts that they have already known. It helps them to enhance their writing skill. It helps them to organize the thoughts and ideas logically (Ganpule, 2014:175).



j. Hot-Seating: Choose a role-card, sit in the hot-seat and answer the questions.

In this activity students choose a role-card from the given cards and the rest of the class become the interviewers. The role-cards that can be offered to students 1) Devadatta 2) Kapila 3) Padmini 4) Hayavadana 5) Goddess Kali

This activity enables students to know the characters. It enhances their speaking skills and thinking skills (See USQ arts worx). [7]

k. Fill in the grid with appropriate responses.

In this activity groups of 5 students are given grids with empty boxes and are asked to label the boxes with response prompts. They are asked to write down their responses and share their ideas. This activity improves students' thinking and writing skills. They exchange ideas with peers and enjoy the activity (Mayer, 2008: 15). [8]

I believe that Padmini ...	I consider Devadatta ...	I appreciate Hayavadana ...
I object Kapila ...	I think the most important action was ...	I support Padmini ...
I hate Padmini ...	I agree with Hayavadana ...	One thing I like the most ...
I respect Kapila ...	In my opinion Devadatta ...	I feel bad about the child ...

Grid 2: Labelling the boxes with response prompts

l. Watch the performance of the play and write a review of the performance of the play in the light of the following points: a. Setting b. Music c. Props d. Gestures e. Costumes f. Light

In this activity the performance of the play is screened and then students are asked to write a review of the performance of the play in the light of the given points. The activity enhances students thinking and writing skills (Ganpule, 2014:64).

The following are the links of the performance of the play *Hayavadana* (2009):

- (<https://www.youtube.com/watch?v=1KeVbHYX8yM>) [9]
- (<https://www.youtube.com/watch?v=vCV2NcHKQoE>) [10]
- (<https://www.youtube.com/watch?v=1KeVbHYX8yM>) [11]

Thus the innovative classroom activities given above can be used while teaching *Hayavadana* (2009).

1.3.2 Difficulty Level of Classroom Activities

The classroom activities designed for teaching Girish Karnad's *Hayavadana* (2009) are varied and diverse. They differ in their level of difficulty. Some classroom activities are elementary and simple and some others are complicated and demanding. Students can effortlessly work out the easier classroom activities. On the other hand difficult classroom activities require great effort on the part of students. There are also some classroom activities which are moderate in their level of difficulty. They are neither excessively difficult nor extremely easy. The miscellany of classroom activities exhibiting variant levels of difficulty excites students' curiosity and engages their interest.

1.4 Conclusion

Thus the present paper puts forth innovative classroom activities for teaching Girish Karnad's *Hayavadana* (2009). The innovative classroom activities arouse students' interest and augment their understanding of the play. They assist students in analysing the play and interpreting the varied themes of the play. The use of innovative classroom activities makes the teaching-learning experience enjoyable for both the teacher and students. As a result, the intricacies and complexities in the plot-structure of *Hayavadana* (2009) can no longer remain inscrutable to students. They comprehend the play in its entirety.



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