Chapter I

INTRODUCTION

SIGNIFICANCE OF THE STUDY

The school is meant to be a place where children learn joyfully, meaningfully, and effectively what is needed for personal growth and for effective living in society. But even a casual observation of the formal school in operation would show it to be a dull, dreary place where children are put to work prematurely on tasks and studies much above their natural level of development, in mechanical and routine ways, which fail to tap their natural interests. Pupils do not understand much of what they study and so commit words to rote memory in a meaningless, joyless manner. This happens not only in foreign languages and in the heavily loaded content subjects, but even in the mother tongue class, which is most suited to act as a bridge between the home and the school.

Those who seem to succeed in school often engage in a competitive stance rather than in a co-operative, self-enhancing, personality developing stance. The learning of Malayalam as mother tongue in the right spirit and through optimal modes can contribute enormously to these deeper dimension. But Malayalam is considered as a relatively unimportant subject for the competitive models promoted by the school and their follow-up. The curricular dimensions which cater to the deeper nature of a person fall by the wayside in the rat race of the school.
Traditionally all languages have been closely related with music and dance (creative movement) in their origin and development. Malayalam is no exception. The literary theories in classical Tamil – with which Malayalam is closely related – express this connection in the concept of *muttamizh* (the triple Tamil) which comprise *iyal* (literature), *isai* (music) and *Nṛḷaḷiṇa* (dance-drama). The most famous work in *muttamizh* is *Cilappatikāram*, composed by the Chera prince Īḻango Aṅgikaṅkaḷ, who is believed to have had his centre in Kodungalloor in Central Kerala. But in actual practice – both in Tamil Nadu and in Kerala – the tendency is to teach the first language in terms of the contents of the prose lesson, grammatical forms and prescribed poems, rather than as live language and literature merging with music and creative movement. Speaking about formal schooling conducted in this spirit, Tagore said, “We rob the child of his earth to teach him geography and of his language to teach him grammar.” It is interesting to note that if one looks for an example of Muttamizh today in its educational mode, one may not be able to find it easily in Tamil Nadu. On the other hand the methods employed in *Kunchan Smṛrakam* in Ambalapuzha to teach Kunchan Nambyar’s work does come close to the concept integrating literature, music and dance in an integrated manner. But Kunchan Smṛrakam is not a formal school. It is an extra-school educational establishment started in memory of the brilliant poet Nambyar. The processing of Malayalam in the formal school is on the whole dry and isolated.
At the time of commencing this research the formal and fragmented procedure was the order of the day in the teaching of Malayalam. About ten years ago the District Primary Education Programme (DPEP) attempted to introduce an element of integration at the primary level. A small minority of creative teachers did attempt combinations of abhinaya (acting), song and poetry in new ways. Later such teachers continued the approach upwards in SSA (Sarva Siksha Abyan) and even up to the school final class. But such integrated and exciting teaching-learning approach is still the exception rather than the rule. We have to go far more to reach towards integrated approach to language, and towards genuine animation in school, at the same time maintaining all-embracing integration.

Alvyn Toffler (1970) has pointed out that the school as we now know it is a product of the industrial revolution.

Mass education was the ingenious machine constructed by industrialism to produce the kind of adults it needed. The problem was ... to pre-adapt children for a new world – a world of repetitive indoor toil, smoke, noise, machines, crowded living conditions, collective discipline, a world in which time was to be regulated ... by the factory whistle and the clock.... The whole idea of assembling masses of students (raw material) to be processed by teachers (workers) in a centrally located school (factory) was a stroke of industrial genius. Children marched from place to place and sat in assigned stations. Bells rang to announce changes of time.

Toffler proceeds to discuss both the individual creativity dimension and the adaptations needed to adjust to the extremely fast changes in super-industrial society. Our concern in this study is mainly with the individual creativity and integration dimensions. Malayalam poetic rhythms are likely to
play a very important role in this. Incidentally, it can be a therapy to some of the ailments likely to be caused in industrial society.

Arts and music are given a low place in the school education as it is offered today in Kerala, and probably in the whole of India, barring a few exceptional schools, which offer all-round creative education. In the ordinary school, music and some other arts, when introduced, were intended to give some relief from the travails thus inflicted on very young children, as ‘pleasant interludes between periods of serious work’ in the form of the other subjects. The ideal would be to offer music and other arts as part of integrated education in the lower classes, and to the extent possible in the upper classes. Malayalam offers one such context for such integrated presentation.

The humanist educators, particularly Maslow, argue that in ordinary schooling children realise only a small fraction of their potentiality in all dimensions. Even in the cognitive dimension, which the school prizes so high, Maslow claims that pupils would be able to achieve several times what they now achieve if they work at the state of peak experience. And peak experiences can be triggered naturally by rhythmic activities. Music education and creative movement education have always been stressed by progressive educators, but these movements peaked up in the 1970s. Certain centres in the Soviet Union, the USA, Hungary, Germany and Japan have recorded marked advances in education through these approaches. Outstanding episodes in using rhythmic activities to trigger achievements in
mathematics and other subjects are associated with Zoltan Kodaly in Hungary and Carl Orff in Germany-USA. Some of these have been attempted in India by Manuel and Vasantha Srinivasan.

Some studies in the Manuel school in Kerala in the area of music education have practical application potentialities in enhancing both the affective climate in school and in catalysing higher achievement in the cognitive domain too. Such studies have high overlap with the present study, which attempts to enliven poetry teaching in Malayalam using enactive and iconic modes. But there is no palpable evidence that they or similar parallel studies by other schools are being fed into the system.

A brief mention must be made of some studies from the music education end, which provided inspiration for the present study. Chandrakumari’s M.Phil. dissertation (1982) on A Study of the Potentials of Music for the Enrichment of Hindi Education was a path-breaking one. The doctoral study (1984) of Vasantha Srinivasan (née L. Vasantha) entitled Comparative Analysis of Music Education with its Implication for Improved Music Education in India called attention to some of the progressive innovations in music education abroad cited above, analysed music education components and even mapped some Indian innovations. Of greatest relevance for the present study is her analysis of rhythms as made by foreign as well as Indian exponents. The important highlights are the varieties of rhythmic presentation, the distinction between the group rhythm and individual rhythm. The teacher should help the pupil to find his individual rhythm in addition to helping him to join and contribute to the group rhythm.
Venugopu’s (1991) *Youth Festivals and Institutional Music Climate in Schools and Colleges of Kerala* was designed to bring in modern theory with an impact on practice. Varghese’s study (1991) on *Folk Arts as a Medium for Nonformal Education* included in addition to the survey and analytical findings three constructs/episodes composed by him to bring out the great importance of rhythm in teaching Hindi and Malayalam.

Theoretical studies at the doctors’ and masters’ level tend to get wrapped up in the library even when designed with a functional framework. A functional follow-up of the studies with clear applications of theory in practice came in a project conducted by Manuel (1991) entitled *The Potential of Music and Allied Arts in Education* (CCRT-aided) with Vasantha Srinivasan as co-investigator. On the practical dimension it was illustrated profusely by Vasantha, Balashanker, Venugopu and others.

One of the key dimensions in the post-sputnik curricular innovations came in the form of Bruner’s enactive-iconic-symbolic sequence in the process of helping children to learn difficult concepts in science and mathematics. Jerome Bruner, found that even very difficult concepts can be mastered by very young children if taught in an ‘honest’ form for that age. What is the honest form? For young children movement and physical manipulation is a more honest form than reading words and symbols. A psychology lecturer may need quite some time to illustrate Bruner’s ideas about these ‘honest forms’ of presenting learning to the student teachers from episodes in science. It takes time. But Manuel had found that the the *Vrttamanjari* concepts taught to him by Dr. Sreedevi (1986) could be brought
out almost instantaneously to illustrate the enactive-iconic-symbolic sequence helping pupils to ‘construct’ a concept instead of simply memorising the kārikas. Such presentation could also help student teachers and even teacher educators to understand constructivist concepts and work meaningfully with them instead of simply talking about them.

The present investigator was drawn to the problem of processing her subject to the weaker pupils on account of her involvement as a lecturer in Malayalam in a college of education and as a social worker. During her visits to the economically weaker sections in the parish, she found that both children and adults get enlivened up when they sing. During supervision and observation of practice teaching she has found that the most observably successful presentations were seen during poetry lessons well taught.

The teaching of poetry is expected to be an enjoyable experience nurturing the affective, cognitive and psychomotor dimensions. But many teachers transacted the curriculum followed in the high school classes till the SSLC 2004 scheme with a high loading of the grammatical intricacies such as figure of speech and prosodic rules, besides the derivation of difficult Sanskrit words. Malayalam prosody presented in the high school was governed largely by A.R. Rajarajavarma’s Vrītamanjari kārikas (short metrical lines or verses setting out the prosodic rules) for different vṛttams (stanzas conforming to the same metrical pattern). But unfortunately a large number of teachers, who did not have complete command of the prosodic rules and the ability to communicate them in a form which young pupils can understand, had a tendency to make the pupils memorise the kārikas, which
had coded the rules in symbolic form. Since the young pupils did not understand what they rote-memorised, they did not like the learning experience. So what should have been a joyful experience turned out to be a torture for most pupils. Some pupils got the impression that they could never master this aspect of Malayalam poetry, and many were induced even to hate Malayalam poetry because of this approach.

What the ‘vr̥tta-phobes’ (those who were afraid of vr̥ttams) had overlooked was that Rajarajavarman has so carefully designed the kārikas that even an effective reading of the vr̥ttam would produce the same concepts embedded in the sound effect. So, if the start had been made with enjoyment of the sound effect, and the visual mode used as bridge, the children would have mastered even the symbolic rules with joy – a point brought out in a Sridevi-Manuel analysis.

This study was started towards the close of the last millennium when the formal teaching of Malayalam prosody in the garb of symbolic grammar was the prescribed practice in the high school. Since most pupils could find the direct kārika approach neither palatable nor digestible, they either resigned themselves to losing the two marks allotted for the relevant questions and make it up on other aspects or selected a small probable sample of vr̥ttams and kārikas and rote-memorised them for the examination purpose. This emergency short term memory items were forgotten immediately after the examination – the unfortunate ones forgot them even before the examination. As already explained it was possible to reach the same targets prescribed in a much more effective and enjoyable manner by
learning vṛttams and kārikas in the Sreedevi-Manuel mode of applying enactive-iconic-symbolic sequence.

It was in the context described in the few preceding paragraphs that this topic was selected and most of the work conducted successfully. But with the new curriculum which came up to the school final class in 2004-05, the symbolic forms and studying the kārikas are not insisted upon. Therefore the question may be raised whether the case made out earlier under significance still stands. The investigator would give a firm affirmative answer. Now even though the symbolic forms are not insisted upon, teachers are attempting several variations of the enactive forms. Perhaps some may be utilising iconic forms too. Some teachers are really doing very competent work under the new scheme through their own intuition and creativity and ability to build on pupils’ creative expressions of Malayalam rhythm. But a large number of teachers are struggling with the new scheme, unable to capitalise on the freedom given to them.

Hence the explorations in this study will be relevant even for the new set-up too. For those teachers who are struggling to effect a suitable combination of system and free exploration, it would offer a number of possible modes of action from which they could take off. For those who are exercising their creativity in intuitive ways this study may help to give precise shape to their ‘romantic’* explorations or give a convergent form to their divergent variations. [* Whitehead’s rhythmic sequence in the conquest of knowledge is recalled here: romance – precision – generalisations. Whitehead suggests that when new knowledge is introduced to the learner,
starting with precise details and generalised statements will spoil the interest of children. Their first encounter with new knowledge must be ‘romantic’ bringing out the wonder of the new and a desire to probe into its intricacies. After the pupil is willingly drawn into the subject, precise details can be presented. Only in the final stage should general rules be given. The kārikas – vṛttam rules in metre – are generalisations and should come last.

When teachers are encouraged to explore new ways of presenting rhythms and experienced the wonder and joy embedded in the sound and the rhythm, the precise and convergent forms will help in fixing the creations in the system and in diffusion of the innovation. When the precise forms are represented in iconic forms or even in symbolic forms (not necessarily of the kārika variety) it could help the pupils to construct mathematical schema. It would enrich the new curriculum in several other ways too.

Whether it is the old scheme or the new, transacting poetry in prosaic monotonous verbal form tends to deaden the classroom climate. Use of movement and other enactive forms tends to impart life to the classroom atmosphere. The thrust in this study is to make the classroom transaction joyful and spirited, extract intellectual components from rhythmic presentations and help pupils to learn faster and retain worthy components longer.

Though the ‘rhythm’ with which the study takes off pertains to poetry, the conceptualisations emerging from the review of literature may add insights into rhythm in prose and in spoken language, and even into the rhythms in the pedagogical processing of different subjects. Thus the study will not only enrich the teaching of Malayalam, but also carry over into
mathematics and into other subjects and help to improve the classroom climate in schools.

STATEMENT OF FORMULATED TOPIC

For the reasons stated above the investigator has chosen to conduct an investigation of the topic:

*Developing and Testing Enactive and Iconic Models of Animating the Teaching of Malayalam Meter in Schools.*

DEFINITION OF TERMS

**Model** has been defined in various ways.

Robbins (1996) defines model as “an abstraction of reality, a simplified representation of some real world phenomenon”. Siddiqui (1991) defines it as “a pattern of something to be made or reproduced and means of transferring a relationship or process from its actual setting to one in which it can be more conveniently studied”. Suckling, Suckling and Suckling (1980) see it as “constructing alternative, usually simpler forms of objects or concepts, in the expectation that the study of the model will shed light on the nature of those objects or concepts”. Joyce and Weil (1992) define it as “a plan or pattern that we can use to design face-to-face teaching in classrooms or tutorial settings and to shape instructional materials - including books, films, tapes, computer-mediated programs, and curricula (long-term course of study)”.

Kaplan (1964) has identified a variety of models.

1. **Analogue models** are related to a physical system
2. **Semantic models** are expressed in verbal form and are referred to as **figurative models** and **metaphoric models**.
3. **Schematic models** integrate theory and real world situations. They help to cluster constructs into an ordered relationship (e.g., models of intelligence).
4. **Mathematical models** are generalised models applied to a measurement problem. Confluence model is a special application (by Zajone) of mathematical model

5. **Causal models** whose essential role is in the building of a simplified structural equation model of the causal process operating among the variables under consideration. The model is written as a set of linear equations hypothesised to explain the relation between variables.

Kaplan adds that the term model is useful only when the symbolic system it refers to is significant as a structure – a system which allows for exact deductions and explicit correspondences. The value of the model lies in part in its abstractness, so that it can be given many interpretations, which thereby reveal unexpected similarities. The value also lies in the deductive fertility of the model, so that unexpected consequences can be predicted and then tested by observation and experiment. Kaplan adds that “Models can be built, tested and if necessary rebuilt in the course of the inquiry. They relate to theory and may be derived from theory, but they are conceptually different from theory itself.”

In science, major constructs, hypotheses, and even mappings, such as the kinetic theory, atomic structure, and the periodic table are also called ‘models’. They try to construct a picture of reality on the basis of empirical data, a picture which would permit further testing of the nature of the reality. Most of the major constructs of philosophers are mental models of the highest level. This also applies to educational theories. The Malayalam poetry-Music complex presents a wide variety of models – cognitive, affective, communicative and even psychomotor.

Since a very technical analysis of the nature of models was presented above, it must be clarified that all these will not be attempted in this study. Much of the work done in this study will be confined to the first two types –
the analogue and semantic models without too much of mathematical trappings. But a large number of innovative ideas will come out of this study – what Whitehead has called the ‘romance phase’ which could provide the trigger material for a later researcher with a mathematical and highly theoretical mind to give them a precise shape and even attempt some generalisations, in which case one or more of the later models too may find relevance.

A related concept, paradigm, also needs to be recalled here. Paradigm is a philosophical model or framework originating in a world view and belief system based on a particular ontology and epistemology and shared by a scientific community. The term has been popularised through the writing of Kuhn (1970). His concept of paradigm shift is even more relevant in the present work.

Silverman (2000), an authority on qualitative research, uses the term ‘model’ in a very deep sense, on par with ‘paradigm’. He sees ‘model’ as “an overall framework for looking at reality”. He shows it at the top of a hierarchy of theoretical framework.

<table>
<thead>
<tr>
<th>Model</th>
<th>An overall framework for looking at reality (e.g. feminism)</th>
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</thead>
<tbody>
<tr>
<td>Concept</td>
<td>An idea deriving from a given model (e.g. oppression)</td>
</tr>
<tr>
<td>Theory</td>
<td>A set of concepts used to define and/or explain some phenomenon</td>
</tr>
<tr>
<td>Hypothesis</td>
<td>A testable proposition</td>
</tr>
<tr>
<td>Methodology</td>
<td>A general approach to studying research topics</td>
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<td>Method</td>
<td>A specific research technique</td>
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<td>Findings</td>
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\[ \text{Model} \rightarrow \text{Concept} \rightarrow \text{Theory} \rightarrow \text{Hypothesis} \rightarrow \text{Methodology} \rightarrow \text{Method} \rightarrow \text{Findings} \]
In this study 'model' is used in the exploratory, explicatory and facilitative sense. We may not be working with fixed static models, but actually strive towards 'modelling' suited to different changing conditions. This approach is particularly relevant in the transaction of the new curriculum, with special reference to the processing of rhythms in Malayalam poetry.

**Animation** refers to imparting life, joy and energy, in this context, in classroom transaction. It is concerned with the means of overcoming the deadening effects of the formal school. This is what all modern progressive educators starting from Rousseau, Froebel, Montessori, Tagore and Maslow and the modern music/creative movement educators have been attempting to do. In some cases as in the case of Rousseau the animation takes the form of waking the pupils from the dead slumber and extreme constraints imposed by the school, and getting them out of the fetters of the school. To some extent such constraints have been reduced to a large extent during the past few years, though not completely eradicated. But we are concerned in the study with the intellectual and emotional awakening as understood by Tagore, Maslow, the music/creative movement educators, which would help to release the full physical, mental and emotional energies of the pupil for the cause of *education* (drawing out). The study takes off from poetic metre, which is naturally suited to trigger this type of animation. But it can spread to all life in school and carry over to the wide world. Heidegger repeatedly refers to the German poet Hölderin's lines referring to 'dwelling poetically'. In this sense animation can refer to a higher mode of Being. In the language of
humanistic psychology/ philosophy animation can pave the way for self-actualisation.

Thus two levels of animation are conceived in this study. Animation Level 1 is the type of activisation that would be visible to anyone – play, song, joyful movement, clearly perceptible rhythm etc. Animation Level 2 is deeper, more conceptual, more spiritual, closely related to the Latin anima – activating the very soul. In modern terms we may say that it touches the head and heart. The overt embodiment in terms of activating the sensations and kinaesthetic movement may or may not be discernible. This level of animation is less visible, but it relates to drawing out the deeper objectives of education.

OBJECTIVES OF THE STUDY

1. To survey the way in which Malayalam poetry and prosody were taught in high schools till about five years ago and also how they are being taught now.

2. To review the literature on animatory approaches to teaching, particularly in various forms of rhythm, poetry and music.

3. To find some application of the seminal ideas of some modern psychologists such as Bruner and Maslow in order to make the teaching of Malayalam poetry more enjoyable and effective.

4. To develop enactive models of teaching Malayalam poetry at various levels.

5. To develop iconic models of teaching Malayalam poetry at various levels.

6. To develop ways of helping pupils to master even the symbolic forms of prosody effortlessly through Brunerian iconic-enactive-
symbolic sequence (with reference to the syllabus in vogue in the high schools during the first three years of the present study).

7. To explore the ways in which rhythmic activities (embedded in the Malayalam syllabus) – both in the old scheme and in the current scheme could be modelled to trigger peak experiences and ecstasy in education.

8. To explore the ways in which the models as developed above (particularly with reference to objectives 6 and 7) could carry beyond the Malayalam classroom and enrich even other subjects in the curriculum.

9. To experimentally try out the models in schools and to evaluate the results.

10. To synthesise the results and envisage some futuristic scenario relevant for language education and integrated education.

HYPOTHESES

1. At present (during the first phase of the study) the teaching of Malayalam poetry in schools is done in prosaic ways by the majority of teachers.

2. The drawing out of the potential joys inherent in poetry is absent in most schools.

3. Some innovative approaches (like DPEP) which gave a lot of importance to song, dance and drama at the primary school used surface level animation by most teachers without drawing out the deeper educational potentialities as has been demonstrated by modern music educators and creative movement educators.

4. It is possible to prepare animatory constructs in Malayalam based on the ideas of Bruner (Enactive, Iconic, Symbolic), Maslow (Rhythmic experiences triggering peak activities), the Soviet and Hungarian schools, experiences in British schools etc.
5. If such constructs are applied in schools
   a) children will enjoy learning
   b) they will achieve more
   c) both pupils and teachers will understand difficult concepts associated with *vrțtam* rules which they have been memorising without understanding
   d) there will be some incidental transfer of higher objective of learning into other subjects, particularly mathematics.

   [At this point a note must be added. Qualitative research methodologists are of the view that the most relevant hypotheses will arise during the course of the study, triggered by several contextual factors encountered in the research. Since this study uses a lot of qualitative approaches it was possible to formulate several new hypotheses, particularly as relevant to the change of curriculum in the middle stages of the investigation.]

6. The change of the curriculum in the high school in June 2002 has several implications for the objectives and hypotheses as originally formulated. [These will be more specifically spelled out and findings stated in the methodology and results chapters.]

A BRIEF SUMMARY OF METHODOLOGY

The methodology included both qualitative and quantitative approaches. It was from the qualitative approaches that many of the insightful and teaching idea-loaded findings came. Qualitative approaches include a high component of analysis or of participant research. But some ideas needed to be complemented with measures of the extent of prevalence, or extent of improvement due to the experimental tryout
The major survey was based on a questionnaire administered to 720 high school pupils and 49 teacher trainees to test how the vrttam portions were taught in the old scheme (up to March 2004). A carefully designed task analysis along with remedial practice led to very fruitful experimental constructs (à la Manuel, 2000) on enactive iconic lines to recapture symbolic mastery through enactive-iconic modes was prepared and administered to pupils, with an experimental design pre-test-post-test in several schools.

All the poems in the entire school level – both old scheme and new scheme were analysed in terms of several rhythm and melody variables. Several constructs were developed using the ideas mooted by Maslow, Hungarian, Soviet and other music education exponents to tap the potentialities of rhythm to enhance learning, and some of them put to formal or informal tryouts.

This study called for free explorations for which qualitative methods were most suitable. These approaches were done at the outset – as a preliminary to the survey and the experiment – and also at the end – in order to give meaning to the results and evaluate the implications and build a synthesis.

SCOPE AND LIMITATIONS

This study has been conceived within the broad area of Malayalam language education. Under this broad set, the specific area is poetry
teaching. From this point the specific topic is not arrived at by further narrowing of the field but by widening the field by cutting across disciplines including music, rhythm, cognitive psychology (Bruner), humanistic psychology (Maslow). This intersection of academic and communicative/pedagogic disciplines is now related with model making to arrive at a task which no earlier researcher has undertaken.

For this reason the study has to include a strong component of open exploration, which involves a philosophical (humanistic) dimension at least in the first and last phase. It also involves a large amount of analytical work since, music, its correlates in the form of rhythm and creative movement and education (specifically the curriculum in Malayalam poetry) need to be analysed to extract models.

This study is conceived in breadth rather than in depth. Many empirical studies in education, particularly those with psychometric designs work with a small number of hypotheses, or even one, to be tested. In contrast to this the present study starts with an open exploration resulting in the development of several open hypotheses – which will open out to yield more practical hypotheses – partly necessitated by the radical change in the high school syllabus in June 2002 and made possible by the nature of qualitative methodology which permits one to go beyond the preformulated hypotheses and even objectives. But such divergent approaches need to be followed by a convergent and evaluative-synthetic phase.
As in the objectives, so in the working procedure too, the antennae were kept tuned to the broadest range within the limits of manageable workload appeared to be the best strategy at least for the initial phase. Premature reduction of the range could result in loss of valuable data. Hence the entire universe of poems and rhythms included in the text (both pre- and post- 2002 June – were mapped out and analysed. Out of these the ones that held promise of lending themselves to develop episodes/models relevant for realising the objective or testing the hypotheses of this study were intensely analysed. Further details are not presented in order to avoid unnecessary repetition.

In summary a large area governed by the objectives, hypotheses, the further hypotheses emerged in the course of the study and the two sets of curricular contexts (pre and post 2002 June) and explored it by a variety of methods – qualitative and quantitative. The results are presented in the form of description, analytical charts as well as statistical treatment (including $t$ test) where relevant. The descriptions are backed by pictorial and other illustrations.

STRUCTURE OF THE FURTHER CHAPTERS

This introductory chapter is followed by five more chapters. Chapter II is devoted to Conceptual review of literature. The concept clusters include besides teaching of Malayalam, teaching of poetry, comparative prosodic analysis, music and creative movement education, with focus on how rhythmic activities could trigger peak experiences, music education and other
studies which could throw insight into the current problem. Chapter III covers
Survey of related studies not only in the teaching of Malayalam or poetry but
also in other relevant themes which could have significance in developing
models in this study. Chapter IV states the Methodology of research. Chapter
V presents the Results of the study. The last chapter presents the
Conclusion, which includes: A Preliminary Statement presenting the
significance of the study, Brief statement of the Methodology, Summary of
Findings structured according to the hypotheses, Suggestions for further
research and Implication for reflection and action.