

Quest For Demolishing The Barriers Of Classroom Communication

Dr. Ambalika Borthakur

Abstract: The conventional method of classroom communication always carries the probability of the existence of a wall between the students and the teachers. The one way method of communication prevailing in the common classrooms has always been treated as a major threat to the effectiveness of a fruitful communication. The process of education is assumed as an established system of communication through which the sender disseminates knowledge related information to the learners. But in the conventional way of classroom communication only limited information can be shared with the learners and normally it conducts one-way communication (though virtually it is both way communication). Therefore, there is a scope for further study for innovation in the classroom communication with new thoughts and ideas. In this paper attempt has been made to explore the probability of using some select tools of performing arts for demolishing the prevailing wall between students and the teachers during the communication in the classroom.

INTRODUCTION:

The conventional educational system of our society completes through a healthy and fruitful communication between learner and the instructor. Normally it is assumed to be a both way communication. But because of some limitations, this communication remains like a one way communication or public communication and the responses from the receiver, i.e. the learners could not be reasonably established. Therefore to make the educational communication more effective, some innovations or experiments may be initiated by the academicians. Performing art is an ideal source, from which one instructor can import some components to establish an effective both way interpersonal communication. Some basic components of performing arts (specially the acting) are useful in reducing the gap between sender and receiver of educational communication. It is said that, the process of communication is not successful if any part of the three parts of the system (SMR) remain inactive. Therefore the one way delivering method of lecture in classroom can't achieve the goal of the system, if it is not improvised. It is to be noted that, not only verbal but the non-verbal method of communication is also useful in the process of educational communication. One teacher became more effective if he can establish a successful contact with the other end of the process, i.e. the learners. To do so, he or she needs the skills like stimulus variation. To acquire such skills, he or she must learn how a communication can be made successful. The angika and basika part of abhinaya has lot of components which may help a teacher to make the process more effectual. By establishing a relation between both, it is established that new field of research may be initiated from such study.

SIGNIFICANCE OF THE STUDY:

To make the educational communication more effective than the conventional methods, it needs some new experiments. Therefore, by establishing the linkage between two different subjects like performing arts and education, it will open the path for some new field of research and development. Such study may help in unveiling the facts about the limitations of the conventional system of classroom communication. It will also help to find out the components of performing arts, which may be useful for improvising the system of educational communication.

Objectives of the Study:

1. To find out the limitations of educational communication.
2. To find out the possible components of performing arts, that may be effectual in educational communication.
3. To establish relation between communication through performing art and educational communication.

HYPOTHESIS:

1. There are some significant limitations in the conventional way of educational communication.
2. There are some significant components in performing art, which may be useful to improvise the educational communication.
3. The educational communication and performing art can establish a linkage.

Limitation of study:

The study is limited within classroom communication of educational communication and acting or drama of performing arts.

Operational definitions:

1. Communication: The word communication means the effective linkage between sender and receiver. In this study, the sender is the instructor or teacher and receiver is the learner or student in case of educational communication and sender is the performer and receiver is the audience in case of performing arts.
2. Performing arts: The term performing art means the art of performing something targeting a group of audience, like acting, dance etc.
3. Educational Communication: The term 'educational communication' means the process of communication through which the instructor and learner can establish a relation. But in this study, it means the classroom communication.

Method of study:

The analytical and comparative method will be applied in this paper. The analysis of this paper will be qualitative mode of analysis.

8.0 Analysis:

The classroom teaching and performing arts are nothing but two different ways of communication. Therefore, before going to detail analysis about the topic, the term communication may be discussed. Communication is the act of conveying information for the purpose of creating a shared understanding. According to Schramm (1964),

“Communication is sharing of experience on the basis of commonness”. There are different models describing the method of communication. Normally one sender sends a message to a receiver and expects a response from other end. Therefore, conventionally this model of communication is known as SMR model of communication. This can be explained through the following diagram:



Diagram-I

This is an ideal model of a communication conducted in the system like classroom communication. But Deivid Berlo (1960) has improvised this model of communication. According to this popular model of communication, the sender sends a message through a proper Channel and to

maintain the effectiveness, all the parts of communication must be active. This model is known as SMCR model of communication the following diagram explains different parts of SMCR model of communication:

Berlos's SMCR Model of communication

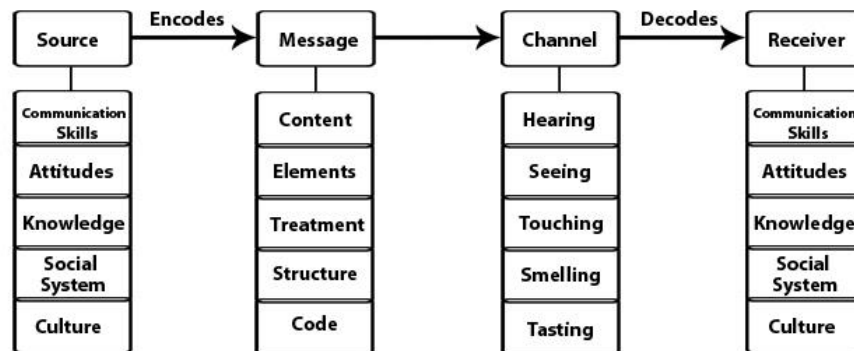


Diagram-II

The above model proves that activeness of all the part of communication process is essentially desired and no part can remain inactive.

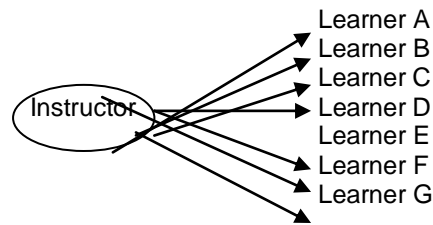
In the communication materialised through classroom communication and performing arts, these components are essentially required to be active. Therefore, the basic barriers of communication which may affect the mentioned mediums may also be mentioned. Some of such major barriers are:

- Physical barriers
- System design
- Attitudinal barriers
- Ambiguity of sender
- Individual linguistic ability
- Physiological barriers etc.

In educational communication, the physical barriers mean the inadequate infrastructure, crisis of study materials or text books etc. The system design means effective planning of syllabi, as well as the course planning, feedback taking and achievement measuring methods etc. The attitudinal barriers mean the lack of attitude towards teaching. The ambiguity of the sender arises, when the instructor don't have adequate knowledge of subject. The linguistic ability means the efficiency of the instructor on the

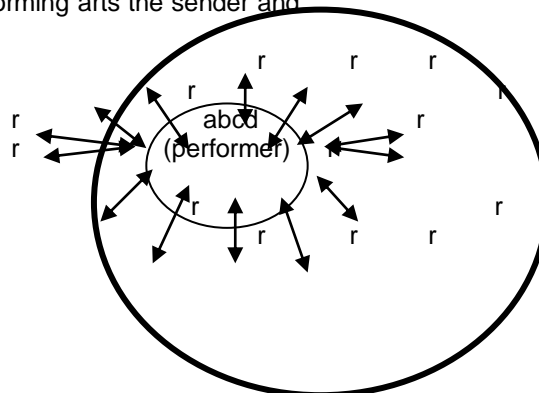
language in which he taught and the psychological barriers arise because of the psychological hurdles of sender or receiver. Normally these barriers disturb the process of classroom communication and break one or more components of the SMCR model of communication.

It is worthy to be mentioned that, some components of performing arts may help to remove the above mentioned barriers of educational communication in classroom. The physical barriers are the major hurdle of the effective educational communication of the countries like India. But the folk performing arts has already proves that a good communication model can be established without any high level of infrastructure. It is the easiest and most ancient model of communication established by human being in the process of evolution. Even sometime, the language also creates no bar in transmitting message through performing arts. The following diagram shows the relation between an instructor and learner in the conventional model of classroom communication:

**Diagram-III**

The above mentioned diagram proves that, there is every possibility of mounting of a wall between instructor and learner; because in this process, instructor always stands in a side and learners in other side. But in the model of communication through folk performing arts the sender and

receiver seats in an equal platform and the receiver feels as a part of that communication process. The following diagram is an ideal diagram of a model of communication through folk performing art:

**Diagram-IV**

In the above mentioned diagram, abcd or the performer may be singular or plural in nature and it stands in the position of sender. On the other hand the 'r's are the audience, who are the receiver. Both sender and receiver has a close relation in this process and they can share their feelings easily. The probability of erection of a wall in between sender and receiver is less in this method then the communication conducted in the classroom. The physical barriers in the communication of folk performing arts are very less, because it need very less physical aids in number. Therefore, to remove the physical barrier, this type of communication model may be more helpful in the educational system, rather than to make it more formal. The above mentioned diagram proves that, the system designs of communication model of folk performing arts are always receiver friendly and flexible. The educational communicators can learn such receiver friendly model of communication from the model of communication of performing arts. Some of above mentioned barriers can conquer through acquiring the basics of micro-teaching method for an effective educational communication system. One of such micro-teaching skill is stimulus variation. According to Aggarwal (2005), some of behaviours required for stimulus variation are:

1. Teacher movement.
2. Teacher gestures.
3. Change in speech pattern.
4. Change in sensory focus.
5. Change in postures.

It is to be noted that these essentials may be improved by learning about the basic components of abhinaya. According to Bharatamuni, there are some essentials of Abhinaya or acting. These are - Angika, Basika, Satvika

and Aharya. The 1st component of abhinaya, i.e. the Angika is nothing but the required movement of different parts of the body. Bharatamuni says that, different parts of body plays vital role in communicating with audience. The eyes, face, ear, hand, foot and other parts of the body must move in a planned manner in the process of Abhinaya. For a good teacher also, the movement of body parts in a planned manner is essential. The term 'kinesics' means the body movement of a teacher required for an ideal model of classroom communication. No need to mention that, to make such movement more effective, a teacher can learn a lot from the theory of Angika abhinaya of performing arts.

Conclusion and findings:

From the above mentioned study, following findings can be acquired:

1. The classroom communication has some limitations and the conventional model of classroom communication carries every possibility of mounting of a wall between sender and receiver.
2. The communication model of performing arts carry some important components, through which, a teacher can remove some serious barriers of educational communication.
3. To make the educational communication through classroom more effective, a teacher can learn a lot from the components of physical movement and communication pattern of performing arts.

The above findings prove that, there is lot of potentiality of making a relation between educational communication and communication model of performing arts. To start some

innovations in the conventional model of educational communication, further research may be initiated to import some components of performing arts to educational communication.

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