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Remote Online Course Experience

British & Japanese Scholarship of Islam

Highlights

Depression in Teenagers and Adults

Transit Digital Art Lab: A Case Study

Discovering Thoughts, Inventing Future

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Contents of the Issue

i. Copyright Notice
ii. Editorial Board Members
iii. Chief Author and Dean
iv. Contents of the Issue

1. Research Subjects about the Comparison of British and Japanese Scholarship of Islam. *1-4*
2. Body, Learning Facilitator. *5-11*
3. Emergency Remote Online Course Experience from Students Perspective: A Case Study. *13-27*
4. Transit Digital Art Lab: A Case Study. *29-38*
5. The Green Flaneur and the Widi'd Street Paul Guzzardo. *39-44*

v. Fellows
vi. Auxiliary Memberships
vii. Preferred Author Guidelines
viii. Index

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Research Subjects about the Comparison of British and Japanese Scholarship of Islam

By Alimu Tuoheti
Tohoku Univesiry

Abstract- All around the world, how we interpret the Islamic world objectively and accurately is an important topic for concerned scholars all over the world. Britain has a history of Islamic Studies for more than 400 years, and the current standard and research paradigm of Islamic Studies in the UK deserves our attention. It is of great practical significance for us to thoroughly and systematically understand the contemporary Islamic world in this special historical stage of great turbulence, great differentiation, and great change, and then comprehensively grasp the regional issues of Islam and build a discourse system of Islamic research with modern characteristics. In the past 30 years, Japanese academic circles have not been able to keep abreast of the development of Islamic Studies in the UK, let alone go deep into the frontier field of cultural communication. Based on this, through literature analysis and field visits, this Project intends to overview of the current situation of Islamic Studies in Britain and Japan, focusing on the two main paradigms of its cultural studies, and then to explore the how these academic efforts can benefit and impact the discourse construction of Islamic Studies in Japan and UK.

Keywords: islam british japanese comparison research subjects.

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Alimu Tuoheti

Abstract- All around the world, how we interpret the Islamic world objectively and accurately is an important topic for concerned scholars all over the world. Britain has a history of Islamic Studies for more than 400 years, and the current standard and research paradigm of Islamic Studies in the UK deserves our attention. It is of great practical significance for us to thoroughly and systematically understand the contemporary Islamic world in this special historical stage of great turbulence, great differentiation, and great change, and then comprehensively grasp the regional issues of Islam and build a discourse system of Islamic research with modern characteristics. In the past 30 years, Japanese academic circles have not been able to keep abreast of the development of Islamic Studies in the UK, let alone go deep into the frontier field of cultural communication. Based on this, through literature analysis and field visits, this Project intends to overview of the current situation of Islamic Studies in Britain and Japan, focusing on the two main paradigms of its cultural studies, and then to explore the how these academic efforts can benefit and impact the discourse construction of Islamic Studies in Japan and UK.

The main purpose of this research is to summarize the research process and achievements of World Islam and Muslims, from the perspective of academic history in Japanese and English. This is to provide scholars with a summary of existing research, and to lay a starting point for researchers who are trying to engage in Islamic studies and other related fields. The second is to provide later scholars with the literature of Islamic studies in this period. Conversely, the far-reaching significance of this study lies in enabling scholars to fully realize that combing and summarizing the existing academic achievements is an indispensable key link in the research process, to enhance the research consciousness of academic history and establish the norms of academic research.

This research topic, especially in today's COVID era, is of great significance to understand the changes in the Islamic world.

Keywords: islam british japanese comparison research subjects.

Introduction

Islamic Studies in Britain originated from the study of Middle Eastern languages as an aid to Biblical Studies. As early as 1632 and 1634 respectively, two universities, Oxford and Cambridge, set up the position of Arabic professor. Since then, driven by Britain's overseas trade and colonial expansion, as well as the influence of the European Enlightenment, the French Revolution and the subsequent two World Wars, Islamic studies has gradually expanded to the history and culture of Islamic Society (especially customs and habits), Islamic religion, Islamic literature and translation and other fields. The form of its achievements has also changed, from the independent work of British scholars to cooperation with scholars from other western countries (Such as the Encyclopedia of Islam, Cambridge History of Islam, and other key works). After four centuries of development, especially in the past 50 years, Islamic research in Britain has formed a broad and profound research system. With the independence of the Islamic countries after World War II, the Middle East and Islamic studies began to flourish in the UK. The focus of their research has gradually shifted from traditional history and linguistics to sociology and cultural research fields that have one step in the future. In the 1980s, mass media and new media culture research became a new emerging study in the field of cultural research. Some Middle East and Islamic researchers began to develop the research methods based on mass media and new media culture, and formed a new cross-border study of Islam from the perspective of media culture. Among the numerous research institutions, University of Oxford (including the Department of Oriental Studies, the Middle East Centre, and the affiliated Oxford Centre of Islamic Studies), the Islamic Research Centre of Cambridge University and the Islamic Research Centre of the School of Oriental and African Studies of the University of London are the most famous research centers.

1. A comparison of Japanese and British scholarship on Islam: Until the early 20th century, Japan still had not formed an academic system to study Islamic world. Therefore, Japanese scholars attached importance to the research and translation work of other European and American countries, including the UK, which then gradually built the foundation of the Japanese study. The first step was to start with the collation and translation of documents as the carrier of Islamic culture. In the late 19th century and the early 20th century, Western missionaries paid much attention to Islam, so some works of sorting out Islamic documents by foreigners represented by missionaries appeared. The earlier concerns about Islamic literature are the "*Notes on Chinese Literature*" (Shanghai American Presbyterian Mission press, London: Trubner & Co, 1867) published by Alexander Wyllie, a British missionary. Under this influence, Japan began to pay attention to the

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collation and research of Islamic literature abroad. At first, there were studies of Rokuro Kuwata (桑田六郎) and Mikinosuki Ishida （石田幹之助）. In 1918, Mikinosuki Ishida published his thesis on “the Islamic literature published in China”, which was the first "Islamic Literature" catalogue introduced to Japan. As a member of the editorial board of the Christian literature society in British, Isaac Mason was also interested in Chinese Islamic studies. He published several papers in the *Journal of the North China Branch of the Royal Asiatic Society* (JNCBRAS) and *The Muslim World*, which was the most comprehensive achievement in the collection and collation of Chinese Islamic literature in this period. It is a summary catalogue, collecting 318 kinds of Chinese Islamic literature before 1920s. Most of the above documents had been translated into Japanese at that time, and Japanese scholars actively referred to and quoted them, which was also the most basic foundation for the study of Islam in Japan. With the outbreak of war in 1931, the establishment of the puppet state of Manchukuo and Japan's occupation of China, how to deal with the local Muslims in Northeast and North China became Japan's top priority, and the Japanese government began to realize the necessity and importance of studying Chinese Islam. As a result, Islamic research institutions were set up to support Japan's Islamic research financially. In Japan, the new era of Islam and the Middle East studies was initiated by the Shinji Maejima （前島 信次）, Toshihiko Itdutu （井筒 俊彦）and Jihei Shimada（嶋田 襄平）. Professor Shimada (1924-1990) studied the methodology of Islamic history in London University. On that basis, he intended to introduce European Islamic studies to Japan. Based on these studies, the Islamic and Middle East Studies in Japan have developed steadily in both quality and quantity since the 1960s. This can be confirmed by the internal development trend of the Centre for Cultural Research in East Asia (affiliated to the Dongyang Library) in “*the catalogue of Islamic Studies in the Middle East of Japan: 1868-1988*”, which was compiled from 1992 to 1993. In Japan, ancient research preceded the contemporary political and economic research (which started after the first oil crisis in 1973), which is an important feature of postwar academic research.

2. There are two traditions of Islamic Studies in Britain, which are interlinked with each other but have different emphases. First, the tradition focuses on the cultural mapping of the Middle East in the Western world, and studies the image of Islamic civilization in the Western world, especially in the mass media. Secondly, the tradition focuses on Islamic civilization itself and studies the internal cultural phenomena and representations of Islamic society. In the second paradigm, the British scholars of Islamic culture shift their focus from the West to the Islamic world itself, in order to minimize the interference of Western ideology and better understand the interweaving of the historical tradition of Islamic society and contemporary culture. These cutting-edge studies critically use the latest Western cultural theories, and at the same time help the audience understand the middle east society more deeply through their works.

- Because of the close ties between Britain and many other geopolitical, political and economic factors such as its colonial history in the Middle East and the current wave of immigrants, the influence of Britain on the post-colonial era in the region is still huge. This kind of influence not only comes from history, but also from the research and exploration of the Islamic world by the British academics and the media. With the rapid development of media science and technology in recent years, the West has controlled the international communication pattern by using powerful media. The power of culture is more and more manifested as the power of communication, or the contest of communication power between different cultures. The influence of cultural communication is largely determined by its content quality. To study the Islamic world from the perspective of culture, the basic and applied research of contemporary British scholars deserves the attention of the international academic community, and it also has important reference value for the construction of the discourse system of Chinese Islamic studies.
- From the perspective of research characteristics, British Islamic Studies pay close attention to British social reality, and try to solve British local social problems through the research process itself. Perhaps we can understand this kind of sober "realistic consciousness" as that in a certain sense, they pay forward-looking attention to the undercurrent of social and cultural communication before major social contradictions emerge, which can play a role in exploring, tracking, warning or resolving social contradictions and even social conflicts. A series of applied research projects, led by the Centre for Islamic Studies of Cambridge University, put Islamic groups into the British social background to investigate, and work together to build a platform for communication between British Muslims and other cultures, so as to help British Muslims integrate into the mainstream society smoothly, and then help to establish a mutual trust relationship between Britain and the whole Islamic world. These experiences are worth learning from by Japanese scholars.

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In addition to the traditional research fields such as literature, language, cultural comparison and textual research of ancient books, Japan can learn from the reality of British scholars' research topics, deeply study the practical problems in the social communication and cultural communication between Muslims and non-Muslims, neighbouring countries and even Muslims in Islamic countries, pay close attention to its communication undercurrent, and actively build a harmonious society A platform for cultural exchange of good neighbourly and friendly relations.

When Japanese scholars examine the changes and characteristics of Islamic Studies in Britain, what arouses our deep thinking is not only whether we should adopt the comprehensive research method from the Triple Perspectives of Japan, the West and the Middle East Islamic world to pay attention to the "present tense" of the Islamic world in the context of globalization, but also to deeply explore its practical problems. In order to better serve the Japanese scholars' realistic demands of interpreting the Islamic world, and more importantly, our analysis of contemporary Islamic Studies in Britain is to grasp the trend of western academic practice, "see through" the diversity of Western Perspectives (the west is not monolithic), and trigger our own in-depth thinking about Islamic culture research. On this basis, we need to further consider the enrichment and improvement of our own academic discourse system. In other words, our academic position should be Japanese; Academic vision should be international.

3. This topic is named "Islamic study," relating not only to the study of Islamic religion but also to Islamic history, philosophy, politics, society, and culture. The study of World Islam and Muslims is divided into four parts: before 1900, 1900–1945, 1945–2000, and 2000–2020. Saliently, in each period, different research methods are used for World Muslims. Therefore, the author tries to make a systematic analysis of the research trend in each period and stage according to a more flexible method in the subject. This paper mainly deals with the literature, academic papers, research reports, and so on.

1) The studies of World Islam by Japanese and British Academic Society. These include: field research, literature research, translation research, folk research, etc. The author has collected all the works and related materials of the research object as effectively as possible, classified and summarized them, read and understood each word and sentence, and then analyses and synthesized them. This is an important reason for the author to choose this topic, and it is also the first rule for the writing of this topic. Because most of the works and thoughts of these people are unfamiliar to domestic academic circles, to avoid misunderstanding, we strive to use more Primary historical sources. Primary sources will be used as much as possible. All quotations will be classified according to their understanding.

2) The study of World Islam and Muslim issues in Japanese and British is accompanied by the complex historical evolution of the world at large, including China. It can also be said that many complex factors relate to different times and backgrounds in Islamic studies and achievements. The author believes that we should not ignore the political background of the research results, but should also consider the characteristics of these studies as academic research, which relate little to politics, specifically, we should analyze and comment from an academic perspective. Therefore, in this paper, the author analyses the research and achievements related to politics and academic perspectives and comments based on their historical significance. Indeed, this topic also criticizes materials. The criterion of criticism is whether the thought itself is logical, and then whether the theory is consistent with historical facts.

According to Project's current situation: Rather than develop new ideas for the discourse on the subject, we have strived to comprehensively overview the characteristics of the Japan and UK academic community's study of Islam through the comprehensive collection, collation, and analysis of data.

Comparative Analysis: Intercultural communication is a branch of communication, which is closely related to communication and culture. At present, the definition of its attributes has been relatively clear. Through the comparative analysis of the concepts of cross-cultural communication, communication and culture, this paper would further explain the uniqueness of cross-cultural communication. Through the guidance of this theory, this study would further analyze the communication methods and communication skills of Japan and UK academic circles in the process of Islamic cultural communication. Then, it would summarize the increasingly close relationships between countries in the contemporary world, in the increasingly diversified cultural exchange and communication atmosphere, so that can we better carry out more effective cross-cultural exchange and communication with other countries.

Interdisciplinary Analysis: To complete a better job of this research, this paper comprehensively uses the knowledge of communication, sociology, history, and other aspects to analyses the communication process, communication effect, and merits of the history of cross-cultural communication of Japan and UK scholars in this historical period from the perspective of a different discipline, to achieve the purpose of research.

4. The traditional research fields such as literature, language, cultural comparison and textual research

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of ancient books: Japan can learn from the reality of British scholars' research topics, deeply study the practical problems in the social communication and cultural communication between Muslims and non-Muslims, neighboring countries and even Muslims in Islamic countries, pay close attention to its communication subtexts, and actively build a harmonious society, through a platform for cultural exchange of good neighbourly and friendly relations.

When Japanese scholars examine the changes and characteristics of Islamic Studies in Britain, what arouses our interest is not only whether we should adopt the Western and British comprehensive research method of paying attention to the "present tense" of the Islamic world in the context of globalization, but also to deeply explore its practical problems. In order to better serve the Japanese scholars' realistic demands of interpreting the Islamic world, and more importantly, our analysis of the trend of western academic practice, we should understand the nuances and diversity of Western perspectives (the West is not monolithic), and trigger our own in-depth thinking about Islamic culture research. On this basis, we need to further consider the enrichment and improvement of our own academic discourse system. In other words, our academic position should be Japanese; our Academic vision international.

Recently, the study of Islam and the Middle East in Japan has made important progress with the appearance of many young scholars who come from different disciplines and publish their research results in English or other foreign languages. Therefore, the research trend of Japan began to attract the attention of more foreign scholars, and has gotten quite positive evaluation.

This will inevitably lead to differences in research issues and methods between European scholars such as Britain and Japanese scholars, which we have not realized so far. The author has learned a lot from traditional Sinology in Japan and Islamic Studies in Britain and the Middle East. Now we should seriously consider a question: how can we duly make contributions to the study of world Islam and the Middle East.

The author believes that the Islamic research in Britain takes the way from philosophy to history, which has had an important influence on the Islamic and Middle East Studies in Britain and Japan. On the other hand, the UK has a close relationship with the Japanese government's world strategy, and its focus is on the political and economic situation in regions such as China, Southeast Asia and the Middle East. Our regional studies emphasize the historical angle and comparative method, and the purpose is to have a general understanding of the history, society and culture of each region through multidisciplinary research. That is, we intend to combine traditional Islamic research with new regional studies, as well as the introduction of historical perspectives and comparative research methods. These are the research topics and prospects that we have established in the 21st century.

The study of “academic history” is in a field of special value and significance. It emphasizes that we must make a review and critical reflection on the research history from an academic perspective.

The academic circles in Japanese and British have accumulated many academic achievements in the past few centuries in the study of Islam and Muslim issues, and have established a certain disciplinary system. In the field of Islamic and Muslim issues, Islamic studies with such academic ideas and religious methods have sprung up, opening an unprecedented new research situation.

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Body, Learning Facilitator

By Manuela Valentini
University of Urbino Carlo Bo

Abstract- The school is a safe zone where the curriculum is determined, in a shared manner; where the actors (pupils and teachers), each in their own roles, aim at a project of professional and human, personal and collective growth. A system involving theory, practice and technique combined with relationships and emotions: head and heart together. An encounter between verbal and non-verbal languages, between scientific and humanistic areas where thought becomes actions and actions become thinking, in a thoughtful action. The aim of this intervention is to promote the culture of interdisciplinarity, to offer a focus on the importance of the Integrated Curriculum, also in the university sphere as it is increasingly urgent to create a network of synergies to foster a unity of knowledge that offers a holistic-global vision also by proposing joint scientific work for a biodiversity of languages that means protecting a plurality of information useful for knowledge and thus for the protection of all. Education is developed on transversal competences, soft skills training, inclinations identified in each one (pupil, teacher), which impact on disciplinary knowledge; as well as defining hard skills; to reflect on a methodological framework where the body becomes the protagonist, the glue, the bridge of meanings, transforming them and transporting them into other languages.

Keywords: *soft skills training, hard skills, analogue language, holistic view of knowledge.*

GJHSS-A Classification: *FOR Code: 130205p*



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Body, Learning Facilitator

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Keywords: soft skills training, hard skills, analogue language, holistic view of knowledge.

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Introduction

Reading the 17 Sustainable Development Goals to be achieved by 2030 (ONU, 2015) as well as making us think in general, by *forma mentis*, in particular, leads us to analyze the: 3 *Ensuring healthy lives and promoting well-being for all at all ages*, 4 *Ensuring inclusive and equitable quality education and promoting lifelong learning opportunities for all* and 16 *Promoting peaceful and inclusive societies geared towards sustainable development, ensuring access to justice for all and building effective, accountable and inclusive institutions at all levels*. Goal 3 inevitably focuses on health as a precious asset for all human beings of all ages, in order to ensure full wellbeing. A well-being that involves first of all coming to terms with oneself and then looking at the world of others, of things, of the environment. An awareness that begins immediately, the moment we come into the world, having to learn who we are, how we are made (physically, cognitively, in relations, socially) within our potential and limits.

A study, a learning that at the beginning is not learned by reading a book but by intuition, exploring, understanding, deciphering, interpreting, enhancing our own body; a discovery that begins gradually by perceiving it and then knowing it in its globality, segmentarity and intersegmentarity states and finally becoming aware of it. The structuring and consolidation of the body scheme is a long process that lasts about twelve years from birth, demonstrating that not only the quality of the stimuli received in this very important period of developmental age will make a difference in the human growth of the child, but also the quantity of experiences and knowledge learned will give added value to the path of education and training. Attention to health for total, overall wellbeing, which in addition to preventing illnesses must be concerned with the mental, psychic-physical balance which will make the body feel entirely good, as a whole. Objective 4 has as its protagonist education and learning guaranteed to each and everyone, in an inclusive and equitable way, understood in a new way, re-discovering, re-inventing, re-formulating, re-structuring new forms of teaching, aiming at an integrated curriculum in all school levels including the University: new methodological, didactic, educational approaches that can better adapt to the new generations, that live in a world in a state of very strong transformation, where not adapting would be equivalent to forced isolation, segregation contrary to inclusion; goal 16 summarizes the concept of inclusive

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institutions in the perspective of sustainability that "implies a constant and preferably increasing well-being (environmental, social, economic) and the perspective of leaving to future generations a quality of life not inferior to the current one. This approach can be formalized through social welfare functions, i.e. relations between the well-being of society and the variables that contribute to the economic status and quality of life" (Encyclopedia online Treccani, 2021). Three goals that find their synthesis in three keywords: health; education; institution giving the set of what has always been necessary for man, but in an optimized way, revisited and corrected because it is understood that there is a need for adjustments, a revision, a positive mutation, an evolution, from the state of the art.

I. Identity and Body

And it is precisely from art that we want to begin, a high, immense art such as that of Leonardo, who put his *Vitruvian Man*, around 1492, preserved and protected in the Gallerie dell'Accademia in Venice, at the centre of the universe, man as the identity of the world. Everything starts from here, the beginning of a path that will lead him to sign, autograph with his own body, the Being Person, yes the set of bones, muscles, apparatuses that are united in thought, soul and action in harmony, will go to relate to the world protecting and safeguarding the natural *Mind* balance. An education of the body that begins at birth, in the age of development and that must through necessity continue throughout our lives. A body image that, must be helped to form in the family, at school, during leisure time in a measured way, attentive to the specific individuality to remove, clear the field from seeing reflected in the mirror transformed figures, in excess of too much physicality, muscularity or, on the contrary, *tissue paper* bodies, which in both cases are not recognized in health, in the same way when with exaggerations of cosmetic surgery, you want to give your self another image of itself. Making peace with our bodily scheme means taking care of it from a very young age with healthy movement, motor activity that makes us meet, understand, discover, and become familiar with everything that surrounds us. The child can find itself, if immediately stimulated and intimately projected to know itself through motivating content, fun, appropriate, propaedeutic, various, playful in movement, the meaning and potential related to itself internalizing a fundamental component: the benefit of a body that moves. Not only seen under the profile of purely anatomical, physiological, physical exercise but going further, considering it in its entirety: a body that acts, thinks, loves and is loved, located in an adequate sustainable environment. A positive environment in the family, at school, at work, in friendships, in experiencing the good in each of us and the beauty that surrounds us. "Let us regularly feed on good things, beautiful acts, and the ugly will have nothing interesting. Let us be in the company of wise people, humble people, people who know how to love. To remain in beauty" (Rosini, 2018, p. 304). A beauty that goes through recognizing oneself, accepting oneself, moving on, structuring stage by stage the image of oneself: from the bodily experiences, perceived and represented living first of all with those sensory education experiences, exercising the basic motor schemes, motor skills, lateralization arriving at the game-sport and with knowledge and practice of sports. An excellent *exercise* that also allows access to autonomy, self-care, stimulating attention and working memory. "The *working memory* is a responsible system for the maintenance and temporary processing of information while performing various kinds cognitive tasks. It allows, in other words, the memory of the elements with which one comes into contact to remain alive, so that it can then be used for the purpose of a goal" (Cottini, 2019, p. 28). Memories that will contribute to the formation of the little, future man and citizen and then if they are experienced in motion, in a playful, motivating way going towards knowledge obviously, will remain indelible and useful for higher learning. The body with its language, with its *grammar,* helps to determine our figure, our person, specifying the identity, defining a unique style, inalienable, unrepeatable. "You cannot access the world except through that space that the body unfolds around itself in the form of proximity or distance from things" (Galimberti, 2002, p. 73). A space to be occupied in a time to be used for your own human, cultural, life growth.

II. Integrated Curriculum Research in *Motion*

The body is our first cognitive instrument; the look towards ourselves, the look towards others direct the construction of our forma mentis, in an objectified and objectivising space that is constructed in the very act of being social. Our bodies inhabited by practice cross cultural contexts and systems, become a preferential channel for an integrated learning characterized by the multidimensionality of the sense-motor approach.

There are many studies, including very recent ones, which define the motor education within an integrated curriculum characterized by openness and flexibility, meeting and interweaving of blurred boundaries in which to integrate knowledge and skills to avoid rigid mental closures that characterize the old disciplinary body.

In particular, among the various examined articles, a number of protocols from 2003 to 2020 were taken into consideration, reporting study cases, bibliographic analyses, longitudinal studies, aimed at verifying the effects of an integrated curriculum.

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The social actors subject of the research vary from Primary-Secondary School pupils to teachers, we have also spaced within the international dimension, European and Italian specifically, to show the different results brought to light by the investigations carried out by the researchers.

Thorburn & Collins (2003) carried out 40 semi-structured interviews, conducted in small groups and targeting both teachers and Secondary School pupils in Scotland. The study revealed a significant disparity in the pedagogical practices that teachers adopt. With the aim of investigating the interaction between teaching, learning and assessment in an Integrated Curriculum context, planning, methodology and implementation were considered and how the pedagogical factors linked to the students' achievement have been identified.

Hastie (2013) in "The Biome Project: developing a legitimate parallel curriculum for Physical Education and Life Sciences" describes the results related to a parallel curriculum project between life sciences and motor education. The subjects taken into consideration are pupils of the second and the fifth classes of Primary School, divided into teams, each of which represented different animal species and biomes, that participated in motor competitions. The results highlighted how the organization of this project has favored the achievement of better ratings in both subjects involved, thanks to the conjunction of both curricular and micro-political elements, wisely integrated, motivating students and allowing the strengthening of contents.

Filippou (2015) in Greece, carried out a survey involving 262 students (136 males and 126 females) at Secondary School. The aim was to analyse the effects of an interdisciplinary traditional dance programme, linked to related historical-anthropological processes, on pupils' performance.

The experimental group participated in the innovative program for 8 weeks, while the control group followed the classical teaching.

In order to assess the learnings, an Orientation Questionnaire was carried out which showed that the interdisciplinary program reduced the rates of Ego reinforcement and protection, while increasing the social and personal goal of the students, especially males.

Seeds, Pollom & Burtun (2015) in their study involved pupils between the ages of 5 and 6. A Physical Education teacher worked with Kindergarten teachers, a Science teacher and the Science curriculum coordinator in an attempt to integrate Science with motor activity. The results showed how connecting multiple disciplines through a common experience fuels engagement in children and helps them to better remember what they learn.

Coral-Mateu & Lleixà Arribas (2016) carried out a Research-Action involving Primary School pupils (26 pupils aged 10-11) with the aim of identifying specific strategies for teaching Physical Education in the content and in the Foreign Language integrated learning, therefore the practice of Motor Education had been declined through the use of CLIL. This study demonstrates how a CLIL-based PE programme can be used not only to improve language and thus learning, but also to systematise teaching effectively.

In Italy, Nicolosi, Greco & Di Stefano (2017) activated workshops and interdisciplinary design processes involving Primary School teachers in order to verify the results of the application of a collaborative model in the planning of didactic units integrating Physical Education in the school curriculum. What emerged is the difficulty of building a positive and constructive dialogue among colleagues: "the general perception of teachers on the design, which was described during the focus groups having difficulty with constructive dialogue with colleagues, had a relapse in the extended confrontation phases of the interdisciplinary co-design process" (Nicolosi, Greco & Di Stefano, 2017, p.99). Therefore, the integrated curriculum is not a mere application of conventional practices and rules, but a shared elaboration that goes beyond didactics, involving also issues related to one's role as a teacher, how one understands one's profession, the idea of knowledge and the idea of each one's personal school.

Cecchini & Carriedo (2020), in Spain, carried out an experimental research on a sample of pupils aged 6 - 7 in order to verify the effects of an interdisciplinary educational approach integrating Physical Education and Mathematics on light and moderately vigorous physical activity, sedentary behaviour and subtraction learning. The experimental group was subjected to the interdisciplinary approach, the control group continued with traditional teaching. As for the results obtained, there was an improvement in terms of mathematical skills in both groups, but only the experimental group considerably reduced sedentary behaviour by increasing the levels of motor activity: light, moderate, vigorous.

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Table 1

Authors	Title	Country and Setting	Activities	Target	Results	Publication and Search Engine
Malcolm Thorburn Dave Collins	"Integrated curriculum models and their effects on teachers' pedagogy practices"	Scotland (UK); semi-structured small group interviews.	Studies about the interrelationship between teaching, learning and assessment in an Integrated Curriculum context.	Students aged 11-18 and teachers	The findings address the identified pedagogical factors for commentary on teaching-learning quality and how these factors link to students achievement.	European Physical Education Review, Vol 9, Issue 2, pp. 185-209 – 2003 Search engine: EBSCO (UrbIS – Urbino Integrated Search)
Peter Andrew Hastie	"The Biome Project: developing a legitimate parallel curriculum for Physical Education and Life Sciences"	Alabama (USA); experimental research in the classroom and gymnasium.	Describe the results of a C.I. between Life Sciences and Physical Education.	Students aged 7-11	The design of the project allowed for extensive content coverage, and the components of fun, curiosity, and participation were prominent from start to finish.	Journal of Education 3-13; International Journal of Primary, Elementary and Early Years Education, Vol 41, Issue 5, pp. 462-476 – 2013 Search engine: Research Gate
Filippos Filippou	"The effect of an interdisciplinary Greek traditional dance, history, and anthropology program on male and female students' achievement goal orientations"	Greece; sixteen cross-curricular meetings that took place during Physical Education hours.	Investigating the effects of an interdisciplinary program on traditional Greek dances with supplements from history and anthropology for the achievement of a "goal-oriented" mindset.	Students aged 12-13	There was a significant reduction in Ego reinforcement and protection, a major increase in personal development and social purpose.	Journal of Physical Education and Sport (JPES), Vol 15, Issue 3, Art 92, pp. 610–614 – 2015 Search engine: Research Gate
April Seeds Gretchen Pollom Bill Burton	"Physical Education meets Physical Science: An interdisciplinary lesson allows students to experience Physical Science firsthand"	Texas (USA); lectures and activities in the gym.	A Physical Education teacher worked with Kindergarten teachers, a Science teacher, and the Science curriculum coordinator in an effort to integrate science with motor activity.	Students aged 5-6	Connecting multiple disciplines through a common experience fuels engagement in children and helps them better remember what they learn.	National Science Teachers Associatio, Science and Children, Vol 52, Issue 6, pp. 39-44 – 2015 Search engine: EBSCO (UrbIS - Urbino Integrated Search)
Josep Coral-Mateu Teresa Lleixà Arribas	"Physical Education in content and integrated language learning: successful	Barcelona (Spain); action research.	To identify PE in content and integrated language learning (PE-in-CLIL) teaching strategies that	Students aged 10-11	Significant improvements at the oral level using the PE-in-CLIL approach. It is also shown how a PE-in-	International Journal of Bilingual Education and Bilingualism, Vol 19, Issue 1, pp. 108-126 – 2016

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	interaction between Physical Education and English as a foreign language"		improve oral communication and to verify that significant improvements occur in both listening comprehension and interaction.		CLIL programme also improves the teaching itself.	Search engine: EBSCO (UrbIS - Urbino Integrated Search)
Simona Nicolosi Carla Greco Salvatore Di Stefano	"Integrating Physical Education into the Primary School Curriculum. A collaborative approach to interdisciplinary teaching."	Italy; focus groups and workshops.	To analyse the results of the application of a collaborative model in the planning of teaching units that integrate Physical Education into the Primary School curriculum.	Teachers	The choice of a C.I. approach involves both technical aspects of teaching design and implementation and the very way in which teachers interpret knowledge.	Training & Teaching XV - 2 - 2017 ISSN 1973-4778 print - 2279-7505 on line doi: 107346/-fei-XV-02-17_09 © Pensa MultiMedia Search engine: EBSCO (UrbIS - Urbino Integrated Search)
Jose A. Cecchini Alejandro Carriedo	"Effects of an Interdisciplinary Approach Integrating Mathematics and Physical Education on Mathematical Learning and Physical Activity Levels"	Spain; experimental research.	To examine the effects of an interdisciplinary educational approach integrating Physical Education and Mathematics on light and moderately vigorous physical activity (PA), sedentary behavior, and subtraction learning.	Students aged 6-7	The two intervention programs (interdisciplinary and traditional) were both successful in improving students' Math skills; however, only students in the group with interdisciplinary intervention reduced their sedentary behavior and increased their light and moderately vigorous PA levels.	Journal of Teaching in Physical Education, Vol 39, Issue 1, pp. 121-125 – 2020 Search engine: EBSCO (UrbIS - Urbino Integrated Search)

Source: own processing

III. Doing School Today

"What we say principle
is often the end, and ending
is to begin. The end
that's where we start from"
(Eliot, 1995, p.159)

In the beginning there is the objective to be set and then developed to find answers to crucial questions: What school today? Which methodologies between tradition and innovation to privilege? Which teaching styles to better reach the learning styles of the students?

Answers to be sought in a re-engagement, re-assessment, re-formulation, re-formulation, re-organisation of our schooling, adapting to the new which is suddenly and quickly already old; where tradition must be mixed with the new which is advancing but which needs a basis on which to make sense.

As P. Offredi (2021) says, schools should be radically rethought, reforming programs and teaching methods. It would be useful to break down the wall between scientific and humanistic subjects, even today we carry the legacy of fascism with us. They are two cultures separated only at the behest of one of the two parties. We must not forget about students and contents, as in our schools anachronistic things are taught in an anachronistic way (Offredi, 2021).

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"A perspective centered on the liberation of the child, which can be accomplished only starting from the emancipation of his intelligence, and on the formation of the citizens of the future" (Baldacci, 2015, p. 17). A training that takes into account a re-conversion of objectives, content, means and tools, observations, checks and evaluations, shared, managed by several minds, several eyes, several hands of teachers who together give consistency to that unitary knowledge that goes beyond the disciplinary. A school, a university that dresses the knowledge of what has been, what is and what will be, in perfect synergy for a preparation that once worn by the student is at his measure, of authentic knowledge "It is in essence what changes the way we give meaning and sense to our world and to ourselves" (Floridi, 2019, p. 136). Teaching styles to be sought in knowledge, skills, competences and disturbing and summarizing Vittorino da Feltre: a good teacher, before sitting in the chair, must be an *example*. Prepared to give an educational and didactic teaching, "An effective education of the functions, integrated by skills in the reception and accompaniment, which corresponds to the operational and affective character of the movement, whose expressiveness becomes a communication witness of what the body feels and participates" (Pesci, 2009, p. 157). Getting out of your comfort zone discipline is not always easy, but it is necessary to try, to try without being adventurous but forming the best with the help of updates and that permanent training that should never, ever be set aside. The stress that may result, can destabilize, making us experience negative moods that must be channeled, however, contained in its resistance, "a *hard* and resilient person can be likened to a very strong rubber band, able to withstand a strong traction and then return to the starting situation. Everything depends on the quality of the elastic" (Meazzini, 2019, pp. 14-15).

A teacher in *distress* but also a learner in technological hyper-immersion, "our sense is that Z Generation will feel increasingly deprived, excluded, distressed or poor, to the point of incurring paralysis or psychological trauma, whenever they find themselves disconnected from the info sphere, like a fish out of water. One day, being an inforg will be so natural that any interruption in our normal flow of information will make us feel bad" (Floridi, 2017, p. 111).

IV. *Open* Methodologies (*OM*)

We like to use, coining, in form and in substance, the term *Open* Methodologies, in our pluralistic vision of teaching, a mainstream that incorporates technological innovations because if we do not produce all-round knowledge, even learning is impoverished. An impoverishment that affects the Popperian scientific method, problem-hypothesis-test. Searching for a symbiosis between theory and practice, a union between all languages, verbal and not (body language, music, art), to give teaching more facets, more vision, more openings, new perspectives: transforming it into learning to read, interpret, decipher, move, in complexity. Concentrating and not fragmenting knowledge by going beyond what is seen. So we just have to include all the methodologies that will serve the purpose, none excluded, *BUT* that must meet, reach everyone respecting: intelligence, rhythms and learning styles, attention capacity, autonomy, working memory, personality styles, social roles, expectations. The technological language that is increasingly making its way among the various forms of knowledge, integrating them with an intelligent attention on the part of the teacher, at every level of school, in channelling it, guiding it in a literacy first and then in the awareness that will have to follow shared rules as well as the management of the Web. "The Web is a synthesis of *Wordl wide web* = the plot or rather the web that holds together the vast world. [...] how much the *web* in a specifically informatic sense and in the widest sense interferes today and perhaps tomorrow even more on training models of all kinds, including pedagogical ones" (Santoni Rugiu, 2010, p.97). For choice, here we will not make a list of methodologies because they are intended in the plural, many, different and each one aimed at specific educational and didactic contents, stressing that it will be the teacher's skills, his ability to be within the context, to determine the best option, more appropriate to the individual and his specificity; a teacher who knows how to enhance everything: students, knowledge and skills. It is emphasized that knowledge *in motion*, linked to motor sciences, with a natural interdisciplinary vocation, will be the thread, the glue that will bind better and well the various languages; an advantageous conjunction to arrive well and sooner even at complex concepts.

V. Conclusions

Which school and which way of teaching of the future? Without disturbing extrasensory capacities, recalling thaumaturgic powers or answers with special effects a la *Spielberg*, we simply, humbly, try to propose that perhaps there is not a single answer but several, plural ones that increasingly must take into account words such as elasticity, flexibility, sharing, union, complicity, responsibility, re-elaboration, communion, cooperation. Words that are thick, that are worth a lot and to be understood in a global sense, for everything, in everything, "when a single person internalizes the values of civil cooperation, this becomes a common good, acting in favour of all those who can start cooperating even without an intrinsic or ethical reward for their action. A good result, and above all good news" (Bruni, 2018, p. 182). It is and will be a matter of choices: from the top to the base, may this *base* be

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solid, well implanted, strong with all that is needed and will be needed for future generations and beyond. "I wish you were a heretic because heresy from the Greek means choice. Heretic is the person who chooses. The heretic is the one who loves the search for truth more than truth. The heresy of deeds before that of words. The heresy that lies in ethics rather than in speeches. The heresy of coherence, of courage, of gratuitousness, of responsibility, of commitment. Today it is a heretic who puts his own freedom at the service of others, who commits his own freedom for those who are not free yet. A heretic is someone who is not satisfied with second-hand knowledge, someone who studies, who deepens, who gets involved in what he does, who believes that only in the "we" can the "I" can find fulfilment" (Don Ciotti, 2014). There is nothing more to add: perfect synthesis.

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Emergency Remote Online Course Experience from Students Perspective: A Case Study

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Abstract- The Coronavirus has changed the world in many ways, including education. The epidemic outbreak led to the conversion of courses in many schools and universities from traditional face-to-face classrooms to virtual courses. This situation is a major challenge in a country like Kenya, where IT facilities remain basic. Not all students have the advantage of technological conditions or a supportive family environment. This qualitative case study design is aimed to explore how students portrayed their participation in remote online courses. This study focuses on the experiences of six Standard Eight students in one of the elementary schools in Kisii, Kenya, with ages between 13-15 years old, to cope with multilevel challenges during the Covid-19 pandemic. The data were collected through semi-structured telephone interviews with each participant after permissions were acquired from the students' parents or guardians. The findings of the study show six emergent themes and sub-themes. The themes that emerged from the interviews are 1) Course descriptions; 2) learning experience; 3) Delivery methods; 4) Materials; 5) Interactions; 6) Challenges.

Keywords: students' perceptions, online course, emergency curriculum, pandemic, case study.

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Emergency Remote Online Course Experience from Students Perspective: A Case Study

Imelda Hermilinda Abas [α] & Ngoge Tabley Amos [σ]

Abstract- The Coronavirus has changed the world in many ways, including education. The epidemic outbreak led to the conversion of courses in many schools and universities from traditional face-to-face classrooms to virtual courses. This situation is a major challenge in a country like Kenya, where IT facilities remain basic. Not all students have the advantage of technological conditions or a supportive family environment. This qualitative case study design is aimed to explore how students portrayed their participation in remote online courses. This study focuses on the experiences of six Standard Eight students in one of the elementary schools in Kisii, Kenya, with ages between 13-15 years old, to cope with multilevel challenges during the Covid-19 pandemic. The data were collected through semi-structured telephone interviews with each participant after permissions were acquired from the students' parents or guardians. The findings of the study show six emergent themes and sub-themes. The themes that emerged from the interviews are 1) Course descriptions; 2) learning experience; 3) Delivery methods; 4) Materials; 5) Interactions; 6) Challenges. This study is significant because it will help the teachers and school administrators understand the factors that motivate students and help them sustain and increase participation and provide a resource for entrepreneurs desiring to start new institutions offering online programs.

Keywords: students' perceptions, online course, emergency curriculum, pandemic, case study.

I. Introduction

The world has changed in many areas, including education. It all started at the end of 2019 when the Wuhan health authority reported that 27 pneumonia cases originated from a mysterious aetiology (Committee WCH, 2019). These cases were associated with the Wuhan Huanan Seafood Wholesale Market closing. Shortly after that, medical investigations concluded this pneumonia as a novel Coronavirus or COVID-19. Then, a month later, on January 30, 2020, the World Health Organization (WHO) declared COVID-19 as a pandemic (Liguori, & Winkler, 2020). Up to this moment, on July 1, 2021, COVID-19 has spread to 222 countries internationally, with around 182,977,255 cases and 3,962,824 fatalities (source: https://www.worldometers.info/coronavirus/?).

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The outburst of the coronavirus epidemic has forced many schools, universities, and other learning institutions around the world to convert their courses from classroom-based to virtual versions. The global epidemic has modified the course delivery mode and how language teaching and assessment are presented. According to Tam and El-Azar (2020), this alteration brought challenges to the regular curriculum with campus-based in-person education. It is predicted that online or virtual teaching will be accepted as the new normal for many educational institutions in the post-pandemic future (Wang & East, 2020). The global crisis could be a stimulus to change and innovate more realistic solutions for language teachers and universities in coping with the virtual future or an opportunity to restructure their entire curriculum systems (OECD, 2020).

Wang and East (2020) stated that this change could be categorized as "a series of involuntary curriculum reforms, or even revolutions, as a digital coping strategy for the pandemic crisis" (p.2). Moreover, Wang and East (2020) define the ratified curriculum as an "emergency curriculum" to set it apart from the regular curriculum before Covid-19 and a possible virtual curriculum after the crisis. The objective of the emergency curriculum was to maintain the courses functionality and feasibility for distant virtual delivery with no stress to the students and teachers during difficult times (Wang & East, 2020).

Hodges, Moore, Lockee, Trust, and Bond (2020) define emergency remote teaching as an unexpected short-term change in educational delivery from a face-to-face basis to a virtual basis because of a global disaster. On the contrary, online or virtual courses are purposely developed and created to be delivered virtually. Shifting the regular classroom-based curriculum to a remote virtual curriculum allowed the teachers to acknowledge the difficulties of planning and implementing the course and ensuring that students can be supported to achieve the learning outcomes equally. Thus, an emergency curriculum that can assist teachers and course coordinators in deciding their courses in the crisis context was crucial.

The case presented in this study is situated in the Kenyan context. On March 12, 2020, The Ministry of Health confirmed the first COVID-19 case in Kenya. The fast spread of the coronavirus pandemic has forced a change of routine behaviour of the education sector. In

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Kenya, there was a nationwide closure of schools since March 2020. The closure of schools affected learners and teachers and brought numerous economic and social issues, including interrupted and loss of learning, education exclusion, homelessness, nutrition, and economic crisis, among others (Itimu, 2020, March 18). The effects have been more severe for the underprivileged children and their households from the poor urban communities. The closure of schools serves as the government strategy to contain the further spread of the Covid-19 virus. It also implied that all of the students would be learning from home.

The strategy has interrupted the existing education system where teachers are required to seek alternative means to replace the interactions with students in physical classrooms. Professor Magoha, the Cabinet Secretary for Education, stated that the government would facilitate the learning through radio, television, YouTube and the Kenya Education Cloud for the 15 million learners that are home during the pandemic (Itimu, 2020, March 18). However, implementing emergency online courses might bring some challenges. Among these challenges are funding for distance education and the ability to hire enough teachers that meet the mandated requirement of being "highly qualified" (Hannum, Irvin, Banks, & Farmer, 2009). Other challenges for rural secondary schools that wish to add distance education courses to their class offerings include the rigor of school-level courses of which many now have access to and personnel not being adequately trained to implement such a program (Matuga, 2009; Irvin, Hannum, de la Varre, & Farmer, 2010).

This study is significant because it will help the teachers and school administrators understand the factors that motivate students and help them sustain and increase participation. This study also provides a foundation for further research. It is a resource for entrepreneurs desiring to start new institutions offering online programs. Although most studies of online learning have focused on how to present materials to learners, little attention has been devoted to the experiences and perceptions of students on online learning environment (Gao & Lehman, 2003; Liaw & Huang, 2011; Northrup, Lee & Burgess, 2000; Zhang, Perris & Yeung, 2005). The participants were asked to describe their experiences and perceptions in the current study by answering some interview questions presented to them.

II. Remote Online Education

The COVID-19 pandemic has affected educational systems worldwide, leading to the near-total closures of schools, universities and colleges (Sintema, 2020). Most governments around the world have temporarily closed educational institutions in an attempt to contain the spread of COVID-19. Thus, the development of online education has intensified competition between institutions (Loyen, Magda, & Rikers, 2008). The competition has come to a growing emphasis on dealing with student satisfaction (Jackson, Jones, & Rodriguez, 2010). Dobbs, Waid, and del Carmen (2009) found that online learning attracted the students because it is accommodating and flexible. Boekaerts (2008) asserts that most studies on online programs examine technical features and disregard the students' perceptions. Bollinger and Martindale (2004) and Tallent-Runnels, Thomas, Lan, Cooper, Ahern, Shaw, and Liu (2006) argued that the growth of online education should motivate more studies on students' contentment with online instruction. In an online learning environment, students are required to have actively participated in their education and learning outcomes (Neely & Tucker, 2010).

With the advancement in technology, innovative pedagogical approaches have rapidly become popular in teaching Chinese virtually, such as flipped classroom (Wang, An, & Wright, 2018), game-based learning (Hong, Hwang, Tai, & Lin, 2019), mobile learning (Eubanks, Yeh, & Tseng, 2018), and application-based WeChat platform (Jin, 2018; Qi & Wang, 2018). There is no question that China may lead the world in integrating technology with language teaching.

But what about the other countries? Many studies have not been able to counter the current problems when transferring the conventional curriculum online. Wang & East (2020) argue that there are some occurrences in practical and methodological gaps such as: 1) students are forced to study online involuntarily and ill-prepared; 2) studies on advanced technologies may not apply to many poorly resourced contexts. According to Light (2001), accomplished online teaching runs by well-resourced infrastructure and advanced software do not acknowledge the reality of digital segregation, that is, the unequal access to information technology. These situations may be uncommon in countries like China, the US, UK and other developing countries. However, these situations are major challenges in some other countries like Kenya, where IT facilities remain basic. Therefore, the pedagogical challenge is engaging the students and making sure they do not fall behind during this Covid-19 pandemic period.

In Africa, some of the strategies and approaches used in availing education to the learners have been through homeschooling, radio, television, remote learning, online learning, distance learning, blended learning, gamification, and the like (Chidambaram, 2020). The position of remote learning is still bleak in Africa compared to other countries, as less than 25 per cent of low-income countries currently provide any remote learning. Of these, the majority are using TV and radio. In contrast, close to 90 per cent are

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providing remote learning opportunities in the developed world, with almost all offering services being offered online (Chidambaram, 2020).

According to Namunwa (2019, March 11), of the 51.58 million total population, only 43.3 million Kenyans possess smartphones and access the internet. However, taking part in an online course would demand more than a computer or a smartphone. In online courses, both teachers and students face challenges, such as unstable access to the internet or lack of a camera or printer. Switching courses from classroom-based to online would hinder the students from regularly participating with others and further broaden the digital gap (Goode, 2010), considering that not all students have the advantage of technological conditions or a supportive family environment. Enforcing a technology-driven curriculum with no consideration of the macro socio-economic environment or resources or full consultation with students may lead to disengagement in learning or worsen social inequality (Wang & East, 2020, p.3). Due to the digital gap, online teaching becomes an alternative or supporting approach to conventional classroom-based teaching for many educational institutions in Kenya.

III. Students' Perceptions of Online Learning

According to Gaytan (2015), two crucial factors in retaining online students: 1) students were observed to have an increasing faculty presence in online courses, and 2) student-instructor interactions. In another study, Luck and Rossi (2015) stated that online students identify distance as the central gap. When the teaching staff and students do not interact, students might feel lonely and isolated. A similar study by Lowenthal, Bauer and Chen (2015) found that online students rated a lower score regarding their opinion of online instruction than face-to-face instruction. The feeling of disconnection and isolation perceived by the students was more intensified online than in face-to-face courses (Otter, Seipel, Graeff, Alexander, Boraiko, Gray, & Sadler, 2013). These feelings may affect student learning, which could lead to course failure or eventually course withdrawal.

In order to promote the success of online learning, the challenges and barriers that the students face must be settled. According to Bacow, Bowen, Guthrie, Lack, and Long (2012), the barriers to adopting online learning systems are fewer compared to face-to-face learning. Bacow et al. (2012) stated that online courses often load quicker than face-to-face courses. One of the barriers identified by Lokken and Mullins (2014) in the research of eLearning development at community colleges was online assessment and student learning and performance. Although the teacher used different methods in online courses, it would result in less successful students. Fetzner (2013) identified the main reasons for the lack of success in online courses: missing out on assignments, personal challenges, and a mixture of job and family responsibilities.

IV. Methodology

a) Research Design

This study employed a qualitative case study design. The values underlying qualitative research include the importance of people's subjective experiences and meaning-making processes and acquiring a depth of understanding (i.e., detailed information from a small sample) (Leavy, 2017). The qualitative design in this study aimed to explore how students portrayed their participation in remote online courses. The case study emphasizes employing process and method oriented techniques to provide adaptability (Stake, 2013). The current study aimed to understand a phenomenon that affected education in Kisii and Kenya in general. This study focuses on the experiences of six students to cope with multilevel challenges during the Covid-19 pandemic. Therefore, a case-study method was applicable because it assigned a detailed examination of an experience within a factual context (Yin, 2014).

As suggested by Creswell (2013) and Ritchie, Lewis, Nicholls, and Omston (2013), the number of participants in a case study design is between 4-10 participants. In this study, the number of participants was six. Yin (2014) recommends the sample size for a qualitative case study to be at least six sources, while Creswell (2013) recommends no more than four or five cases. The participants were selected based on the purpose of the study, the questions being asked and the resources available (Patton, 1990).

b) Context and Participants

According to Creswell (2014), a case study design is an in-depth exploration of a "bounded system where it separated out for research in terms of time, place or some physical boundaries" (p. 493). Similarly, Merriam (2009) and Smith (1978) defined a bounded system as a single entity, including a single person, who is a case of sample some phenomenon, an institution, or a community. In this study, the bounded system refers to one of the primary schools located in Kisii, Kenya. This setting is selected because it is one of the best schools in Kisii, where at least 70% of its students study for free, and the rest at a reduced rate.

The sampling strategy used in this study was purposive sampling, based on "the assumption that the investigator wants to discover, understand and gain insight and therefore must select a sample from which the most can learn" (Merriam, 1998, p. 61). The researchers used their connections with the school administrators to acquire recommendations of students who fit the desire criteria. The participants were selected

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based on the following criteria: (a) students of standard eight at the selected setting; (b) had taken at least one distance learning course; (c) had learnt English for the last seven years; (d) had taken English course with a score of 80-100 (A grade), 75-79 (A-), 70-74 (B+). The profile of the participants can be seen in Table 1 below.

Table 1: The Profile of the Participants

No.	Participants	Age	Gender	Years of Learning English	English Score in Standard 7
1	Student A	15	F	8	A
2	Student B	14	M	8	A-
3	Student C	14	M	7	A-
4	Student D	15	F	8	B+
5	Student E	13	F	7	B+
6	Student F	13	F	7	B+

c) Data Collection

In this study, the researchers employed an unconventional strategy for data collection. Data collection during crisis contexts can be highly unstructured and irregular (Lin, Xu, Rainer, Rice, Spence, & Lachlan, 2017). The methods for data collection in this study were consulted with course participants. In this pandemic, important and valuable data found in public announcements, electronic communications, and policy enactments. It also found in social media and personal e-mails exchanges. However, the data collected during the crisis is better done by conducting telephone interviews with students.

A semi-structured interview was conducted through the telephone with each of the participants in this study. According to Cohen and Crabtree (2006), a semi-structured interview is categorized as a formal interview with pre-developed and flexible questions that allowing the interviewer to wander with the interviewee as long as the tangents are relevant to the study. The interview questions consisted of seventeen questions, with some prompts to make sure the questions are clearly understood. The interview questions were adapted from Nwankwo (2015) study with some minor changes (see Appendix 1).

The researcher acquired the telephone numbers and the addresses of the students from their respected teachers. The interviews were done after permissions were acquired from the students' parents or guardians. All of the interviews were recorded and transcribed. Participant anonymity was maintained throughout the interview and the transcription processes. Each participant was provided with a code. The codes provided were based on the sequence in which the participant agreed to be interviewed in this study.

V. Findings and Discussions

This study was designed to explore students' experiences and perceptions of emergency online learning at a primary school in Kisii, Kenya. The interview questions originally consist of 17 questions. However, as the interviews proceeded, additional questions arose to clarify participants' learning experiences and perceptions. Participants seemed honest and forthcoming in expressing their views, especially when they were informed that they would not be identified.

The data gathered were thoroughly arranged, organized, coded, searched for keywords and themes. The information on the themes or particular aspects is presented and dramatized in narrative form and tables (Wolcott, 1994). The themes that emerged from this study were mainly originated from the participants' perspectives. In this study, the findings of each theme are presented first, followed by a discussion of them. The themes that emerged from the interviews are: 1) Course descriptions; 2) learning experience; 3) Delivery methods; 4) Materials; 5) Interactions; 6) Challenges.

a) Course Descriptions

The participants were asked how much time they spent in online courses per week. Four of the participants spent 30 hours, while the other two spent 35 hours per week. These hours include the interactions of students-teachers, students-students, doing assignments, browsing for materials and reading. All of the participants take ten subjects this term. These subjects are English, Kiswahili, Science, Agriculture, Geography and History, Maths, Religious Education, Arts, PHE, and Social Studies. Four participants expect to get good marks and pass all of the subjects. One expects the lesson to be easier. The other expects that he can better understand the lessons through online courses. Relevant excerpts from the interview are as follows: "I just want to get good marks and pass this semester" (Students A, D, E, F). "I expect that the lesson is easier in these online classes" (Student B). "I hope that I can have a better understanding of the lesson" (Student C). The summary of the course descriptions can be seen in Table 2 below.

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Table 2: Course Descriptions

Participants	Time spent per week	Number of subjects taken	Subjects taken	Expectations
Student A	35 hrs	10	English, Kiswahili, Science, Agriculture, Geography and History, Maths, Religious Education, Arts, PHE, & Social Studies	good marks and pass the course
Student B	30 hrs	10		Easier subjects
Student C	30 hrs	10		Have a better understanding of the subjects
Student D	35 hrs	10		good marks and pass the course
Student E	30 hrs	10		good marks and pass the course
Student F	35 hrs	10		good marks and pass the course

b) Learning Experience

The second emergent theme from the interview is learning experience. There are three sub-themes in this theme. When the participants were asked about their first experience in taking the emergency online classes, one participant (Student A) admitted that she was excited because she will have more time at home studying. Two participants (Student B and D) admitted that their first experience with the online class is difficult because they were unfamiliar with the application use in the online class and computer/internet problems. As an excerpt from Student D: "At first it was awkward. It took a long time for my computer to download the apps, learn how to use them, and be familiar with them. Sometimes the internet is not working, but once when I am familiar with the apps and get used to the slow internet, things are much better" (Student D). The third participant (Student C) said he faced problems such as slow internet, time management during the class, and the lesson's commencement. An excerpt from Student C: "It is difficult because of the slow internet, it took more time than the usual classroom. It is especially difficult for the practical course. The time allocated does not consistent. Usually, the teacher is late" (Student C). Finally, students E and F said that the problem they faced at the beginning of the online class is that they only have one computer at home. Thus, they need to share it with their sisters and brothers who also have online classes. This condition continued until the parents bought some secondhand computers.

The second sub-theme is the ability to focus on the lesson. Unanimously, all participants admitted that it is easier to focus on the lesson when it is a traditional face-to-face class. This is because the teacher pays more attention to everything that is going on in the class, such as students, behavior, explanation, as Student C said in the following excerpt: [The ability to focus in an online class is not the same as an offline class] "It is different, because, in a face-to-face class, the teacher pays more attention to everything that is going on in the class, e.g., students, behavior, explanation" (Student C).

The third sub-theme is the participants' experience so far in taking the online classes. The answers were varied. For instance, Student A admitted that she does not understand the lesson delivered online. Therefore, it is safe to say that the online classroom experience is negative. Similarly, Student B, D, and F revealed that the online classroom is not suitable. They always have problems with the slow internet, the applications used, and with the assignment load. An excerpt from Student B: "Oline learning is not suitable for me because of the internet problem, application problem, and the teacher gives many assignments" (Student B). The positive experience of having online classes described by Student C. He claimed that the teacher used videos and pictures in the online class. Therefore, learning becomes more pleasant. In addition, Student E revealed that online classes provide students with freedom over their time and allow them to work in a more comfortable environment. An excerpt from Student E: "Online class gives students more freedom over their time and allows them to work in an ideal environment. You can learn at your own pace and stay in the comforts of your own home while doing so" (Student E). The summary of the learning experience is illustrated in Table 3.

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Table 3: Learning Experience

Participants	First experience	Ability to focus	Learning experience description
Student A	Excited to spend more time at home	Easier to focus on the lesson in a face-to-face classroom because the teacher pays more attention to everything that is going on in the class, e.g., students, behaviour, explanation	Hardly understand the lesson in online classes
Student B	Difficult experience because not familiar with the application and facing some network problems		Online learning is not suitable because of the internet problem, application problem, and more study load
Student C	Difficult experience because of internet problem, time management		In online learning, the teacher use pleasant videos and pictures
Student D	Difficult experience because not familiar with the application and facing some network problems		Online learning is not suitable because of the internet problem, application problem, and more study load
Student E	Difficult experience because only have one computer, share with other siblings		The online class gives students more freedom to work at their own pace and stay at home
Student F	Difficult experience because only have one computer, share with other siblings		Online learning is not suitable because of the internet problem, application problem, and more study load

c) Delivery Methods

The third theme that emerged from the data is delivery methods. This theme consists of three sub-themes that emerged from the interviews. The first interview question was about the teacher's method of delivery during the online class. Student A, D, E, and F revealed that the teacher used Google Classroom, YouTube, PowerPoint, and Zoom applications in delivering the lesson. However, Student A added that the teacher did not explain the lesson further due to house chores that the teacher needs to attend. An excerpt from Student A: "[the teacher uses] Google classroom, teacher give the PowerPoint or notes on the lesson, sometimes with no explanation, possibly because the teacher is also busy with other chores" (Student A). Other than the applications used in the online class as described by Student A, Student B also included fewer explanations in the lesson, and the teacher gave more assignments than in normal classes. Finally, student C admitted that in his online classes, the teachers use videos, written materials in Pdf format, took attendance, and gave assignments.

The second sub-theme in this theme was the effectiveness of the online method that the teacher use. Student A, B, and F revealed that the online method that the teacher used is not effective. They prefer the method used in face-to-face classes. Student B said: "the method now (the online class) is not suitable for me. I prefer the face-to-face class method because the teacher gives more explanation and encourages the students to ask questions" (Student B).

On the other hand, Student C, D, and E explained the benefits of online classes, such as using videos and pictures to make the lesson more attractive, entertaining, and helpful in better understanding the lesson. The following are the excerpts from Student C and D: "Online class is more effective because it is more attractive with the videos and pictures" (Student C). "The videos are entertaining and helpful in giving more clear explanations" (Student D).

The third sub-theme was about the ideal delivery method that they preferred. The participants responded with various answers. Student A prefers that the teacher used the Zoom application supplemented with more explanation to the students. Student B suggested that the teachers provide one-on-one or small group discussions to the students who have difficulties understanding the lesson. Student C prefers having the class twice a day, i.e. in the morning and the late afternoon. In addition, the teachers should also use more videos in giving the explanation, exercises, and assignments. Student D claimed that the teacher should have a more engaging and challenging method and give more explanations in delivering the lesson. Student E and F revealed that the teacher should have a logical presentation that will help the students have a better understanding of the lessons. A summary of the delivery methods is described in Table 4 below.

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Table 4: Delivery Methods

Participants	Teacher's method of delivery	Effective methods	Ideal delivery method
Student A	Using Google classroom, Power Point, YouTube and Zoom	The online method is ineffective. Prefer the offline or face to face class	The teacher used the Zoom application and gave more explanation to the students
Student B	Few explanations and more assignments	The online method is ineffective. Prefer the offline or face to face class	the teachers provide a one on one or small group discussion to the students who have difficulties understanding the lesson
Student C	Using videos, written materials in PDF format, attendance, assignments	The online class is more effective because it is more attractive with the videos and pictures	The class should be twice a day (morning and afternoon), use more videos for explanations, exercises and assignments
Student D	Using Google classroom, Power Point, YouTube and Zoom	The videos are entertaining and helpful in giving more clear explanations	Have more engaging and challenging method and give more explanation and be more patience
Student E	Using Google classroom, Power Point, YouTube and Zoom	Using videos and pictures to make the lesson more attractive, entertaining, and helpful in understanding the lesson.	Have a clear and logical presentation
Student F	Using Google classroom, Power Point, YouTube and Zoom	The online method is ineffective. Prefer the offline or face to face class	Have a clear and logical presentation

d) Materials

The next emergent theme from the data is the materials. In this category, there are two sub-themes. The first sub-theme is the accessibility of the materials. All participants reported that the convenience of getting the materials depends on the availability and the speed of the internet. Student A said that it is easier to get the materials over the Wifi. In addition, Student B reported that he could get the materials over the internet by e-mail or through the WhatsApp group. However, Student D and F reported difficulty getting the materials because they live far from the city where the internet is hardly available. Finally, Student C and E admitted that the internet connection in their houses is too slow to download the materials, assignments, and notes from their teachers.

The second sub-theme from this theme is the adequacy of materials. Participants were asked whether they think that the materials are adequate for them to understand the lessons. All of the participants reported that the materials given were not enough to understand the lessons better. The following are excerpts from the interview.

"The materials are not enough, Because I mostly do not understand the lesson, especially when teacher give assignment" (Student A).

"The materials are not enough. Because I need more explanation on the lesson" (Student B).

"The materials given are not enough. Sometimes I need more time to understand the lesson. So the time allocated also is not enough" (Student C).

"For me, the materials from the teachers are not enough because sometimes the file size that the teacher sent is too big for me to download with many difficult words, and my internet is too slow. So I need books or the hard copies of the materials" (Student D).

"I live far from the city, so the internet is a big problem. I prefer to have books or photocopies of materials from my teachers" (Student E).

"My house is 40 km from the school. We have no internet. I have to go to the nearest town to get internet every day. Travelling is the problem. Also, when I can access the internet, the internet is too slow and take a long time to download the materials. I wish I can have books or photocopies for materials from my teachers" (Student F)

A summary of participants' perceptions of the materials can be seen in Table 5 below.

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Table 5: Materials

Participants	Easy access to get the materials	Adequacy of the materials
Student A	Easier to get over Wifi	It is not adequate. Need more explanation on the lesson and the assignments
Student B	Depend on Wifi and the internet access, and the teacher also sent through WhatsApp group or personal message	Not adequate. Need more explanation on the lesson
Student C	Difficult to get the materials because the internet is too slow	The online materials are not enough; even the time allocated is not enough
Student D	Difficult to get the materials because it is hardly getting internet in the neighborhood	The online materials are not enough. Files are too bid to download and have many difficult words
Student E	Difficult to get the materials because the internet is too slow and have limited gadget	The online materials are not enough. Need books and hard copies only
Student F	Difficult to get the materials because it is hardly getting internet in the neighborhood	The online materials are not enough because of internet problems. Prefer to have books or photocopies

e) Interaction

This theme consists of three sub-themes that deal with the interactions between teachers-students and students-students. The sub-themes emerging in this theme are preferred interactions of teachers-students or students-students, frequency and method of interaction, and interaction benefits. Most of the participants revealed that they prefer teachers-students interaction because they benefit more from it.

In teachers-students interactions, most participants reported that their interactions with their teachers were frequent and had the most benefits. Students A, B, D, E, and F reported that their teachers regularly interacted with them. As a result, they can quickly contact their teachers personally if there is an area that needs more clarification. Student B said, "It is easy to contact the teachers. I can ask them personally and directly through WhatsApp" (Student B). Student E said, "Since the internet is my main problem, the teachers are usually helping me by sending the materials or the schedule by SMS to my phone or my parents so that it is easier for me to photocopy it" (Students E). Contrary, Student C prefers interactions between students-students. Student C explained that he gained more benefit in interacting with his fellow students. Student C said, "The interactions with the teachers were quite okay. The interaction in a face-to-face class is more steady than in online classes, and the teacher would ask the students whether they understand or not, one by one. Interaction with the other students is better for me because my friend can help me with the lessons and remind me about the due date of the assignments" (Student C).

The second sub-theme is the frequency and method of interactions. The results show that all participants unanimously reported that the interactions between students-teachers and students-students occurred regularly during the school weeks. The interactions happened through Zoom, Google Classroom, and WhatsApp groups. During the interactions, the students can ask questions to the teacher directly about the lessons, exercises, and assignments they do not understand. Students can also ask questions to other students regarding the lessons, exercises, and assignments.

The third sub-theme is the benefit of interactions. There were various responses when the participants were asked about the benefits of the interactions between teachers-students and students-students. For instance, Student A reported that from the interactions, she got to know the assignments, share courses materials, and receive other information regarding the lessons. Student B admitted that he could get detailed information on the lessons, assignments, and materials he missed. Student C revealed that the most significant benefit he got from the interactions is that he could get more information regarding the lessons and assignments from his peers. Student D admitted that the interactions allow teachers to explain the students who have difficulties in understanding the materials. Student E reported that student-teacher interactions helped students organize their thoughts and encourage them to be more organized in their studies. Finally, Student F revealed that the interactions between students-teachers and students-students made students aware of their ability, thus, encourage them to share ideas so they can develop together. Table 6 illustrates the summary of the students-teachers and students-students interactions.

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Table 6: Students-teachers and Students-students Interactions

Participants	Preferred interactions	Frequencies and method	Benefits
Student A	Students-teachers interactions	Interactions regularly occur during the weekdays through Zoom, Google Classroom, and WhatsApp group	know the assignments, share courses materials, and receive other information regarding the lessons
Student B	Students-teachers interactions		get detailed information on the missing lessons, assignments, and materials
Student C	Students-students interactions		get more information regarding the lessons and assignments from other peers
Student D	Students-teachers interactions		allow teachers to explain the students who have difficulties in understanding the materials
Student E	Students-teachers interactions		help students organize their thoughts and encourage them to be more organized in their studies
Student F	Students-teachers interactions		make students aware of their ability, thus, encourage them to share ideas so they can develop together

f) Challenges

The last emergent theme is the challenges that the participants faced in their online classes. This theme consists of two sub-themes: the challenges and the efforts made by the teachers to overcome the challenges. When questioned about the challenges that the participants faced in their online classes, various responses were given. For example, student A explained that the biggest challenge that she faced in her online classes is time management. Online classes require students to read a lot and to search for more materials in order to have a better understanding of the subject. Therefore, she finds it difficult to arrange her time between classes, assignments, internet browsing, and house chores. Student B admitted that he and his classmates did not tell their teachers about their challenges. They felt that the teacher might get upset when the students ask too many questions. Student C revealed that his biggest challenge is the internet. Most of the time, the internet is not available. In addition, the teachers made many WhatsApp groups for each subject. Thus sometimes, he got confused about the assignments and the submission deadline. Student D explained that the most significant challenge that she faced in online classes is internet speed. Even the teachers also faced the same problem. Therefore, when this problem occurs, the classes become longer because they wait for the teacher to connect to the internet. Sometimes, the teacher has to postpone the class and change the schedule. Student E explained that her challenge is distractions. At home, there are many distractions include siblings, parents, pets, cell phones, and other devices. She also finds it difficult to get a designated quiet workspace. Lastly, Student F asserted that the challenges that she faced are organizing her works and time management. Although online classes provide flexible time, she finds it difficult to organize and manage her time between classes, assignments, browsing and reading the required materials.

The last sub-theme that emerged from this theme is efforts made to overcome the challenges. Various responses were given by the participants when they were asked about the efforts made by their teachers to overcome the challenges. For instance, Student A and F explained that sometimes their teachers contacted them personally by SMS or private message through WhatsApp to remind them about the assignments. Sometimes the teachers even went the extra mile by providing the students with hard copies of the materials. Student B revealed that although he and his classmates felt hesitant to inform their teachers about their challenges in online classes, the teachers somehow understand and change their method to be more open and approachable. Currently, whenever they face problems in their online classes, such as the excessive study load and assignments, they will inform the teacher and get feedback from the teacher immediately. Student C explained that regarding his problem with too many WhatsApp group, the teacher made efforts to reduce the confusions by selecting a designated student for each subject who will then pass the information from the teacher regarding the materials, additional explanations, and assignments. Student D revealed that to overcome the internet speed problem faced by the students and the teachers, the government provide learning from home program that can be accessed through the national TV. Finally, Student E said that to overcome her challenges in limiting distractions, her teacher suggests that she find a

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suitable place to study. The place should be quiet and comfortable with a simple table and a chair. Her teacher even let her use the teacher's headphones when necessary. A summary of the theme and sub-themes of the challenge can be seen in Table 7 below.

Table 7: Challenges

Participants	Challenges	Efforts made to overcome the challenges
Student A	Time management in attending classes, doing assignments, browsing, and reading the materials	The teachers contacted personally by SMS or by WhatsApp about the assignments and materials
Student B	Hesitate to tell his teachers about his challenges	The teachers somehow understand and change their method to be more open and approachable
Student C	Internet speed and too many WhatsApp groups	The teachers select a designated student for each subject who will then pass the information from the teacher regarding the materials, additional explanations, and assignments.
Student D	Internet speed. The teacher also has the same difficulties	The government provide a learning from home program that can be accessed through national TV
Student E	Distractions at home including siblings, parents, pets, and gadgets	The teacher suggests finding a quiet and comfortable place with a simple table and a chair to study
Student F	Organizing works and time management	The teachers contacted personally by SMS or by WhatsApp about the assignments and materials

VI. Conclusion

This study explores students' experiences and perceptions of emergency online learning at a primary school in Kisii, Kenya. The study used a qualitative case study design with six participants. The participants were students of Standard 8, with ages between 13-15 years old. The data were collected through semi-structured telephone interviews with each participant after permissions were acquired from the students' parents or guardians. The findings of the study show six emergent themes and sub-themes. The themes that emerged from the interviews are 1) Course descriptions; 2) learning experience; 3) Delivery methods; 4) Materials; 5) Interactions; 6) Challenges. A summary of the themes and sub-themes that emerged from the interviews can be seen in Table 8 below.

Table 8: Themes and sub-themes emerged from the interviews

No.	Themes	Sub-Themes
1	Course descriptions	Time spent per week
		Number of subjects taken
		Subjects taken
		Expectations
2	Learning experience	First experience
		Ability to focus
		Learning experience descriptions
3	Delivery methods	Teacher's method of delivery
		Effective methods
		Ideal delivery methods
4	Materials	Easy access to get the materials
		Adequacy of the materials
5	Students-teachers and Students-students Interactions	Preferred interactions
		Frequencies and method
		Benefits of interactions
6	Challenges	Challenges
		Efforts made to overcome the challenges

The first theme that emerged from the study is course descriptions. In this theme, there are four sub-themes, namely, time spent per week, number of the subject taken, name of subjects, and expectations. The participants spent 30 to 35 hours per week in their online classes. This includes the interactions between students-teachers, students-students, browsing for materials, reading and doing assignments. All of the

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participants are students of Standard 8. Therefore they all take the same ten subjects. Different expectations were extracted from the participants, namely, getting good marks, easier subjects, and a better understanding of the subjects.

The second theme is learning experience. Three sub-themes emerged, namely, first experience, ability to focus, and learning experience descriptions. The first experience in the online classroom for the participants was varied. Some were excited because of the time that the participant will spend at home. On the other hand, others have difficulties due to the unfamiliarity with the computer and the applications, the internet connection, and the limited number of computers. Therefore, all participants prefer to study in a normal condition, that is, face-to-face classroom because it is easier to focus on the lesson. In addition, the participants describe their experience as unfit with their poor preparation for online classes. This described by the slow internet, limited computers, and study load. However, some of the participants admitted that the online classes brought positive experience as they provided the students with freedom in arranging their time and work at their own pace. The finding of this study is in line with Nwanko's (2015) study. Nwanko (2015) pointed out that the students' basic knowledge in using the computer is not the only requirement for one to be successful in online classes. Other technical tasks, such as using online applications, in this case, Zoom, Google Classroom, e-mail, WhatsApp and other digital tools, are equally important factors to be successful in the online class and increasing the students' participation.

The third theme is delivery methods. This theme consists of three sub-themes, namely, teacher's method of delivery, effective methods and ideal delivery method. In delivering the lesson, the teachers use Google classroom, PowerPoint, YouTube, Zoom, and materials in PDF format. Some participants reported that the online class is unfit and prefer the face-to-face class, while others prefer the online class because it is presented in a more attractive style with videos and pictures. In addition, the study found that the participants suggested using the Zoom application and giving more explanation to the students using more videos, exercises, and assignments to engage and challenge the students and provide small-group discussions to the students who have difficulties understanding the lesson. The findings of the study confirm the suggestions made by Sadiku, Adebo, and Musa (2018) in their study. Sadiku et al. (2018) stated that online learning is offered over the internet and used web-based materials and activities. Therefore, students are required to have access to computers with high-speed internet connections.

The fourth theme is materials. Two sub-themes emerged from the interviews, namely, easy access to get the materials and the adequacy of materials. To get the materials, the participants depended on internet access. However, the online materials were inadequate because the files were too big to download and have many tricky and difficult words. Thus, the participants prefer books and hard copies. The finding of the study is confirmed by Murray, Perez, Geist and Hendrick (2013), who described that successful students are those who understand the materials and score high in the test. Furthermore, Kuo, Walker, Belland, and Schroder (2013) claimed that when the materials are easily understood, positive perceptions and learning experiences of online courses increases.

The fifth theme is interactions. The sub-themes emerging in this theme are preferred interactions of teachers-students or students-students, frequency and method of interaction, and interaction benefits. Most of the participants prefer students-teachers interactions. However, both student-teachers and student-students interactions were reported to occur regularly during the school days. This finding is in line with Nwanko (2015) study who reported that learners-instructor interaction is the second strongest predictor, after learners-course content interaction, of their perceptions and learning experience because the learners benefited from the instructor's feedback.

The last emergent theme from the interview is the challenges. This theme consists of two sub-themes: the challenges and the efforts made by the teachers to overcome the challenges. Challenges such as time management, internet speed and distractions at home were reported faced by the participants. As reported by the participants, efforts were made to overcome the challenges, including contacting students personally, if necessary, by SMS or WhatsApp about the assignments and materials. A significant effort also made by the government, including providing a learning from home program that can be accessed through national TV. According to UNICEF Kenya Chief of Education Marilyn Hoar, UNICEF has been working with the government across Kenya to support remote learning via radio, TV and online and inform the parents and guardians how to access the lessons. However, it is estimated that only 47% of the students in Kenya can access the lessons. Thus, UNICEF is tracing areas without radio and distributing 27,500 solar-powered radios for learners without access to lessons (Brown & Otieno, 2020). It implies that the Kenyan government is working closely with other international organizations or institutions to overcome the education problems faced by the country in the pandemic time. A summary of the findings can be seen in Appendix 2.

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Appendix 1

Interview Questions

Part A- Profile of Participants

Participant's Code:

Age: Gender:

Years of Learning English: English Score in Standard 7:

Part B – Interview Questions

1 How many hours in a week do you spend on the online course?
2 How many subjects are you currently taking?
3 What course did you take?
4 Tell me about your expectations for the course?
5 What was your experience with that first online course?
6 Do you feel that your ability to pay attention is the same as with face-to-face classes?
7 Having taken so many online courses within a short period of time, how would you describe your learning experiences?
8 Please tell me about your online content delivery –what methods of delivery are adopted for your courses?
9 Which of the methods do you find effective and why?
10 Please describe what you think the ideal online course delivery process would be like?
11 Do you find it easy to access online course information?
12 Do you perceive the online course information to be adequate? Why or why not?
13 How do you feel about the interaction with instructors and other students in your program? Which interaction do you prefer?
14 When do these interactions occur, and how often? What is the method of interaction?
15 How beneficial are the interactions?
16 Now let us talk about the challenges you encounter in your online courses. What types of challenges do you encounter in your online program?
17 What efforts are made by the administrators and faculty to resolve the challenges?

Appendix 2

Summary of the Findings

No.	Themes	Sub-Themes	Descriptions
1	Course descriptions	Time spent per week	20 hours and 15 hours per week
		Number of subjects taken	10 subjects
		Subjects taken	English, Kiswahili, Science, Agriculture, Science and tech, Maths, Religious Education, Arts, PHE, & Social Studies
		Expectations	Good marks and pass the course; Easier subjects; Have a better understanding of the subjects

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2	Learning experience	First experience	Excited to spend more time at home; Not familiar with the application; Internet problems; Time management; Limited computer, share with other siblings
		Ability to focus	Easier to focus on the lesson in a face-to-face classroom because the teacher pays more attention to everything that is going on in the class, e.g., students, behaviour, explanation
		Learning experience descriptions	• Hardly understand the lesson and internet problem, application problem, and more study load • The teachers use pleasant videos and pictures, and students have more freedom to work at their own pace and stay at home
3	Delivery methods	Teacher's method of delivery	• Using Google classroom, PowerPoint, YouTube, Zoom, and materials in PDF • Few explanations and more assignments
		Effective methods	• The online method is ineffective. Prefer the offline or face to face class • The online class is more effective because it is more attractive with the videos and pictures
		Ideal delivery methods	• Using Zoom application and gave more explanation to the students using more videos, exercises and assignments to engage and challenge the students • Providing a one on one or small group discussion to the students who have difficulties understanding the lesson
4	Materials	Easy access to get the materials	• Depend on Wifi and the internet access, and the teacher also sent through WhatsApp group or personal message • Difficult to get the materials because the internet is too slow
		Adequacy of the materials	• Need more time and more explanation on the lesson and the assignments • Files are too big to download and have many difficult words, prefer books and hard copies
5	Students-teachers and Students-students Interactions	Preferred interactions	• Students-teachers interactions • Students-students interactions
		Frequencies and method	Interactions regularly occur during the weekdays through Zoom, Google Classroom, and WhatsApp group
		Benefits of interactions	• know the assignments, share courses materials, and receive other information regarding the lessons • allow teachers to explain the students who have difficulties in understanding the materials • help students organize their thoughts and encourage them to be more organized in their studies and make students aware of their ability, thus, encourage them to share ideas so they can develop together
6	Challenges	Challenges	• Time management in attending classes, doing assignments, browsing, and reading the materials • Internet speed problem and too many WhatsApp groups • Distractions at home Organizing works and time management
		Efforts made to overcome the challenges	• Contacting students personally if necessary by SMS or by WhatsApp about the assignments and materials • The government provide a learning from home program that can be accessed through national TV • Finding a quiet and comfortable place with a simple table and a chair to study

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Transit Digital Art Lab: A Case Study

By Paul Guzzardo

A Machine in Two Parts: A History- In 2002 a Transit Digital Art Lab prototype wa s proposed for a chain of new light rail stations. The prototype was designed to act as an accessory, and an insertion into an already advanced and expanding transportation system. This prototype was vanguard. It was recipe for a MIL City "MACHINE."

Machine Part 1: Bi - State Metrolink3 is a light rail transit system serving the Illinois and Missouri (USA) - Bi-State St. Louis Metropolitan region. The Metrolink light rail construction began in 1990. The initial 17-mile (27 km) segment ran from Lambert-St. Louis International Airport to East St. Louis, Illinois. Nineteen stations opened in 1993. In 2005 Metrolink underwent a major expansion, with 8 miles of track and 9 new stations, and a major redesign of an existing station. This 8-mile (13 km), 9- station extension was funded by a $430 million Metro bond issue. The extension opened to the public on August 26, 2006.

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Transit Digital Art Lab: A Case Study

Paul Guzzardo

Transit Digital Art Lab: A Case Study chronicles the development and design of a 2002 -2003 digital art prototype. This article is culled from memorandums, contracts, emails and hundreds of drawings and graphics which make up this MIL prototype 2002 -2003 archive. The archive describes an early attempt, and maybe the first to combine a light rail infrastructure and digital art technologies. This transit platform – this prototype - was not only an experiment in digital art making, it was experiment in sustainable change. The goal was to introduce a Media Information Literacy brief into a city. This experiment took place in St. Louis, Missouri. St. Louis has rich media ecology heritage. The heritage is traced to the arrival of Marshall McLuhan in 1937, and to McLuhan's student the Jesuit Scholar Walter Ong. St. Louis was selected for this experiment because of that tradition of critical and reflexive thinking.

Now nearly seventeen years later, the events surrounding this Transit Digital Art Lab offer a Media Information Literacy city lesson. The Case Study that follows suggests not only how cities and societies might use technical knowledge for sustainable change, but also presents a stark warning of the obstacles blocking the development of "City MIL" infrastructures and interfaces.[1]

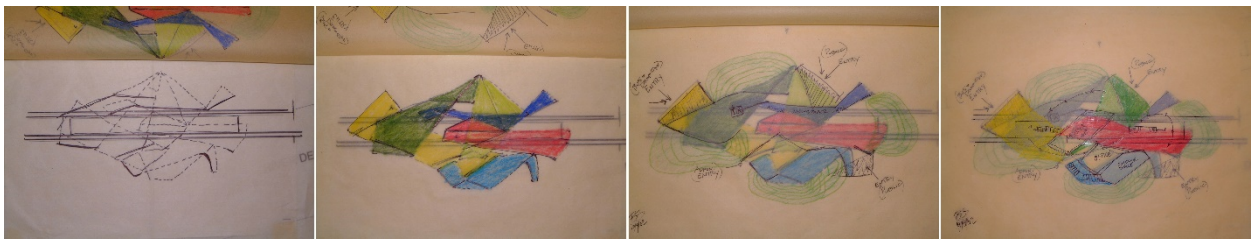


Figure 1[2]

I. A Machine in Two Parts: A History

In 2002 a Transit Digital Art Lab prototype was proposed for a chain of new light rail stations. The prototype was designed to act as an accessory, and an insertion into an already advanced and expanding transportation system. This prototype was vanguard. It was recipe for a MIL City "MACHINE."

Machine Part 1: Bi - State Metrolink[3] is a light rail transit system serving the Illinois and Missouri (USA) - Bi-State St. Louis Metropolitan region. The Metrolink light rail construction began in 1990. The initial 17-mile (27 km) segment ran from Lambert-St. Louis International Airport to East St. Louis, Illinois. Nineteen stations opened in 1993. In 2005 Metrolink underwent a major expansion, with 8 miles of track and 9 new stations, and a major redesign of an existing station. This 8-mile (13 km), 9-station extension was funded by a $430 million Metro bond issue. The extension opened to the public on August 26, 2006.

Machine Part 2: Arts in Transit, Inc. (AIT)[4] is the non- for-profit organization that facilitates public art programs and community engagement projects on the Bi State Metro Transit system. The mission as stated on the AIT website is "to support the creation and integration of excellent art and design within the Metro Transit system in order to enhance the transit experience and to connect bi-state area communities to the arts." The coupling of "Arts and Rails" is traced back to the first phase of Metrolink construction in the late 1980s. That is when AIT launched "ArtLink", a series of temporary public art installations by regional and national artists along the developing route. As note on the AIT website "These works brought community awareness and excitement to the developing transit system."[5]

As digital technology advanced Metrolink adopted it, and Metrolink enthusiastically presented its early adoption of technology to the public. The Metrolink news release below is both: 1) a surveillance - security tech inventory, and 2) a celebration of "what was coming down the line." [6]



Figure 2

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The News Release: According to the Bi-State agency, a joint commission formed by Missouri and Illinois, security for the extension will be comprehensive and high-tech. SES Co. Inc. (Hingham, Mass.) is responsible for installing all communications systems associated with the line, including laying the backbone for the *fiber optics, as well as peripherals.*

Technology used on this latest extension exemplifies how far railroad security has advanced since the days of the bulls "heavy-handed rail cops" who earned a reputation for limited patience and brutality. While the bulls were often accused of having eyes in the back of their heads, today, *closed circuit television actually delivers* on the notion.

Bi-State's system has integrated CCTV featuring Vicon fixed and pan-and-tilt cameras. Officials will be able to monitor stations and parking lots along the 17-mile extension from a *central control facility* in St. Louis.

"We have *fixed cameras on the platforms and pan-and-tilt units* in the parking lots," explains Jon Soucy, project communications assistant manager with Bi-State Development in St. Louis.

"The pan-and-tilt cameras, housed in domes, are located on poles in the parking lots. Two *fixed cameras are installed on each station platform to monitor crowd control, train movement and station activity.* There is one on each end, and they point straight down the line toward the oncoming trains so they can view the entire platform," explains Ron Simpson, resident engineer for communications on the project.

The cameras throughout the MetroLink system are monitored 24 hours a day, as well as *recorded via analog video recorders.*

A 9832 fox-dBm broadband multiplexer transmits analog CCTV through a digital backbone. The multiplexer, manufactured by Fiber Options, Bohemia, N.Y., *transmits video, audio and data signals from a central site to nine remote field sites.*

"Due to the transmission distance and bandwidth requirements*, a single-mode fiber optic line was used, which is also immune to electromagnetic interference,*" adds Simpson.

"Using *Fujitsu FLM150 multiplexers and four fibers two in each direction the transmission is guaranteed via redundancy.* So, if we lose one station, it will send the signal back the other way." [7]

II. A Street Media Art Lab



Figure 3[8]

While lite rail was ratcheting up its high-tech security inventory it was becoming obvious to some in the leadership of Bi - State Metrolink and Arts in Transit that a traditional public art brief was more and more out of sync with what was happening in the transit sphere. The static art brief was hollowing out, the format was becoming a dated cliché.

In 1999 the author, with a group of collaborators, opened a street media art lab. The lab operated a few blocks from one of the downtown St. Louis light rail stations. Three nights a week, off and on, for three plus years this corner media lab pumped out “recursive digital tableaus” in street front windows. This “lab-radar station” has been described in a mix of publications and documentaries. The selections which follow outline the street lab’s emerging MIL praxis:

CARTOGRAPHERS DILLEMA: The lab wrapped a windowed corner in downtown St. Louis. Artists used digital collage,

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remix to create new urban narratives, to map and re-mythologize the streetscape. Their work, the evening's digital amalgam/remix was projected on screens and monitor walls facing the street. Subject matter included meditations on film/digital editing; art/science practice; the effect of information technology on social practice; 9/11; the millennium, comic books; and Orwellian media culture. It ran off and on for a couple + years. It was street theatre, a tool to advance synthesis and awareness, with the hope that it might lead to collective action. The lab was blended place, a straddled one. It was on the street, sort of polis update: Release 99.[9]

The MEDIATED CITY AND PUBLIC: A large array of video screens was mounted in the windows, and the virtual jockeys (VJs) on duty produced and displayed thousands of digital media images -- images grabbed from the Internet, remix works, surveillance-as-spectacle webcam videos of people in the vicinity of the storefront, messages about digital media (e.g., "How will the digital agora change the way we interact?"), and images of people from far corners of the globe, especially on New Year's Eve 2000. In the days after 9-11, Media ARTS displayed huge memento mori of the attacks--images from ground zero, the list of victims' names, transcripts of their final phone calls. Many gathered at the corner of Tucker and Washington to watch.[10]



Figure 4[11]

Shortly after the destruction of the Trade Towers, the windows in the lab were transformed into commemorative remix, a shifting digital memorial to the victims of World Trade Center. It was a "Memento Mori."[11]

In those days following the fall of the towers a senior AIT curator frequently visited the media art lab, and became more acquainted with the lab's MIL digital art praxis.[12] Eventually the AIT curator and the author discussed how the street lab might offer – a new example - for the coming rail transit expansion. The text excerpts that follow are from early emails and memorandums between the author and the AIT staff. They describe the street media lab's MIL brief, and how the brief can empower new networks of cooperation in the use of new infrastructures and technologies. Segments follow:

> … it was a hybrid performance place and computer lab – where artist, students, and information technology specialist created work alone or in conjunction with one another.
>
> …offered an expanded opportunity to investigate how convergent information technology can offer an interactive context to create groups experience and engage the public, rather than contribute to social fragmentation and individual isolation.



Figure 5

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…the mission is to encourage people to critically investigate the role of technology in our culture[13] '.. artist have been employed who are not only adept at computer art, Internet design, and digital video, but are critical thinkers who are able to take on the issue of critically investigating the role of technology in our community.

…use of these technologies on a public stage is one step toward attempting to both provoke a critical debate on these issues. These technologies because of the inherent insular nature have fragmented society and isolated the individual.

…lab project has largely been focused on how on how these technologies can bring us together to foster community and engage and nourish the "Civic Soul."

III. The Prototype

In response to this ongoing dialogue, the author was asked to submit a proposal for the Metrolink station extension. A team was assembled. The team was composed of the author, an architect, a multimedia artist, and a documentary film producer. The team was called *The New Media Design Group.*[14] The archival passages cited below are from the 2002 *New Media Design Group* proposal to Metrolink. They show an effort - maybe one of the first - to introduce a MIL brief into a large-scale transportation infrastructure, an infrastructure being reshaped by digital technologies and wireless networks. The archive also demonstrates how urban infrastructure design can encourage critically and reflexively, and push us towards positive and sustainable change.

The New Media Design Group proposes to introduce digital media as public art into the design of the new transit extension. We believe that we offer an exciting vision for dynamic, site–specific multi-media public art associated with the Cross County Metrolink Expansion.

Why Digital Media? Increasingly, our world is saturated with media images, and our society's connection are digital in nature. As digital artists and designers we have been exploring this new reality and offering creative approaches to interaction between people, art, and digital networks.

We propose an alternative to static art installations. We propose complicated, dynamic experiences that engage the public in a critique of our media-saturated world. More than mere digital wallpaper,

our installations will be critically connected to the very nature of network transportation systems and network information systems.

The New Media Design Group believes the inclusion of digital media art technologies in the Cross County Metrolink Expansion will benefit the arts and the diverse communities served by the transit system by:

1) Establishing digital media art as a visible signature piece of the metro extension.
2) Activating the stations as a location for cutting-edge arts experiences.
3) Engaging the public with a provocative and intriguing presentation of visuals, with a focus on transportation and community.
4) Creating an interactive context to forge group experience and engage the public.
5) Demonstrating how these new digital technologies can be sensitive to human rituals, interactions and procedures.
6) Offering multi-media artists venues to make and display work, thereby establishing St. Louis as an important national and international artistic venue.
7) Encouraging partnerships between the arts community and telecommunications/information technology industry, by providing IT companies' public venues to showcase new and more robust broadband delivery systems, and state-of-the-art hardware and software applications.
8) Encouraging people to critically investigate the role of technology in our culture.

The New Media Group submission further stated:

The New Media Design Group believes the inclusion of digital media art technologies in the Cross County Metrolink Expansion fits perfectly with the Metrolink environments, where fascinating parallels exist between moving people and moving data. People move on transportation networks. Data moves on information networks; that worldwide complex of inter-linked cellular networks of communication, finance and information. Today Metrolink passengers operate various digital cellar hand held information devices while waiting in stations or travelling on trains. Future passengers on the Cross County Metrolink Expansion will be even more embedded in information networks.

We propose prototype projects, projects which allow media artists the opportunity to explore and critically examine the relationships and connections between the complicated, dynamic experiences created in the intersection of these two networks, this riding experience of the very near future. These prototype projects will promote alliances and partnerships with the information network economy and, by doing so will advance the ongoing development of digital art. The Cross County Metrolink Expansion provides an extraordinary opportunity for this to be done.

During project development the digital media lab brief was further developed and refined, and this was added.

A hybrid performance place and computer lab – where artist, students, and information technology specialist create work alone or in conjunction with one another.

A digital new media lab presents an opportunity to investigate how convergent information technology can offer an interactive context to create groups experience and engage the public, rather than contribute to social fragmentation and individual isolation.

A visible urban demonstration on how we consume and are simultaneously consumed by digital media.

A force in re-imaging and recreating public spaces, demonstrating the spatial/urban consequences of digital convergent technologies and understanding the spatial importance of these technologies in a real environment, serving as an urban reference point for the entire city.

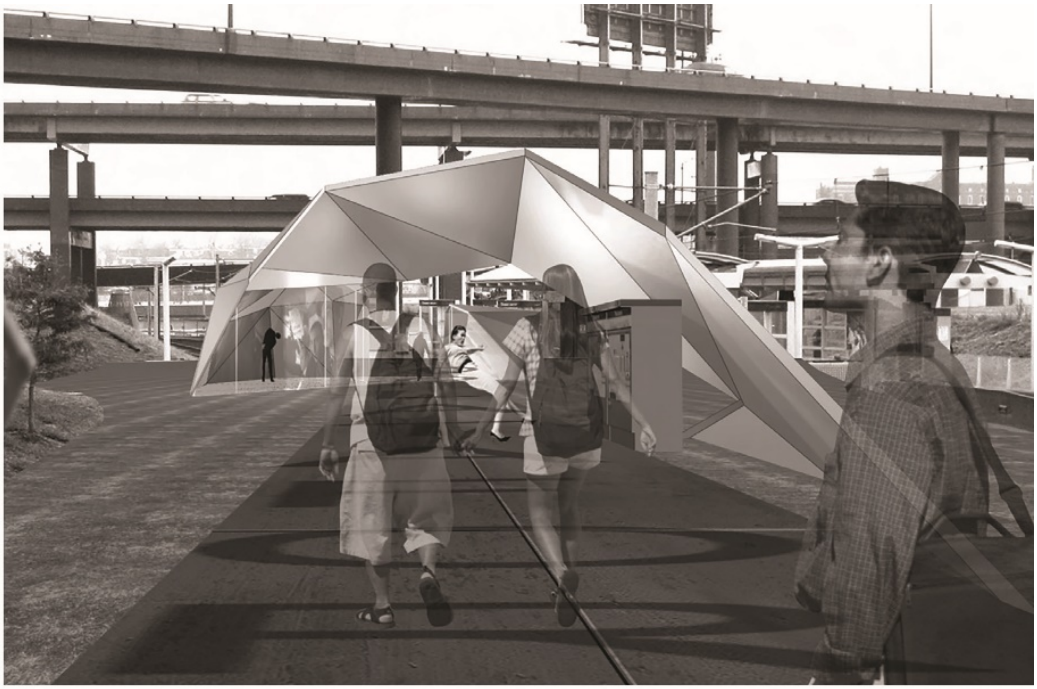
After multiple of reviews, presentations, and "short-lists" The New Media Design Group was selected. Its assigned task was:

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"to develop a transit-specific media lab prototype for adaptation and use in and around the St. Louis MetroLink system, to explore the ways in which digital media elements could be integrated with infrastructure and adapted to meet various physical and operational constraints, and to investigate optimal flexibility for exhibiting the widest range of digital/media art and incorporating various interactive elements in different Metrolink station environments."[15]

To execute this program, *The New Media Design Group* entered into a collaboration with the architectural and engineering school, *The New Jersey Institute of Technology* (NJIT).16 The purpose of the alliance was to develop "drawings, schematics and models for: 1) A state-of-an-art digital media prototype that could be adapted to multiple stations, and 2) A media hub at the new Shrewsbury light rail station. Metrolink would also be provided with an inventory of digital software and hardware available for incorporation into the prototype, and into the Shrewsbury media hub.

IV. The Output



People move on transportation networks.
Data moves on information networks
-a worldwide network of interlinked communication, finance and information.

The project should function as a prototype without a predetermined form. It should be conceived so that it adapts to different sites and programs without loosing its unique identity.

The introduction of digital media as public art into the design of the new transit extension offers an exciting vision for dynamic, site-specific multi-media public art associated with the Cross County Metrolink Expansion in St Louis, Missouri.

a) *A Summary Description of the Adaptable Multistate Prototype*

A flexible media shell structure consists of geometrically irregular, three-dimensional framing. The initial geometry of the form is constructed in an architectural three-dimensional computer model. The structural model, derived directly from this architectural model, contains all of the joint geometry. Using currently available computer aided drafting and manufacturing technologies (CAD/CAM), the joints, with all the irregular geometry of the structure, can be fabricated directly from the computer. Since, the connecting members are all straight sections. The geometric complexity of the structural design and construction is embedded in the connections. This complexity is completely manipulated within the computer, allowing the construction to remain relatively simple. The precision inherent with CAD/CAM construction techniques assures accurate assembly of the structure.

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b) The Adaptable Multistate Prototype Drawings[17]

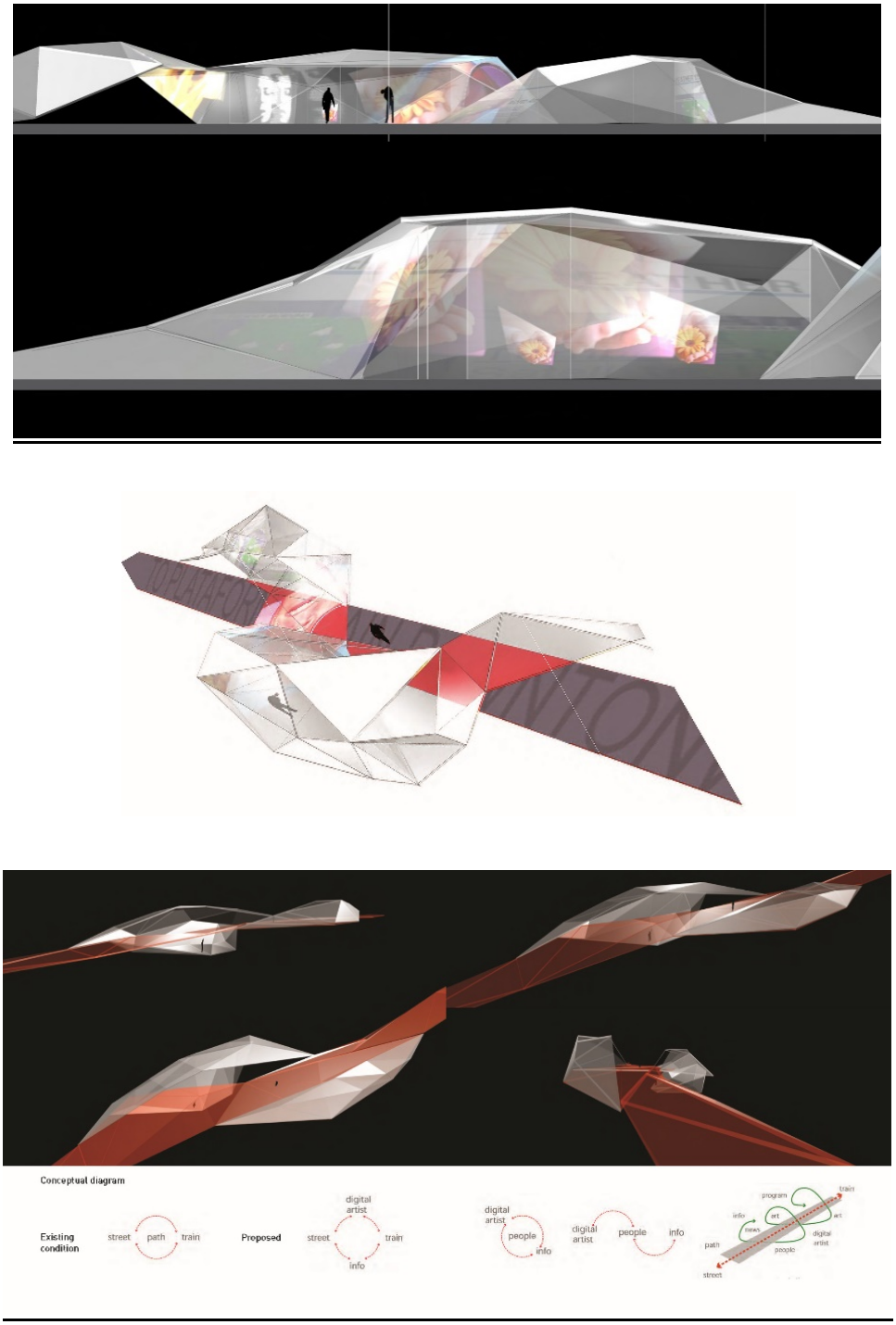


Figure 7

c) Shrewsbury Media Hub

The Shrewsbury station was one of nine new stations. Locate on the boundary-line between St. Louis and Shrewsbury Mo., the station's platform was designed to accommodate a future extension of the light rail line. The Shrewbury station opened on August 26, 2006, along with the rest of the Cross-County Extension. [18]

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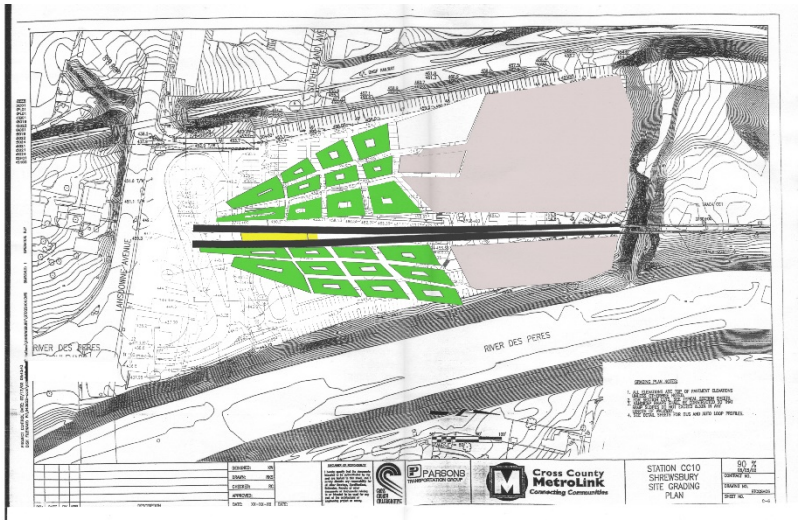


Figure 8

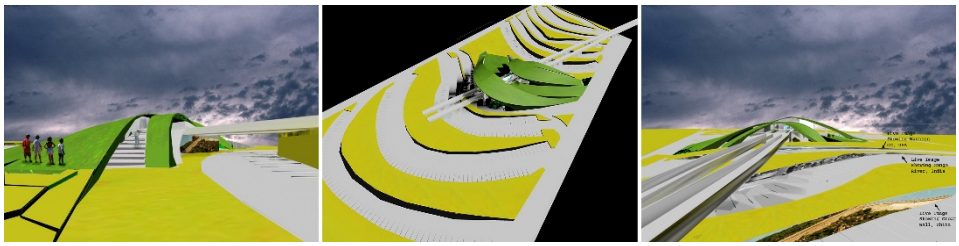


Figure 9[19]

While the drawings and schematics were being developed, the New Media Design Group assisted Bi-State Metrolink and AIT in preparing a proposal to fund the Adaptable Multistate Prototype and the installation of a largescale information imaging and display system at the Shrewsbury station. The proposal was submitted to the *Resources for Change: Technology National Endowment for the Arts (NEA)*. Here's part of what was in the NEA request.[20]

> AIT is currently playing a key role in the light rail Cross County MetroLink Extension http://www.crosscounty.org/aboutcc.htm by coordinating the involvement of artists on the design collaboration team and creating opportunities for public art during the construction and operation phases.
>
> *A "Resources for Change:* Technology" funding initiative will allow AIT to continue serve both the arts community and light rail passengers. The desired result are media installations that will, in keeping with our mission, integrate arts in new ways in the community and involve individuals in new and active ways with the arts. These media installations may act as the direct delivery mechanism for works of digital art, such as interactive sound and video experiences on a train platform or in a corridor underground. In other cases, the media installations may deliver cultural/arts information about local arts projects, dance performances, symphony programs, etc.



Figure 10

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This information age /public art project will allow the Cross-County extension to serve both as a rail transit point of departure/ arrival and as an ongoing critique of our "information age". This creative interaction between people, art, and digital networks in public space will serve as a model for other arts organizations.

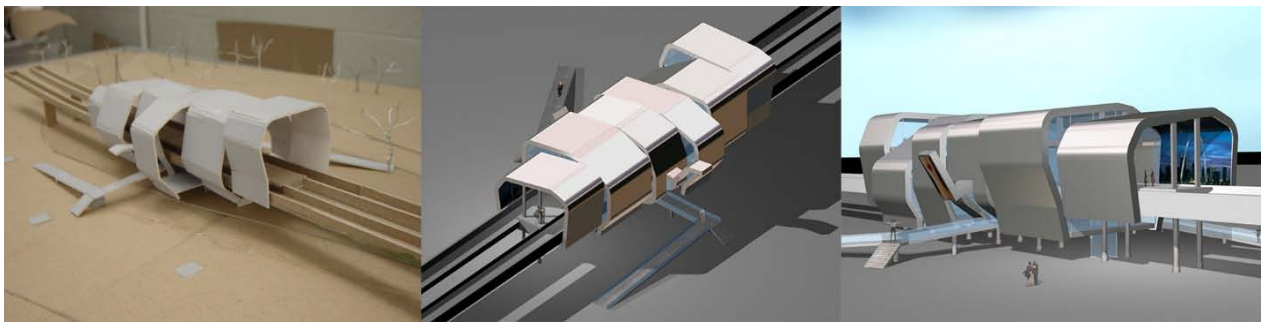


Figure 11: Study Shrewsbury Station [21]

But the most prescient passage in the 2003 submission was this.

> By demonstrating, in non-traditional arts public spaces, the arts ongoing participation in digital information networks it will confirm the continued relevancy of the arts. It will establish how the arts, can in this current commercial media environment, begin to prevent new media network platforms from devolving into an information age of "shock radio" or "cable on speed".

V. A Reversal

The parties all understood the Adaptable Prototype and the Shrewsbury Media Hub drawings would be used to raise public awareness of this MIL City brief. It set out in the contract.

- to find appropriate exhibition venues
- to arrange thoughtful reviews of design professionals
- to publicize the partnership and resulting designs in relevant media

All recognized that it was important to demonstrate to the community that new infrastructures and technologies could optimize learning and innovation on the street.

Unfortunately, there was a sudden change in personnel at Arts in Transit during the development of this MIL platform. What began as a hesitancy on AIT's new team developed into a seeming opposition to the MIL brief. The project stalled. Nothing was exhibited. And nothing was built.

Now years later, now that we're tumbled into a media ecology of toxic social bubbles, fake news, and weaponized data it is important to ask why. Why did it fail? Why did this MIL City experiment stall at a crucial time? These question drives this article. And it is why it's being written now.

Clearly if the goal is to realize the framework of MIL Cities (UNESCO, 2018) is:

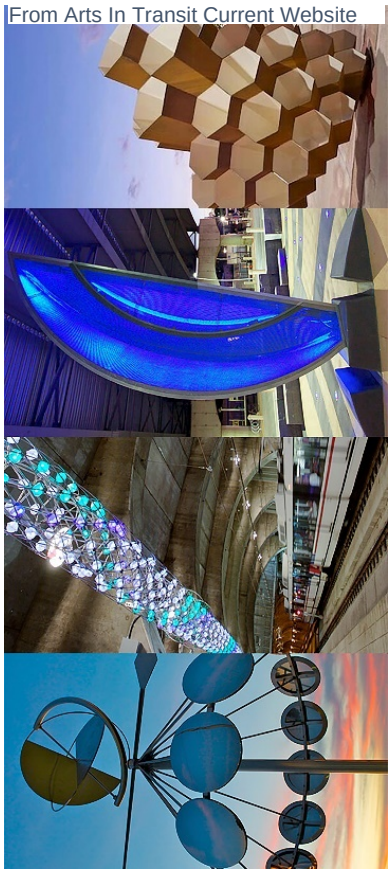


Figure 12

> *...educating, empowering and empowering city dwellers of all age groups and social classes, as well as the various stakeholders from the most traditional to the least traditional to establish networks of cooperation and make critical, ethical, truly creative, effective and responsible use of the new infrastructures and technologies offered by contemporary cities.*

Well then, we need to come with some answers. Why couldn't we bring storytelling creatives into these transit stations? Why weren't they there (and ready) to incite reflectivity about the digital whirlpool we were falling into?

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There is no simple answer, but looking back it is clear that the entrenched creative arts community was not ready to support the project. They were not prepared for what coming, and (I believe) were frightened by it. The successor curators were more inclined towards supporting the existing traditional public art programs. People were "invested" in that the old way of seeing, making and showing. Sadly, they were not committed to the relevancy of the arts in a changing world. Unfortunate, but maybe not so surprising. What was proposed would completely alter a public arts program, one that had been in operation for years. In 2003 the New Media Group and NJIT confronted a dilemma that the art historian Claire Bishop wrote about years later:

> *"While many artists use digital technology, how many really confront the question of what it means to think, see, and filter affect through the digital? " …How many thematize this, or reflect deeply on how we experience, and are altered by, the digitization of our existence?"* [22]

This Metrolink MIL City brief was an early attempt to use a transit stage to begin to *reflect deeply on how we experience, and are altered by, the digitization of our existence.*

VI. An Epilogue

The Transit Digital Art Lab was the subject for an earlier article. *Tunnel Vision: An Architecture of Reflexivity* was written by the author in 2010, and published in 2014. It was in the architectural monograph "Displaced: The Work of Fabian Llonch and Gisela Vidalle."[23] *Tunnel Vision* opened with a quote from the philosopher Hannah Arendt. It is repeated here.

> What makes mass society so difficult to bear is not the number of people involved, or at least not primarily, but the fact that the world between them has lost its power to gather them together, to relate and to separate them. The weirdness of this situation resembles a spiritualistic seance where a number of people gathered around a table might suddenly, through some magic trick, see the table vanish from their midst, so that two persons sitting opposite each other were no longer separated but also would be entirely unrelated to each other by anything tangible.



Figure 13: Hannah Arendt[24]

Tunnel Vision ended with this.

> "Maybe the table didn't vanish. Nothing disappears any more. In today's digital playing field things don't go away. They sit there. They pile up on top of one another. What's left is a heap. The communal circle may be busted, but Arendt's séance table is still there. It's just covered with debris, so we can't see it or who's around it."

The goal of the MIL City is not only to clear the debris so we can see one another, but so we can see the path to sustainable change.

References Références Referencias

[1] *As is often argued, smart cities need smart citizens. In this light, MIL Cities proposes the MIL programmes in and by cities, as well as the development of new infrastructures and interfaces on the street. MIL Cities will recognize and celebrate those cities/communities where generate new MIL learning.* A Global Framework for media and Information Literacy Cities- Global MIL Week-MIL Cities: Voices, Power, and Change Makers - Adopted the Global Framework for Media and Information Literacy Cities (MIL Cities) Kaunas Lithuania 2018.

[2] 4 Line Drawings – NJIT- Brian Sweeney

[3] https://www.metrostlouis.org/history/

[4] https://www.artsintransit.org/

[5] https://www.artsintransit.org/about/

[6] The bold lettering is for editorial emphasis

[7] MetroLink Light Rail System Extends to Illinois, March 26, 2001

[9] An abridged version of The Cartographer's Dilemma by Paul Guzzardo and Lorens Holm was published in Urban Design: Issue 114 - Spring 2010. The complete paper was presented at the 2nd International conference on sustainable architecture and urban development in conjunction with the Center for the Study of Architecture in the Arab Region (CSAAR)- 12-14 Jul 2010, University of Jordan, Amman Jordan.

[10] CONNECT!ONS/Med!aLit Moments • September 2014 • 16

[11] From the media arts web site: The Media Lab in response to the tragic events of September 11, 2001,

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suspended its regular arts programming. The walls of monitors and screens were dedicated to displaying work created as a memorial to the World Trade Center victims. This commemorative included among the tragic imagery of that day the scrolling names of those lost in the attack and the text of the sad and final phone messages of victims. The lab artists mixed their own edited video shorts with these scrolling names, the transcribed calls, and internet updates. This live collage was projected onto screens facing the street. So within a few days after the Trade Center attack, people walking in downtown St. Louis could watch digital artists wrestling with the medium as they tried to give voice to a memorial. It was a complex and beautiful performative piece. It may have been the only place in the country where something like this was done -

[12] The emails that follow document the starting point of this MIL transit lab. It should be noted that between the first email and the last one - September 12th and September 17th 2001 - the Media Lab suspended its regular arts programming. The walls of monitors and screens were dedicated to displaying work created as a memorial to the World Trade Center victims.

September 12, 2001 1:03 PM > Subject: arts in transit > > > > Paul, > > > > I'm the public art manager at Arts in Transit, a position > roughly> equivalent > > to that previously held by Emily Blumenfeld. I wonder > whether you've> > considered possible collaborations with AIT? When I > passed your space on > > washington recently, I wondered whether there might be a> small project we > > could begin with...see where it goes. In November, > Critical Mass sponsors > a > > three day event "Passport to Contemporary Art," which will> bring a fair > > number of people to your area...thought this might be a > good excuse to try> > something? > > > > Let me know what you think. > > > > best, > > Jenny Strayer >

From: paul guzzardo [mailto:zio11@mindspring.com] > Sent: Wednesday, September 12, 2001 2:28 PM> To: Strayer, Jenny L. > Subject: Re: arts in transit > > jenny > I think a collaboration would be great to explore. > Shall we try to set up some time to get together.> I'm forwarding this on to my board member and media lab > partner Margie > Newman. > My number is 231-8784. > Paul guzzardo > > ----- Original Message ---->

From: "Strayer, Jenny L." <jstrayer@bsda.org> To: "'paul guzzardo'" <zio11@mindspring.com>Sent: Monday, September 17, 2001 2:45 PM Subject: RE: arts in transit

> Paul > > Thanks for your reply...Let me get back with you about a specific time for > the meeting. Went past your site today.. fabulous. > > jenny > >

[13] Tableau image – Media Arts Lab

[14] Alan Burnettin-Painter and Digital Artist
Paul Guzzardo - Designer and Attorney
Fabian Llonch - Llonch+Vidallé Architects
Margaret Newman - Documentary Film Producer

[15] Bi-State and NJIT were the signatories to the contract. There were ancillary agreements and understandings regarding the derivative - 3rd beneficiary rights of The Media Design Group in this Contract. These were entered to between The New Media Design Group and Fabian Llonch as the representative of NJIT.

[16] Fabian Llonch _ comprehensive studio fall 2002- A Proto-(type) for a Metro Station- NJIT School of Architecture Newark, NJ- New Jersey Institute of Technology Student – Designers List: Arios Choi, Constance Kim, Dario L. Pasquariello, Joel W. Petty, Vincent Rea, Seila Reviriego, Maibi Rojas, Christopher Sedita, John J. Setaro Jr., Alexandra Shull, Andrea Sommer, Brian Sweeney, William Van Why Jr.

[17] Displaced: Llonch+Vidalle Architecture, Oscar Riera Ojeda Publishers; Box edition (Sept. 1 2015)

[18] Bi- State Shrewsbury Station Master Paln

[19] Shrewsbury Media Hub - Study

[20] NJIT – Shrewsbury Station – Study

[21] NJIT – Shrewsbury Station – Study

[22] Claire Bishop, Digital Divide: Contemporary Art and New Media, ARTFORUM September 2012 https://www.artforum.com/print/201207/digital-divide-contemporary-art-and-new-media-31944

[23] Fabian Llonch was the architect on The New Media Design Group. He was also a professor of architecture at The New Jersey Institute of Technology in 2002-2003. He directed the NJIT studio which produced many of the images displayed in this article. Llonch's in his architectural practice, Llonch+Vidallé, produced the Adaptable Multistate Prototype drawings.

[24] The video stills are from a 1964 interview of Hannah Arendt conducted by the German journalist and politician Gunter Gaus.

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The Green Flaneur and the Widi'd Street Paul Guzzardo

By Paul Guzzardo

Introduction- This excerpt opens "Swimming in a Sea of Death: A Son's Memoir." The author is David Rieff the son of Susan Sontag.

"Nothing could have been further from my mind. I thought that I was returning to my home in New York at the end of a long trip abroad. Instead, I was at the beginning of the journey that would end with my mother's death. To be specific, it was the afternoon of March 28, 2004, a Sunday, and I was in Heathrow Airport in London on my way back from the Middle East. …. I began making phone calls — reconnecting with home as has always been my habit once I am through reporting a story. That was when my mother, Susan Sontag, told me that there was a chance that she was ill again. My mother was clearly doing her best to be cheerful. "There may be something wrong," she finally told me after I had gone on at far too great length about what the West Bank had been like. While I had been away, she said, she had gone in for her twice-yearly scans and blood tests — the regular routine that she had been following since her surgery and subsequent chemotherapy for the uterine sarcoma she had been diagnosed with six years earlier. "One of the blood tests they've just run doesn't seem so good," she said, adding that she had already had some further tests done, and asking me if I would come with her the following day to see a specialist who had been recommended to her and who had done some follow-up tests a couple of days earlier. He would have the conclusive results then.

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Four days earlier on March 24, 2004 Susan Sontag was speaking at Graham Chapel at Washington University in St. Louis. Sontag had been invited to the University's Assembly Series to discuss her recent collection of essays, *Regarding the Pain of Others*[2]. The cover page was Francisco de Goya's *Tampoco Plate 36* from "The Disasters of War" cycle. The evening before Sontag joined William Gass in a "staged" conversation. The Gass – Sontag exchange went from the politics of G.W. Bush, literary heroes (She was asked if she had met the English poet Gerald Heard, she had.) to the Icelandic singer, song-writer, composer Bjork. Sontag had recently attended a Bjork concert. Though apparent friends for years the difference between the speakers was marked. Gass's precise, almost stuffy air _ he bemoaned a viral base popular culture _ clashed with a "Sontag Sin Boarders".

Author: e-mail: guzzardopaul@gmail.com

The next morning in the University Chapel Sontag discussed the long history of the representation of the pain of others. The photographic essayist talked about reading images of atrocities, the erosion of perception and the inured reception. Six years later I'm not sure how much I remember from the morning talk or from reading her collection and the scores of reviews that followed. But something happened I do remember. Somewhere near the end of the talk she paused and said, "I will be remembered for one thing. It will be for extending an essay. The essay was by a German man. His name was Walter Benjamin. And the essay is *Art in the Age of Mechanical Reproduction.*[3]

Benjamin's essay has been grist for a generation of cultural critics and art historians. Most commentary involves image, replication, and aura. But on that day it seemed the essay's epilogue mattered most to Sontag. This is where Benjamin says,

> "The destructiveness of war furnishes proof that society has not been mature enough to incorporate technology as its organ, that technology has not been sufficiently developed to cope with the elemental forces of society."

In the five years since her death there have been countless sum-ups of Sontag's legacy. When asked his mother's great achievement David Rief said, "…her 1992 novel *The Volcano Lover* is the best thing she ever did." [4]

The Volcano Lover is set in Naples at a time of rupture, shortly after the French revolution. The novel is many things. It is a set piece for a cuckold, in playhouse of atrocity, degradation and humiliation. But it is also a story of a collector, or maybe collectors. One is Lord Hamilton and the other is Jack. Lord Hamilton is an ambassador. He collects Greco-Roman antiquities. Jack is a monkey. He collects nuts.

a) *Framed*

Walter Benjamin was a mystic. His portfolio was the universe. It was the catwalk for his flaneur. Whether Sontag knew it, she summoned Benjamin at a place where two flaneurs earlier set out. They are Otto and Inga. They are players in a flaneur tale. Their story is set in a blended halfway house. They move through a porous street. Otto and Inga are in this essay because it is nested in a brief to build "on and out" that street. The

[1] David Reiff, *Swimming in a Sea of Death: A Son's Memoir* (Simon & Schuster; December 30, 2008)

[2] Susan Sontag, *Regarding the Pain of Others* (Farrar, Straus and Giroux; 1 edition (February 19, 2002)

[3] Walter Benjamin, *Art in the Age of Mechanical Reproduction* (published in 1936, but not translated into English until 1968.)

[4] Susan Sontag's final wish - Salon.com, Feb 13, 2008 http://www.salon.com/books/feature/2008/02/13/david_rieff/

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essay is part of a larger brief for a protocol for a wiki'd street; "a how to build a ramp" for a green flaneur. The street is wiki'd if it's studded with epistemic niches. The flaneur is green if the flaneur can dart from idea space to idea space. But it is hard to make the leap. Obstacles block the way. They empty and corset the street. They are the bugs. They are embedded in the system, the operating street-ware.

The essay is probe. It is a quick one. It probes the link between smart streets and collecting practices. It is also a frame. It's frame to assess collectors and their kind in this liminal arena. And if you want to build this is the place to start.

b) Leaked

Otto and Inga are characters in a story by Andy Clark and David Chalmers. Clark and Chalmers wrote it at Washington University St. Louis. The story is in the essay "The Extended Mind".[5] "The Extended Mind" is a seminal work in cognitive science research, on mind and embodiment. Here's where's Otto and Inga come in. It's bound breaking.

> Inga hears from a friend that there is an exhibition at the Museum of Modern Art, and decides to go see it. She thinks for a moment and recalls that the museum is on 53rd Street, so she walks to 53rd Street and goes into the museum. It seems clear that Inga believes that the museum is on 53rd Street, and that she believed this even before she consulted her memory. It was not previously an occurrent belief, but then neither are most of our beliefs. The belief was sitting somewhere in memory, waiting to be accessed. Now consider Otto. Otto suffers from Alzheimer's disease, and like many Alzheimer's patients, he relies on information in the environment to help structure his life. Otto carries a notebook around with him everywhere he goes. When he learns new information, he writes it down. When he needs some old information, he looks it up. For Otto, his notebook plays the role usually played by a biological memory. Today, Otto hears about the exhibition at the Museum of Modern Art, and decides to go see it. He consults the notebook, which says that the museum is on 53rd Street, so he walks to 53rd Street and goes into the museum.
>
> Clearly, Otto walked to 53rd Street because he wanted to go to the museum and he believed the museum was on 53rd Street. And just as Inga had her belief even before she consulted her memory, it seems reasonable to say that Otto believed the museum was on 53rd Street even before consulting his notebook. For in relevant respects the cases are entirely analogous: the notebook plays for Otto the same role that memory plays for Inga. The information in the notebook functions just like the information constituting an ordinary non-occurrent belief; it just happens that this information lies beyond the skin.

Of course the street lies beyond the skin. Clark and Chamlers were not the first to point it out. Poe did it way back when in "Man of the Crowd". There was Baudelaire, and Benjamin set off fireworks. But what's important about this fable is that the authors begin mapping the cognitive leak. "The Extended Mind" and publications and research that follow introduce liminal minds, liminal places and the solubility of both. It's research struggling with "brain bound versus maybe not so bound". It is how the street functions as a part of the superzised mind. While the publications detail the "outed brain" for scholarly cohorts, they are more than that. It is a new flaneur narrative, an update on the trek. It's a storyline about the coupled ones, our relationship with things, and where to build.

c) Smeared

Otto's notebook was a CP prop, the cognitive processing sort. Clark and Chambers wrote "The Extended Mind" near my prop. It was Club Cabool. Cabool was a new media nightclub in St. Louis. It was a launch to plod into a soft arcade mash-up, an earlier Internet. The club was an "ur-platform" for mixing and mapping our digital ecology. It was a collection hub, "cull and sort" as ambient remix. Here's a 1997 archived web-take on it.

> Club Cabool was a St. Louis new media nightclub. It operated in 1997 and 1998. On top of dealing in alcohol, it was an experiment in emerging digital information networks. The night club had the first DSL line in St. Louis and was one of the first St. Louis public venues to install web cameras. Virtual Jockeys mixed selected web sites with live and prerecorded videos, while simultaneously projecting the mix on screens in Cabool. The jockeys were the authors of the evening's visual amalgam as they blended surveillance and spectacle. A scaffold/kiosk served as a booth/ performance stage for these "Digital City Auteurs".

Cabool was snapped for a photo spread.[6] This club series was much published. Viral multiples offer slick calling cards. One in particular opened access to a collecting image keen, and through them the street. It was *The 3rd of May*; a remix. Like *Tampoco Plate 36, The 3rd of May* is part of the Goya savage war cycle, serial scenes of horror, brutality and torture. This Goya was photographed when museum collections were being first digitized and broadband networks assembled. It was grabbed out of a cognitive niche by a "web jockey", and then smeared in the nightclub. It was an early bridge, a virtual outing from the Museo Prado, a Spanish notebook. Smeared Goya was much revered. It was the card to play. It was a voucher offering access to a street and a lens on a bug.

d) Shrink-Wrapped

The projects that followed leaked outside the club. They smeared the street as they courted an extended epistemology. They tried to set Goya up with

[5] Andy Clark & David J. Chalmers, *The Extended Mind*, Analysis (1998). 58 (1):7-19.

[6] The article "www.cabool.com" was in *Interior Design Magazine*, the *1997 Design Yearbook*.

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the flaneur. The praxis is called Recursive Urbanism. It's an *eDate*. It mixes and matches digital archives with contemporary urban experiences, riffs on the city. It is one more application to make sense of things, a tool to probe the effect of pervasive computing on the design and occupation of public space. It is a map to a smart place, one to make sense of things. The street has been "an application" for sense making since the flaneur drifted into the Greek market. The "app-user" is embedded in a meaning making process. RU as a work in progress generated this brief. It is discussed in earlier publications.[7] This is from *Displaced: Llonch & Vidalle Architecture* on RU building tools.

> Darwin did his passage on a boat. Llonch and Vidalle give us a Beagle update. They propose a new tool to weave a course, a transit tool. They understand that digital appliances boot three-dimensional culture into two-dimensional apparel. In the face of an information tsunami they've crafted an appliance to try to map that unfathomable tera, pera byte place, the couture we've dropped into.[8]
>
> an agile plastic information tool primed to navigate through a muddled landscape- a prospect to plug into a plugged-in-flaneur's hunger of wander and wonder - a venue for a sampling storm - an outpost for literate sentinels at porous borders- new arenas for essayists, poets and artists to engage in agnostic encounters with emerging media worlds.

This is out of the "*The Cartographer's Dilemma* by Guzzardo and Holm. It's in the form of a conversation.

> *PG* The dilemma in the tera-perabyte world is getting deciphering gear on the street. Without that techne the city is less and less a stage for knowledge creation and synthesis. We need new place making action plans. We need new interfaces on the ground linking the city space and data-landscapes. Place making that takes no heed of the evolving knowledge environment is no longer sustainable. If the end game is a sustainable city, the city has to be a knowledge generator. And without a street/data/scape interface _ new crossover nodes _ it's neither. Time is short. This brief should have been started twenty years ago. That's when the info-age began slamming us. But it never got written. Now the digital buckshot is coming at hyper-speed. And we've got a gaping hole in the city. We're wedged between a data space and a hard place, and left with a shrink-wrapped something or other.[9]

The dilemma is what to do about this shrink-wrapped something? Walter Benjamin's cohort Hannah Arendt spent an intellectual life slicing away at shrink wrapped-places and people. Arendt was a street savvy one. Like Sontag she understood the need to act. Arendt knew the street was ground zero for the archetypical drama. The place to glimpse, peer ahead, and assess what is coming. And it's the place to frame and expose things. It's been the place ever since the kid pointed his finger at the naked in-charge guy.

e) *Up the Canny*

> *2008* "This is our first example of another important characteristic of embodied, embedded cognition, one that may be called the Principle of Ecological Assembly (PEA) According to the PEA, the canny cognizer tend to recruit, on the spot whatever mix if problem – solving resources will yield an acceptable result with a minimum of effort." [10]
>
> *2009* "We have never done this before." "Pavilions like this have not been built in free, open public venues in Chicago and other major American cities. It's all a learning experience. Expert designers were coming up with something that seemed reasonable. There are lots of things I would challenge harder next time. [11]

The 2008 quote is how to get smart. The 2009 is about a Folly, as folly. The "canny cognizer" quote is by Andy Clark, Otto's minder. The other is Emily Harris's, then the executive director of the Burnham Plan Centennial Committee. Both are about designing platforms to peer. It's best to start with Harris's contrition. Save canny for later.

The platforms Harris was talking about were in Chicago's Millennium Park. They were temporary installations. What is called a Folly. The Follies arrived to celebrate the 100th anniversary of Daniel Burham's "Plan of Chicago". The Committee directed by Harris selected Zaha Hadid and Ben van Berkel each to design a Folly. Prior to the formal opening the selection was dully noted everywhere:

> Star architects two pavilions will summer in park: Seeking to spotlight the 100th anniversary of the document that changed the face of Chicago, celebration organizers brought out the bling Tuesday night and unveiled designs for two temporary pavilions in Millennium Park by internationally renowned architects.[12]

[7] RU probes the effect of pervasive computing on the design and occupation of public space and how mixing digital archives with contemporary urban experiences - riffs on the city- can re- mythologize a terrain. It's about hard and soft boundaries, digital patinas, blurred data streetscapes _things outside the skin bag.
Paul Guzzardo and Lorens Holm *Is There A Digital Future Landscape Terrain*, AD - Architectural Design Volume 77 Issue 2, Pages 109 – 111, Special Issue: Landscape Architecture Site/Non- Site. 2007:

[8] George Ranalli, Michael Sorkin, Mario Correa, Paul Guzzardo *Displaced: Llonch & Vidalle Architecture* Loft Publications (July 1, 2010) Barcelona

[9] Paul Guzzardo and Lorens Holm, *The Cartographer's Dilemma,* Urban Design- Spring 2010 Urban Design Group Journal, Issue 114 – Spring 2010 – Urban Design, p 33.

[10] Andy Clark 2008, *Supersizing the Mind Oxford* University Press, p 13

[11] Blair Kamin August 9, 2009 "Fragile art takes a hit in an interactive world", chicagotribune.com, Cityscapes

[12] Blair Kamin, TRIBUNE CRITIC *The Bean to get new neighbors – Star architects' two pavilions will summer in park* Chicago Tribune (IL) – Wednesday, April 8, 2009

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> The two Burnham Pavilions by world-renowned architects, Zaha Hadid and UN Studio's Ben van Berkel serve as focal points for the future- looking centennial.[13]
>
> Daniel Burnham looked to leading European cities such as Paris and Vienna for inspiration when creating his 1909 plan. Zaha Hadid Architects of London and UN Studio of Amsterdam drew from elements of the Plan to produce avant-garde pavilions that contextualize Burnham's vision and provide a 21st-century model for urban architecture. [14]
>
> "This is an artistic achievement of global proportions," said Burnham Plan Centennial Committee executive director Emily J. Harris. "It is fabulous."[15]

The follies were not alone. Adjacent was a kiosk. It flanked the pavilions. It was there for the public "to invent the future". This future was the metropolitan Chicago region. An interactive touch-screen installation allowed visitors to choose from various scenarios currently facing regional planners. The "touch- screen flaneurs" immediately got the upshot on their pick; popup animations. And it was all on a green scale. The Chicago Metropolitan Agency for Planning (CMAP) said this would all help shape Chicago's GoTo2040 plan. GoTo2040 was to direct regional development for the next 30 years.[16]

On August 9th 2009, five days after a troubled and delayed Hadid pavilion opened, the architectural critic for the Chicago Tribune Blair Kamin wrote "Fragile Art Takes A Hit In An Interactive World".

> On July 3, adults climbed the scoops and clambered onto the pavilion's flat roof to get a better view of the fireworks. The pavilion had to be shut down lest anybody fall off and crack a skull. Once sleekly sculptural, Van Berkel's design now resembles a beaten-up jungle gym. It will be out of commission for four days, beginning Tuesday. "Why is this a surprise to anybody?" said Harriet F.Senie, an art history professor at City College in New York and the author of several books on public art. "The first thing people do with public art is they climb on it." Meanwhile, the other Burnham pavilion — a pod-like structure by London architect Zaha Hadid that opened Tuesday — is having problems of its own. All too predictably, parkgoers stepped onto its ground-hugging fabric walls, leaving footprint marks. Stanchions were installed to prevent the fabric from being ripped. It's easy to point fingers at Van Berkel and Hadid for creating dazzling pieces of sculpture that failed to anticipate how people would behave. Yet it is also true that star architects need tough clients to say no, when they come up with designs that are beautiful but impractical. In this case, the client consisted of a committee organizing programs to celebrate the 100th anniversary of Daniel Burham's Plan of Chicago and the City of Chicago's Department of Cultural Affairs. The pavilions, which are scheduled to come down Oct. 31, are meant to draw attention to the centennial activities.[17]

Obviously something that has a shelf life for only a few days makes inventing a future a little dicey. If this sounds churlish, well it is not directed toward Hadid or van Bekel. They did what they were told. The fault is not in our stars.

> After the Architects were selected John Bryan, the centennial committee's co-chair and the fundraising whiz for Millennium Park, added that raising more money should not be difficult, given the high caliber of the architects. "It's a sexy enough thing," he said. "If the product's good enough, somebody will sponsor it."[18]

The question is why "a folly" for the program? How canny was that? And the short answer is: *Jack Rules in a brown field of withered auras*. But quip aside, more is needed to understand the folly and the sponsor, the prop masters. That more leads across the lawn and to Frank Gehry.

f) Stuck

Millennium Park is a crowed still, packed with serial handsome venues. The Frank Gehry Pritzker Concert Pavilion is a front center, and for good reason. Gehry created a new idea place. He connected dots. He exploited a dot – byte technology to design and build. Multiple meaning Gehry knew his wiki. He shuffled the intelligence from one space to another to create a canny space. He grabbed from painters and airline designers. He left a better blend. Gehry is the streets nearest kin, the link to the Homebrew Club; the *70's geekdom rowdies* – Jobs, Wozniak, Gates and lesser likes and lights. These guys gave us the personal computer and the idea place we find ourselves. Like them, Gehry the canny cognizer opened up a new idea place and ran with it. As Richard Ogle says, the gear Gehry got on the street was charged with "…the surging energy that flows from putting opposed, orthogonal or previously unrelated elements into dynamic interaction with one another"[19]. But nonetheless it is "container gear". No program change; concert halls, museums, outdoor grandstands, and sometimes fish. It's an envelope. The

[13] Zaha Hadid's Burnham Pavilion opens in Chicago's Millenium Park | Art Knowledge News http://www.artknowledgenews.com/2009-08-04-21-56-41-zaha-hadids-burnham-pavilion-opens-in-chicagos-millenium-park.html

[14] http://burnhamplan100.uchicago.edu/events/id/1205

[15] Press Release – The Burnham Plan Centennial-Zaha Hadid's Burnham Pavilion Open to Public – CHICAGO – August 4

[16] Zaha Hadid's Burnham Pavilion opens in Chicago's Millenium Park | Art Knowledge News- http://www.artknowledgenews.com/2009-08-04-21-56-41-zaha-hadids-burnham-pavilion-opens-in-chicagos-millenium park.html

[17] Blair Kamin *"Fragile art takes a hit in an interactive World"* City scapes-chicagotribune.com August 9, 2009

[18] Blair Kamin, TRIBUNE CRITIC "*2 architects to design Burnham pavilions*" Chicago Tribune (IL) – Sunday, June 22, 2008.

[19] Richard Ogle, *Smart World* Harvard Business School Press; 1 edition (June 5, 2007)

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question is why did Gehry's design protocol hit a program wall? And why do his luscious arrays look more and more like shrouds?

An answer is not to be found in fields of architecture and urban design, or at least not yet. Biopsies of shrink-wrapped mounts or lines of attack on shroud-ware haven't made it into their Briefs. But it has made it to the social sciences. That's where answers are lurking. But it's with a new kind of social scientist, of the empirical bent. They're the ones closest to ground zero archetypical drama. They're assembling tools to glimpse, peer ahead, and assess what's coming. And they're working (or maybe stumbling) on gear that might map collecting passions in this porous tableau.

g) Bug as Lodestar

> "If the highest rate of return in an economy comes from piracy we can expect that the organizations will invest in skills and knowledge that will make them better pirates."[20]

Douglass North was the man behind the mast. He was on the look out for pirates. He got a Noble Prize for grabbing a few. His early research was on the pirate payoff structure. It help launched a new discipline. It's called New Institutional Economics. It's about how to slip by folly. Or what to do when you're center stage with a not-so-rational actor; us. North's pirate work was done at Washington University St. Louis, where Otto and Inga set out, and Susan Sontag looked back. New Institutional Economics is part of the new social sciences. It is amended and swayed by cognitive science research. It slices away at choice sets; the role of human thought, emotion and behavior in making decisions. It grapples with flux, the limits of knowledge, and bad maps. It's a brief for a better brief, one to keep violence at bay. By going after bandits Douglass North fixed a laser on the bug in the system, the institutional "shroud-ware".[21] Pirates are not just trolling the seas but are on high ground. And if we want to stay ahead of them _ out of bugs way _ we need to leap like Walter Benjamin's tiger from idea space to idea space. This Brief is far too brief to discuss the empirical slant of the new social sciences. But here is a perfunctory PowerPointish account. It's a frame for a better behavioral blend; perhaps dare say one for an epliogued organ.

1. Don't constrain choice sets
2. Allow an understanding of dynamic processes
3. Support incentive structures for creativity
4. Prop up platforms for creative destruction, agonistic stages.
5. Continually re-assess "The Rules of the Game" [22]

North didn't emerge fully formed from the sea foam. He extends Hannah Arendt, and he's a successor to the polymath Patrick Geddes. North refreshed Geddes, like Lewis Munford before him. North and his kind showed up on a Geddes's non-static stage. These new social scientists _ with their cross-fertilized tools for trial and error _ have a Geddesian hum. Patrick Geddes is the father of city planning and sociology. As Lorens Holms and I have said Geddes is a message Darwin and Huxley sent into the future[23]. He understood flux, the limits of how we know, and why we have to keep mapping. Geddes was the first to slot cognitive science onto street. This author of *Cities in Evolution* understood the trek as the tool to plumb the mind.

North's trek with folly usually plays out on Argentine monetary governance, Russian petro-plutocrats, and Kim Jong Il - Robert Mugabe road-scapes. But it shouldn't stall there. It's also a perch to reflect on the role of objects and collectors. [24] In an era of everywhere computation these social scientists offer a notebook to grab on to as the meaning between things and us are rewired. And as of now there's not much else out there.

h) A Matter of Dimension

This essay is ongoing work in building idea spaces_ polis release 2. It's a pitch for a wiki'd street. But it is tricky pushing an arcade of epistemic niches welcoming a train of augmented flaneurs onto streets pinched by ecological sinkholes and data smog. It is hard to get deciphering gear street site. Difficult to experiment, test, and see how the street functions as a part of the superzised mind. It's hard to connect dots, bytes and things. Oxygen and platforms for this synthesis are short. Things are tight. Too many creative precincts are booked with exquisitely designed storage bins. "Recursive hermeneutical curbside scratch pads" are not on the collectors "to do list"_ or at least the ones who control the real estate. Blogs, articles, gallery installations, and even documentary films are cuffed. They're flat. They don't do much with this digitization of

[20] Claude Ménard, Mary M. Shirley *Handbook of New Institutional Economics, Institutions And The Performance of Economies Over Time Douglass North* Springer Link p 23

[21] Culture as a bug /brake/clutch against innovation and useful knowledge has been further developed by the economic historian Joel Mokyr. Joel Mokyr. *The Gifts of Athena: Historical Origins of the Knowledge Economy*. Princeton: Princeton University Press 2002

[22] Douglass North's December 9, 1993 Nobel Prize Lecture*: Economic Performance through Time,* offers a synopsis of New Institutional Economics- http://nobelprize.org/nobel_prizes/economics/laureates/1993/north-lecture.html

[23] Paul Guzzardo and Lorens Holm, *The Cartographer's Dilemma p12* GCSAAR Transactions on the Built Environment (ISSN 1992-7320)

[24] Despite the rhetorical gamesmanship this is not a wanton assault on the collectors. This is about vying literacies _a battle of the literacies. Platforms for perpetual mapping represent a new literacy. You need a scaffold to build that literacy. You need a structure to prop things against, to hook things on, modular systems that can move one.

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everything. In our virtual mechanically reproduced "plenitude/certitude" there is a solipsism to them. And it's late for new recursive storytelling portals into idea spaces, late to find out how we're being changed by the sweep of information technologies, late to assess where collectors fit in. This essay doesn't want to be a scold. But if we want to extend our essays and ourselves a little longer we need a wiki'd street. To get we have to take back the street. It's what Hannah Arendt called "action". And it involves rattling props and prop- masters.

Douglass North has a new book: *Violence and Social Order – A Conceptual Frame Work for Interpreting Recorded Human History*. [25] The cover is *The 3rd of May*.

i) Art in the Age of Heap

Postscript: May 2010

The heap was in a plaza in Buenos Aires. It was next to the Victorian cemetery Recoleta. The plaza was filled with a maze of dense photo-shopped images, forty-some panels_ *giganto grafías*. Tigers, broken hearts, text fragments, mirrors, Dante Alighieri, images of crossed faces and bugs _ a lot of bugs_ made the collected pool. All digitally mashed and enhanced by the Argentine photoshop scribbler Rogelio Polesello. The exhibition was a tribute to Jorge Borges and Franz Kafka. It was titled "Unity in Diversity". And the heap was tabbed a labyrinth. The labyrinth was part of a Kafka Borges Biennale 2010 exhibition. The International Foundation Jorge Luis Borges, Franz Kafka Society and Centre of Prague and the Ministry of Culture of the City of Buenos Aires organized the exhibition. It commemorated more than two dead scribes. It was a tribute to a Menu. They were all there; gradient map, posterize, pixel aspect ratio, desaturate, crosshatch, sprayed stroke, smudge stick and bug-copy. [26]

[25] Douglass C. North, John Joseph Wallis, Barry R. Weingast, *Violence and Social Orders: A Conceptual Framework for Interpreting Recorded Human History*, Cambridge University Press (February 26, 2009)

[26] Image Credits, 1 Jesse Codling and Paul Guzzardo, 2 Stephen Hall, 3 Jesse Codling and Paul Guzzardo, 4 Gonzalo Silvero and Paul Guzzardo

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Preferred Author Guidelines

We accept the manuscript submissions in any standard (generic) format.

We typeset manuscripts using advanced typesetting tools like Adobe In Design, CorelDraw, TeXnicCenter, and TeXStudio. We usually recommend authors submit their research using any standard format they are comfortable with, and let Global Journals do the rest.

Alternatively, you can download our basic template from https://globaljournals.org/Template.zip

Authors should submit their complete paper/article, including text illustrations, graphics, conclusions, artwork, and tables. Authors who are not able to submit manuscript using the form above can email the manuscript department at submit@globaljournals.org or get in touch with chiefeditor@globaljournals.org if they wish to send the abstract before submission.

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Authors must ensure the information provided during the submission of a paper is authentic. Please go through the following checklist before submitting:

1. Authors must go through the complete author guideline and understand and *agree to Global Journals' ethics and code of conduct,* along with author responsibilities.
2. Authors must accept the privacy policy, terms, and conditions of Global Journals.
3. Ensure corresponding author's email address and postal address are accurate and reachable.
4. Manuscript to be submitted must include keywords, an abstract, a paper title, co-author(s') names and details (email address, name, phone number, and institution), figures and illustrations in vector format including appropriate captions, tables, including titles and footnotes, a conclusion, results, acknowledgments and references.
5. Authors should submit paper in a ZIP archive if any supplementary files are required along with the paper.
6. Proper permissions must be acquired for the use of any copyrighted material.
7. Manuscript submitted *must not have been submitted or published elsewhere* and all authors must be aware of the submission.

Declaration of Conflicts of Interest

It is required for authors to declare all financial, institutional, and personal relationships with other individuals and organizations that could influence (bias) their research.

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Plagiarism is not acceptable in Global Journals submissions at all.

Plagiarized content will not be considered for publication. We reserve the right to inform authors' institutions about plagiarism detected either before or after publication. If plagiarism is identified, we will follow COPE guidelines:

Authors are solely responsible for all the plagiarism that is found. The author must not fabricate, falsify or plagiarize existing research data. The following, if copied, will be considered plagiarism:

- Words (language)
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- Findings
- Writings
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- Illustrations
- Lectures

- Printed material
- Graphic representations
- Computer programs
- Electronic material
- Any other original work

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2. Drafting the paper and revising it critically regarding important academic content.
3. Final approval of the version of the paper to be published.

Changes in Authorship

The corresponding author should mention the name and complete details of all co-authors during submission and in manuscript. We support addition, rearrangement, manipulation, and deletions in authors list till the early view publication of the journal. We expect that corresponding author will notify all co-authors of submission. We follow COPE guidelines for changes in authorship.

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Appealing Decisions

Unless specified in the notification, the Editorial Board's decision on publication of the paper is final and cannot be appealed before making the major change in the manuscript.

Acknowledgments

Contributors to the research other than authors credited should be mentioned in Acknowledgments. The source of funding for the research can be included. Suppliers of resources may be mentioned along with their addresses.

Declaration of funding sources

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Preparing your Manuscript

Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

a) A title which should be relevant to the theme of the paper.
b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
j) There should be brief acknowledgments.
k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and suggestions to improve brevity.

Format Structure

It is necessary that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

All manuscripts submitted to Global Journals should include:

Title

The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

Author details

The full postal address of any related author(s) must be specified.

Abstract

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Keywords

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy: planning of a list of possible keywords and phrases to try.

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

Numerical Methods

Numerical methods used should be transparent and, where appropriate, supported by references.

Abbreviations

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

Formulas and equations

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

Preparation of Eletronic Figures for Publication

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

For scanned images, the scanning resolution at final image size ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs): >350 dpi; figures containing both halftone and line images: >650 dpi.

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Tips for writing a good quality Social Science Research Paper

Techniques for writing a good quality homan social science research paper:

1. Choosing the topic: In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

3. Ask your guides: If you are having any difficulty with your research, then do not hesitate to share your difficulty with your guide (if you have one). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work, then ask your supervisor to help you with an alternative. He or she might also provide you with a list of essential readings.

4. Use of computer is recommended: As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

5. Use the internet for help: An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow here.



6. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right? It is a good habit which helps to not lose your continuity. You should always use bookmarks while searching on the internet also, which will make your search easier.

7. Revise what you wrote: When you write anything, always read it, summarize it, and then finalize it.

8. Make every effort: Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

9. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

10. Use proper verb tense: Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

11. Pick a good study spot: Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

12. Know what you know: Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

13. Use good grammar: Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

15. Never start at the last minute: Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

16. Multitasking in research is not good: Doing several things at the same time is a bad habit in the case of research activity. Research is an area where everything has a particular time slot. Divide your research work into parts, and do a particular part in a particular time slot.

17. Never copy others' work: Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

19. Think technically: Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.

20. Adding unnecessary information: Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

21. Report concluded results: Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

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Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

The introduction: This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

The discussion section:

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to prior workings.

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



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Mistakes to avoid:

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

Title page:

Choose a revealing title. It should be short and include the name(s) and address(es) of all authors. It should not have acronyms or abbreviations or exceed two printed lines.

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

Materials may be reported in part of a section or else they may be recognized along with your measures.

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

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Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
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References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

INDEX

A

Accommodating · 14

C

Coherence · 11
Consistent · 3, 17
Contradictions · 2

D

Deciphering · 5, 55, 58
Deprived · 10
Distractions · 21, 22, 23
Downward · 41, 43

E

Exponentially · 40

F

Flanked · 56

G

Grabbed · 31, 55, 57
Gradually · 1, 5

H

Harmonious · 3, 4

I

Inevitably · 4, 5
Intensified · 14, 15
Interpret · 1, 9, 10
Intervention · 5, 9
Interweaving · 2, 6
Intriguing · 32
Intrinsic · 11, 24

L

Luscious · 57

M

Manifested · 2
Mysterious · 13

P

Palliative · 5
Predicted · 13
Preferred · 18, 20, 23
Prevalence · 41, 44
Preventing · 5
Profound · 1
Provocative · 32
Purposive · 15

R

Recursive · 31, 58
Relevancy · 35, 36
Revealed · 7, 17, 18,

S

Sedentary · 7, 9
Shrouds · 57
Steadily · 2
Steady · 20
Surveillance · 29, 31, 54

T

Tangible · 36

V

Vanguard. · 29
Vigorously · 40



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