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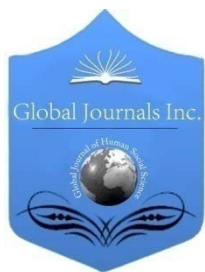
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Effect of Metacognition on Performance in Presentation of Prospective Teachers

By Ghazal Khalid Siddiqui & Dr. Mumtaz Akhtar

University of Education, Pakistan

Abstract- A reflective teacher is who not only have mastery in content area but also have good pedagogical and communication skills. During course work, these skills can be groomed, in prospective teachers, by assigning different tasks relevant to their courses such as presentations. The role of metacognitive skills in students learning is promising. Researches in the field of metacognition had identified that students' academic performance in various fields may be improved when teachers apply these skills in class room. This is why the present research was aimed to assess the effect of metacognitive skills on prospective teachers' presentation skills. An experimental study was conducted on B.Ed. honors students. Two intact groups were taken as a sample. Metacognitive awareness inventory (MAI) by Schraw and Dennison (1994) was used to check the metacognitive skills and check list were used to assess presentation skills of prospective teachers. After treatment performance in presentation of prospective teachers was improved.

Keywords: *metacognitive skills, metacognitive awareness, presentation skills, reflective teachers, prospective teachers.*

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Ghazal Khalid Siddiqui^α & Dr. Mumtaz Akhtar^σ

Abstract- A reflective teacher is who not only have mastery in content area but also have good pedagogical and communication skills. During course work, these skills can be groomed, in prospective teachers, by assigning different tasks relevant to their courses such as presentations. The role of metacognitive skills in students learning is promising. Researches in the field of metacognition had identified that students' academic performance in various fields may be improved when teachers apply these skills in class room. This is why the present research was aimed to assess the effect of metacognitive skills on prospective teachers' presentation skills. An experimental study was conducted on B.Ed. honors students. Two intact groups were taken as a sample. Metacognitive awareness inventory (MAI) by Schraw and Dennison (1994) was used to check the metacognitive skills and check list were used to assess presentation skills of prospective teachers. After treatment performance in presentation of prospective teachers was improved.

Keywords: *metacognitive skills, metacognitive awareness, presentation skills, reflective teachers, prospective teachers.*

I. INTRODUCTION

The reflective teacher is who not only have mastery in content area but also have good pedagogical and communication skills. She is able to handle various problems related to classrooms, hence, have good classroom management skills, so that she can transmit knowledge in an effective way. Development of such skills is the core element of teachers education. During course work, these skills can be groomed, in prospective teachers, by assigning different tasks relevant to their courses such as assignments and presentations.

One of the most essential goal of teachers training is to train students with knowledge and skills that are required to cope with classroom problems, to learn and to transmit the learned lesson to the next generation, and help them to be a reflective teacher. In Pakistan it is commonly observed that prospective teachers often try to solve a problem without thinking. Hence, they are unable to solve classroom situations effectively and the "reflection", which is the core demand of the teaching profession, left in background when they teach in real classroom; even having the essential knowledge and skills necessary to do so. This deficiency may be linked to ineffective metacognitive

skills. That is they may not properly, plan, monitor themselves, remove errors, and evaluate their actions.

This problem does not start with the instructor but has much deeper roots. The teachers of "today" are the students of "yesterday." What they have learnt and observed during their student life, is now being imparted to the new generations of the students, in the form of rote learning, dictating notes, maintaining strict discipline resulting in passive students. And the prospective teachers are the teachers to be so it's obvious what they will do to the forthcoming generations.

This deficiency may be covered by using metacognitive skills and strategies in classrooms. Metacognitive skills are amongst the burning concept since the couple of decade, when John Flavell first introduced it. This notion is commonly describe as "thinking about thinking". Metacognition is sub divided by many researchers, such as (Brown, 1987; Schraw and Dennison, 1994; Flavell, 1987; Jacob and Paris 1987) into two main components. First: knowledge about cognition and Second: metacognitive skills, i-e., regulation of cognition.

Researchers have proven the dramatic results of these skills on students academic performances in different disciplines. Lefrancois (1988) reported that through these skills we are able to monitor our progress during learning a task. These skills not only help full in assessing our efforts and its effects, but also envisage the likelihood of the ability to remember. Reid (2005) described the importance of metacognition in learning. Because it is directly related to the learner's awareness of thinking.

Kim (2005) examined the effects of metacognitive awareness and reflective thinking on performance. He discovered that students' metacognitive awareness was increased by reflective thinking activities. Results also indicated that higher level of reflective thinking in students leads towards higher regulation of cognition.

Various studies have revealed that if students use metacognitive skills their learning can be enhanced (Baird, 1998; Hacker, 1998; White & Gunstone, 1989 as cited by Conner, 2007). Good learners are metacognitively skilled and slow learners' metacognitive skills are deficient

Rehman (2011) reported that Myers and Paris (1978) focusing on metacognitive knowledge about

Author ^α σ: University of Education, Bank Road Campus, Lahore, Pakistan. e-mail: ghazalkhalid@ue.edu.pk

reading processes. They found that older children had more knowledge about critical reading parameters as compared to younger children.

92% studies showed that metacognitive knowledge and reading comprehension were related. Significant findings were reported in experimental and non experimental studies (Paris & Winograd, P 1990).

Researches also has proven a direct relationship between metacognition and task performance. The ability to regulate cognition through self monitoring during a task performance is a natural step toward becoming independent, which can only happen when students become change agents and take responsibility for their own actions (Hanson, 1996). The first step in teaching students to regulate themselves is to define a target behavior that is task. The following section discuss the evidences regarding relationship between metacognition a task performance provided by the researchers.

Maqsud (1997) examined the effects of metacognitive skills and nonverbal ability on academic performance of students. He found that metacognitive ability positively associated with academic performance pupils.

Everson; Tobias & Laitusis (1997) examined the correlation among measures of metacognitive knowledge, learning strategies, and academic achievement in the domains of verbal ability and mathematics. It was found that metacognitive knowledge can be generalized to both domains. A positive correlation was also found between the two monitoring and students' confidence estimates. Furthermore, Tobias; Everson; & Laitusis (1999) found that knowledge monitoring was significantly related to the school grades. Reflecting that accurate monitoring is an important variable in academic success.

Phakiti (2003) investigated the relationship between metacognitive strategy used learn English as a Foreign Language and achievement test. Findings of this research revealed that the metacognitive strategies were positively related to the reading test performance. Furthermore, it was also found that high achievers had significantly higher use of metacognitive strategy than the moderate achievers, and moderate achievers had higher use of these strategies than the low achievers.

Research indicates that learners who are more metacognitively aware perform better (Garner and Alexander, 1989; Pressley and Ghatala, 1990; Bransford; Brown; & Cocking, 2000). It is so because that individuals having high metacognitive skills are able to plan, sequence, and monitor their learning. Which leads directly to improve their academic task performance (Schraw and Dennison, 1994).

It is also proved through researches that weaker students get more from such activities as compared to stronger students (White and Frederiksen, 1998). However, through carefully designed instructional

activities students are openly encouraged in metacognitive thinking (Bransford, et al., 1999; as pointed out by Gama, 2004). This means that metacognitive skills can be improved through teaching and hence through metacognitive skills a students may be able to perform better in various academic tasks.

Therefore, the purpose of the present research was to assess the metacognitive skills and its relationship with the performance in presentations of the prospective teachers.

II. LIMITATIONS

Participants of this study are the students of B.Ed. honors program offered by university of education bank road campus Lahore. Additionally, relations between various measures within this study may be confounded by some variables that were not included such as motivation, students' personal time parental qualification and institutional type etc.

III. METHOD

a) Participants

Participants of this study are the students of B.Ed. honors program semester V offered by university of education bank road campus Lahore. Two intact groups were selected as sample, one as control group and other as treatment group.

b) Variables of the study

There are two variables in this study one is metacognitive skills which is independent variable other is performance in presentation.

c) Research design

Pre test post test qusai experimental design was used. Two intact groups were taken as experimental and control groups.

d) Instruments

Metacognitive awareness inventory developed by Schraw and Denison (1994) was adopted. This is the best inventory to measure metacognitive development of adults and it was easy to administer. For assessing performance in presentation a check list was developed by the researchers.

e) Training sessions

During intervention phase we used multiple strategies to develop or enhance metacognitive skills in students of experimental group regarding presentation skills. At first we gave direct explanation of metacognitive awareness in which we highlight the significance of this concept. Then we divide the students in experimental group into eight small groups. After that intervention was given to the students. The intervention was based on two aspects one is the lecture in which we used modeling technique to enhance metacognitive awareness in prospective teachers. The second one

was a work sheet which was given to students for their practice related to each metacognitive skills. Total duration of these sessions varies from 10 to 20 minutes

depending upon the skill to be practiced and nature of lectures.

IV. RESULTS

Table 1: Difference in presentation of prospective teachers of control and experimental group before treatment

	Control Group N=33		Experimental Group N=37		df	t	p	d
	M	SD	M	SD				
Presentation	5.08	2.50	5.27	2.70	68	-0.30	0.76	0.07

$p > 0.05$

Table 2 : Difference in presentation of prospective teachers of control and experimental group after treatment

	Control Group N=33		Experimental Group N=37		df	t	p	d
	M	SD	M	SD				
Presentation	5.48	2.43	7.42	2.6	68	-3.21	.002*	0.77

* $p < 0.01$

The above tables revealed that before treatment both groups were same but after training performance in presentations was improved.

V. CONCLUSION & DISCUSSION

Through literature we come to know that assignments and presentations are the effective sources to develop higher order thinking in students. It can be commonly observed that prospective teachers who do assignments regularly and with keen interest, and try to perform well in presentations, they outperform in teaching practice. Their lesson planning and delivery is better than those who do not take these task i.e., assignments and presentations seriously. The analysis revealed that before treatment both control and experimental groups were same in every aspect of task performance. Effect sizes confirm that these differences were small. After training both groups were different. Experimental group outperformed the control group in presentations. Within group comparisons revealed that performance in presentation was improved. So it may be concluded that metacognitive skills have impact on performance.

These results support many researches such as Coutinho (2006) that students with good metacognition tend to be successful students. These results may also support to the idea of promoting metacognition in classroom by Schraw(1998); King (1991); Kuhn (2000); and Hartman (2001). So, it could be concluded that metacognitive skills could be a predictor of academic performance.

VI. FUTURE RESEARCHES

Although, this research confirmed a probable causal relationship, but further confirmation of these results is required through variety of researchers.

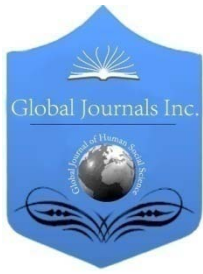
Furthermore, it is recommended that qualitative researches should also be done for in depth analysis. Cross sectional and longitudinal researches would confirm these results and importance of application of metacognition in real classrooms.

These researches may not only provide a deeper understanding of the concept of metacognition in Pakistani context but also provide a sound proof to include these skills in curriculum policies. In teacher education system, more researches exploring the concept regarding teachers metacognitive skills should be done. Recommendations concerning the application of these findings are necessarily general at this time. Specifically, the education of educators should include training in the use of metacognitive enriching techniques in the classroom.

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In Praise of Pain

By Kuang-ming Wu

Abstract- As Buddha rightly announced, all sentient beings are engulfed in the vast ocean of pain worldwide. Strangely, however, no one in world history seems to have squarely stared at pain and deeply meditated on pain itself so important, so essential to living, and so internally ubiquitous. This essay attempts to probe pain, to harvest two surprises so incredible radically negative and radically positive.

First, one, I find pain as mine yet not mine so unbearable that I have to wail it out, writ precise and clear on paper to stare at, as I hug my toothache or my heartache, showing my pain to my pals. Then, two, I am astounded to find my pain thus confessed on paper exercises prudence I have found in life, to spread in my life, and to share with my friends socially into cosmopolitanism heartfelt. Thus, three, after a brief comparison of joy with pain, pain is seen as worthy of being praised as an unbearable dynamo of cosmic concord in human greatness.

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In Praise of Pain

Kuang-ming Wu

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I. ONE: MY PAIN NOT ME

Pain is quite strange. Pain is me-suffering, yet not-me, for I reject it. Let me explain. I am my body. When I write, my hand writes; when I say, my mouth says. I am born with my hand and my mouth.² But I am not born with pain; I do not want pain. And yet, pain is not elsewhere; pain is my pain and it is not yours but mine alone. Pain is my pain that is mine alone. So, my pain is me yet I reject it; my pain is me not-me, quite strange. I do not understand my own pain.

I do not know where pain comes from. Pain just comes from somewhere else than myself into me, and stays in me as my pain, as cancer seeps all over into my cells and spreads throughout my whole self. Pain is my cancerous sickness unto death that does not die, robbing me of all hope, to make me totally despaired. Pain that is not-me yet me takes a life of its own in me, as part and parcel of me. Pain is mine; it is my curse, my downfall.

Kierkegaard's "seducer's diary" has the victim-beloved that curses the seducer mortally. But I do not "seduce" my pain, nor does my pain seduce me. My

Author: e-mail: kmwu2002@yahoo.com

¹ To simplify to clarify "pain," I must omit the complex case of joy mingling with pain, where the more joy we have, the more pain we get, as love (in joy) suffered (in pain) by lover and beloved, though not its contrary, "more pain, more joy" of perverted masochism or sadomasochism.

² Bernard Bosanquet insists on our body as thinking, feeling, and acting, followed by Gabriel Marcel all his life. See, e.g., *Bosanquet: Three Lectures on Aesthetic* and its good introduction by Ralph Ross, Indianapolis: Bobbs-Merrill, 1963. *The Philosophy of Gabriel Marcel*, eds. Paul Arthur Schilpp and Lewis Edwin Hahn, The Library of Living Philosophers, La Salle, IL: Open Court, 1984, with a complete bibliography of Marcel.

pain just comes from elsewhere inside me into me uninvited, to stay to continue to gnaw me up, and I cannot bear the pain. Pain is my outside inside me so brutal so brute a fact of me. I extremely abhor my pain; I am intensely adverse to pain that is mine alone.³

Of course I instinctively call for help from someone or something outside. But the outside is outside me, while my pain is inside me. Whatever is outside has nothing to do with my inside pain; I cry out in vain, unless the outside somehow melts away my inner twisty pain. Still the outside is out there; how could the outside not-me dissolve my pain that is inside me so unbearable?

In fact, the outside may well be nowhere, just a tattered figment of my imagination. All I see is things that seem, not things in themselves I am not sure of, as Kant also realized. I wonder if his realization is painful or not, though. In any case, in some such ways, "outside" may be too weak or too thin and uncertain to melt my pain away, and, far from soothing me, may well provoke my frustration, adding to my pain, worsening my pain. "Outside" is my annoying addition to my pain already unbearable as it is.

Dissolution of my pain that is me not-me must, then, not come from outside but from "beyond me inside me." The Beyond in me must be found by me to try to make my pain go away, if possible. But who is beyond me in me to melt my pain in me not me? Is Buddha the Beyond in me? Or is it Jesus? Or is it someone else or something else? Let us hear what they tell us.

Buddha says my very desire to be me is my root of my pain, and so I must blow-off the fire in me of my own desire to exist as "I." And then I can enter the unspeakable bliss of vanity of all vanities, called Nirvana, a blow-off. But then such surcease of pain amounts to cutting off my head to cure my headache. It is an odd suicide, not a melt-away of my pain I want. I still want to exist with my head on intact, without pain of my headache in my head.

Jesus offers his pain to death on the cross, where I am crucified with him, to die to pain, to live in him resurrected, rising up again alive for me with me.

³ The reader can see that I stole in my own manner Søren Kierkegaard's inimitable *The Sickness Unto Death* (Doubleday Anchor, 1949) and "Diary of the Seducer" in his volume *Either/Or* (Princeton University Press, 1959, pp. 297-440, esp. 308). He is however too Hegelian in tone to be useful to those in pain. My interpretation puts heart and soul into personal pain with his theoretical insights.

Pain is then nowhere. But all such contortions are so convoluted as to be foreign to me in my straight intimate pain here now. We then suddenly see a third way out in kids' fight with "monster" quite unknown quite "monstrous." But clearly, I can never see how their "monstrous unknown" can melt away my "monstrous known," my pain that is me not-me.

For all this, however, all three ways tell me clearly that only the Beyond inside me, known or unknown, can dissolve my pain; it is so for this reason. The Beyond-in-me must be me myself as my pain is, for the Beyond-in-me is deep in me. Still, even the Beyond-in-me must be beyond me as my pain is beyond me though still me. So, the Beyond-in-me matches my pain in me beyond me, to heal me.

But then, *what* is the Beyond-in-me? This crucial question stays unanswered, and so my pain stays with my question. Thus it is that pain lives on me as I live on, as enigmatic as I am unknown to myself. But then, all of a sudden, some turnaround erupts, because now, this enigma of all enigmas occurs here. As I am in so much pain as to unload the pain this way on paper, because I simply cannot help it, my pain is somehow eased! It is so incredible but true.

Psychology calls it "graphotherapy" but seems unaware of why it works or even how my writing relates to my pain not-me. "Counseling" is a glorified misnomer of confessing to "my pain" one to another, to heal at last, without knowing how or why. Is my unloading of pain, on paper, on pals, part of the Beyond-in-me at work? Am I my Beyond-in-me at work beyond me? Only the Beyond-me can tell.

In all this, I realize this point, all of a sudden. The like cures the like. As pain is not-me that is me, so the Beyond in me allows me, even urges me, to spill my pain on paper not me, on pals not me, and pain vanishes with the dawn dew, unawares, without rhyme or reason.

II. TWO: PAIN TRUTH-FULL TRAINING GREATNESS

Now my surprise continues! All the above I realized that I have discovered so far, I now realize is part of the following prudential wisdom that is larger than I realize so far. Pain is a "moment of truths" o great as to astonish us. There must be many more wisdom out there, and so my pain beyond me continues to be a pivot around which these points revolve, expanding on and on, like this in three points.

To begin, sometimes all life gives you is a perfect moment, and that is all it is meant to be. In fact, just a second of infinite perfection is everywhere available at every moment. Life changes as people change. And we should be happy that we had that happy moment then, and then this happy moment now, never regret that those moments do not stay forever with

me, for me to keep forever. It is thus that we do not always have to see everything through to the end. It is perfectly all right to walk away after we enjoy the happy moment of perfection.

And then, if anything hurts in the meantime, there is a lesson to be learned. We gain knowledge through pain, wiser after the fact of pain in pain, to contribute to happiness everywhere every time. In contrast, constantly exposed to joys (as children of wealthy families are) simply turns us into "spoiled brats" quite insensitive and stupid, if not crass, flabby, and selfish to boot, never tough and wise. Joys that we all desire actually stuns wisdom that comes through suffering pain, deserved or undeserved.

No wonder, thirdly, great resilient sages are often brutally pounded forth in agony out of suffering from devastating impoverishments and terminal diseases, all in daunting pain. Not joy we want but pain we avoid is a great unasked-for training ground toward greatness flexuous and astute.

"But doesn't pain destroy us?" Of course it can. That is why pain daunts us. But pain's destruction unites two opposites. Pain can destroy me, but me-destruction does not smash a stone painless; the pain in me-devastation establishes me in pain as "me." Pain destroys me as it consolidates me. Thus it is precisely this lethal risk of pain that invincibly trains us worldly wise, sensitive, and astute flexuous. Now let us tarry here a while at this astounding point.

We think of Kant the Copernican revolutionary in philosophy who was frail and sickly and China's great genius Wang Bi 王弼 who died at 24 of pestilence. We see shy Schubert to die at 31, at younger age than even Mozart who only lived to 35, and the multiple-talented Pascal with stomach cancer to die at 39. The great Freud single-handedly founded psychology, and wrote so much so beautifully, in 21 volumes of English translations alone, not despite but precisely because of his devastating depression and mouth cancer so unbearably painful.

As elsewhere, China has more than a full share of suffering sages. Besides Confucius, we see the Han grand historian Ssu-ma Ch'ien 司馬遷 who guaranteed his friend a general's loyalty who, failed in a campaign, was captured and capitulated. Accused of serious deception, Ssu-ma was not money-bribed out of punishment; all his friends deserted him. Braving devastating castration, he devoted many long ashamed decades to crafting the monumental all-time classic, History Records 史記, and suddenly vanished when completed.

Centuries later, the Sung cultural dynasty collapsed into the nomadic Yuan, which spared Sung royalty Chao Meng-fu 趙孟頫 the calligraphic genius. His gentle and balanced brush-beauty hid his eternal pathos, as he passionately advocated "Return to

Ancient" movement 復古運動 that gloriously retrieved his nostalgic China, precisely under the barbarian rulership; he was thus comforted in pain, to calmly complete his natural lifespan from 1254 to 1322.

Thus it was that pain in China provoked at least two historic accomplishments as above, sparkling special, for us all to admire to extol. And the list goes on throughout the world. Great people suffer so greatly to be great. So, when we see pain coming, we should lift up our heads, for our greatness draws near.

In short, defective personality comes from joyful happiness we all aspire to, while beautifully perfect personality arises out of pain we all try to avoid, in woefully defective milieu. Such is the great irony of life human, all too human. Now, the good man Job's "good question" of why good people suffer is turned ridiculously rhetorical and transparently obvious. Of course, good people suffer to turn better.

Still, pain stays unbearable, however. When unbearable in pain, Job's response was to wail it out in heartfelt confessions to his friends who, however ineptly and inappropriately, kindly responded to Job in kind. Their inter-confessions served to while away unbearable hours and days of pain, seemingly senseless yet actually bettering the good Job in pain. It is such a magnificent sight to behold quite unintelligible.

My undergoing of pain thus contributes to my joy of happy moment every time I undergo pain, to become more and more "apt and wise" through thick and thin in pain. I need not see through all at every moment; I need only to bravely undergo pain whenever it comes. As my life changes, my wise moments change, and I turn by and by wiser at any moment, sad or in joy. All this while, I confess to my ups and downs of living, often unbearable, spilling the pain out heartfelt onto paper and onto my friends, whoever listen.

It is in this manner that my pain-confession takes in life-prudence harvested in pain to enhance the wisdom, beginning precisely at my pain all mine not mine, to spread socially beyond me as I share my confessions with my friends, on and on, to spread all over our lifeworld.

All this human cosmism begins stunningly at my pain in me, pain as me not-me. Pain pulses out in confession to con-fess, con-fari, together-speak,⁴ to literally inter-tell my self to my self, and then my self to other beloved selves, on and on, to spread everywhere all over the globe in pain in joy.

III. THREE: IN JOY, IN PAIN; PAIN PRAISED

To punch out how crucial pain is, pain can be further compared with joy. In joy, we may be able to afford keeping it to ourselves, forgetting friends and relatives; joy can thus foster selfish hoarding as wealthy

people often do, though even then we may sometimes want to share joy, as in wedding celebration. Though pain is something altogether different, quite offensive, "sharing" enhances our being, in joy and in pain. Joy shared enhances joy; pain shared in confession eases pain to enable us to live on tougher and wiser.

When in pain unbearable, I simply cannot help but wail it *out*; and wailing out inevitably shares my pain. Pain is intensely personal to inherently spread inter-personal on and on. Sharing pain intimate turns us into "intimate pals" indissoluble; pain makes true friends through thick and thin, more often than sharing joys to make fair-weather friends.

Let me repeat my reflection on this pain in wailing confession that cannot repeat often enough. Job and his friends simply cannot help but mutually confess to pain in pain, loading on one another all sorts of their ignorance on pain and their wrong misguided guesswork on pain. Pain is a vast ocean in which we helplessly swim, as Buddha saw and sighed. So, our life consists in vainly wallowing in futile confessions senseless continuous.

Thus our wailing confessions one to another among these pain-waves are sound and fury, signifying nothing at all. Still, however, even such a mutual exercise in total futility somehow, for reasons unknown to us mutually confessing, eases pain as hours and days in pain are whiled away. Such is the usefulness of useless confessions back and forth all wrong all futile, yet all inevitable, writhing in all pain, to somehow uselessly eases useless pain.

The Book of Job in the Old Testament is a classical record of useless confessions that heal, without rhyme or reason, as no commentator I know of has ever charted the random series of their inter-confessions to reach easing of pain; after all, randomness cannot be charted. Much less do these commentators probe into how such random useless confessions somehow ease and heal pain, for reasons completely unknown.

And yet, surprisingly, all these idle confessions are ultimately blessed by the Ultimate Beyond-All, the brute All-Creator without rhyme or reason that rightly occupy the major center of the record. And the ultimate blessedness here amounts of course to the spread, homo-cosmic, of inter-healing confessions heartfelt, though all superfluous, useless, and yet inevitable.⁵

We realize thus that the Book of Job is a classic of such inter-confessions in unbearable pain. Their inter-confessions are an ultimate bliss conferred by the Ultimate Beyond-all, God-with-us in pain, as finally the

⁴ See "confess" in *Merriam-Webster's Collegiate Dictionary*, Eleventh Edition, 2008, p. 260.

⁵ This is the meaning of Epilogue (chapters 38-42) clumsily slapped onto the end of the Book of Job. In this light, we also see how useless an addendum the brief Prologue (chapters 1-2) is, without rhyme or reason. The major or main theme is mutual idle confessions without rhyme or reason that rightly occupy the bulk of the Book of Job.

New Testament divulges so in the cross of Christ. God in silence forever silently watches our pain as he takes part silently in pain so unbearable.

So, without pain, there would be no confession, and without confession, there would be no sociality human and cosmic, to harvest sagely greatness. May pain be praised, we confess heartfelt, personally and interpersonally, in global concord together heartfelt, all in pain personal interpersonal! Let us repeat. Pain spreads our heartfelt friendship worldwide as no joy does.

Now, a tiny note on this tiny essay itself is in order. Pain cannot be praised when in pain, for I writhe in pain so much that I cannot write, much less write to praise pain. Nor can I praise pain when I am not in pain, for I forget pain so cleanly that I could not have written on pain so intimate, since pain is hated so much it is forgotten as soon as it ceases. I must be in and out of pain at once, must be in pain not in pain, to praise pain as mine not-mine.

Such writing on pain *itself* confesses to pain, as pain is so intimate that it cannot be written without confessing it. "In praise of pain" thus confesses to pain, in pain out of pain. This pain-confession heals pain as the like heals the like; the Beyond-me unknown eases the beyond-me in pain. Writing on pain, in pain not-in-pain, heals pain mine not-mine, unloaded on paper, to load it on pals who stare at me, saying "I hear you, pal." "In praise of pain"—engulfed in pain—heals pain as it lets pain be pain, in this intimacy unbearable and unknown.

"Still, what you said above sounds so odd and alien to my pain." I hear you, my pal. We have no "generic pain"; what I said above is actually imaged and tinged with my own pain, to be adjusted and added to your own pain-specification, as all pain is intensely personal, as it is incorrigibly individual and infinitely varied.

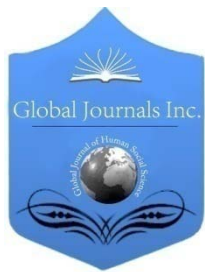
Besides, what is said above is an image of intimate pain mirrored outside, no mirror-image looks like the imaged original, and so you feel odd about the mirrored description of pain in the above. You must tell me how odd the above description is, and I will try my very best to adjust to your specifications, I promise in the name of my own pain, pal.

Still, you yourself must do it, after all, for individual differences are so intimate so infinitely various as to defy precise outside adjustment. But I can assure you I can approximate your specifications, as I am also your fellow human being with pain as human. Let us co-adjust our mirror-images of human pain asymptotically, shall we?

Such mutual adjustment amounts to mutual confessions that in turn redound to inter-heal. Thus all this is not superfluous. Our adjustments are crucial in inter-mirroring inter-confessing to inter-heal pain that is intensely personal yet sharable interpersonally, on and

on, worldwide. Again, in such a way as this, we mutually share pain.

As pain is an intimate unknown, so easing of pain is confessional unknown so intimate. This essay has discovered that inter-confession of pain eases pain, and therefore that our inter-confession in pain praises pain. Confessional sharing of pain amounts to being engulfed in praise of pain, as pain vanishes by and by without rhyme or reason.



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Standard of Physical Education in Pakistan as Compare to U.S.A

By Kashif Ali, Ayesha Sadaf, Shabina Kousar & Zeeshan Habib

University of Sargodha, Pakistan

Abstract- This research article is intended to compare the standard of physical education in Pakistan with U.S.A. The basic purpose of study was to investigate the flaws and their causes in the field of physical education in Pakistan. The physical education program is compared at the level of facilities i.e. institutes, faculty, laboratories and equipments, funding and society awareness. The assertion of this premise is established by data collecting through as self administered questionnaire with a sample of 250 people and also through interview of higher authorities of physical education program in especially Pakistan and U.S.A. The findings of this study indicate that the standard of physical education is worse in Pakistan due to unavailability of institutes, highly qualified staff, latest equipments and social awareness; where as the situation in U.S.A is vice versa.

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Kashif Ali^α, Ayesha Sadaf^σ, Shabina Kousar^ρ & Zeeshan Habib^ω

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I. WHAT PHYSICAL EDUCATION IS ...?

Physical education is an educational process that uses physical activity as a means to help individuals acquire skills, fitness, knowledge, and attitudes that contribute to their optimal development and well-being.

Physical education is an educational course related to the human physique. It can be defined as, "education in the care, development & growth of human body, stressing athletics & includes hygiene." "The American heritage 2009.

According to Charles A. Bucher, "Physical education is the compulsory part and parcel of general education, which makes a man physically fit, mentally alert and socially well related".

John Davy defines Physical education as, "Physical education is such a way of life in which such selected physical activities are practiced upon that help in the construction of human attitude, mental makeup & fulfill the demands of physical growth".

In the light of above mentioned definitions we can say that Physical education is a process of learning through physical activities designed to improve physical fitness, develop motor skills, knowledge and behavior of healthy and active living, qualities of sportsmanship and emotional intelligence.

This implies that physical education is a means of development and growth of an individual as a whole. Because with physical education, individuals acquire a bundle of variety of expressions which are closely related with the personal impression of fun as well as

knowledge and understanding of human motion. It deals with the complete physically, mentally and spiritually growth of an individual with the help of different activities.

a) Scope of Physical Education

Traditionally, physical education and sport programs focused on providing services to school-aged populations in the school setting. Today physical education and sport programs have expanded to include persons of all ages and abilities. Programs are offered in many different venues and encompass the school, community, worksite, home, hospitals and clinics and private or commercial enterprises. Involvement in carefully designed programs can enhance the health and quality of life of the participants.

b) Good Health & Physical Education

Physical education provides a road map which leads to good health. In Physical education class students learn about the importance of taking care of themselves through proper grooming, healthy eating pattern and regular exercises. It also provides a protective wall against diseases like psychosomatic diseases and hypokinetic diseases. By participating in Physical education program we can improve our life style, because physical activities make a person physically, emotionally, mentally and socially well balanced.

c) Mental Development & Physical Education

It is a well-known proverb that, "Students active outside the class room, do better inside the class room." Research indicates that by participating in physical activities one can develop an excellent mental performance because during physical activities blood circulation becomes better and blood moves throughout the body quickly and due to good supply of nutrients and fresh oxygen nervous tissues become stronger and work better.

d) Recreation & Physical Education

Physical Education also focuses on recreation by providing different programs of recreation like, scouting, girl guide, mountaineering and hiking. Recreational programs are proven as catharsis factors because involving in these programs an individual can eliminate his / her worries, anxieties and depression. By eliminating these factors from life one can spend a healthy life.

e) *Psychological Factors & Physical Education*

Psychology is a main component of one's personality, Physical education also focus on the study of psychology and develop different good traits in persons like high self esteem, self confidence , self efficacy and assertive behavior . Physical education and sport programs provide a plate form at which individuals can practice of developing good personality traits. For example in a sport match players know about their capabilities which develop confidence in them , they also learn how to perform well by following rules and regulation .

II. SOCIAL DEVELOPMENT & PHYSICAL EDUCATION

Sports are considered major factor about developing relation between countries because sports provide a plate form on which peoples of different countries or regions can understand each other, make relations as well as know about the culture, customs and geography of different countries or regions . So participating in sports one can develop good relations and become socially well related.

III. ACTIVE LIFE STYLE & PHYSICAL EDUCATION

Physical education provides a road map which leads to active life style. Active life style is also referred as wellness which means to do work actively and efficiently. Physical education provides programs for active life style not only for school going students but also for every age group by following these programs one can spend active life which leads to development and progress in every field of life.

IV. SPORTS & PHYSICAL EDUCATION

Many disciplines are included in physical education like sports physiology, sports psychology, sports medicine, sports nutrition, bio mechanics and measurement & evaluation etc. sports and games are one of them. Physical education leads to sports and games , any country which has strong foundation of physical education leads to prominent position in the world of sports and games and history shows that which countries dominate in sorts and games , dominate in all the fields of life and also in all over the world the example is UNITED STATES OF AMERICA. Physical education is the key to sports and games and sports and games is the key to success and progress in all the fields of life.

a) *Data Collection*

Instrument, Questionnaire and interview are used to collect data. The questionnaire is composed and developed in English language which comprises following ten questions.

V. SAMPLE QUESTIONNAIRE

Department of Sports Sciences, University of Sargodha, Sargodha, Pakistan.

Respected teachers and dear fellows we are conducting a survey to compare the standard of Physical education in Pakistan with U.S.A .please make our research authentic with your valuable and honest comments about following topics. Thanks!

Gender ----- Name -----

Age -----

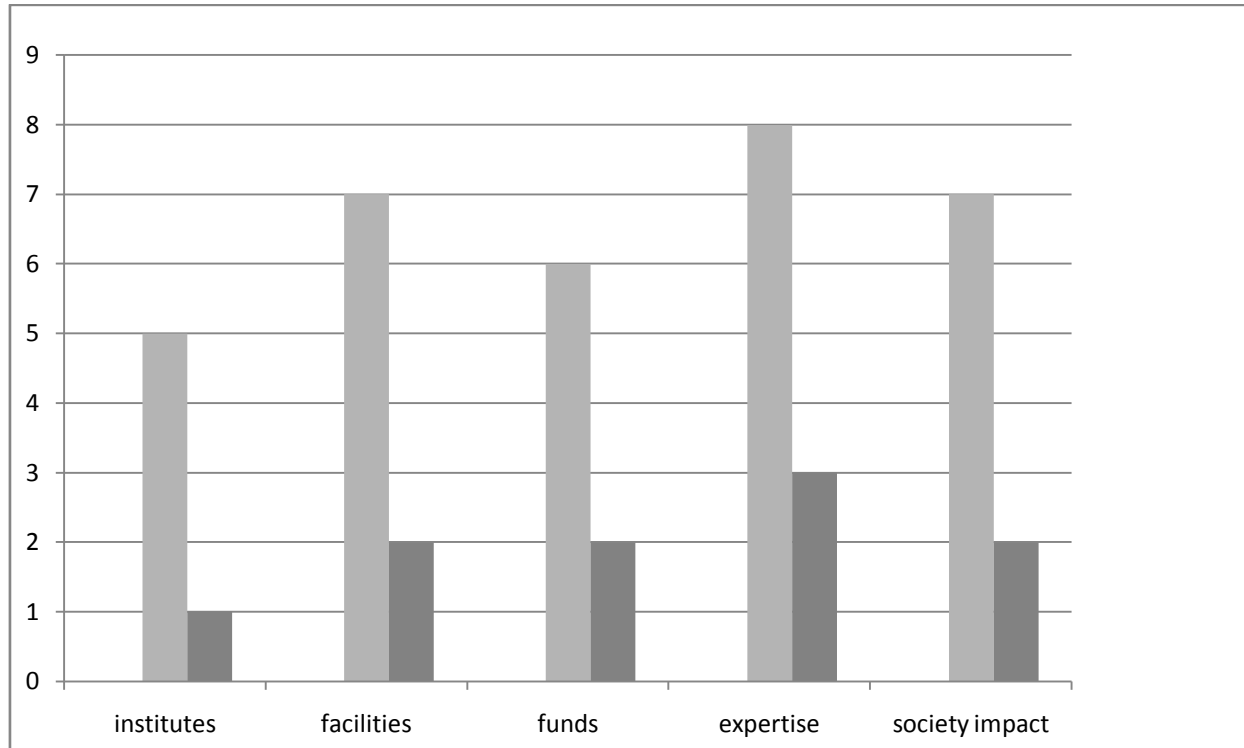
Qualification -----

Profession -----

- Do you think the standard of physical education is very low?
 - Strongly agree
 - Disagree
 - Agree
 - Strongly disagree
- There is limited institutes which provide Physical education programs.
 - Strongly agree
 - Agree
 - Disagree
 - Strongly disagree
- There is a limited facilities regarding to Physical education programs.
 - Strongly agree
 - Agree
 - Disagree
 - Strongly disagree
- Do you think decline in sports is due to low standard of Physical education?
 - Strongly agree
 - Disagree
 - Agree
 - Strongly disagree
- Do you think society has some impact on physical education?
 - Agree
 - Disagree
 - Strongly disagree
 - Strongly disagree
- There is lack of advancement in physical education.
 - Agree
 - Disagree
 - Strongly agree
 - Strongly disagree
- There is a lack of expertise and specialists in the field of physical education.
 - Strongly agree
 - Disagree
 - Strongly disagree
 - disagree

8. Do you think funds for the promotion of physical education is enough?
- a) Agree
b) Disagree
c) Strongly disagree
d) Strongly agree
9. There is a limited career opportunities for physical educationists.
- a) Agree
b) Disagree
c) Strongly disagree
d) Strongly agree
10. There is no university of sports sciences or physical education.
- a) Agree
b) Strongly disagree
c) Disagree
d) Strongly disagree

After the collection of data the meticulous analysis presented in the form of graph, shown here.



Light column represent = U.S.A

Dark column represent = Pakistan

This graph reveals the fact that there is worse condition of Physical education in Pakistan as compared to U.S.A. because data shows that.

VI. INSTITUTES

According to a research of 2011, there are about 4,599 universities in the U.S.A. and almost 75% of them have Physical education programs till doctorate level. While in Pakistan there are only total 150 universities and among them only 18 universities have sixteen year master programs regarding Physical education, only three universities launched master of philosophy in Physical education during recent years but unfortunately there is no any institute / university which launched philosophy of doctorate in Physical education.

a) Faculty

According to survey there are more than 50 teachers in the department of sports sciences almost all

universities of U.S.A. and about 70% of them hold doctorate degree in their discipline as well as professional education regarding their field. All the faculty members are competent and have sound command on their subject because of the tough criteria of their recruitment and promotion. They must have teaching license which should be renewed after every 3 to 5 year with refresher courses. They must have conducted solid research on some purposeful topic in their relevant field. While in Pakistan there are limited faculty members in the departments of sports sciences in all universities and almost all have only 16 year education in this field. There is total 7 persons who have doctorate degree in Physical education.

b) Equipments

Facilities promote the quality of education; it provides a easy way to learn something new. Universities which provide physical education program

in U.S.A. have latest equipments as well as all the facilities i.e. laboratories, fitness machines, latest devices and different apparatuses while in Pakistan the situation is reverse even the facilities which are must for physical education programs i.e. laboratory gymnasium and fitness center is not available in the universities and students as well as teachers are facing problems. Due to lack of these facilities the standard of physical education is very low in Pakistan.

c) Funds

In Pakistan education department is facing financial crisis due to low budget which is allocated for education purpose and due to financial crisis the standard of education is not improving particularly Physical education which need equipments devices and sports gears which is very expensive. The budget for education in Pakistan is 2% of total GPD which is very low comparatively all other developing countries. When there is no fund it is very difficult to improve the quality of education because necessities regarding educational programs can not purchased and due to unavailability of facilities it is impossible to flourish in that program. Whereas the budget for education in U.S.A. is doubled than Pakistan that's why U.S.A. is dominating all over the world in the field of sports and games the Olympics 2012 which is held in the city of London proved that in which U.S.A was at the top in medal table.

d) Society Impact

Society has great impact on any field in life, the social impact decreases or increases people interest about any discipline in the field of education for example most students join medical field only because the doctors are most respected and has positive influence in society. Unfortunately in Pakistan people are less aware about Physical education and has little concern about healthy life style, fitness as well as wellness that's why very few people join this field because in society there is no positive attitude about this discipline and students prefer to join any other discipline rather than Physical education, this is also a main reason that decline of Physical education in Pakistan is continued which has bad impact on all other fields. While in U.S.A. the situation is totally different people are very conscious about their health and they never compromise over their health. There is a lot of career opportunities for physical educationists in U.S.A. In society physical educationists are seen just like doctors and have equal influence as doctors because doctors treat the patients with unnatural substances while a Physical educationist treat the diseases with natural sources. That is why students of physical education in U.S.A have the same career chances and social impact as any other subject.

VII. RECOMMENDATIONS

The discussion leads us to an evidence that the standard of physical education in Pakistan is very much

low, here the condition is deplorable. While in U.S.A. it is much standardize. All physical education institutes are highly facilitated and well equipped and managed. All staff is highly qualified. It's our request to higher authorities to improve the standard of this vital subject by establishing new institutes and providing all facilities including building, laboratories, equipments, and well qualified staff if we want to make advancement in the world of technology.

Physical education should be made a part of mandatory curriculum at school level for the development of a healthy, active and skillful manpower as well as to gain appropriate advantages from our education system. Because latest research and development in various areas of life has been proved it that physical education plays a vital role in the nurturing youngsters and preparing them physically for the rigor of life. Practitioners of the field today hold great position with educational establishments.

It is our suggestion to start APE (adopted physical education) program for special students. So that with the help of this program student with disabilities gets opportunities to improve their level of fitness.

The top management of the physical education institutes should be committed to this subject and should focus on spreading the quality curriculum and activities and make it responsibility of everyone. Establishing a quality unit can help spread the quality and standardize physical education through learning program and workshops. Efforts are needed to enhance the awareness of the physical education among masses.

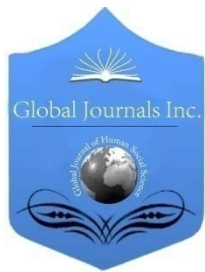
Higher authorities can also assistance from ISHPES (international society for the help on physical education and sports) whose main aim is to promote teaching and research in the field of physical education and sports. They must take attention to this regard so that through physical education we make our nation healthy, strong and mentally sharp and can make progress leap and band.

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Stress Management through Yoga

By Dr. Ritu Wadhwa & Dr. Meghnandini Khandare

Dr. D. Y. Patil College of Ayurved and Research Institute Nerul Navi - Mumbai, India

Introduction- Stress is the body's automatic response to any physical or mental demand placed on it. It is subjective and unpleasant feeling of distress. Every one of us irrespective of our age, sex, education, occupation, socio-economic status, whether live in rural or urban area face stress. Stress effect body, mind, behavior in many ways and everyone experiences stress differently. It adversely effect a wide range of health condition and yoga is the most comprehensive approach to fighting stress.

When we are in stress our nervous system respond by releasing a flood of stress hormone. This hormone stimulates the body for emergency action by "fight-flight or freeze" reaction also known as stress response. The agent which causes stress is known as 'stressors'. Stress causes many harmful effect on the body such as , Physical impact - Weight gain/loss, Unexpected hair loss, Heart palpitations, High blood pressure, Digestive symptoms (such as dryness of mouth, flatulence, nausea, butterfly stomach)etc. Emotional negative effect includes Mood swing, Anxiety, Can lead to depression & unhealthy coping strategies (i.e. alcohol, drugs).

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Stress Management through Yoga

Dr. Ritu Wadhwa^a & Dr. Meghnandini Khandare^o

I. INTRODUCTION

Stress is the body's automatic response to any physical or mental demand placed on it. It is subjective and unpleasant feeling of distress. Every one of us irrespective of our age, sex, education, occupation, socio-economic status, whether live in rural or urban area face stress. Stress effect body, mind, behavior in many ways and everyone experiences stress differently. It adversely effect a wide range of health condition and yoga is the most comprehensive approach to fighting stress.

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All these changes occur because of excess secretion of adrenaline as hypothalamus-pituitary-adrenal glands become hyper active under stress.

Prolong stress leads to increased 'wear and tear' of the body and mind, which in turn lead to:

1. Accidental proneness: because of poor attention and concentration it occurs.
2. Mental disorders: anxiety disorder (panic, phobic disorder) depression are frequently seen in people who are under stress.
3. Alcohol and other substance use: it is common experience that when a person is under tension he smoke and takes drinks more than usual and eventually become dependant on them.

a) Stress management

Stress can be managed by following Stress Relief Strategies –

1. Breathing meditation techniques.

*Author ^a: Professor, Dept. of Panchkarma, Dr. D. Y. Patil College of Ayurved and Research Institue Nerul Navi – Mumbai.
e-mail: rituwadhwa21@gmail.com*

*Author ^o: Asso, prof Dept of Dravyaguna, D. Y. Patil College of Ayurved and Research Institue Nerul Navi – Mumbai.
e-mail: drmeghna8@gmail.com*

2. Physical exercise like yoga & work out routine.
3. Meditation

II. BREATHING MEDITATION FOR STRESS RELIEF

a) Pranadharana (fixation of mind on breath)

Pran means breath and dharana means fixation of mind. The practice of pran dharna is done in 3 graded steps i.e.:

1. Counting of breath-count exhalation and inhalation together as 1 breath.
2. Feel the touch of the incoming and outgoing breath at the wall of the nose.
3. Feel the thermal sensation on the soft palate.

Benefits:

1. The mind become more sharp and controllable.
2. It improves the concentration.
3. It prepares the person for meditation.

b) Deep Breathing Meditation

1. The key to deep breathing is to breathe deeply from the abdomen, getting as much fresh air as possible in your lungs. When you take deep breaths from the abdomen, rather than shallow breaths from your upper chest, you inhale more oxygen. The more oxygen you get, the less tense, short of breath, and anxious you feel.
2. Sit comfortably with your back straight.
3. Breathe in through your nose. The hand on your stomach should rise.
4. Exhale through your mouth, pushing out as much air as you can while contracting your abdominal muscles. The hand on your stomach should move in as you exhale.
5. Continue to breathe in through your nose and out through your mouth. Try to inhale enough so that your lower abdomen rises and falls. Count slowly as you exhale.

III. ROLE OF YOGA

It is observed that yoga improves attention and emotional control as well as affects the nervous system, making the parasympathetic nervous system more dominant and stabilizing the autonomic nervous system to enhance resistance to the effect of stress.

Yoga practices including asan's, slow breathing, meditation, increases activation of P.N.S. & leads to mental relaxation.

Yoga is a way of improving our self & understanding our internal state.



IV. MEDITATION

Meditation on the Basis of Body's Stress Response

a) *Fight Stress Response*

You may respond best to relaxation techniques that quiet you down, such as meditation, deep breathing.

b) *Flight Stress Responses*

You may respond best to relaxation techniques that are stimulating and that energize your nervous system, such as rhythmic exercise.

c) *Freeze Stress Response*

Your challenge is to identify relaxation techniques that provide both safety and stimulation to help you "reboot" your system. Techniques such as mindfulness walking.

We can deal stressful situation by adopting four A'S i.e.

Change the situation

1. Avoid the stressor
2. Alter the stressor

Change your reaction

1. Adapt to the stressor
2. Accept the stressor

d) *Stress management strategy*

Avoid unnecessary stress Not all stress can be avoided, and it's not healthy to avoid a situation that needs to be addressed.

Learn how to say "no" – Know your limits and stick to them. Whether in your personal or professional life. & avoid people who stress you out.

e) *Stress management strategy*

Alter the situation If you can't avoid a stressful situation, try to alter it by following points -

- Express your feelings instead of bottling them up. If something or someone is bothering you,

communicate your concerns in an open and respectful way.

- Be willing to compromise. When you ask someone to change their behavior, be willing to do the same.
- Manage your time better. Poor time management can cause a lot of stress.

f) *Stress management strategy*

Adapt to the stressor If you can't change the stressor, change yourself. You can adapt to stressful situations and regain your sense of control by changing your expectations and attitude.

- Reframe problems. Try to view stressful situations from a more positive perspective.
- Focus on the positive. When stress is getting you down, take a moment to reflect on all the things you appreciate in your life, including your own positive qualities and gifts.

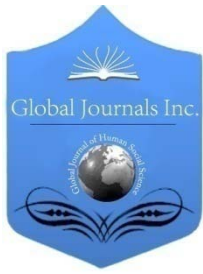
g) *Stress management strategy*

Accept the things you can't change Some sources of stress are unavoidable. You can't prevent or change stressors such as the death of a loved one, a serious illness, or a national recession. In such cases, the best way to cope with stress is to accept things as they are. Acceptance may be difficult, but in the long run, it's easier than railing against a situation you can't change.

Since everyone has a unique response to stress, there is no "one size fits all" solution to dealing with it. No single method works for everyone or in every situation, so experiment with different techniques and strategies. Focus on what makes you feel calm and in control.

We may feel like the stress in our life is out of our control, but we can always control the way we respond. Managing stress is all about taking charge: taking charge of our thoughts, our emotions, our schedule, our environment, and the way we deal with problems.

These are four simple & general strategy to manage stress, by adopting all these method we can get rid from the stress.



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By Benedict Binebai & Kenneth Efakponana ENI

Niger Delta University, Nigeria

Abstract- This paper examines the appropriation of the aesthetics of stage lighting as an agency of narratology and communication in theatre. As a communicative art, theatre thrives fundamentally on verbal and none verbal communication. It speaks in many possible ways. But most people hold the wrong notion that the centre of communication in drama and theatre is the written word. Technical inputs such as scenographic art, costume and make up, stage lighting and sound are theatrical elements seen by most people within and outside the school of theatre as decorative arts that only assist to dramatise a play without significance given to them as forms of expression. This paper argues that all other departments and compartments of the theatre are directly involved in the language system of the theatre; the written and spoken words do not stand apart. This implies strongly that theatrical communication is a collective communication of words and para-verbal and non word communication arts. It is against this setting that the paper attempts to explore the aesthetics of light as a language of communication in the stage realisation of democracy in Ben Binebai's Drama, *If Not... A Play of the Gods* by the final year students of the Department of Theatre Arts, Niger Delta University. The paper concludes that stage lighting is an effective aesthetic power that clearly unfolds the deeper, meanings, intention, mood and temperament of an organized spectacle on the legitimate space.

Keywords: *theatricalism, technical theatre, theatre, democracy, language, light, stage production.*

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Theatricalising Democracy: The Language of Light in the Stage Production of Ben Binebai's *If Not... a Play of the Gods*

Benedict Binebai ^α & Kenneth Efakponana ENI ^σ

Abstract This paper examines the appropriation of the aesthetics of stage lighting as an agency of narratology and communication in theatre. As a communicative art, theatre thrives fundamentally on verbal and non verbal communication. It speaks in many possible ways. But most people hold the wrong notion that the centre of communication in drama and theatre is the written word. Technical inputs such as scenographic art, costume and make up, stage lighting and sound are theatrical elements seen by most people within and outside the school of theatre as decorative arts that only assist to dramatise a play without significance given to them as forms of expression. This paper argues that all other departments and compartments of the theatre are directly involved in the language system of the theatre; the written and spoken words do not stand apart. This implies strongly that theatrical communication is a collective communication of words and para-verbal and non word communication arts. It is against this setting that the paper attempts to explore the aesthetics of light as a language of communication in the stage realisation of democracy in Ben Binebai's Drama, *If Not... A Play of the Gods* by the final year students of the Department of Theatre Arts, Niger Delta University. The paper concludes that stage lighting is an effective aesthetic power that clearly unfolds the deeper, meanings, intention, mood and temperament of an organised spectacle on the legitimate space.

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I. INTRODUCTION

The point has been made that theatre is essentially a communicative art. Of all art forms, theatre is more like life. It is a combination of text and performance-the spoken word and action, presented in an environment that speaks to its content and nature. The characters in theatrical presentation are biological living entities that live life in the created environment of the stage. They marry, die, grow, and embody all known human strength and weaknesses. Hence, it is often said that theatre is life. The text of a theatrical performance may be literary or oral. Consequently, some scholars call theatre surplus drama. But theatre is not all about drama. Theatre entails both performative and visual arts. These include, dance, music, choreography, painting,

architecture, sculpture and other forms of design art. In preparing the performative arts for the legitimate stage, the silver screen or the cinema, the use of other equally significant accoutrements of theatre like, the visual arts, known in performance parlance as visual trinity: light, set and costume and make-up is inevitable. No matter the application of such theatrical theories like minimalism and Jerzy Grotowski's poor theatre tradition, such theatrical elements like stage lighting and locale (the created environment of the dramatic action) remain indomitable in the realisation of the theatrical production. In fact stage-lighting and scenic-design are, perceptibly, obligatory trappings for theatre productions which provide wide-ranging implication of the storyline in a gradual and logical sequence. This is done in accordance with the lyrical flow of the artistic mechanism. Scholars of stage lighting like Duro Oni hold strongly that the theories and principles of a modern aesthetic of theatre production, particularly in stage-lighting and scene design, have formed the bedrock of contemporary stage-lighting practice. They include the idea of plasticity in lighting as well as an inter-relationship between the parts of an artistically successful theatrical production and the relationship between creativity and human progress (14). Nigerian playwrights have long acknowledged the benefit of creating with the theatrical idiom of lighting as a linguistic device that strongly participates in the processes of decoding symbols and significations within the universe of the very art performed.

An interesting aspect of the language of stage lighting is that it offers a clear and exact picture of words spoken on stage. Light can be used in most instances as a visual meta-language that deepens, expands and extends the true meaning of the spoken word in a pictorial form. Essential, the nature of the lighting art empowers it with functional and acceptable narrative capabilities. Playwrights plot light as a narrative agency into their script. This is because light, whether natural or scientifically generated functions by the method of illumination, to locate, situate, shape and activate the created universe within the performance space into a mechanical organism. It has representational ideas and participates as language in the arguments that populate the fictional space. Light is one of the most important multiple narrative centres of a theatrical production. The

Author ^α ^σ: Department of Theatre Arts Niger Delta University Wilberforce Island Bayelsa state. e-mails: ebimotimi7263@gmail.com, kennyeni@yahoo.com

theatre across the ages and across continents in its sophisticated scientific form, is a human based activity that has dramatised human misery and hope, disaster and reconstruction, slavery and freedom, it has given attention to culture and nationalism and has been used to explain philosophies, ideologies and political systems on the stage with light playing a key role in the theatricalization process. The contemporary mission and agenda of stage lighting is to give the audience a fuller appreciation, an understanding of reality. Light helps the playwright to explore a range of forms of self-expression. Expressions that are beneficial to human survival and knowledge. Stage light creates atmosphere on stage. It creates the mood which may be dismal and delightful. Stage lighting is deployed to awaken a particular impression of the subject that is being dramatised in the eyes of the spectators. It greatly contributes to the generation of imaginative representations on stage and elicits their social implications. The significance of stage lighting is captured in the works of Robert Kümmerlen when he states that

The space to be contemplated is given its brightness by the lighting; stage performances are only made visible by light. The first function of lighting, the simple provision of light, creates, with the brightness, what might be called the atmosphere in which the space exists. The light-atmosphere, achieved in the most diverse ways, varies the space; through the lighting the performances take on a characteristic mood. The space creates an effect in its totality; the lights of the spatial representation produce a self-contained impression; the space stands in a unifying light. With the illumination of the whole scene a "unified character" is produced. A uniform mood emanates from the space; for example, the representation of space is subjected to a "muted" light. We find that three-dimensional objects "gleam" in a regular light; the space appears, for example, as "charming" or "sombre". The lighting on its own generates a fluid between the individual structures of the performance. A specific mood is contained in the space represented through the ethereal effect of brightness. (36)

Light becomes a living form of energy that surrounds the living actor, shaping the stage picture and "completes the process of making a living environment within which the actor can perform" (Pilbrow 14). This paper is based on the role played by stage lighting in the stage presentation of Ben Binebai's *If Not... A Play of the Gods*. The central concept of the play is the dramatisation of democracy on the acting space. It is therefore germane to briefly examine the concept of democracy through the eyes of scholars.

Democracy is a political system of command. It is a system of government in which political power is vested in the people through elected representatives. As

a system of government, democracy is predicated on the principles of majority rule and individual rights and liberties. Its leading function is to protect such basic human rights as freedom of speech and religion; the right to equal protection under law; and the opportunity to organize and participate fully in the political, economic, and cultural life of society. Modern democratic states in Africa can lay claim to being the bulwark of freedom and locus of expression of its citizens but when it comes to translating the concept of democracy in governance, the African experience and flies in the opposite direction. Most democratic nations in Africa are practicing undemocratic democracy. African governments pay lip service to the concept of democracy while in actuality the system they practice is dictatorship. African democracy is thus characterised by dictatorship, widespread corruption, state brutality and terrorism, economic mismanagement, ethnic cleansing and violence. These are disabilities that exists side by side African democratic institutions. To explain Africa's lack of democratic progress, scholars routinely point to factors such as widespread poverty, small middle classes, and a population that is disproportionately young and rural (where people-especially women-remain repressed by customary law, traditional authority, and patriarchy), all of which limit the size of the public with a stake in stable democratic rule (Mamdani 1996; Niemi and Barkan 1987). The point has been made that

The poor governance in Africa which is most glaringly manifested in the denial of fundamental human rights, lack of accountability, the absence of political pluralism or basic democratic institutions and above all, dehumanizing poverty which, have all combined to prompt the demand and clamour for democracy and better governance in Africa. (3)

Williams in *Man and his Government* defines democracy as a form of government in which all people have an equal say in the decisions that affect their lives. Ideally, this includes equal (and more or less direct) participation in the proposal, development and passage of legislation into law. It can also encompass social, economic and cultural conditions that enable the free and equal practice of political self-determination. Adegboye in *Consolidating Participatory Democracy in Africa* holds the view that the failure in the practice of ideal democracy in Africa can be attributed to many factors, both internal and external. There is the unquestionable evidence that the failure is as a result of bad political leadership. At the top of this failure of leadership is the scant respect that many African leaders have for constitution and constitutionalism. The ease with which extra terms of office are pursued by African leaders and the manner in which the illegal or unconstitutional objective is pursued has made the failing particularly objectionable and attributable to failed leadership (Adegboye 247). Democracy ideally ought to

be an institutionalisation of freedom but this is not so in most postcolonial African states. Having established a theoretical angle to the discourse on theatricalisation and the implications of democracy, the study will proceed to the analysis of the stage production of *If Not... A Play of the Gods* along the line of communication with stage lighting.

If Not...

If Not... was chosen for performance by the students as a departmental production in Niger Delta University on the 15th of March 2013. It was staged under the direction of Matthew Kroseide a final year student of the department to enable them experiment and participate fully in every aspect of theatre production, including acting, design, directing, stage management, and technical production. The choice of the play was informed by the topicality of its subject, which is democracy, its technical possibilities and its cross cultural configuration. It is one play that can conveniently be referred to as national drama in view of its thematic concern, its cultural setting and the national composition of the dramatic characters. *If Not...* is an allegorical drama of mythic the mode set thematically on the topography of democracy. It brings to the court of theatre, issues of authoritarianism; political charlatanism and violent erosion of democratic values and human rights abuse for judgement and appreciation and stylishly ridicules the practice of politics and democracy in postcolonial Africa. The play is a mythical reproduction of the perception of democracy in Africa especially, its aberrant form in Nigeria. Its universe is metaphysical as all the characters in the play are incorporeal entities representing different regions of Nigeria.

If Not... dramatises the world of the gods. The deities of Africa, precisely those of Nigeria, agreed to embrace modernity by sacrificing monarchy which has been their political system of government for democracy. They meet at the Village square of Ukolo to publicly transit from monarchy to the new found civilisation. The Ukolo of Ukolo, the supreme ruler of the land decorates and gives the staff of office to Democracy who is invited to come and rule over them. Democracy then sets the agenda of his reign. He forbids any of his subjects from looking at his face. He appropriates all farmlands, and has unquestionable right and control over every member of the society. He has right to declare anybody a slave, and any woman as his wife. He goes ahead to put this agenda to physical manifestation. This angers the gods who then disagree and plan a rebellion. Amadioha begins the protest while Sango, Atiri and Azeza protest against Democracy's reign of crude brutality and its erosion of the time honoured traditions and values system of the land and kingdom of Ukolo. The whole land of Ukolo is thrown into confusion and violence to the displeasure of Amina, Moremi, Agadagba, Amadioha and Ogun, principal

gods of the land. In the battle between Sango and Democracy a new democracy emerges to demand his rightful place in the land. It is revealed that the democracy on the throne is false democracy. He is asked to disclose his true identity. Upon pressure from the gods of Ukolo kingdom, he undresses himself proclaiming that he is Eshu the trickster. This amazes every one. The deprived democracy attests to the fact that he was held captive by Eshu and his cohorts. Eshu the impostor is forced out of the seat of power by Sango and Agadagba. He is banished from Ukolo through a democratic process as the people of Ukolo kingdom voted for his banishment and is replaced with the real democracy.

II. THEATRICALISING DEMOCRACY IN *IF NOT...*, THE LANGUAGE OF LIGHT

If Not... lasted on the stage for virtually an hour. In every minutes of the play's performance, the element of light was appropriated in various ways not only for illumination but also as a "form revealing light" adding shape and significance to the performance by defining and shaping momentarily the acting space. But the most important thing to note about the use of the light in the production is the ingenuous attempt by the artistic director and the lighting designer to narrate and interpret the play with light and to create pictures that defined characterisation. The skilful manipulation of the cognitive variant of light emphasizes which aspect of the technical lay-out is best seen to advance the play's intent. *If Not...* is anatomically configured in such a way that it gives strong provision for the manipulation of light to reflect the various shades and aesthetic statements made about democracy. The lighting design for the production was able to locate the literal requirements of the play which is a bright morning. The light led and pointed the direction of the play to the audience. At the very beginning of the play when Ukolo community experienced political transformation from monarchy to democracy, the Village square hosted dancers, chiefs and people who came to embrace democracy, the new ruler. The lighting designer flooded the space of celebration with a bright and festive hue of light to capture the mood of the festival and report on the actions on stage. The flood light, a high density discharge lamp, an artificial light providing even illumination across a wide area, suggests a celebratory disposition of the Ukolo setting which synchronised with the special costumes in which the citizens are adorned. The brilliance of the stage light ruled the stage until Democracy came to be crowned as the new ruler of the land. After his swearing in as President of the Democratic Republic of Ukolo, His Excellency, the new Democratic Ruler, complained that the light shining on Ukolo is too bright for his liking. This was the critical point that light began to be deployed as a language in the stage production of the play. He therefore decreed

that the intensity and brightness of the lights be reduced. In his words at the second sequence of the play titled *Black Reign*, Democracy is sitting on the high throne of Ukolo at the mountain top is having a meeting with chiefs of Ukolo.

Democracy: This light is too bright.
It diminishes my authority,
makes me powerless,
And gives me discomfort.
Reduce its intensity.
[Brightness of the light is reduced].

Consequent upon the command of Democracy, the President of the Democratic Republic of Ukolo, the intensity of the light is reduced to near darkness. Three Ellipsoidal reflector spotlights focused on the acting area at 45° profile right, left and centre in a perfect Stanley McCandles style, while two Fresnel spotlight complimented the Ellipsoidals by providing a general wash that help kill shadows. Two Batten Floodlights served to provide a subdued wash and provided light for the set and the background action. These fixtures were fully manipulated by the lighting designer to suit the artistic interpretation of political demands of the concept of Democracy mirrored in the play. Thus the dimly lit environment of the stage served as a metaphor of darkness that heightened the fertile atmosphere which provided covering for the rulers with evil motives to operate and govern ruthlessly. The dimness of the light is symbolic. It represents a black reign, a reign of state terrorism masterminded and perfected by the ruler of the land. The dimming of the light further attest to the fact that in the reign of a tyrant, the subjects cannot see the real face of the ruler; This emphasizes the level of duality that exists between the "real" and "imagined" that fostered the conflict in the play. This parallel existence of the "real" and "imagined" created an imaginative puissance in the audience that further enhanced the tensions in the conflict situation in the play. Perhaps, the playwright had this impression of black reign in mind even with the operation of democratic governance in Africa. Hence in his note to the play he states that:

By virtue of the fact that the play dramatizes democracy at the metaphysical realm, it is the view of this playwright that both design of the locale, the costume, and the props, the songs and the dances should take after metaphysical coloration. Besides the written language of the play, another area which deserves special artistic attention is the lighting. The use of light in this compact drama is not just for illumination but for the astute and graphic portrayal of the two broad faces of the concepts of democracy it attempt to explore. These are true and false democracy. (Binebai 3)

Democracy is democracy. It is either you are practicing it or you are not. The stage narration of the

play was colourfully manoeuvred by the lighting designer with two principles of lighting in mind: These are dark adaptation and bright adaptation. What the production offered as the first encounter with democracy is depicted with the assistance of light as dark democracy which is not democracy anyway. It is a very strong evil rule masquerading as democracy. The putting off of the brightness on the Ukolo setting at the command of the ruler by the lighting director is a clear language of trouble and terrorism in the land. The Ukolo universe which embraced democracy is put into darkness on the orders of a hypocritical democracy. Lighting, a blend of artistic and technical creation visualises what will happen in the abstract world as dreams and wishes and the nuts and bolt phases of the process. This significant conspiracy between the aesthetic and technical creation of lighting to relay the significant visual messages of the performance was well handled by the lighting director.

As noted by Eni "Designing for a production entails a logical process imbued with a strong imaginative and creative instincts" (39). Imagination and creativity was brought to play in the creation of a wide range of moods raging from the murkiness in the general atmosphere of the setting during the reign of false Democracy, and for the people of Ukolo, excitement and exhilaration disappeared for sadness. From the moment the brightness was withdrawn from the stage, there was terrorism, rebellion, enslavement, violation of human right, adultery and authoritarianism. These are the emotional contents of the production. This dark adaptation of light is a dramatic effect which the lighting designer imaginatively employed with the darkening of the stage, an understandable but double speak conception of time was established. Stormy physical darkness, ideological darkness of time; these are no communications that can be understood with mere written and spoken words. There was weeping, wailing and loud lamentation as the Democracy in power became a maximum tyrant. Not even, the gods of the land found his ways interesting anymore. The values of the land were eroded with impunity by the self styled democracy. The lighting at this point elicits both the emotional and literal presentations of the performance which gave inflection to the words, music and movements. Lighting in *If Not...* both in the literary and performative forms is thus conceived as a structural and narrative design.

The dark reign of Democracy held sway in Ukolo under the political command of Eshu, false Democracy. This was gravely depicted with uneasy murkiness and dimness in the application of light. This dark adaption of light created a big and realistic picture of doom even when Amadioha and his warriors on one hand, Sango, Atiri and Azeza on the other hand came separately in a bellicose manner to fight against

Democracy that unleashed terror on the land of Ukolo. In the combat between Amadioha and Democracy, special sound synchronised to lighting effects depicting thunder was employed with precision by both the lighting designer and the sound technician to create a war situation. Thunder rumbled and lightening tore through the skies in affirmation of the supreme powers of Amadioha, the god of thunder. The flashing torrents of lightning emanating from flash bulbs hung on the proscenium bar combined to present a horrendous flashing of thunder which blended with the sound presented the warring gods as supreme beings. Adelowo Felix Adetunji notes that Sango is believed, by a legend, to be a powerful king in his life time. He was said to be the fourth Alafin of Oyo, who ruled his people with iron hands. He could bring fire out of his mouth, and display various magical arts. (11) This gift of fire was what he deploys in fighting Democracy in *If Not...* His symbol is a double-headed axe, which signifies swift and balanced justice. In Sango's combative encounter with false Democracy, the act of spitting fire was perfected. Fire was used as a weapon to fight against Democracy by Sango. The fire flames were manipulated by Sango and his acolytes and further supported with the adroit manoeuvring of the lighting sources by the lighting designer. Sango's invented fire flames were the only source of active light that graced the stage in the combat between him and Democracy while the floodlights were bargained to near zero modicum on the orders of Democracy. Thus the low burning beam of light emanating from the lighting instruments created a fire glow that aided Sango's act. The light at this pointed created silhouette and shadows that added to the ethereal and mythical quality of the scene. What aided the lighting design in this context is the fact that the lighting design for the production was conceived as a part of the architectural volumetric space in which the performers are "primarily oriented to the floor as primary symbols of special expression" (Feiner 25) which created depth, roundness and dimensionality as against the pictorial in which performers are usually conceived as plastered against the background in an illusionistic compressionist mode. In this way, the lighting was formulated as a gestalt of all the visual, auditory and aesthetic elements in creating a total stage picture.

The appearance of real Democracy, detained by Eshu, the duplicitous Democracy turned the tide of events in the play. Through accusations and strong insistence that the Democracy on the throne should disclose his true identity, Eshu, the impostor unveils himself and demands that he will continue to rule the land of Ukolo. The gods, Agadagba, Amadioha, Sango, Ogun, Atiri, Azeza and ancestral beings like Amina, Moremi fail to agree with him. Eshu attempts to fight against these pantheons to remain on the throne but Agadagba, the god of warfare, politics, fire, lightning, thunder and fertility danced his weapon to silence and

removed him from the throne. Together with Sango and the rest of the gods, the real Democracy is invited to take his rightful place on the throne as the new ruler of Ukolo. Democracy mounts the saddle of state and discovers that the land of Ukolo had been under a spell of darkness. Democracy looks round the environment, discovers that it is not properly illuminated. He orders that the fountains of life be fully illuminated. Through a democratic process Eshu is banished and escorted out of the land of Ukolo. Democracy then orders that "Let there be light"! Consequently, light floods the stage in such a way that has never been done before throughout the reign of Eshu as democracy. The gods are amazed and comment on the brightness of the kingdom.

AMINA: This is glorious.

AGADAGBA: It gives me joy.

OGUN: No Eshu can hide in this light.

AMADIOFIA: It is the light we truly deserve.

MOREMI: Truly this is the light of democracy!

The glorious light of a new dawn.

AGADAGBA: If not Democracy.

OGUN: Brightness would have eluded us.

(They sing pleasant songs and dance.

There is brightness on their faces)

Apart from the fact that by authorial design light was organically built into the script as an agency of narration, the lighting designer assisted greatly with the appropriation of light to narrate every visual action in the production. The banishment of Eshu and the flooding of the political and democratic space of Ukolo with great illumination have some significant implications. First the Ukolo citizens realise that democracy as a system of government does not thrive in a society where there is moral and ideological darkness. Secondly, bright light is synonymous with good democracy while dark adaptation is a signification of evil rule. The people of Ukolo appreciate Democracy as a giver of joy, glory, the light of a new dawn and concluded that if not for the bright light ushered in by the emergence of Democracy, glorious life would have eluded them. It is significant to note that the language of light assisted in a no feathery way to tell the story and interpret the deeper, psychological, political, cultural and allegorical meanings of the production.

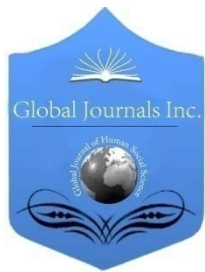
III. CONCLUSION

The basic argument of this paper is that it is not only the actors, text and stage that tell the story of a theatrical production. It identifies stage lighting as a very strong and significant agency in the aesthetic of communication in a production. In the stage production of *If Not...*, the visual element of light is highly deployed both by the text and the lighting designer to narrate democracy in all its faces of manifestation in the production. Using the lighting aesthetic principle of adaptation, the lighting director deploys both dark adaptation and bright adaption of light to depict the

basic phases of manifestation of the concept of democracy in the production of If Not.... What this implies is that in the theatricalization of democracy on stage in Ben Binebai's drama, light was used as a major non-verbal linguistic resource. Beyond the physical illumination of the magic space of action, the creative manipulation of the idiom of lighting brings out the emotional, psychological and cultural iconology of the play dramatised.

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The Study of a Framework for Art Work and the Role of Recent Emerging Media

By Tariq Mustafa & Dr. Arvind Kumar Singh

NIMS University, India

Abstract- The principle objective of this study is to examine the culture of networks that are implicated in the production of culture, specifically as it pertains to artists' design and use of digitally networked information and communication technologies (ICTs) for the production of artworks. The analysis in this study seeks to reveal a better understanding of the working practices that underpin artists' creative engagements with new media while recognizing the significance of discursive continuities that inform such engagements. Theoretically, a case is presented for combining several theoretical perspectives into a multilayered conceptual framework for examining the circulation of power as it relates both to artistic creativity and to technological innovation.

Keywords: *media, network, communication, artistic creativity.*

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Tariq Mustafa^a & Dr. Arvind Kumar Singh^o

Abstract- The principle objective of this study is to examine the culture of networks that are implicated in the production of culture, specifically as it pertains to artists' design and use of digitally networked information and communication technologies (ICTs) for the production of artworks. The analysis in this study seeks to reveal a better understanding of the working practices that underpin artists' creative engagements with new media while recognizing the significance of discursive continuities that inform such engagements. Theoretically, a case is presented for combining several theoretical perspectives into a multilayered conceptual framework for examining the circulation of power as it relates both to artistic creativity and to technological innovation.

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I. INTRODUCTION

The principle contribution of this study is to establish new conceptual and methodological bridges between studies of new media and of the production of Art.

I seek to know how artists design and use digital information and communication networks for the production of artworks in order to gain insight into the production and circulation of creativity and innovation relating to the arts and new media as well as to gain a clear understanding of how society produces culture, specifically with new ICTs. The aim of this chapter was to provide a brief overview of the study and to present some of the arguments that underpin the spirit in which it was written. As demonstrated above, identifying productive dichotomies between art and new media, as well as the social and the cultural, represents a first step in developing a framework for answering the research question. In the following chapter, I take these broad dichotomies and refine them using two theoretical traditions – “production of culture” and mediation theory – in order to generate a conceptual framework for operationalising the research.

The History of New Media art do exist (Wilson 1991, Loeffler & Ascott 1991, Stallabrass 2003, Gere 2006). But many of them concern themselves with the aesthetic and epistemological debates attempting

(or decrying) critical overviews of recent or not so recent artworks. Others test approaches to the reading of specific artworks or genres (for example Manovich 2001, Bolter and Grusin 2000). Academic works by the likes of Stallabrass (2003) document how representatives of the traditional art world organisations such as contemporary art museums and galleries have been unable to absorb new media art within their traditional organizational and curatorial paradigms. Nascent media art worlds do, however, have significant organizations that support their activities (the scope of the following list does not include more commercially driven art worlds such as the video game industry or traditional media industries which have migrated some of their production to digital media forms. Returning to the challenge of locating culture within this research's theoretical framework, the term itself becomes a metaphorical extension of a process in which the individuals play only one part among many. The conceptual framework presented in section 2.5 balances, I suggest, the interplay between the rules brought to bear on, as well as the 'autonomous existence' of, the tools of cultural production and the artist's agency. The artist as a socially constructed role that enables the production, reproduction and contention of conventions related to the work of producing artworks. Section 2.3 and 2.4 weave together production of culture concepts developed in section 2.2 with theories of mediation. The combination of insights from both sets of theories generates a conceptualization of the technological and organizational network in order to build a model for understanding the mediation of ICTs for an art world network.

II. RESEARCH OBJECTIVE

1. To study how artists design and use digital information and communication framework for the production of artworks.
2. To study the role of the artist as a user of communication technology. Research Methodology The methodology for this study should be that it is necessary to take a more reflexive approach which is consistent with the research methodology itself. This is intended to provide some insight into my own situated role within the research context. The foregoing develops how the methodology for this study allowed an actor's and a technology's

Author ^a: Research Scholar, NIMS University, Jaipur, Rajasthan, India.
e-mail: tariqmustafa1@gmail.com

Author ^o: Assistant Professor, Head of Department, Inst. of Journalism and Mass Communication, C.S.J.M. University, Kanpur, UP, India.

trajectories to define the boundaries of the framework. But this did not eliminate the need to seek a deeper understanding of the art world framework in which the actor and ICT trajectories were mapped.

III. ANALYSIS OF COMMUNICATION FRAMEWORK FOR THE PRODUCTION OF ARTWORKS

Having established a framework for understanding how artists might go about appropriating ICTs for the production of artworks, it is time to develop an understanding of the properties of ICTs. In the case of this study, the interest lies in digitally interconnected information networks. To understand their properties, it is necessary to first consider the term network. The network's application as a concept in the social sciences raises certain conceptual and methodological challenges. Leaving methodological issues to the next chapter, this chapter turns to the theoretical implications of the term network. The term network is relatively consistently 2003:11-13). Networks have been used in many different ways to describe relationships in the production of cultural artefacts: in anthropology (Gell 1998), in aesthetic theory (Bourriaud 2002b), in the sociology of art (Becker 1982: 35, Crane 1989, Bourdieu 1993: 30). The concept is also employed more generally in sociology such as actor- used in the literature to describe a structure made up of links between nodes (Barabasi networks (Hennion 1989, Law and Hassard (Eds.) 1999), social networks (Wellman et al. 1996, Wellman 2001, Neff 2005) and network inspired social theories such as the network (or information) society (Castells 1996, 2000). The concept can describe infrastructure such as international transportation networks (air travel, rail, etc.), telecommunication networks (Internet, phone, etc.). It has also been used to analyse various structures from biology (neural networks to computer sciences (network flow theory). What is clear is that the network metaphor has served many different disciplines, including the social sciences: "Networks seemed to hold the potential to combine the explanatory power of "culture" while being able to account for human agency in ways which structural-functional theories of social life were unable to do." (Knox et al. 2006: 124) Becker's approach (also see Crane (1987), White and White (1965), and Bourdieu (1993)) is to employ conceptual structures such as art worlds to examine and compare relationships. In *The Rise of the Network Society*, Castells argues that the development and diffusion of ICTs are key ingredients for the development of what he calls the Network Society: "While the networking form of social organization has existed in other times and spaces, the new information technology paradigm provides the material basis for its pervasive expansion throughout the

entire social structure." (Castells 2000: 500) These social organizations can therefore grow larger and more stable thanks to the rapid feedback loops (Castells Forthcoming: 51) enabled by ICTs. Castells goes on to include a multitude of networks from the "network of global financial flows" (2000: 501) to "television systems, entertainment studios, computer graphics milieus, news teams, and mobile devices generating, transmitting and receiving signals in the global network of the new media". Such a broad and diverse classification at first provides little empirical direction. It does, however, support the notion that ICTs are not separate from socio-cultural processes but deeply embedded in them through a dialectical process of mediation (see section 2.3.5). Nevertheless, technologies have certain properties – what some call affordances (Gibson 1977, Norman 1999, Gaver 1991) – that shape the physical limits of how they can or cannot be designed or used. Digital information and communication networks are no different. Castells identifies "multi directionality and a continuous flow of interactive information processing" (Castells forthcoming: 52) as necessary but not sufficient preconditions for making digital ICT mediated networks a potent organizational form in contemporary society. These ICT features enhance networks, he argues, because they combine with the network properties of flexibility, scalability and survivability. "Flexibility: the ability to reconfigure according to changing environments and retain goals while changing their components, sometimes bypassing blocking points of communication channels to find new connections. Scalability: the ability to expand or shrink in size with little disruption. Survivability: because they have no single centre, and no single centre, and can operate in a wide range of configurations, networks can withstand attacks to their nodes and codes because the codes of the network are contained in multiple nodes that can reproduce the instructions and find new ways to perform." (Castells Forthcoming: 52-53 Result and calculation: - Returning to the challenge of locating culture within this research's theoretical framework, the term itself becomes a metaphorical extension of a process in which the individuals play only one part among many.

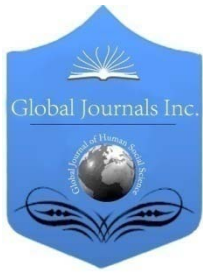
The conceptual framework presented in section 2.5 balances, suggest, the interplay between the rules brought to bear on, as well as the 'autonomous existence' of, the tools of cultural production and the artist's agency. In this presented the production of culture perspective as a conceptual framework to examine the artist as a socially constructed role that enables the production, reproduction and contention of conventions related to the work of producing artworks. Section 2.3 and 2.4 weave together production of culture concepts developed in section 2.2 with theories of mediation. The combination of insights from both sets

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A Critical Examination of Induction and African thought System

By Emmanuel Iniobong Archibong & Usoro I. Usoro

University of Uyo, Nigeria

Abstract- Induction as a method of science is formulated from simple observation of particulars and their series, interconnectedness and order from whence general laws are derived. The highpoint of induction is centered on “particular instantiation” which informs the heart of the general conclusion. These being the case, one will wonder if this kind of culture or way of reasoning can be replicated in African thought system especially when it is common knowledge that the particular “individual” in African worldview is not seen nor heard but lost in the general scheme of things. How then can the individual be a basis for a general consensus about the truth of a matter? This inquiry informed the thrust of this work.

Keywords: *induction, african, cosmology, thinking, logic, reality.*

GJHSS-A Classification : *FOR Code: 170199*



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A Critical Examination of Induction and African thought System

Emmanuel Iniobong Archibong^α & Usoro I. Usoro^σ

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I. INTRODUCTION

Induction as a method of inquiry is popularized by the West. The built in mechanism of induction is the cornerstone of modern science and science is western contribution to humanity. The point that is being stressed here is that induction is horned out of the western culture and tradition. This point must be kept at heart because this is where the position of this work will be justified. Barbet (2001), gives us an idea of inductive reasoning viz:

(a) Tom, Dick and Harry were all born under the sign of Pisces, are 34 and have had an unpleasant experience on the thirteenth day of June. Mary is also 34, and had an unpleasant experience on 13th June. Therefore Mary is Piscean. (b) I have observed the sun to rise every day for the last forty years. Therefore it will rise tomorrow (p.35).

He went on to explain that (a) is an argument from analogy, essentially it involves an inference from premises stating that a group of things share a number of features to a conclusion which affirms that another member of the group known to possess all but one as well; (b) is an example of simple enumeration in which we move from a statement about past instances of a thing or event possessing a number of characteristics to a statement affirming a future occurrence.

The principle of induction is held to lead us to a generalized kind of truth or laws from individual to general conclusion by which science thrives. Science is

still making progress from the application of inductive principle meaning that induction is worth studying as a mode of inquiry. At the end of this work, we should be able to attain to new insight that will further the horizon of our knowledge. Let us proceed further by looking more closely at induction and its types.

II. INDUCTION, TYPES AND PROBLEMS

The term induction may have been derived from the Latin word 'Inducere' which means to 'Lead in'. Hence inductive logic is not concerned with the rules for correct reasoning. In the case of 'valid' or conclusive reasoning, but rather as opined by Popkin and Stroll (1969) is 'concerned with the soundness of those inferences for which the evidence is not conclusive' (p.226). In particular, while deductive logic is concerned with inferences from the general to particular (i.e, from assertions about the whole of a class of things to assertions about some of them), inductive logic is concerned with inferences from the particular to the general, and the inference of a general proposition from particular assertions can never be conclusive.

According to the naïve inductivist, science starts with observation. Observational statements about the world form the basis from which the laws and theories that make up scientific knowledge are to be derived. To the inductivist, provided certain conditions are satisfied, it is "legitimate to generalize from a finite list of singular observation statements to a universal law" (Chalmers, 1982:3). This process of drawing the conclusion of an argument about an object or event that is yet to occur on the basis of previous observations of similar objects or events made Aigbodioh (1997) to articulate Newton's induction thus:

The inductive method of analysis is most important and indispensable to the natural sciences, and is preferable to the deductive method because it enables the scientist to move from knowledge of one form of object to another, example, effect to causes. This means that induction plays an important role in scientific practice and is more useful than deduction because whereas in deduction the conclusion cannot enlarge our knowledge of the empirical world beyond the scope of information already provided by the premises, the conclusion of an inductive inference does (p.147).

The basic idea of induction as can be deduced from the forgoing is that we start with observation and

Author^α: Department of Philosophy Faculty of Arts University of Uyo.
e-mail: emmymark2jr@yahoo.com

Author^σ: Postgraduate Student Department of Philosophy Faculty of Arts University of Uyo. e-mail: uusoro@yahoo.com

move up to generalizations. In other words every good scientist following the inductive method will begin by making a large number of careful individual observations. They will in turn curiously infer some generalizations from the data collected, and probably make predictions on the basis of this generalization.

That said, we have some types of induction amongst which are: hasty generalizations, illicit conversion, slanted question, fallacy of biased generalization, self selection fallacy, fallacy of anecdotal evidence, inductive generalizations, inductive syllogisms and inductive argument by analogy. All these are just different shades of presenting the idea that embodies induction. Their conclusions are implicitly probable. This is where the problem of justifying induction suffices. Of course an inductive argument will not be deductively valid because even if a pattern is found many times, that does not guarantee it will always be found. Therefore an inductive argument provides weaker, less trustworthy support for the conclusion than a deductive argument does.

Induction cannot be justified on logical grounds. We see that from the analogy of Bertrand Russell's story of the inductivist turkey that got so used to being fed at 9.am. However, being a good inductivist, he did not jump into conclusions; this is how Chalmers (1982) captured the story:

He waited until he had collected a large number of observations of the fact that he was fed at 9.am, and he made these observations under a wide variety of circumstances. Finally, his inductivist conscience was satisfied and he carried out an inductive inference to conclude: "I am always fed at 9.am. Alas, this conclusion was shown to be false in no uncertain manner when, on Christmas Eve, instead of being fed, he had his throat cut. An inductive inference with true premises has led to a false conclusion (p.14).

The problem of induction is predicated on trying to justify induction by induction. This makes it circular; so to give the problem a soft landing, the idea of degree of probability is introduced. Thus generalizations arrived at by legitimate inductions cannot be guaranteed to be perfectly true, but are probably true.

III. AFRICAN COSMOLOGY AND WORLDVIEW

African Cosmology and Worldview is nothing other than the web that ties the African people together cutting across her heritage, culture, tradition, belief, philosophy and myth. Ojong (2008) speaking along this line aver thus:

When we are talking about the African worldview, we are invariably referring to the African cosmology and the kind of epistemology that goes with it, as well as its methodology (p.200).

Cosmology is basically a science or a theory of the universe and what there is in the world. In every clime, people have their own views and perception of the world and Africa is not an exception; Africans know and relate very well with their environment. Umoren (2005) understands this point very lucidly when she avers that:

Every society possesses a body of knowledge through which the universe would be interpreted. The knowledge, otherwise called cosmological ideas represents that society's worldview. The worldview held by an individual in a given society is dependent on the cultural beliefs prevalent in that society (p.11).

From the above quotation, we can see that culture plays a very formidable role in understanding a people's cosmology and their worldview. Worldviews explain the how and why of things and why things continue as they do. They also allow one to order and systematize perception. Hence African cosmological ideas are drawn from cultural and religious beliefs and practices. A critical element in cosmology is myth; Myths represent explanatory mechanics and organizing metaphors utilized by Africans to resolve puzzles of nature. Udiugwomen (2001), talking about the nature, function and logic of myth opines thus:

Myth relates to primordial event that took place at the beginning of time. It is a special story about past happenings which are generally held to be real. The actors of the myth are in most cases gods or culture heroes, not human beings as such. There is the assumption that man cannot know his acts except they are revealed to him. The myth, therefore, is a recital of what the gods or the semi-divine beings did at the beginning of time (p.45).

An understanding of a cosmology and worldview of a people is a pathway into knowing the cultural heritage of such people and how they are able to cognize and make sense of the many happenings in their environment and like Masolo (1994) will say: "any philosophy or thought system that is not part of its tradition does not constitute experience" (p.248).

African tradition and thinking does not permit forgone definitions of the cosmological perspective, in their search for meaning because Africans are inclined to discussing issues relating to everyday living. It should be emphasized that Africans, rather than subject the world to proof of existence, continually live with the world and within the variety of worlds, because its existence is real and without doubt and he finds himself welcomed by it.

For the Africans, the world includes the earth, sun, moon, stars and the other planets. This permits the African cosmology to be described through myths. African thought recognizes a plurality of worlds and hierarchy of beings. However, the material world is just the first step towards understanding other worlds of

which is the spiritual worlds. This will now lead us into the core issue of this work and that is to see how the individual is submerged into the whole scheme of things.

IV. AN ANALYSIS OF INDUCTION AND AFRICAN THOUGHT SYSTEM.

Today as it were, western classical thinking has permeated every nook and cranny of knowledge and it is held as a paradigm for pedagogical praxis. However on a closer examination, by the understanding of African cultural heritage and tradition, it is becoming increasingly a paradox in trying to fit some themes and concept of western logic into African traditional thought system.

Induction as we have observed so far, is a creation of the west at least in principle and practice whether induction itself is logically justifiable or not. At least we see a kind of reverence for the method and its applicability in numerous disciplines and dimension. But when we attempt to place the principle of induction side by side with African thought system, it becomes like putting a square peg in a round hole. In order to really project this truth, let us briefly examine the ontology of African thought system.

According to Momoh (1989), "... our philosophy is more of co-existence with nature, rather than conquest, more of collectivism than individualism, more of holism, rather than atomism, more of synthesis rather than analysis" (p.59). Momoh has just juxtaposed western and African thought systems, showing clearly their point of departure. Communalism is what characterizes Africans and is not far fetch from her thought system. In traditional African life, the individual does not and cannot exist alone except corporately unlike in the west where individuality is the defining paradigm of that tradition. The individual in Africa owes his existence to other people, including those of past generations and his contemporaries. He is simply "part of the whole" (Mbiti, 1969:p.103).

The community must therefore make, create or produce the individual, for the individual depends on the corporate group; hence, the corporate or general group is of more important to the African that is why he is communally minded. Nkemnkia (1999) speaking along this line contends thus:

Just as one cannot remove a fish from the water to talk with it, in the same way it is not possible to remove an African from the life of the clan, tribe or family since he will no longer be an authentic African having lost his deepest identity, his very being (p.112).

With such conception, the meaning of an individual's life is founded in and through his relationship with the other or others. In fact it is meaningless to ask oneself "who am I" without having a complete knowledge of the other, from whom in the final analysis one expects the answer.

Kinship therefore has been one of the strongest forces in traditional African life. Kinship is reckoned through blood and betrothal that is engagement and marriage. It is kinship which controls social relationships between people in a given community. Almost all the concepts connected with human relationship can be understood and interpreted through the kinship system. This is it which largely governs societal behavior, thinking and whole life of the individual in the society of which he is a member.

Induction then as a western idea and culture runs antithetical to the spirit of brotherhood and kinship of the African. This is predicated on this simple logic: in western induction, the "general conclusion" gets its identity from individual or particular instantiation; but in African thought system or logic, it is the "general" that gives the "particular" or an individual its identity; so that we can correctly say that the logic of western induction runs contrary to the logic of African thought system.

V. EVALUATION

From the forgoing then, certain truths become axiomatic on their own, some of which are that: reality is colored by a people's belief, culture, tradition, philosophy, perception or cognition and even cosmology and worldview. Thus, no culture has the final or the most correct view of reality for we know in part such that one man's premise, becomes another man's conclusion. Since it has been established that induction as a western logic, embedded in her culture (from whence science operates from) does not fit into African thought system, the question to be posed here is: does it mean that Africans will continually fall short in terms of benefitting from science and technology? The answer is no; the benefit of science and technology is being enjoyed by all and sundry including Africans. But we must stress that science does not have answers to all the questions that bedeviled man especially when the issue cuts across matters of morality and society.

Our major focus and emphasis as far as this work is concerned has been on the discovery of the line of thought of the west contrary to the Africans hinged on cultural differences with ontological persuasion. It becomes *prima facie* to establish that every people and divide have their own unique and indigenous logic of viewing reality hence the need for tolerance and understanding in our criticism of other cultures.

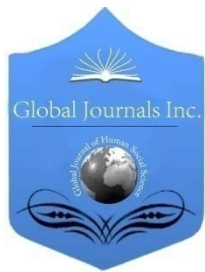
VI. CONCLUSION AND RECOMMENDATION

In concluding this work, it is pertinent to reiterate that, differences in perception of reality by conflicting culture should be a strength and not weakness as the thrust of this truth will elicit caution in making harsh remarks about other people and their cultures. No one has absolute knowledge and reason is a primary preserve of man. Thus if Hegel and other racists knew this truth, they would not have remarked that Africans do

not have rationality. So by way of recommendation, there should be respect for inter and cross cultural inquiry with moderation in passing hasty generalized judgments about a people's perception of reality even when we seem intellectually privileged because as the saying goes "what is good for the goose is also good for the gander".

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Associations of Personality, Political Skill and Emotional Intelligence with Emotion Work

By Sucheta Sarkar & Dr. A. Suresh

Recruitment and Assessment Centre, DRDO, India

Abstract- In customer service occupations, emotional control plays a crucial role in client interface. Employees in these occupations require skilful handling of customer related issues. This demands adequate control of clients' feelings and emotions. A blend of qualities in employees persuades them to respond to the clients. Thus, the degree of emotional stability that employees have strongly influences their inner self. By using cross sectional descriptive survey on 200 customer service workers across the country, the study examines the associations of personality, political skill and emotional intelligence with emotion work. The subjects were assessed on emotion work, personality, emotional intelligence, and political skill. Pearson correlation and hierarchical multiple regression were used to analyze the data. Results revealed that personality, political skill and emotional intelligence emerged as strong predictors of emotion work. This study highlights the need for understanding emotion work as an important potential interpersonal variable for enhancing employees' as well as organizational health.

Keywords: *emotion work, personality, political skill, emotional intelligence.*

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Associations of Personality, Political Skill and Emotional Intelligence with Emotion Work

Sucheta Sarkar ^α & Dr. A. Suresh ^σ

Abstract- In customer service occupations, emotional control plays a crucial role in client interface. Employees in these occupations require skilful handling of customer related issues. This demands adequate control of clients' feelings and emotions. A blend of qualities in employees persuades them to respond to the clients. Thus, the degree of emotional stability that employees have strongly influences their inner self. By using cross sectional descriptive survey on 200 customer service workers across the country, the study examines the associations of personality, political skill and emotional intelligence with emotion work. The subjects were assessed on emotion work, personality, emotional intelligence, and political skill. Pearson correlation and hierarchical multiple regression were used to analyze the data. Results revealed that personality, political skill and emotional intelligence emerged as strong predictors of emotion work. This study highlights the need for understanding emotion work as an important potential interpersonal variable for enhancing employees' as well as organizational health.

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1. INTRODUCTION

In customer service occupations, display of appropriate emotions plays an integral role in helping employees' maintain work life balance. Employees engaged in such occupations use several techniques to handle customer demands. Evidence shows that positive characteristics such as optimism, self esteem, self control, reasoning etc. acts as a prerequisite for making the communication process effective. It is necessary for organizations to understand the potency of individuals in terms of dealing with client related issues. Employees, in general, possess a specific blend of qualities which persuade them to react in a certain way. This may either facilitate or impede the interaction among the concerned units. Under such circumstances, the intensity of emotional stability that employees internalize through experience strongly influences their inner self. It has been reviewed that external manifestation of organizationally desired expressions lead to suppression of negative emotions, which might further affect the employees mental health than when such emotions are manifested internally (Zapf, Vogt, Seifert, Mertini & Isic, 1999). Internalization of positive traits plays a very important role for the individual in displaying appropriate emotions and influencing

customers through social interaction. Customer service encounters often mandate that an employee should display certain emotions and suppress others (Hochschild, 1983; Ashforth & Humphrey, 1995). For example, bill collectors are expected to be angry and irritated (Rafaeli & Sutton, 1987), nurses are supposed to show caring and empathy (Zerbe, 2000), and customer service workers are expected to maintain 'service with a smile' (Pugh, 2001). In order to comply with such requirements, employees manipulate their emotional expressions. In this process, they tend to experience discordance between felt and required emotions by suppressing their genuine emotions. Such kind of emotional regulation at work is termed as 'emotion work'. In other words, it can be referred to as the psychological processes necessary to regulate organizationally desired emotions as part of one's job (Zapf, 2002). The researchers viewed emotion work as a multidimensional construct with both positive and negative health effects (Zapf & Holz, 2006).

Emotional regulation plays an important role in client interaction and related service occupations. In the current scenario, people from different ethnic backgrounds use appropriate emotional expressions to interact and influence others in order to achieve customer satisfaction by delivering quality services. Individual differences in personality and application of various emotional management techniques determine the employees' efficiency to handle customer demands. These differences further result in negative effects on their psychological and physical health. Thus, it is important to understand the role of personality, political skill and emotional intelligence on emotion work in organizations where employees are required to frequently interact with their clients to accomplish organizational objectives.

Researchers have shown personality as a psychological predictor of emotion work (Tews & Glomb, 2003; Austin, Dore & Donovan, 2008). Big five factors of personality, namely, neuroticism, extraversion, openness to experience, conscientiousness and agreeableness are assumed to play a crucial role in determining emotional stability of individuals engaged in customer service work. Neuroticism is concerned with the display of negative feelings during social interactions. The existing literature suggests that people who are high on neuroticism place a more negative interpretation on stressful work events, resulting in a

Author α: Research Scholar, Recruitment and Assessment Centre, DRDO, Delhi. e-mail: sucheta.sarkar171185@gmail.com

Author σ: Scientist, Defence Institute of Psychological Research, DRDO, Delhi.

deleterious impact on affective outcomes. For instance, over time, greater experience with negative affect leads to analytical thinking patterns which tends to become one of the most habitual characteristic of their decision making process, regardless of any changes in current mood (Brief, Butcher & Roberson, 1995). Research has shown that neuroticism is positively related to emotion work (Kokkonen & Pulkkinen, 2001;). It was also reported that neuroticism has direct relationships with employees' perceptions of demands to suppress negative emotions, where employees belonged to occupations such as sales, management, education, healthcare etc. (Diefendorff & Richard, 2003). Professionals who engage in frequent contact with customers, e.g. bill collectors, have been found to perform better in jobs that require the expression of negative emotions as compared to jobs requiring display of positive emotions (Sutton, 1991). It is also evident that people dealing with customers in sales, nursing and teaching with high neuroticism traits were positively associated with surface acting and suppression of negative emotions (Bono & Vey, 2007).

Extraversion reflects one's ability to be sociable, outgoing, optimistic and assertive. Individuals high on this trait are assumed to be enthusiastic while interacting with their customers. Research indicates that such people experience less emotion work and they are more likely to exhibit positive emotions during client interface. For example, a study found that service workers e.g. cashiers with high sociability traits are characterized by the display of more positive emotions than by service employees with low extraversion traits (Tan, Foo, Chong & Ng, 2003). Some studies have specifically reported that extraversion correlates negatively with surface acting and positively with the expression of naturally felt emotions (Diefendorff, Croyle & Gosserand, 2005; Tews & Glomb, 2003). A meta analysis was conducted to examine the role of extraversion as one of the predictors of emotion work, where, extraverts were found to have greater ability than introverts for responding to organizational demands by displaying positive feelings through deep acting (Bono & Vey, 2005). In its support, researchers experimentally attempted to induce positive mood in a group of three hundred and fifty nine undergraduate students and found a stronger positive mood effect among extraverts than in introverts (Larsen & Ketelaar, 1991).

Openness to experience is assumed to play an important role in influencing emotional control of an individual. It focuses upon broad-mindedness, originality, sensitiveness, imagination and curiousness in one's attitude toward the environment. Literature suggests that customer service employees high on this trait appear to be sensitive towards clients' emotions and get emotionally attached to their customers by establishing a sense of warmth, support and confidence. A study found inverse relation of openness

to experience with depersonalization and diminished personal accomplishment (Zellars, Perrewe & Hochwarter, 2000). It is also evident that this trait is positively correlated with deep acting and negatively correlated with surface acting emotion work strategy (McCance, 2011).

Conscientiousness emphasizes hardworking, responsible, and achievement oriented attitude shown by the employees during social interactions. Literature review indicates that individuals high on conscientiousness optimistically deal with their clients' emotions and experience less emotion work. For example, researchers reported that healthcare workers with high conscientiousness are positively associated with deep acting and experience greater degree of positive emotions than those scoring low on this trait (Diefendorff, Croyle & Gosserand, 2005; Austin, Dore & Donovan, 2008).

Agreeableness indicates a person's willingness to maintain and establish social relationships with others and the desire to be liked by others. Such people are more likely to exhibit positive feelings and maintain social harmony during client interface. Research indicated that agreeableness was positively related to suppressing negative emotions (Tews & Glomb, 2003).

However, despite these findings, prior researchers have contended that personality alone may not predict job performance, but rather requires social effectiveness skill e.g. political skill to predict work outcomes (Barrick & Mount, 1993; Semadar, Robbins & Ferris, 2006; Hogan & Shelton, 1998). A study proposed that political skill also plays a facilitating role with personality in the prediction of job performance (Blickle et.al., 2008). Political skill reflects one's ability to accurately understand interpersonal interactions combined with the capacity to deal with different situational demands. The role of political skill as a factor influencing emotion work has not been directly examined in past research. It is evident that political actors develop strong social networks and exhibit a sense of personal security, calmness, self-confidence and a feeling of comfort with the clients. All such characteristics enable them to meet the situational demands and experience less emotion work (Ashforth & Humphrey, 1993; Collins, 1981). On the contrary, researchers have confirmed that full time management employees with high political skill are more likely to be affected by emotion work (Liu, Perrewe, Hochwarter & Kacmar, 2004).

Existing literature have suggested that big five personality factors along with emotional intelligence also play an important role in determining one's satisfaction with social relationships (Lopes, Salovey & Straus, 2003). Emotional intelligence deals with the ability to appropriately regulate emotions. It reflects one's capacity to perceive and understand the emotions of oneself and others and effectively expressing them by

using it appropriately in the decision making process. Research reported that emotional intelligence correlates negatively with surface acting and positively with deep acting (Prati, 2004; Ghalandari, Ghorbani & Jogh, 2012). Furthermore, it is evident that when confronted with emotion work, nurses experienced lower levels of burnout and somatic complaints and this effect was found to be mediated by the choice of emotion work strategies (Mikolajczak, Menil & Luminet, 2007). A study experimentally demonstrated that negative emotional differentiation was positively related to the frequency of negative emotional regulation, particularly at higher levels of emotional intensity (Barrett et al., 2001). The researchers also reported that emotional differentiation and the aspects of emotion regulation comprise two important components of emotional intelligence. As the sociocultural background of Indian customer service workers varies widely from their western counterparts, the study attempts to explore the role of personality, political skill and emotional intelligence as psychological predictors of emotion work relevant to them. This may

prove to be beneficial for the customer service organizations in promoting employee's wellbeing and their organization health.

II. OBJECTIVES

- To understand the relationship of personality, political skill, emotional intelligence and emotion work in Indian customer service work.
- To examine the associations of personality, political skill and emotional intelligence as psychological predictors of emotion work in Indian customer service work.

III. METHOD

a) Participants

The participants of the study include 200 customer service workers across the country from different geographical locations employed in customer service industries. Table 1 presents their demographic information.

Appendix

Table 1: Demographic Composition of the Sample (N = 200)

Demographics	Mean (SD)	Percentages
Age	35.94 (9.91)	
Gender		
Male		59.5
Female		40.5

For this study a cross – sectional descriptive design was used. The participants belonged to a variety of service occupations, such as, banking and insurance (12%), sales (10.9%), marketing (6%), software engineer (4.5%), legal advisor (3.5%), financial advisor (0.5%), customer service (11.9%), psychologist (10.4%), HR (33.3%), consultants (1.9%) and technical (5%). The sample comprised 59.5% males and 40.5% females. Their age ranged from 21 to 65 years with mean age of 35 years ($M = 35.94$, $SD = 9.91$). The sampling frame was narrowed to the criteria of subjects who have face-to-face or voice-to-voice interactions with clients/ customers and they are of either entry-level employees or middle-level managers. Stratified random sampling technique was used to collect the data. In demarcating the boundary of the sample, eight strata were identified and from which unequal respondents representing each group were drawn, thus bringing the total number of respondent to 346 indicating disproportionate stratified random sampling.

b) Procedure

Each participant read and signed an informed consent document. The questionnaires were individually administered to 200 employees across the country from different geographical locations working in service

industries on full time basis. The service industries comprise professions such as sales/ marketing, strategic sourcing, law, banking, customer care, counseling, corporate training etc.. The participants were instructed to give responses which best describes their attitudes towards the statements given in the questionnaire. After collecting the data, scoring was completed and the responses were analyzed.

c) Measures

The following psychological measures were administered on the sample.

Frankfurt Emotion work scale (Zapf, Vogt, Seifert, Mertini & Isic, 1999): Frankfurt Emotion work scale (FEWS) measures the psychological processes necessary to regulate organizationally desired emotions as part of one's job. This comprises five subscales, namely, positive emotions, negative emotions, sensitivity requirements, emotional dissonance and interaction control. All subscales are scored independently of one another, with higher the score indicating greater emotion work. The scale is found to be internally consistent with cronbach alpha ranging from .51 to .92. Correlations between the FEWS and Maslach Burnout Inventory (MBI) provide evidence for high content validity.

Big Five Inventory (Rammstedt & John, 2007): The ten item scale of Big Five Inventory (BFI) provides a measure of personality consisting of five dimensions, namely, extraversion, agreeableness, conscientiousness, neuroticism and openness to experience. The scale is quite reliable and valid having test retest reliability and convergent validity coefficient of .75 and .44 respectively. The scale correlated significantly with NEO-PI-R inventory.

Political Skill Inventory (Ferris et.al., 2005): The 18 item scale of Political Skill Inventory (PSI) measures social astuteness, interpersonal influence, networking ability and apparent sincerity. The inventory deals with the individuals' ability to understand others and to act on that knowledge in influential ways in order to enhance one's personal and/or organizational objectives. Higher the mean score on the scale, greater the degree of political skill and vice versa. The scale is found to have acceptable internal consistency reliability estimate of .90. Correlations of the scale with Mc Crae & Costa Conscientiousness Scale, State-Trait Anxiety Inventory, Synder's self monitoring scale, political savvy scale and Emotional Competence Inventory University Edition provide evidence for high convergent and discriminant validity.

Genos Emotional Intelligence Inventory (Palmer, Stough, Harmer & Gignac, 2009): The 14 item scale of Genos Emotional Intelligence Inventory measures emotional intelligence at workplace. The high score indicates the individual's ability to identify, assess, and control the emotions of self and others. The scale is quite reliable having internal consistency reliability estimate of .87. The concurrent validity was established through a series of empirical correlation with the Swinburne University Emotional Intelligence Test

(SUEIT) (the predecessor of Genos EI), the Trait Meta-Mood Scale (TMMS), organizational commitment, and transformational leadership.

All the above scales were selected on the basis of the literature review and psychometric properties for all the psychological measures adopted. These scales were also standardised on Indian population and have proven reliability with cronbach alpha ranging from 0.35 to 0.84.

d) Statistical Analyses

For the current study statistical analysis was done using SPSS version 15. The analysis was done on three levels. Level I comprised of data cleaning. This was done by doing outlier analysis using box whisker diagrams (box plot analysis). Skewness and kurtosis were also carried out to see the normality of the data. Level II consists of descriptive statistics and reliability analysis. Means, standard deviations and Cronbach alpha were computed. Level III comprised relational analysis. Pearson correlation was used to assess the strength of the relationship between the predictors and the dependent variable. Level IV consists of prediction analysis. Hierarchical regression was used to evaluate the relationship between a set of independent variables and the dependent variable, controlling for or taking into account the impact of a different set of independent variables on the dependent variable.

IV. RESULTS

The purpose of this study is to examine the associations of personality, political skill and emotional intelligence with emotion work. The survey data obtained on a sample of 200 customer service workers were analyzed descriptively.

Table 2 : Descriptive Statistics of the Study Variables (N = 200)

Variable	M	SD	Alpha	Skewness	Kurtosis
PE	33.58	6.12	0.84	-0.62	0.32
NE	19.68	5.25	0.69	0.65	0.39
SR	13.49	2.39	0.37	-0.25	-0.29
ED	14.75	3.18	0.52	0.04	0.07
IC	12.43	2.72	0.36	-0.21	0.19
E	7.47	1.90	0.53	-0.32	-0.84
A	8.09	1.57	0.43	-0.62	0.33
C	8.20	1.63	0.41	-0.64	-0.36
N	4.14	1.87	0.56	0.66	-0.43
O	6.91	1.44	0.35	0.43	-0.50
PS	99.25	16.76	0.85	-0.91	1.11
EI	52.51	7.35	0.80	0.14	-0.69

Note: PE = Positive Emotions, NE = Negative Emotions, SR = Sensitivity Requirements, ED = Emotional Dissonance, IC = Interaction Control, E = Extraversion, A = Agreeableness, C = Conscientiousness, N = Neuroticism, O = Openness, PS = Political skill, EI = Emotional Intelligence

Table 2 shows the mean, standard deviation, cronbach alpha, skewness and kurtosis value of all the study variables. The mean and SD value of positive

emotions, negative emotions, sensitivity requirements, emotional dissonance and interaction control are 33.58 (6.12), 19.68 (5.25), 13.49 (2.39), 14.75(3.18) and

12.43(2.72) respectively. Among the predictor variables the highest mean value is of political skill 99.25 (16.76) followed by emotional intelligence ($M = 52.51$, $SD 7.35$), conscientiousness ($M=8.20$, $SD 1.63$), agreeableness ($M =8.09$, $SD 1.57$), extraversion ($M =7.47$, $SD 1.90$), openness ($M =6.91$, $SD 1.44$) and neuroticism ($M =4.14$, $SD 1.87$). Normality of the collected is established through skewness and kurtosis. It was found that the value of skewness for positive emotions

was (-0.62), negative emotions (0.65), sensitivity requirements (-0.25), emotional dissonance (0.04) and interactional control (-0.21), extraversion (-0.32), agreeableness (-0.62), conscientiousness (-0.64), neuroticism (0.66), openness (0.43), political skill (-0.91) and emotional intelligence (0.14). These values indicate that the study variables are reasonably close to normal as its skewness and kurtosis have values between -1.0 and +1.0.

Table 3 : Correlation Coefficients of the Study Variables (N=200)

Variables	1	2	3	4	5	6	7	8	9	10	11	12
PE	1.00											
NE	0.08	1.00										
SR	0.40**	0.07	1.00									
ED	0.12	0.26**	0.27**	1.00								
IC	.23**	0.28**	0.32**	0.29**	1.00							
E	0.11	0.05	0.04	-0.01	0.09	1.00						
A	0.09	-0.15*	0.18*	-0.05	-0.01	0.06	1.00					
C	0.11	-0.17*	0.04	-0.10	0.09	0.30**	0.22**	1.00				
N	-0.21**	0.19**	-0.20**	0.20**	0.06	-0.21**	-0.41**	-0.28**	1.00			
O	0.04	-0.01	0.17*	-0.05	0.13	-0.05	0.15*	0.15*	-0.04	1.00		
PS	0.42**	-0.05	0.29**	0.04	0.19**	0.40**	0.30**	0.37**	-0.41**	0.10	1.00	
EI	0.31**	-0.26**	0.32**	-0.12	0.04	0.22**	0.40**	0.42**	-0.52**	0.16*	0.48**	1.00

Note: PE = Positive Emotions, NE = Negative Emotions, SR = Sensitivity Requirements, ED = Emotional Dissonance, IC = Interaction Control, E = Extraversion, A = Agreeableness, C = Conscientiousness, N = Neuroticism, O = Openness, PS = Political skill, EI = Emotional Intelligence

** $p < .05$ ** $p < .01$*

Table 3 reports the pearson correlations among the study variables. The data indicated a positive significant correlation between positive emotions and political skill ($r = 0.42$, $p < .01$), followed by emotional intelligence ($r = 0.31$, $p < .01$) and negative correlation with neuroticism ($r = -0.21$, $p < .01$). A significant negative correlation was observed between negative emotions and emotional intelligence ($r = -0.26$, $p < .01$), followed by conscientiousness ($r = -0.17$, $p < .05$), agreeableness ($r = -0.15$, $p < .05$) and positive correlation with neuroticism ($r = 0.19$, $p < .01$). The data also indicated a positive significant correlation between sensitivity requirements and emotional intelligence ($r = 0.32$, $p < .01$), followed by political skill ($r = 0.29$, $p < .01$), agreeableness ($r = 0.18$, $p < .05$), openness ($r = 0.17$, $p < .05$) and negative correlation with neuroticism ($r = -0.20$, $p < .01$). A significant positive correlation was also observed between emotional dissonance and neuroticism ($r = 0.20$, $p < .01$) and also between interaction control and political skill ($r = 0.19$, $p < .01$).

Table 4 : Hierarchical Regression Predicting Emotion Work from the Study Variables

Predictor	PE		NE		SR		ED		IC	
	ΔR^2	β	ΔR^2	β	ΔR^2	β	ΔR^2	β	ΔR^2	β
Step 1	0.01		0.01		0.04*		0.04*		0.02	
Age		-0.12		-0.12		-0.19*		-0.16*		-0.07
Gender		-0.02		-0.05		0.03		0.08		0.09
Step 2	0.07*		0.06*		0.11**		0.04		0.03	
E		0.07		0.14		0.03		0.04		0.09
A		0.04		-0.05		0.15*		0.06		-0.01
C		0.04		-0.17*		-0.05		-0.04		0.08
N		-0.20*		0.14		-0.19*		0.19*		0.08
O		0.04		0.04		0.16*		-0.16		0.12
Total R ²	0.08		0.08		0.14		0.08		0.05	
N	200		200		200		200		200	
Step 3	0.12**		0.00		0.04**		0.02*		0.04**	
PS		0.44**		0.02		0.24**		0.18*		0.24**
Total R ²	0.20		0.08		0.18		0.10		0.09	
N	200		200		200		200		200	
Step 4	0.03*		0.03*		0.04**		0.00		0.00	
EI		0.21*		-0.21*		0.27**		-0.08		-0.03
Total R ²	0.23		0.10		0.22		0.10		0.09	
N	200		200		200		200		200	

Note: PE = Positive Emotions, NE = Negative Emotions, SR = Sensitivity Requirements, ED = Emotional Dissonance, IC = Interaction Control, E = Extraversion, A = Agreeableness, C = Conscientiousness, N = Neuroticism, O = Openness, PS = Political skill, EI = Emotional Intelligence

** $p < .01$; * $p < .05$

Table 4 displays the result of multiple hierarchical regression analysis. Regression analysis was obtained in four stages. In the first stage control variables were entered into the equation. In the second stage personality variables were entered. In the third stage, political skill was entered into the equation followed by emotional intelligence in the fourth stage. In each step of the analysis the predictor and control variables were regressed on each dimension of emotion work accordingly. In Table 4 for model 1 the value of R^2 of control variables is .01 which indicates that control variables accounted for one percent of the variance in positive emotions. The data also reported that when control variables were entered in the equation together with personality dimensions in the second model the value of R^2 secured more variance (0.08). This indicated that when the personality dimensions were entered the change in R^2 was 0.07. In the third and fourth model, the value of change in R^2 is 0.12 and 0.03 respectively. This implies that the control variables along with the predictor variables accounted for 23% variance in the positive emotions. The beta value showed that political skill has a positive significant effect on positive emotions ($\beta = .44$; $p < .01$) followed by emotional intelligence ($\beta = .21$; $p < .05$). Also, neuroticism emerged as a negative predictor of positive emotions ($\beta = .20$; $p < .05$).

When negative emotions was entered into the equation as the dependent variable, the control variables accounted for only 1% variance in table 3

model 1 ($\Delta R^2 = 0.01$). This value increased to 8% of variance when personality and political skill variables were entered in model 2 ($\Delta R^2 = 0.06$), model 3 ($\Delta R^2 = 0.00$) respectively, followed by 10% of variance when emotional intelligence was entered in model 4 ($\Delta R^2 = 0.03$). The beta value showed that emotional intelligence emerged as the significant negative predictor of negative emotions ($\beta = -.21$; $p < .05$) followed by conscientiousness ($\beta = -.17$; $p < .05$).

In table 4 model 1, the control variables explained only 4% of variance in sensitivity requirements ($\Delta R^2 = 0.04$). The R^2 value for the control variables was observed to be 0.14 i.e. 14% of variance was accounted by the control variables when personality, political skill variables were entered in model 2 ($\Delta R^2 = 0.11$) and model 3 ($\Delta R^2 = 0.04$) respectively, followed by 22% of variance when emotional intelligence was entered in model 4 ($\Delta R^2 = 0.04$). Furthermore, the beta value showed that emotional intelligence has a positive significant effect on sensitivity requirements ($\beta = .27$; $p < .01$), followed by political skill ($\beta = .24$; $p < .01$), openness ($\beta = .16$; $p < .05$) and agreeableness ($\beta = .15$; $p < .05$). Also, both age as one of the control variable and neuroticism emerged as a negative significant predictor of 'sensitivity requirements' with ($\beta = -0.19$; $p < .05$).

When emotional dissonance was entered into the equation as the dependent variable, the control variables accounted for only 4% variance in table 4 model 1 ($\Delta R^2 = 0.04$). This value increased to 10% of

variance when personality, political skill and emotional intelligence variables were entered in model 2 ($\Delta R^2 = 0.04$), model 3 ($\Delta R^2 = 0.02$) and model 4 ($\Delta R^2 = 0.00$) respectively. The beta value showed that neuroticism has a positive significant effect on emotional dissonance ($\beta = .19$; $p < .05$), followed by political skill ($\beta = .18$; $p < .05$). Age also emerged as a negative significant predictor of emotional dissonance ($\beta = -.16$; $p < .05$).

In table 4 step 1 for interaction control, control variables accounted only 2% of variance in the said dependent variable. This value increased to 9% when personality, political skill and emotional intelligence variables were entered in step 2 ($\Delta R^2 = 0.03$), step 3 ($\Delta R^2 = 0.04$) and step 4 ($\Delta R^2 = 0.00$) respectively. The beta value showed that political skill emerged as a positive significant predictor of interaction control ($\beta = 0.24$; $p < .01$).

IV. DISCUSSION

The study examines the associations of personality, political skill and emotional intelligence with emotion work. Regression analysis shows neuroticism as a negative predictor of positive emotions and sensitivity requirements and positive predictor of emotional dissonance. These findings are consistent with the study on 1158 employees from hotel business, call centers, banks and kindergartens, where neuroticism was positively associated with emotional dissonance (Zapf & Holz, 2006). Numerous studies have also shown that employees from management, hotel business, call centers, tourism and airline industry with high neuroticism traits are more likely to engage in physical complaints and express feelings of anger and frustration (Tronvoll, 2011; Hopp, Rohrmann, Zapf & Hodapp, 2010; Liu, Perrewe, Hochwarter & Kacmar, 2004). Furthermore, agreeableness and openness to experience emerged as positive predictors of sensitivity requirements. A research reported that agreeableness was positively related to suppressing negative emotions (Tews & Glomb, 2003). A study noted that openness to experience was inversely related to depersonalization and diminished personal accomplishment among health care workers (Zellars, Perrewe & Hochwarter, 2000). Finally, conscientiousness inversely predicts negative emotions. In its support, prior researchers stated that healthcare workers low in conscientiousness were less likely to express naturally felt emotions (Diefendorff, Croyle & Gosserand, 2005; Austin, Dore & Donovan, 2008).

Political skill emerged as positive predictor of positive emotions, sensitivity requirements, emotional dissonance and interaction control. Research supports that political actors in customer service occupations interpret the emotional experiences as positive and are capable in dealing with emotionally demanding situations (Ashforth & Humphrey, 1993). On the other

hand, a study also confirmed that management, hotel business and call center employees with high negative affectivity and political skill experienced greater emotion work (Liu, Perrewe, Hochwarter & Kacmar, 2004). This may be attributed to the fact that in order to comply with the situational demands, politically skilled employees exert greater emotive effort while portraying a warm and friendly attitude towards their clients. As a result, their personalities were observed to be incongruent with the requisite job characteristics of the customer service occupations considered in the sample, leading to emotional dissonance.

Emotional intelligence also predicted positive emotions and sensitivity requirements positively and negative emotions negatively. Studies have found that emotionally intelligent employees rendering services in nursing, sales and teaching exhibited positive display rules and deep acting, whereas employees with low emotional intelligence were positively associated with faking and suppression (Brotheridge, 2006; Austin, Dore & Donovan, 2008).

The above findings imply that neuroticism, openness, conscientiousness, agreeableness, political skill and emotional intelligence emerged as strong predictors of emotion work. These results reveal that individuals employed in customer service occupations are assumed to be sensitive towards clients' emotions, goal oriented, organized, reliable and hardworking towards work. These characteristics enable them to develop an optimistic approach towards work life leading to emotional competence and positive emotional experiences. The composite make up of such personality characteristics facilitate customer service employees in impression management and adapting to social change quickly in line with what the situation demands.

There are certain limitations in this study. The use of self-report measure of emotion work may have been influenced by socially desirable answers which could have affected the results of the study. The sample of the study comprises employees mostly belonging to private sector. The individuals in the sample were mostly from banking, legal, training, human resource etc. Call centre employees were not included in this study. Lastly, the sample doesn't comprise equal number of males and females.

Despite these limitations, the study provides a new insight about predicting emotion work on the basis of certain personal attributes such as personality, political skill and emotional intelligence. This area of research has been explored by few Indian researchers in the field of management which provides a very narrow perspective about emotional regulation at workplace. Empirical studies in India have focused on the role of individual factors such as self concept, emotional intelligence, social support etc. on emotion work. Future researches can focus on the impact of emotional

expressivity, perceived social support and psychological climate on emotion work amongst employees working in both industrial and government service sectors. Also, population comprising call centre employees representing gender equalization can be studied further with respect to the dispositional antecedents of emotion work highlighting the gender differences.

Moreover, the degree of emotional work amongst employees in service sector organizations can be further explored with an assumption that it tends to differ among different professions such as counseling, customer service, human resources etc. However, this study may help organizations to evaluate their employees' strength in dealing with client problems. This potency can be further raised by conducting wellness programs which might increase the mental health of their employees.

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- Left Margin: 0.65
- Right Margin: 0.65
- Top Margin: 0.75
- Bottom Margin: 0.75
- Font type of all text should be Swis 721 Lt BT.
- Paper Title should be of Font Size 24 with one Column section.
- Author Name in Font Size of 11 with one column as of Title.
- Abstract Font size of 9 Bold, "Abstract" word in Italic Bold.
- Main Text: Font size 10 with justified two columns section
- Two Column with Equal Column with of 3.38 and Gaping of .2
- First Character must be three lines Drop capped.
- Paragraph before Spacing of 1 pt and After of 0 pt.
- Line Spacing of 1 pt
- Large Images must be in One Column
- Numbering of First Main Headings (Heading 1) must be in Roman Letters, Capital Letter, and Font Size of 10.
- Numbering of Second Main Headings (Heading 2) must be in Alphabets, Italic, and Font Size of 10.

You can use your own standard format also.

Author Guidelines:

1. General,
2. Ethical Guidelines,
3. Submission of Manuscripts,
4. Manuscript's Category,
5. Structure and Format of Manuscript,
6. After Acceptance.

1. GENERAL

Before submitting your research paper, one is advised to go through the details as mentioned in following heads. It will be beneficial, while peer reviewer justify your paper for publication.

Scope

The Global Journals Inc. (US) welcome the submission of original paper, review paper, survey article relevant to the all the streams of Philosophy and knowledge. The Global Journals Inc. (US) is parental platform for Global Journal of Computer Science and Technology, Researches in Engineering, Medical Research, Science Frontier Research, Human Social Science, Management, and Business organization. The choice of specific field can be done otherwise as following in Abstracting and Indexing Page on this Website. As the all Global

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2. ETHICAL GUIDELINES

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Papers are accepted on strict understanding that the material in whole or in part has not been, nor is being, considered for publication elsewhere. If the paper once accepted by Global Journals Inc. (US) and Editorial Board, will become the copyright of the Global Journals Inc. (US).

Authorship: The authors and coauthors should have active contribution to conception design, analysis and interpretation of findings. They should critically review the contents and drafting of the paper. All should approve the final version of the paper before submission

The Global Journals Inc. (US) follows the definition of authorship set up by the Global Academy of Research and Development. According to the Global Academy of R&D authorship, criteria must be based on:

- 1) Substantial contributions to conception and acquisition of data, analysis and interpretation of the findings.
- 2) Drafting the paper and revising it critically regarding important academic content.
- 3) Final approval of the version of the paper to be published.

All authors should have been credited according to their appropriate contribution in research activity and preparing paper. Contributors who do not match the criteria as authors may be mentioned under Acknowledgement.

Acknowledgements: Contributors to the research other than authors credited should be mentioned under acknowledgement. The specifications of the source of funding for the research if appropriate can be included. Suppliers of resources may be mentioned along with address.

Appeal of Decision: The Editorial Board's decision on publication of the paper is final and cannot be appealed elsewhere.

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Manuscript submission is a systematic procedure and little preparation is required beyond having all parts of your manuscript in a given format and a computer with an Internet connection and a Web browser. Full help and instructions are provided on-screen. As an author, you will be prompted for login and manuscript details as Field of Paper and then to upload your manuscript file(s) according to the instructions.



To avoid postal delays, all transaction is preferred by e-mail. A finished manuscript submission is confirmed by e-mail immediately and your paper enters the editorial process with no postal delays. When a conclusion is made about the publication of your paper by our Editorial Board, revisions can be submitted online with the same procedure, with an occasion to view and respond to all comments.

Complete support for both authors and co-author is provided.

4. MANUSCRIPT'S CATEGORY

Based on potential and nature, the manuscript can be categorized under the following heads:

Original research paper: Such papers are reports of high-level significant original research work.

Review papers: These are concise, significant but helpful and decisive topics for young researchers.

Research articles: These are handled with small investigation and applications

Research letters: The letters are small and concise comments on previously published matters.

5. STRUCTURE AND FORMAT OF MANUSCRIPT

The recommended size of original research paper is less than seven thousand words, review papers fewer than seven thousands words also. Preparation of research paper or how to write research paper, are major hurdle, while writing manuscript. The research articles and research letters should be fewer than three thousand words, the structure original research paper; sometime review paper should be as follows:

Papers: These are reports of significant research (typically less than 7000 words equivalent, including tables, figures, references), and comprise:

- (a) Title should be relevant and commensurate with the theme of the paper.
- (b) A brief Summary, "Abstract" (less than 150 words) containing the major results and conclusions.
- (c) Up to ten keywords, that precisely identifies the paper's subject, purpose, and focus.
- (d) An Introduction, giving necessary background excluding subheadings; objectives must be clearly declared.
- (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, unless non-standard.
- (f) Results should be presented concisely, by well-designed tables and/or figures; the same data may not be used in both; suitable statistical data should be given. All data must be obtained with attention to numerical detail in the planning stage. As reproduced design has been recognized to be important to experiments for a considerable time, the Editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned un-refereed;
- (g) Discussion should cover the implications and consequences, not just recapitulating the results; conclusions should be summarizing.
- (h) Brief Acknowledgements.
- (i) References in the proper form.

Authors should very cautiously consider the preparation of papers to ensure that they communicate efficiently. Papers are much more likely to be accepted, if they are cautiously designed and laid out, contain few or no errors, are summarizing, and be conventional to the approach and instructions. They will in addition, be published with much less delays than those that require much technical and editorial correction.



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

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

Format

Language: The language of publication is UK English. Authors, for whom English is a second language, must have their manuscript efficiently edited by an English-speaking person before submission to make sure that, the English is of high excellence. It is preferable, that manuscripts should be professionally edited.

Standard Usage, Abbreviations, and Units: Spelling and hyphenation should be conventional to The Concise Oxford English Dictionary. Statistics and measurements should at all times be given in figures, e.g. 16 min, except for when the number begins a sentence. When the number does not refer to a unit of measurement it should be spelt in full unless, it is 160 or greater.

Abbreviations supposed to be used carefully. The abbreviated name or expression is supposed to be cited in full at first usage, followed by the conventional abbreviation in parentheses.

Metric SI units are supposed to generally be used excluding where they conflict with current practice or are confusing. For illustration, 1.4 l rather than $1.4 \times 10^{-3} \text{ m}^3$, or 4 mm somewhat than $4 \times 10^{-3} \text{ m}$. Chemical formula and solutions must identify the form used, e.g. anhydrous or hydrated, and the concentration must be in clearly defined units. Common species names should be followed by underlines at the first mention. For following use the generic name should be constricted to a single letter, if it is clear.

Structure

All manuscripts submitted to Global Journals Inc. (US), ought to include:

Title: The title page must carry an instructive 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) wherever the work was carried out. The full postal address in addition with the e-mail address of related author must be given. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining and indexing.

Abstract, used in Original Papers and Reviews:

Optimizing Abstract for Search Engines

Many researchers searching for information online will use search engines such as Google, Yahoo or similar. By optimizing your paper for search engines, you will amplify the chance of someone finding it. This in turn will make it more likely to be viewed and/or cited in a further work. Global Journals Inc. (US) have compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Key Words

A major linchpin in research work for the writing research paper is the keyword search, which one will employ to find both library and Internet resources.

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

Search engines for most searches, use Boolean searching, which is somewhat different from Internet searches. The Boolean search uses "operators," words (and, or, not, and near) that enable you to expand or narrow your affords. Tips for research paper while preparing research paper are very helpful guideline of research paper.

Choice of key words is first tool of tips to write research paper. Research paper writing is an art. A few tips for deciding as strategically as possible about keyword search:



- One should start brainstorming lists of possible keywords before even begin 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 research paper?" Then consider synonyms for the important words.
- It may take the discovery of only one relevant paper to let steer in the right keyword direction because in most databases, the keywords under which a research paper is abstracted are listed with the paper.
- One should avoid outdated words.

Keywords are the key that opens a door to research work sources. Keyword searching is an art in which researcher's skills are bound to improve with experience and time.

Numerical Methods: Numerical methods used should be clear and, where appropriate, supported by references.

Acknowledgements: Please make these as concise as possible.

References

References follow the Harvard scheme of referencing. References in the text should cite the authors' names followed by the time of their publication, unless there are three or more authors when simply the first author's name is quoted followed by et al. unpublished work has to only be cited where necessary, and only in the text. Copies of references in press in other journals have to be supplied with submitted typescripts. It is necessary that all citations and references be carefully checked before submission, as mistakes or omissions will cause delays.

References to information on the World Wide Web can be given, but only if the information is available without charge to readers on an official site. Wikipedia and Similar websites are not allowed where anyone can change the information. Authors will be asked to make available electronic copies of the cited information for inclusion on the Global Journals Inc. (US) homepage at the judgment of the Editorial Board.

The Editorial Board and Global Journals Inc. (US) recommend that, citation of online-published papers and other material should be done via a DOI (digital object identifier). If an author cites anything, which does not have a DOI, they run the risk of the cited material not being noticeable.

The Editorial Board and Global Journals Inc. (US) recommend the use of a tool such as Reference Manager for reference management and formatting.

Tables, Figures and Figure Legends

Tables: Tables should be few in number, 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. Vertical lines should not be used.

Figures: Figures are supposed to be submitted as separate files. Always take in a citation in the text for each figure using Arabic numbers, e.g. Fig. 4. Artwork must be submitted online in electronic form by e-mailing them.

Preparation of Electronic Figures for Publication

Even though low quality images are sufficient for review purposes, print publication requires high quality images to prevent the final product being blurred or fuzzy. Submit (or e-mail) EPS (line art) or TIFF (halftone/photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Do not use pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings) in relation to the imitation size. 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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Figure Legends: Self-explanatory legends of all figures should be incorporated separately under the heading 'Legends to Figures'. In the full-text online edition of the journal, figure legends may possibly be truncated in abbreviated links to the full screen version. Therefore, the first 100 characters of any legend should notify the reader, about the key aspects of the figure.

6. AFTER ACCEPTANCE

Upon approval of a paper for publication, the manuscript will be forwarded to the dean, who is responsible for the publication of the Global Journals Inc. (US).

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The corresponding author will receive an e-mail alert containing a link to a website or will be attached. A working e-mail address must therefore be provided for the related author.

Acrobat Reader will be required in order to read this file. This software can be downloaded

(Free of charge) from the following website:

www.adobe.com/products/acrobat/readstep2.html. This will facilitate the file to be opened, read on screen, and printed out in order for any corrections to be added. Further instructions will be sent with the proof.

Proofs must be returned to the dean at dean@globaljournals.org within three days of receipt.

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TECHNIQUES FOR WRITING A GOOD QUALITY RESEARCH PAPER:

1. Choosing the topic: In most cases, the topic is searched by the interest of author but it can be also suggested by the guides. You can have several topics and then you can judge that in which topic or subject you are finding yourself most comfortable. This can be done by asking several questions to yourself, like Will I be able to carry our search in this area? Will I find all necessary recourses to accomplish the search? Will I be able to find all information in this field area? If the answer of these types of questions will be "Yes" then you can choose that topic. In most of the cases, you may have to conduct the surveys and have to visit several places because this field is related to Computer Science and Information Technology. Also, you may have to do a lot of work to find all rise and falls regarding the various data of that subject. Sometimes, detailed information plays a vital role, instead of short information.

2. Evaluators are human: First thing to remember that evaluators are also human being. They are not only meant for rejecting a paper. They are here to evaluate your paper. So, present your Best.

3. Think Like Evaluators: If you are in a confusion or getting demotivated that your paper will be accepted by evaluators or not, then think and try to evaluate your paper like an Evaluator. Try to understand that what an evaluator wants in your research paper and automatically you will have your answer.

4. 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.

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

6. Use of computer is recommended: As you are doing research in the field of Computer Science, then this point is quite obvious.

7. Use right software: Always use good quality software packages. If you are not capable to judge good software then you can lose quality of your paper unknowingly. There are various software programs available to help you, which you can get through Internet.

8. Use the Internet for help: An excellent start for your paper can be by using the Google. It is an excellent search engine, where you can have your doubts resolved. You may also read some answers for the frequent question how to write my research paper or find model research paper. From the internet library you can download books. If you have all required books make important reading selecting and analyzing the specified information. Then put together research paper sketch out.

9. Use and get big pictures: Always use encyclopedias, Wikipedia to get pictures so that you can go into the depth.

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

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



12. Make all efforts: Make all efforts to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in introduction, that what is the need of a particular research paper. Polish your work by good skill of writing and always give an evaluator, what he wants.

13. Have backups: When you are going to do any important thing like making research paper, you should always have backup copies of it either in your computer or in paper. This will help you to not to lose any of your important.

14. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several and unnecessary diagrams will degrade the quality of your paper by creating "hotchpotch." So always, try to make and include those diagrams, which are made by your own to improve readability and understandability of your paper.

15. Use of direct quotes: When you do research relevant to literature, history or current affairs then use of quotes become essential but if study is relevant to science then use of quotes is not preferable.

16. Use proper verb tense: Use proper verb tenses in your paper. Use past tense, to present those events that happened. Use present tense to indicate events that are going on. Use future tense to indicate future happening events. Use of improper and wrong tenses will confuse the evaluator. Avoid the sentences that are incomplete.

17. Never use online paper: If you are getting any paper on Internet, then never use it as your research paper because it might be possible that evaluator has already seen it or maybe it is outdated version.

18. Pick a good study spot: To do your research studies always try to pick a spot, which is quiet. Every spot is not for studies. Spot that suits you choose it and proceed further.

19. Know what you know: Always try to know, what you know by making objectives. Else, you will be confused and cannot achieve your target.

20. Use good quality grammar: Always use a good quality grammar and use words that will throw positive impact on evaluator. Use of good quality grammar does not mean to use tough words, that for each word the evaluator has to go through dictionary. Do not start sentence with a conjunction. Do not fragment sentences. Eliminate one-word sentences. Ignore passive voice. Do not ever use a big word when a diminutive one would suffice. Verbs have to be in agreement with their subjects. Prepositions are not expressions to finish sentences with. It is incorrect to ever divide an infinitive. Avoid clichés like the disease. Also, always shun irritating alliteration. Use language that is simple and straight forward. put together a neat summary.

21. 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 to your topic. You may also maintain your arguments with records.

22. Never start in last minute: Always start at right time and give enough time to research work. Leaving everything to the last minute will degrade your paper and spoil your work.

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

24. Never copy others' work: Never copy others' work and give it your name because if evaluator has seen it anywhere you will be in trouble.

25. Take proper rest and food: No matter how many hours you spend for your research activity, if you are not taking care of your health then all your efforts will be in vain. For a quality research, study is must, and this can be done by taking proper rest and food.

26. Go for seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.



27. Refresh your mind after intervals: Try to give rest to your mind by listening to soft music or by sleeping in intervals. This will also improve your memory.

28. Make colleagues: Always try to make colleagues. No matter how sharper or intelligent you are, if you make colleagues you can have several ideas, which will be helpful for your research.

29. Think technically: Always think technically. If anything happens, then search its reasons, its benefits, and demerits.

30. Think and then print: When you will go to print your paper, notice that tables are not be split, headings are not detached from their descriptions, and page sequence is maintained.

31. Adding unnecessary information: Do not add unnecessary information, like, I have used MS Excel to draw graph. Do not add irrelevant and inappropriate material. These all will create superfluous. Foreign terminology and phrases are not apropos. One should NEVER take a broad view. Analogy in script is like feathers on a snake. Not at all use a large word when a very small one would be sufficient. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Amplification is a billion times of inferior quality than sarcasm.

32. Never oversimplify everything: To add material in your research paper, never go for oversimplification. This will definitely irritate the evaluator. Be more or less specific. Also too, by no means, ever use rhythmic redundancies. Contractions aren't essential and shouldn't be there used. Comparisons are as terrible as clichés. Give up ampersands and abbreviations, and so on. Remove commas, that are, not necessary. Parenthetical words however should be together with this in commas. Understatement is all the time the complete best way to put onward earth-shaking thoughts. Give a detailed literary review.

33. Report concluded results: Use concluded results. From raw data, filter the results and then conclude your studies based on measurements and observations taken. Significant figures and appropriate number of decimal places should be used. Parenthetical remarks are prohibitive. Proofread carefully at final stage. In the end give outline to your arguments. Spot out perspectives of further study of this subject. Justify your conclusion by at the bottom of them with sufficient justifications and examples.

34. After 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 through which your research is going to be in print to 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 in your research.

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 criterion for grading the final paper by peer-reviewers.

Final Points:

A purpose of organizing a research paper is to let people to interpret your effort selectively. The journal requires the following sections, submitted in the order listed, each section to start on a new page.

The introduction will be compiled from reference matter and will reflect the design processes or outline of basis that direct you to make study. As you will carry out the process of study, the method and process section will be constructed as like that. The result segment will show related statistics in nearly sequential order and will direct the reviewers next to the similar intellectual paths throughout the data that you took to carry out your study. The discussion section will provide understanding of the data and projections as to the implication of the results. The use of good quality references all through the paper will give the effort trustworthiness by representing an alertness of 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 the 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

Mistakes to evade

- Insertion a title at the foot of a page with the subsequent text on the next page
- Separating a table/chart or figure - impound each figure/table to a single page
- Submitting a manuscript with pages out of sequence

In every sections of your document

- Use standard writing style including articles ("a", "the," etc.)
- Keep on paying attention on the research topic of the paper
- Use paragraphs to split each significant point (excluding for the abstract)
- Align the primary line of each section
- Present your points in sound order
- Use present tense to report well accepted
- Use past tense to describe specific results
- Shun familiar wording, don't address the reviewer directly, and don't use slang, slang language, or superlatives
- Shun use of extra pictures - include only those figures essential to presenting results

Title Page:

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



Abstract:

The summary should be two hundred words or less. It should briefly and clearly explain the key findings reported in the manuscript-- must have precise statistics. It should not have abnormal acronyms or abbreviations. It should be logical in itself. Shun citing 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 approach 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. Yet, use comprehensive sentences and do not let go readability for briefness. You can maintain it succinct by phrasing sentences so that they provide more than 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 maintain the initial two items to no more than one ruling each.

- Reason of the study - 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 quantitative data; results of any numerical analysis should be reported
- Significant conclusions or questions that track from the research(es)

Approach:

- Single section, and succinct
- As a outline of job done, it is always written in past tense
- A conceptual should situate on its own, and not submit to any other part of the paper such as a form or table
- Center on shortening results - bound background information to a verdict or two, if completely necessary
- What you account in an conceptual must be regular with what you reported in the manuscript
- Exact spelling, clearness 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 to comprehend and calculate the purpose of your study without having to submit to other works. The basis for the study should be offered. Give most important references but shun difficult to make a comprehensive appraisal of the topic. In the introduction, describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will have no attention in your result. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here. Following approach can create a valuable beginning:

- Explain the value (significance) of the study
- Shield the model - why did you employ this particular system or method? What is its compensation? You strength remark on its appropriateness from a abstract point of vision as well as point out sensible reasons for using it.
- Present a justification. Status your particular theory (es) or aim(s), and describe the logic that led you to choose them.
- Very for a short time explain the tentative propose and how it skilled 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 with every section. If you make the four points listed above, you will need a least of four paragraphs.



- Present surroundings information only as desirable in order hold up a situation. The reviewer does not desire to read the whole thing you know about a topic.
- Shape the theory/purpose 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 sound written Procedures segment allows a capable scientist to replacement 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 for the least amount of information that would permit another capable scientist to spare 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 object, mention the specific item describing a way but draw the basic principle while stating the situation. The purpose is to text 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:

- Explain materials individually only if the study is so complex that it saves liberty this way.
- Embrace particular materials, and any tools or provisions that are not frequently found in laboratories.
- Do not take in frequently found.
- If use of a definite type of tools.
- Materials may be reported in a part section or else they may be recognized along with your measures.

Methods:

- Report the method (not 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 - details how procedures were completed not how they were exclusively performed on a particular day.
- If well known procedures were used, account the procedure by name, possibly with reference, and that's all.

Approach:

- It is embarrassed or not possible to use vigorous voice when documenting methods with no using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result when script up the methods most authors use third person passive voice.
- Use standard style in this and in 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.

Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part a 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. Carry on to be to the point, by means of statistics and tables, if suitable, to present consequences most efficiently. You must obviously differentiate material that would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matter should not be submitted at all except requested by the instructor.



Content

- Sum up your conclusion in text and demonstrate them, if suitable, with figures and tables.
- In manuscript, explain each of your consequences, point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation an exacting study.
- Explain results of control experiments and comprise 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 in manuscript form.

What to stay away from

- Do not discuss or infer your outcome, report surroundings information, or try to explain anything.
- Not at all, take in raw data or intermediate calculations in a research manuscript.
- Do not present the similar data more than once.
- Manuscript should complement any figures or tables, not duplicate the identical information.
- Never confuse figures with tables - there is a difference.

Approach

- As forever, use past tense when you submit to 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 part.

Figures and tables

- If you put figures and tables at the end of the details, make certain that they are visibly distinguished from any attach appendix materials, such as raw facts
- Despite of position, each figure must be numbered one after the other and complete with subtitle
- In spite of position, each table must be titled, numbered one after the other and complete with heading
- All figure and table must be adequately complete that it could situate on its own, divide from text

Discussion:

The Discussion is expected the trickiest segment to write and describe. A lot of papers submitted for journal are discarded based on problems with the Discussion. There is no head of state for how long a 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 implication of the study. The purpose here is to offer an understanding of your results and hold up for all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of result should be visibly 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 with prospect, and let it drop at that.

- Make a decision if each premise is supported, 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 the experiment might be personalized to accomplish a new idea.
- Give details all of your remarks as much as possible, focus on mechanisms.
- Make a decision if the tentative design sufficiently addressed the theory, and whether or not it was correctly restricted.
- Try to present substitute explanations if sensible alternatives be present.
- One 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 available information
- Submit to work done by specific persons (including you) in past tense.
- Submit to generally acknowledged facts and main beliefs in present tense.



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