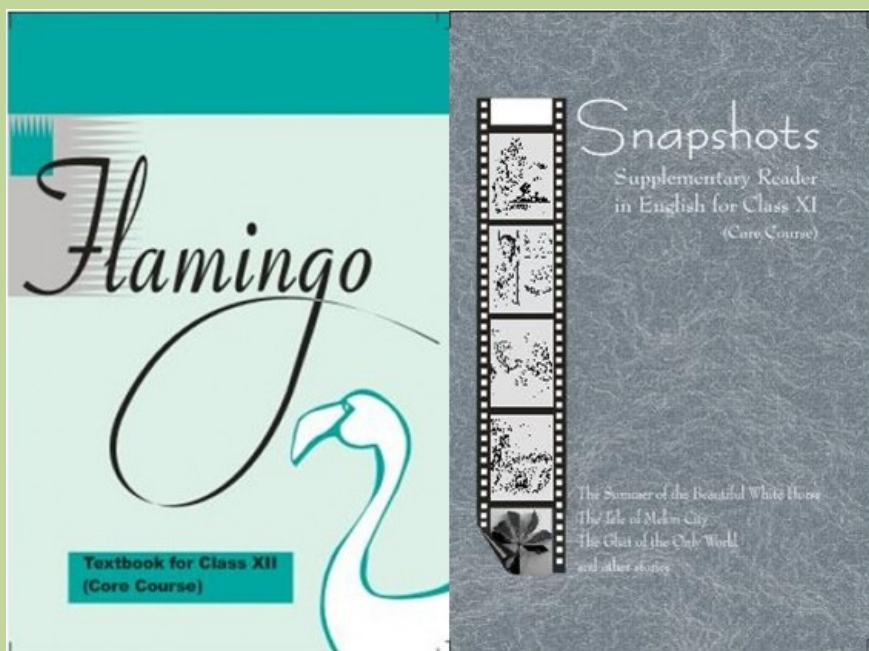MODULE 5

TEXT BOOKS AT A GLANCE

STATE COUNCIL OF EDUCATIONAL RESEARCH TRAINING

Varun Marg, Defence Colony, New Delhi — 110024

MODULE 5

TEXT BOOKS AT A GLANCE

CHIEF ADVISOR

HIGHLIGHTS

MODULE 1

Listening and speaking: Pedagogical   intervention and   Assessment.

v   Listening Skill
v   Speaking Skill
v   Public Speaking
v   How to teach vowel

MODULE 2

Developing Reading Skills

v Enhancing reading skill

v Understanding poetry

v Study Skills

v Selecting a reading

MODULE 3

v Enhancing writing

INPUT   **OUTPUT**

SPOKEN → listening   speaking →

WRITTEN → reading   writing →
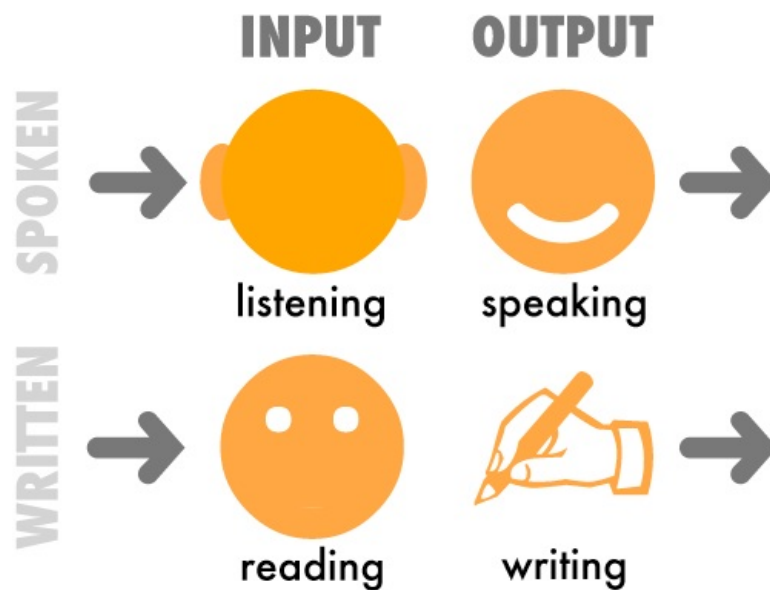
MODULE 4

Grammar and vocabulary enrichment

v Vocabulary

v Grammar

v How to teach

MODULE 5

Text Books at a glance

v Literature in language classroom

v Teaching literary prose/story

v Framing questions

v Novel ways ofteaching novel

MODULE 6

CONTENTS

1. English Language Education at Senior Secondary Stage

English language at the Senior Secondary Stage

When our learners reach senior secondary stage they have undergone at least eight to ten years of learning English as a language. They have been exposed to English language and they can read and write and are expected to speak the language well. However, this is not always the case. There are situations where our students find it difficult to use the language well, be it reading, writing or speaking. We, teachers need to provide such opportunities for learners to get engaged with language and this happens by use. Learners need to use the language for their reading, writing, speaking, listening and learning other content subjects. Senior secondary stage makes it imperative on the part of our learners to read and use language as much as possible on their own for academic and other real life situations. We need to introspect how far we can create opportunities which enable them to use language. Textbook is not the only material for language learning. A good teacher needs to design worksheets and activities for use by learners to engage with language. This will make them good language learners and the language needs of learners will be enhanced as they enter university education or job market.

As a teacher we must provide them with the situations in which they can use the language in different contexts. Learners need to use the language in meaningful contexts in order to learn the language well.. It is generally observed by us while teaching that the learners may not know the structure and functions of the words they are using, but they know their meaning. The purpose is communication in a context. During the process, learners use phrases and sentences known as language chunks. The learners learn the language subconsciously without any anxiety and they start using them spontaneously in their conversations. We, as a teacher, should use their comprehensible input for further language learning situations. This 'input rich environment' where the language is seen, noticed and used by the learners helps them to learn the language and enhance the proficiency. It is just not enough to just to provide language rich input in the classroom, it is also necessary for the learners to interact with their peers ,the teachers and within the community. As per VYgotsky social interaction provides the substantive means by which learning occurs. This is based on his sociocultural theory, that social interaction is the most important stimulus for all learning. Two central concepts are "scaffolding" and the "zone of development." "Scaffolding" refers to the way in which, with support from others, learners can reach levels of achievement which they would be unable to reach independently. This support often comes from teacher, parents; learners themselves may also provide it for each other. The "zone of proximal development" is the domain of performance that a learner cannot yet achieve independently but is capable of achieving with the help of scaffolding.

3. Language Education in National Curriculum Framework (NCF) – 2005

National Curriculum Framework - 2005 recommends a more holistic perspective on language proficiency and the need to support the learner with authentic contexts so that they can connect with their experience and life. Aspects of language should not be seen as discreet skills (like listening, speaking, reading and writing) After all, when we are Speaking, we are also simultaneously Listening and when we are Writing, we are also Reading in a variety of ways. And then there are many situations (e.g. friends reading a play together and taking notes for its production) in which all the skills are in conjunction with a variety of other cognitive abilities. NCF2005 defines the objectives of language teaching-learning holistically as:

The Objectives of Language Teaching

a)   The competence to understand what they hear: They should be skilled at listening and Understanding in a non-linear fashion by making connections anddrawing inferences.

b)   Ability to read with comprehension: They should be able to construct meaning by drawing inferences and relating the text with their previous knowledge. They must also develop the confidence of reading the text with a critical eye and posing questions while reading.

c) Effortless expression: They should be able to employ their communicative skills in a variety of situations and they must be able to engage in a discussion in a logical,analytical and creative manner.

d) Coherent writing: The learner should develop the confidence to express theirthoughts effortlessly and in an organized manner. They should be able to use writing for a variety of purposes and in a variety of situations ranging from to formal. This is possible only if the learners' writings are seen as a process and not as a product.Children tend to improve their own output when they are given sufficient freedom and time to edit what they have written. Language teachers are encouraged to look at errors as stages in the process of learning.

e) Creativity: In a language classroom, a student should get ample space to develop

his/her imagination and creativity. Classroom ethos and teacher-student

relationship build confidence in the latter to use his/her creativity in text transaction

and activities uninhibitedly.

b) Sensitivity: Language classroom and texts have a lot of scope to make students sensitive towards their surroundings, their neighbors, and their nation.

(You may refer to National Curriculum Framework - 2005 and the position papers teaching of English and Indian languages at www.ncert.nic.in*)*

4. Why this training package and How to use the module?

The module for the teachers of English at the senior secondary stage has been designed keeping in mind the needs and demands of learners and teachers. Each module presents (pedagogical) ideas on Reading, Writing, Listening, Speaking, Vocabulary, Novels, Textbooks ,activities/ tasks for classroom use and reflections. This will be helpful for teachers to develop their understanding on different pedagogical interventions and practice these in their classrooms. Also there are assignments and projects for self learning.

There are total six modules in this training programme, out of which each teacher has opted for any two of the following modules:

     I. Listening and Speaking: Pedagogical Interventions and Assessment

     II. Developing Reading Skills

     III. Enhancing Writing Skills

     IV. Grammar and Vocabulary Enrichment

It is expected that the teachers:

- read the modules well and have interaction with their colleagues during the training sessions;
- reflect on the activities and assignments in order to make use of them in their classroom and design their own activities for their classroom use;
- read further the materials / book suggested at the end of each module as resource materials; and
- form groups, both on line and off line to continue the discussion and share ideas and activities which they carry out in and outside the classroom with learners and with other teachers.

We invite suggestions and comments for the improvement of these modules. You may email your quires and suggestions at the following wmail ID.

ritikascert@gmail.com

meenasehrawat24@gmail.com

LITERATURE IN LANGUAGE CLASSROOM

CONTENT

1. Introduction

2. Objectives

3. Challenges

4. Review and reflect

5. Responding to one act play

6. Let's do

7. Responding to one act Play

8. Responding to poetry

1. INTRODUCTION

Humans like poetry, stories and plays to read, listen or watch. Is it because they are prescribed in our textbooks? Not necessarily. They make us feel the joy of ideas, the use of language and its music. The literary pieces like poetry, short stories and plays in an English language classroom in our context serve many purposes. They are input for language learning in natural and authentic context and they also provide experiences which the learners get to understand a repertoire of social, cultural knowledge. This

module brings to you methods and strategies through which literature and literary text can be used in our classroom at the secondary stage with the following objectives.

2. OBJECTIVES

This module attempts to support teachers

- to enable the learners to understand the pleasure of reading and listening to poetry
- to develop imagination and creativity of the learners through constant exposure to literary texts
- to sensitize the learners to the social and cultural issues that are presented through the literary texts
- to develop the critical thinking skills amongst learners through the literary texts and to promote understanding of life skills amongst learners through literary texts
- to understand the creative use of language in the literary texts and enable the learner to use language creatively.
- to explore how literary texts can be used for teaching-learning of language aspects like vocabulary, grammar and special language use

3. CHALLENGES

Teachers find poetry to be a tricky subject to teach and one with which their students are sometimes frightened of. Teaching poetry remains a tough assignment for many new and seasoned teachers alike. Some of the challenges are the following:

a) Students find the structure of the poem difficult especially since poetry does not always follow the standard metric stanzas.

b) They avoid reading poetry as it can have multiple interpretations.

c) They have difficulties in understanding the Language, rhetoric and the figures of speech that are an integral part of poetry.

d) They feel disconnected with English poetry as it is placed in a different cultural context.

e) The easy availability of help books has eliminated any personal involvement and response to poetry.

f) Students mug up answers without comprehending a poem.

The teacher practitioners should seriously reflect on what can be done to develop an interest in literature amongst learners. Let us try to understand what literature can do for the learners, especially when they step into secondary classes. Would you like to remember what you gained from literature?

Why should poetry be taught at the secondary level?
- One of the functions of poetry is to help us make sense of ourselves in the world.   - The teaching of poetry will develop communicative skills while students are still young and hence, flexible.   - Since it is a reflection of the world and humanity, poetry should be taught as a discipline in its own right, as likely as history, geography or biology.
How can teachers cultivate original thinking conducive to the creation and understanding of poetry?
- Teaching of poetry should be seen as a participatory experience. **Teachers should not insist on one interpretation of a poem**, but allow students to take an active role in interpretation.   - Learning of poems by rote is not recommended as a primary method of introducing poetry to

young people. **Poetry is the voice, not recitation.**

- One of the most effective ways of helping students become more adept in understanding poetry is to encourage them to try their hand at composing it.
- The poems to which young people are exposed should be accessible, and of interest to them. They should reflect what it is to be alive today, be seen to be relevant to the modern world.
- Students should be encouraged to keep journals in which they make a note of striking **images of the poem and note down anything out of the ordinary that occurs to them lik**e adept phrases, jokes, unfamiliar turns of phrase.
- Setting up of group activities, including the surrealist method whereby one person brings a poem and another continues it without seeing the previous line. This underscores the sense that poetry is an activity in which the writer gives himself or herself over to the idea of unknown, as well as the sense of play emphasized by so many poets.
- **It's absolutely vital that students be exposed to contemporary poets in the classroom.Poetry must be seen as belonging to the living, rather than the dead. Poetry,** particularly those who can connect with adolescents, should be invited into the school on a regular basis.
- Students should also be encouraged to start poetry clubs, to publish magazines, have poetry recitals. They should feel that they have entrusted themselves to the activity of writing and reading poetry, rather than having it thrust upon them.

Why students should be exposed to poetry from beyond their own culture?

- **One of the effects of poetry is to change how we look at the world.** It metamorphoses readers into different beings.
- This (above) new understanding of ourselves and our environment has an influence on what we contribute to the world. **In addition it gives an exposure to the poetry of other cultures leading to a better understanding of those cultures.**
- **Poetry is a powerful reflection of diversity, teaching us to value the freedom to praise and criticize.** One poet describes it as a powerful antidote against demons of power.
- Poetry encourages us not to impose authoritative interpretations but to develop individual responses, to be non-prescriptive, non didactic. The inclination towards the **non-prescriptive and the non-didactic fosters values and attitudes, which reinforce peaceful coexistence.**
- Adapted from *Reading and Writing Poetry* (2005) (Summary by Paul Muldoon) The recommendations noted poets from many lands on the teaching of poetry in secondary school published by UNESCO Paris. P 5-7.

4. REVIEW AND REFLECT

The teacher can recollect the wide range of experiences they derived from reading stories, poems, and prose pieces. The excitement of reading stories which might have made you realize how an idea expands into a story. The creative use of language and the thoughts and feelings it evokes may be a rich experience. Add to it the pleasure of listening to a beautiful recitation of poetry or the thrill of watching a one-act play. Now reflect on your efforts in the classroom. Could your learners feel the same joy as you had done?

The review and reflection may convince you why literature is so important for your learners. You may also be clear about the objectives that should be kept in mind while teaching literature and the learning dimension it covers.

Christopher Brumfit and Ronald Carter (1987) feel that "for all students literature is an ideal vehicle for illustration, language use and for introducing cultural assumptions. Our success in using literature, of course, greatly depends upon a selection of texts which will not be too difficult on either a linguistic or a conceptual level. Ultimately, however, if we wish to promote truly aesthetic reading, it is essential that literature be approached not differently, but in a manner which establishes a personal and aesthetic interaction between a reader and text". (pl98)

Coleridge defined poetry as, "the best words in their best order". Edgar Allen Poe called it the "rhythmical creation of thought". Indeed, Poetry is important as it lays the foundation for the appreciation of the beauty of language. What is the value of poetry? Can we answer this question? Let's have a look.
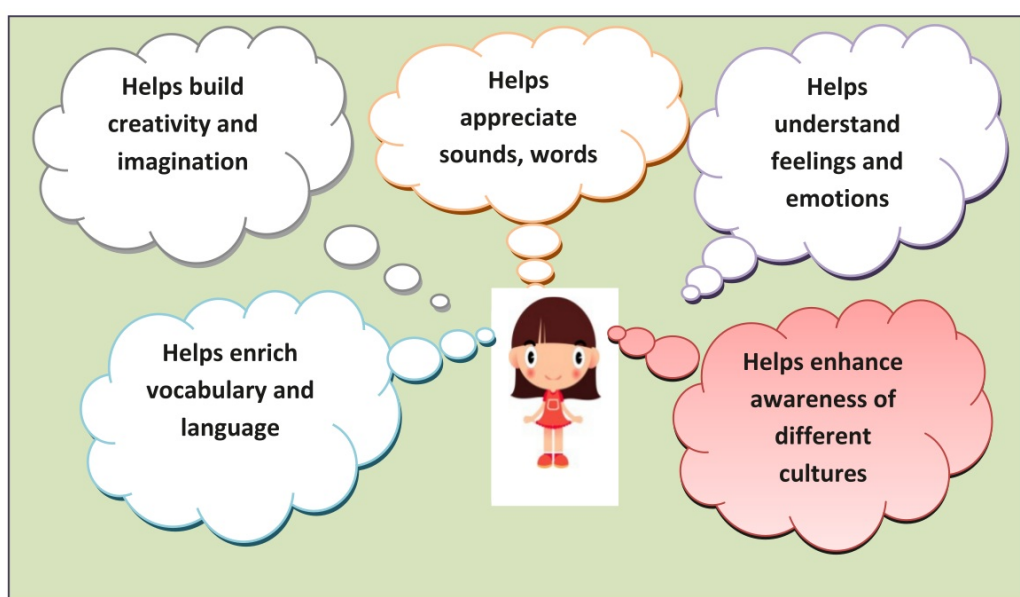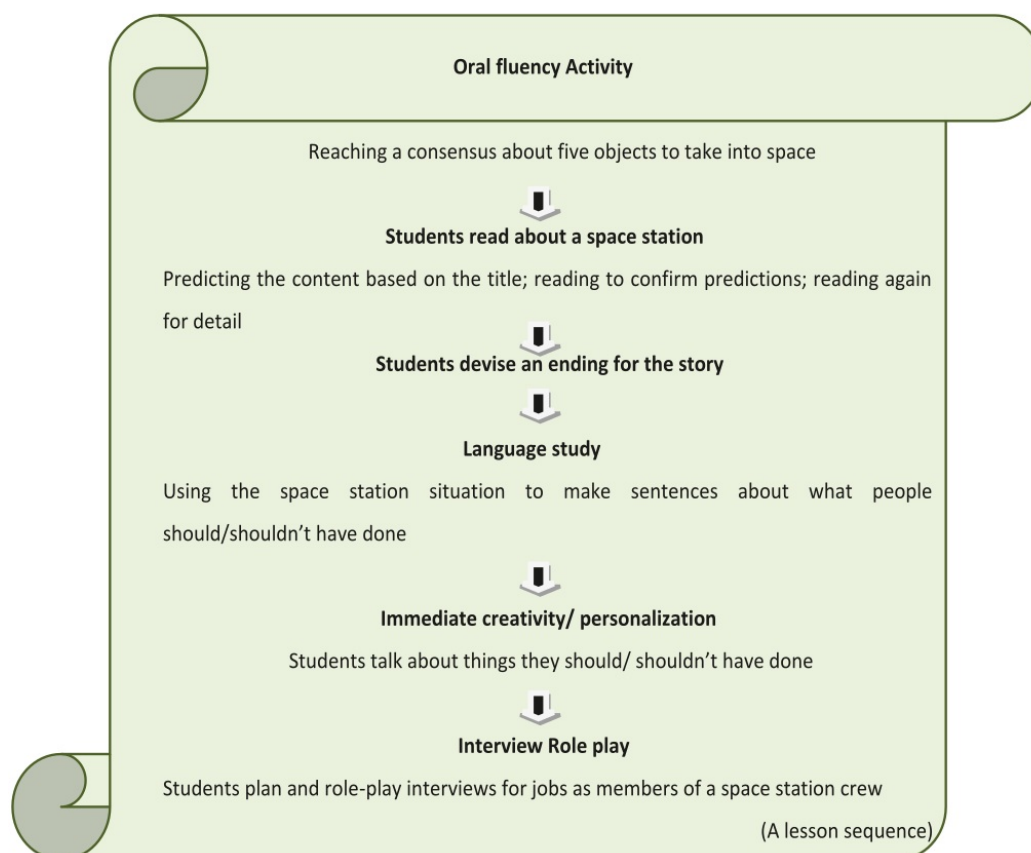

5.RESPONDING TO A SHORT STORY

The world of story is an exciting one. The fascination lies in the manner in which a writer expands an idea into a story. The reader wants to keep reading till the end. The element of suspense or even the style of presentation captivates the readers. A story also offers a wide range of experiences which can lead to multiple interpretations. It connects us easily to the world around us.

A teacher can exploit the various aspects a story contains to develop higher order skills in the adolescent learners. NCF 2005 emphasizes that once a learner moves into the secondary stage, the language classroom should move beyond the development of LSRW skills. In other words, the learners have to move from BICS (Basic Interpersonal Communicative Skills) to CALP (Cognitively Advanced Language Proficiency) and be able to understand and interpret abstract ideas and themes in a story, poem or play.

The Position Paper of National Focus Group on Teaching of English says, "When language is adequately taught in the early years, the learner can naturally build up these higher order skills independently, with some guidance from classroom…. Sensitization to language as a vehicle for gendering can also be initiated… The use of language to develop the imagination is a major aim of later language study. (p 10-11)

Jeremy Harmer proposes a plan to make students experience and respond to a literary text, namely a story 'Light in Space'. The story is about a space station. Students have to predict before they read.

There is also the idea of coming up with their own endings. Suggestion for a role play about being in a space station is also mentioned. The sequence is shown as follows:

Oral fluency Activity

Reaching a consensus about five objects to take into space

Students read about a space station

Predicting the content based on the title; reading to confirm predictions; reading again for detail

Students devise an ending for the story

Language study

Using the space station situation to make sentences about what people should/shouldn't have done

Immediate creativity/ personalization

Students talk about things they should/ shouldn't have done

Interview Role play

Students plan and role-play interviews for jobs as members of a space station crew

(A lesson sequence)

This plan offers many possibilities at the secondary stage and also illustrates how a teacher can use a story to involve learners to develop their life skills and also enhance language skills.

6. LET'S DO

Pick up any story from the supplementary reader or the main textbook you teach and try to design (i) Pre-activity i.e. what will you do as a warming up? How do you connect the ideas of the story or events with the lives of learners? (ii) While-activity i.e. How will you deal with the story / text as a reading text by learners or group reading, teacher reading and paraphrasing?

- **Pre-Activity:**

Let learners talk about the title. Or do a group work to discuss the idea of the story or text. They may offer views about what kind of story it can be- the cues can be taken from the title. This may connect the story with life events of learners. Then take them into the story.

- **While Reading Activity:**

As students read, let them discuss small portions from the story. Teacher goes around and supports them for meaning of words, phrases or a typical usage, so on. Here comes class management. How do you deal with it? It is easy to have plenty of discussions as they read the story. Language of discussion may be bilingual.

- **Post-activity:**

Let them now talk about the ending, characters in the story, events, the central idea of the story and so on. Ideas can be generated to have arguments about the decision / action of characters. Do they agree with it?

Apart from role play, they can share their experiences similar to the story from real life or something they read or viewed (movie or T.V. serial). Were there proper solutions to the problems/ disputes in those solutions?

- **How to Assess?**

With continuous and comprehensive evaluation around us, let us understand that in each of these stages learning is happening throughout. The active responses of the learners indicate their ability to infer, comprehend, connect and apply it to real life. This definitely promotes learning. The teacher can give projects for group work on similar themes. There can be written tasks in the form of questions- both short answers and long answer type on the given text.

7. RESPONDING TO ONE ACT PLAY

The play delights the reader since it has dialogues and characters in it. It has plenty of action in it and invites the readers to experience situations often connected with their lives. The charm increases if they can be staged. Naturally, a response to a play is different in comparison to a short story and a poem.

When a teacher has to transact a one-act play in a classroom it is an interesting situation for the learners also. Students can be given the roles of characters to enact and most students crave for roles. It is not an individual reading portion of the text and the whole class listening to her/him or the teacher. On the contrary, one-act play offers lively scenes which learners have to watch. It becomes a memorable experience for the learners as the scenes stay in their mind and comprehending the theme of the play is an easy task.

Further, the dialogues serve as effective source for conversational use. Role-play enables the students to watch the facial expressions, body movements and tones as actors speak. This helps the learners to practice similar situations to improve their conversational skills.

Discussing about the different characters and the theme of the play provides learners to with critical life skills such as critical thinking, empathy, problem solving, decision making and even creativity. Helen Toner and Elizabeth Whittome state that 'plays can explore ideas very vividly; in essay questions, when you are asked about the playwright's concerns, issues or themes, you are being asked to discuss the ideas of the work being studied.'

Even the characters connect with the themes and reflecting on them can help in understanding the theme. It may not be easy to sum up characters as simply 'good' or 'bad'. Usually a good character may have some unpleasant aspect, while a villain may have some good quality that may create sympathy for him. It may be a rewarding task for the teacher to make learners understand this fact and sensitize them to complex nature of human beings. It is important that adolescent learners at secondary level respond to this feature of complexity and conflict which is presented beautifully in plays.

- **Let's do**

Take a play from the textbook or from any source and design pre-activity, while-activity and post activity.

8. RESPONDING TO POETRY

The most attractive aspect of a poem is the manner of its presentation- sometimes the brevity, sometimes the length, sometimes the musical appeal due to rhyme, sometimes the thought provoking prose and its rhythm and sometimes the pictorial beauty created through figures of speech. Poetry lifts the reader from this world to another with an intensity that other genres may not equip in such a limited space. Half the effect is produced when a poem is recited well by the teacher. The aesthetic richness of poetry is to be appreciated by the sensitive reader. Often a poem refreshes the mind with its creative brilliance.

How can teachers take their learners into this world of imagination? It is diving deep into emotions when

one reads poetry or receiving jerks if the poem is metaphysical, satirical and merciless in exposing realities of life. The poet realizes the full potential of words to create the distinctive qualities of a poem. Therefore, the reader should be able to absorb the effects of these words in order to truly appreciate and enjoy the poem. An efficient teacher should be able to make the learner understand that if any of the words were replaced in a particular poem it would abruptly kill the soul of the poem.

Helen Toner and Elizabeth Whittome provide a valuable tip when they remark that 'students usually write about a poem's theme and say little about the poet's style and methods.' Once a teacher is able to tackle this aspect it is possible to trigger the creative writing amongst learners.

It may be useful for the teacher to know what is said in Class X, NCERT textbook 'First Flight' on p.vi 'To the Teacher'-

All poetry requires patience. Be patient with the text, read carefully for nuance and inference. Know what words mean. Look up words that are unfamiliar-look up words that are familiar but you cannot specify. Pay attention to words and phrases that resonate with other   things and try to identify the connection. Be patient and read slowly, and you will be amply rewarded.

Now let's take up the poem My Mother at Sixty-six By Kamla Das

My Mother at Sixty-Six

By Kamla Das

Driving from my parent's

home to Cochin last Friday

morning, I saw my mother,

beside me,

doze, open mouthed, her face

ashen like that

of a corpse and realised with pain

that she was as old as she

looked but soon put

that thought away, and

looked out at Young

Trees sprinting, the merry children spilling

out of their homes, but after the airport's

security check, standing a few yards

away, I looked again at her, wan, pale

as a late winter's moon and felt that old

familiar ache, my childhood's fear,

but all I said was, see you soon, Amma,

all I did was smile and smile and

smile..

Pre-activitvy

Teacher can ask students to talk about their mother or grandmother. Learners list the appearance and qualities of their mother or grandmother. This takes them into the poem.

Hello students! Can we do one activity now? Let's divide the class into group of four and talk about our mother-her qualities and what she does for you every day.

Students list the qualities and share with the whole class and then the teacher takes them into the poem.

While -activity

Learners read the poem once in groups and once more individually. Then they discuss the ideas of the poem.

Teacher does a loud reading.

(We will now show you how **a close reading** of My Mother at Sixty-Six will lead you to go through the poem carefully, examining and putting together all its striking elements to arrive at an understanding of the poem.)

1. Students are then asked to identify and list certain key features of the poem under various headings such as title, orthographic deviation/deviation in punctuation, imagery, lexis/vocabulary, grammar, rhythm, cohesion and structure.

• Title

A very crucial point of reference in any poem is its title. Now ask yourself the following questions.

    a) Is the title, 'My Mother at Sixty-Six', commonplace, ordinary, mundane and casual?

    Yes, it is very commonplace.

    b) Does it convey finality in tone or manner?

    It does seem to convey a sense of finality - My mother is at sixty-six, not more, not less. So, the emotions are all related to this **particular point in time.**

• Focusing on spelling and grammar

It is perhaps the easiest to perceive. Both spelling and grammar will be considered here.

    a) Why is there no full stop in the poem?

    The poem is **one long trail of thought** and the trail is **yet to end.** It is a long sentence, like **an overflowing thought process.**

    b) Why are **'Young Trees'** capitalized?

    They have been personified, given special characteristics - the ability to move.

Thus, we gather from the above analysis that any deviant spelling and punctuation acquire special significance in the context of a poem.

• Lexis/Vocabulary

    a) What words are associated with 'old'?

'wan', 'pale'/corpse'/ashen'

b) Which word is the synonym of **'pain'?**

'ache'

c) What do these two lexical sets suggest?

The Poet is talking about **old age** and **death** which is extremely **painful** for her.

d) Can you form other lexical sets? Find out for yourself and make as many lexical sets as you can.

• **Developing deeper understanding and appreciation**

Though poetry and grammar seem to be poles apart, it is because of grammatical choices that many of the special meanings of poetry are achieved. Let the students ask themselves the following questions:

a) Do 'old' and 'Young Trees' show contrasting ideas?

Yes.

b) What does the poet achieve by employing 'old' and 'Young Trees' in the poem? The poet brings out a **contrasting image** here. Inside the car is mother sleeping with her mouth open. She looks like **a corpse** - pale and colourless. But outside the car is **life** - energetic and fresh. There are young trees running backwards and merry children rushing out of their houses. This is a **life-death contrast.**

c) What is the role of the conjunction, 'but' in these lines? - 'but ....all i did was smile and smile and smile....'

'But' has been used three times in the poem. The poet has used 'but' to contrast varying thoughts, emotions and situations. In the previous line, the word **'ache'** has been used. This is contrasted with **'smile'** by using the conjunction **'but'**.

d) The poem is one long sentence. Is the sentence complete/incomplete?

There is no full stop at the end of the sentence. The sentence is **incomplete** as the trail of thought hasn't ended. It continues.

e) What is the relevance of the use of coordination?

There is **marked use of coordination. 'And'** is used four times and **'but'** is used three times. The poet keeps on adding and contrasting thoughts that recur again and again.

f) Has the poet employed the tool of repetition? Are sentences or phrases repeated?

Yes, the line 'all I did was **smile** and **smile** and **smile**..' shows the use of repetition in the poem (lines 19-20).

g) What is the relevance of repetition?

By repeating the word, 'smile', the poet conveys **a long smile** that is expected to give **assurance** to her mother.

h) Can you find any other irregularity in the use of determiners, pronouns, tenses, aspect and voice? Explore for yourself.

• **Poetic Devices**

Simile

A simile is a figure of speech that makes a comparison between two similar things and uses the words 'like,' 'as,' 'than' or 'resembles'. Similes describe things and they help readers visualize what is being described.

The following similes have been used in the poem.

a) 'ashen like that of a corpse' (line 7)

Mother's mouth is open like that of a dead body. Her face is colorless, ashen, without life.

b) 'as a late winter's moon' (line 16)

The late winter moon is dim. it is always under the threat of dark clouds, fog and mist. Similarly the poet's mother is pale and faces approaching death. She could be swept away by death any moment.

Imagery

Poets use imagery to help readers understand and feel the imaginary world. Imagery makes **an appeal to the senses**. In 'My Mother at sixty-Six', the poet uses the following imagery.

a) 'Young/Trees sprinting, the merry children spilling/out of their homes'(lines 1113)

In the lines above, the poet uses imagery to bring home the point that inside the car there is **old age and approaching death;** outside the car there is **youth and life.**

Personification

Personification gives **human qualities** to objects, animals, or ideas. It can make descriptions of non-human entities **vivid and lively.**

a) The **young trees are personified** in the poem (line 11).

They seem to be running in the opposite direction when seen through the window of the moving car.

• **Rhythm**

Although there is no rhyming scheme in the poem, its lyrical quality cannot be missed.

a) How many stanzas are there?

There is only one stanza representing one trail of thought.

b) Is there any rhyme scheme in the poem?

The poem is written in blank verse, that is, there is no rhyme at the end of each line of the poem.

c) How is the lyrical quality of the poem brought out by the poet?

Try to discover for yourself. (Refer to Poetic Devices)

• **Cohesion**

Cohesion is about the smooth flow of sentences from one stanza to another. It involves the tying together of all information. Cohesive devices hold the poem together. Let's explore whether this poem is cohesive or not by asking the following questions.

a) Does the poet employ cohesive devices? Such as by using

- repetition of words/phrases **(smile)**
- synonyms **(ache, pain)**
- antonyms **(old/young)**
- pronouns **(I, my, me, her, she, you, their)**
- time sequence **(last Friday, soon, after, then, again)**

b) What do these suggest?

The poem holds together as one single trail of thought.

Post -activity

Learners are now asked to read again the poem and interpret the ideas of the poem. They may connect with incidents and events in their life and society.

Teacher may read out to the whole class and add to learners' interpretation.

Post activity may be tasks relating to the immediate reading of the text or extrapolative. It involves ideas to have some immediate comprehension type questions and some extrapolative questions. Teacher may also ask learners to write creatively, a poem on their mother or someone who they like / value the most.

Activity

Here are some reflection of poets from countries on what poetry is and how poetry should be taught.Read and discuss with your colleague.

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*The chief principle of teaching poetry is participation. You cannot teach it to adolescents, to adults or anyone else unless they **participate** in what they are reading and hearing. That means that the poetry must take the **fullest cognizance of their culture,** their background, their histories or anti-histories. It must not be taught as an oppressive canon of great statements, but as something that they can join in and make their own.*
*Teaching of poetry should be making connections between the two, rather than distinctions. The difficulty is to get students to **trust subjective judgement.***

BOLAND Eavan, Ireland / USA

Poetry is first and foremost a matter of feeling. Its purpose is to celebrate beauty through the musicality of sounds. Adolescents need to be shown that, besides versification, alliteration is also a vehicle for rhythm.
The practice of poetry is severely lacking in secondary schools. How can you use a weapon that you do not know how to handle? The idea of poetry clubs, poetry competitions, meeting with poets, storytellers and so on, is one route.

CAMARA Nangala, Cote-d'Ivoire

In my opinion, rather than differentiating the language of poetry from that of prose in the eyes of adolescent, it would be better to make them feel the qualitative difference between the utilitarian language of communication and the language of poetic creation, whether this turns to verse or prose as its medium.

CLANCIET George-Emmanuel, France

Poetry is a powerful reflection of diversity and of the power of voice. I think students can benefit from different purposes and exposure to them. Exposure to poetry which is lyrical (that is the expression of a feeling).
Poetry which incites, poetry which is dramatic or which tells a story-all reflect the diverse voices of people of the world.

FORD-SMIRTH Honour, Jamaica / Canada

If my opinion seems not premature, the return of poetry to the school curriculum is a step in moving from a culture of war to a culture of peace.
Poetry has significant importance in establishing the notion and practice of culture of peace among our children. It enables, I believe, young people to give meaning to their lives. It also teaches them the values, attitudes, behaviours, and ways of life that reinforce peaceful co-existence,and respect for the basic right and liberties of every person.

GEBEYEHU Berthanu, Ethiopa

How to Assess?

The teacher can assess the learner's ability to comprehend the poem; even tasks on drawing **scenes or collecting pictures or projects can be assessed under CCE. Learners can be** encouraged to write poems on nature under assignments given to them. Written exams can focus on themes and style of the poem in the form of both short answer and long answer questions. Individual and group assessment should be encouraged. Enacting a play and re writing a short story or translating stories and poems could be taken as group assessment.

TEACHING LITERARY PROSE/STORY

1. INTRODUCTION

CONTENT

      1. Introduction

      2. Objectives

      3. Challenges

      4. Strategies for teaching literature

      5. Bibliography

Literature helps students develop a humanistic attitude to life. Literature portrays a diverse range of human thought, emotion and experience. It enables learners to gain knowledge; understand the nature of human existence and develop insights into an appreciation of the world and of the society in which they live.

Can literature be taught? Is there any one correct way or variety of ways to teach literature? Let's explore.

2. OBJECTIVES

By the end of the module, teachers should be able to help students

      a) appreciate and enjoy a wide range of literary or creative texts

      b) develop capacity for critical thinking and self-expression

      c) promote empathy and cultural understanding

      d) develop a humanistic outlook on life

      e) enhance their awareness of the relationship between literature and society

3. CHALLENGES

      a) Literature is generally considered as complex and inaccessible for language learners.

      b) Learners require great effort to interpret literary texts since meaning is detached from the learners' immediate social context.

      c) It is also regarded by some to be less beneficial to the process of language learning.

4. STRATEGIES FOR TEACHING LITERATURE

As said earlier, there is no one standard way to teach a literary prose/story. You can develop your own strategies. While developing your own strategies just keep in mind that the process of understanding and analyzing a literary prose or a story involves the following three elements -

(i) Comprehension of the text

(ii) Interpretation

(iii) Analysis

Let's practice this with *'Birth'* written by A. J. Cronin.

1. **COMPREHENSION** - Students should read the text once to have a basic understanding of its

      a) Setting

      b) Characters

      c) Plot

These can be further analyzed in the context of the story.

STEP 1: SETTING COMPREHENSION

Help students understand the basic setting of 'Birth'. If there is no specific setting let the students mention that the story is devoid of setting,

      a) Is the setting of 'Birth' clear?

      Yes - it is a small Welsh mining town of Blaenelly

STEP 2: CHARACTER COMPREHENSION

Facilitate the listing of the main and supporting characters found in the story. For example, *'Birth'* has the following characters.

      a) Dr. Andrew Manson

      b) Joe Morgan

      c) Susan Morgan

      d) Susan Morgan's mother

      e) Nurse/Midwife

STEP 3: PLOT COMPREHENSION

Guide the students to write the basic outline of the story.

      a) Andrew Manson, felt low while returning home.

      b) On reaching home he saw Joe Morgan waiting for him eagerly.

      c) Morgan's wife was expecting the birth of their first child after twenty years of marriage.

      d) When Manson reached Joe Morgan's house, he found Mrs. Morgan in pain.

      e) Mrs. Morgan's mother and the midwife were waiting anxiously.

      f) Mrs Morgan was anaesthetized,and at the break of dawn a child was born, lifelless.

      g) The mother's condition was not good.

      h) The doctor immediately started working on the mother and then on the stillborn child.

      i) He tried different methods to revive the child.

j) After half an hour of hard work he could save the child.

2. INTERPRETATION - After completing comprehension activities, students will move on to the next stage, that is, Interpretation. Interpretation is actually the filling in of details of the story. Details help knit together an entire story. Sometimes the details have to be extracted as they are not explicitly stated in the story.

STEP 4: SETTING INTERPRATATION

Now tell students to gather additional information stated or implied in the story that may contribute to an overall understanding of the setting. For example, the setting of 'Birth' is a small Welsh mining town of Blaenelly. And what about the weather when the event takes place? Well, the night air was cool and deep with quiet mystery. Do the students find other details? Ask them to make a list of such details.

STEP 5: CHARACTER INTERPRATATION

Ask students to add characteristics to the main and subordinating characters. This will form the basis for an inerpretation of character

      a) Dr. Andrew Manson - hardworking, idealistic, doesn't easily give up, overworked

      b) Joe Morgan - anxious, eager to have their first child

      c) Susan Morgan - a sense of expectation, worried for the child

      d) Susan Morgan's mother - nervous, wise, experienced

      e) Nurse/Midwife - stout, elderly, inexperienced

STEP 6: PLOT INTERPRATATION

Now assist the students to look into the story to find additional details about the plot. Ask them to rewrite the outline of the story adding the details.

      a) Andrew Manson, newly out of medical school, was feeling dull and listless while returning home.

      b) On reaching home he saw Joe Morgan waiting for him eagerly.

      c) Morgan's wife was expecting the birth of their first child after twenty years of marriage.

      d) Joe Morgan needed Andrew Manson for the delivery.

      e) When Manson reached Joe Morgan's house, he found Mrs. Morgan in pain.

      f) Mrs. Morgan's mother and the midwife realized that there was a period of waiting.

      g) Mrs. Morgan was anaesthetized, and after a long, harsh struggle, at the break of down, achild was born, lifeless.

      h) A shiver of horror passed over Andrew.

      i) The child suffered from asphyxia, pallida.

      j) The doctor immediately remembered a case which he had seen during his medical days.

      k) The mother's condition was not good.

      l) The doctor immediately started working on the mother and then on the stillborn child.

      m) He desperately wanted the child alive as so many people's happiness depended on the child.

      n) He tried the hot-cold therapy and the special method of respiration on the child.

      o) After half an hour of hard work he could save the child.

      p) This incident changed his entire future.

3. ANALYSIS - Analysis means drawing conclusions about the story based on the following elements. At

this stage, guide the students to find out answers to the following questions.

a) Theme - What is the theme of 'Birth'?

- Sense of duty?
- Or something else?
- Never giving up in any situation?

b) Author's opinion - What is the author trying to say in the story?

- Is the author talking about medical ethics?

c) Character Analysis - What are the changes in character? Tell us about the hero's journey.

When we look at 'Birth', we can see how Andrew Manson changes after that one particular incident in his life. He evolves into a self-actualized person towards the end of the story.

- At the beginning of the story, Andrew is confused and depressed, o At the end, he is transformed into a stable person.

d) Conflict - What is the protagonist fighting for? Is the conflict internal or external? The type of conflict the protagonist is engaged in also leads you to a better understanding of what the author is trying to say in the novel.

- Andrew is fighting on two fronts - personal and professional. Personally he is not sure of his relationship with his girlfriend. Professionally, he is handling the most difficult case of his career, o Andrew fights both internal and external conflicts. Can you find out how?
- Symbols o Similes o Metaphors o Personification

e) Tone - The tone of the story also leads the reader to the author's opinion about the main theme. Tone can be understood by analyzing the following elements:

4. WORLD CHOICE- Look at the following set of words. Do they suggest something to you? What are the connotations of the words? What aspects of feeling are supported or created by these words?

Lexical Set 1 - dull, listless, motionless, lifeless, ebbing strength, limp, lax

Lexical Set 2 - afraid, frightened

Lexical Set 3 - muddled, confused, dazed

Lexical Set 4 - morbidly, unhappily, resentful, broodingly, hopelessness, despairing, beaten, sordidly, dismal

Lexical Set 5 - overwrought, lethargy of spirit, strain

Lexical Set 6 - fret, frantic, desperate

These lexical set of words present a gloomy and melancholic atmosphere in the story. The story, however, ends on a note of hope. Ask students to make a list of words that refer to hope and cheer?

5. SENTENCE STRUCTURE - Let's analyze the following sentences from the story.

E.g.l 'It was the conflict between his level, doubting mind and his overflowing heart which left him resentful and confused.' {Page 66, Last paragraph) This line reveals the internal conflict that Andrew Manson faces in the beginning of the story.

E.g.2 'I've done something: oh, God! I've done something real at last.' (Page 69, Last paragraph) Andrew utters these words out of deep satisfaction on achieving an impossible task. This line shows that Andrew has realized the true meaning of his existence.

Thus, words and phrases add to a deeper understanding of the story.

After a close scrutiny of activities concerning Comprehension,Interpretation and analysis of the story,'Birth'

students should automatically develop a deeper interpretation of the text as a whole.

REFLECTION

- Do you think your students will enjoy going through the above Activity?
- Which part of the Activity would you like to modify to suit your classroom situation?

ASSESSMENT

- What is the most exciting thing you have learned about this Activity?
- Would you like to share it with other teachers? Why?

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FRAMING QUESTIONS

1. INTRODUCTION

CONTENT

1. Introduction

2. Objectives

3. Challenges

4. Strategies

5. References and further reading

Why is Me desIgning of questions Important? Questions are designed in schools for he Purposes of assessment, to assign grades and/or rank students in terms of their abilities. If questions match learnmg outcomes, they can greatly improve. performance of students.

Yet, many students do not do well in examinations, not because their knowledge of the subject matter is insufficient, but because they do not completely understand the question. To score well in an examination, it is important for students to understand what a question means and how it should be answered. As teachers, it is our responsibility to design question papers that are comprehensible and unambiguous.

2. OBJECTIVES

By the end of the session you should be able to

    a) have a clear guideline on the principles of designing question papers

    b) evaluate and make improvements in the process of writing question papers

    c) integrate Bloom's taxonomy measures into writing questions

    d) understand and analyze the techniques of writing MCQ questions

    e) test your own ability in writing exam questions

3. CHALLENGES

But designing a quality question paper is the most neglected area of any teacher training programme. The general perception is that anybody can design a question paper; that there are no principles behind setting up a question paper. The biggest challenges to designing exam papers are that of

a) matching reliable, valid, and appropriate questions to learning objectives and outcomes

b) writing questions that are appropriate, fair, and easily understood by both teachers and students

c) designing questions that are suited to students's learning styles.

d) implementing new learning assessment methods

4. STRATEGIES

The underlying principles of a good question design are Clarity, Reliability, Validity, Authenticity and Fairness.

    a) Clarity - Your question should be very clear to the students. It should not

- give unclear instructions
- use confusing terminology
- use complicated vocabulary
- include difficult sentence structures
- have unnecessary distracting details

    b) Reliability - Your question paper should provide a variety of ways for students to demonstrate their knowledge and skills. It should

- include a diversity of questions to accommodate all students
- provide a reliable assessment measure of their achievements

    c) Validity - A quality question paper should always

- include test measures that match the learning outcomes
- be transparent

    d) Authenticity - You should match the style and approach of the question to the reality of its practice and use. For example,

- instead of an essay style question, ask students to present their understanding in the style of a report

    e) Fairness - You need to give students a fair chance to demonstrate what they know. Therefore, you should

- match the question paper with your expectations of a student performance
- provide your students with examples of past examination papers
- give enough opportunities to students to gain exam technique through mock tests etc
- provide students with the marking scheme of the paper

TYPES OF QUESTIONS

Let us now discuss the types of questions we ask in examinations.There are different types of questions. Some of them are

a) Empirical Questions that are based on facts.

b) Conceptual Questions that are related to definitions and reasoning.

c) Value-based Questions that are related to moral issues.

d) Very Short Questions such as Multiple Choice Questions.

From your own experiences of writing questions, can you add on to this list?

CLOSED AND OPEN QUESTIONS

We also categorize questions into **CLOSED** and **OPEN** questions. Both are very different from each other in character and usage.

What is a Closed Question? And how do you recognize one?

A closed question can be answered with either a single word or a short phrase. Thus, 'What is your name? 1 and 'Where do you live?' are closed questions. A closed question can also be answered with either 'yes' or 'no'. By this definition, 'Are you sick?' is a closed question. Closed questions have the following characteristics:

a) They give you facts

b) They are easy to answer

c) They are quick to answer

Closed questions are very useful in testing the understanding of the students.

Well then, what is an open question?

An open question is likely to receive a long answer. Although any question can receive a long answer, open questions deliberately seek long answers. Open questions begin with 'what', 'why', 'how', 'describe'. Open questions have the following characteristics:

a) They compel you to think and reflect

b) They give you opinions and feelings

Either type of question can be used in a wide variety of situations. Close-ended questions are usually in the form of multiple choice questions for a school exam while open-ended questions are in the form of short and long questions for an exam.

REFLECTION

How can we change a Closed question into an Open question? Take a few minutes to discuss or think about it.

Hint:

CLOSED - Who does 'I' refer to here? ('The Voice of the Rain')

OPEN - Who does 'I' refer to here? In what way does 'I' altogether change?

- **BLOOM'S TAXONOMY AND THE DIFFERNT LEVEL OF QUESTIONS**

Teachers design question papers for learners every day. Not all questions in the paper are on the same level. Some questions are easy to answer while others require a great deal of thinking. Have you ever wondered why?

Benjamin Bloom (1956) developed a classification system we now refer to as Bloom's Taxonomy to assist teachers to write questions on six different levels of thinking. This taxonomy ranges from lower to higher levels of cognitive thinking, from the least complex to the most complex as is shown in the pyramid below.
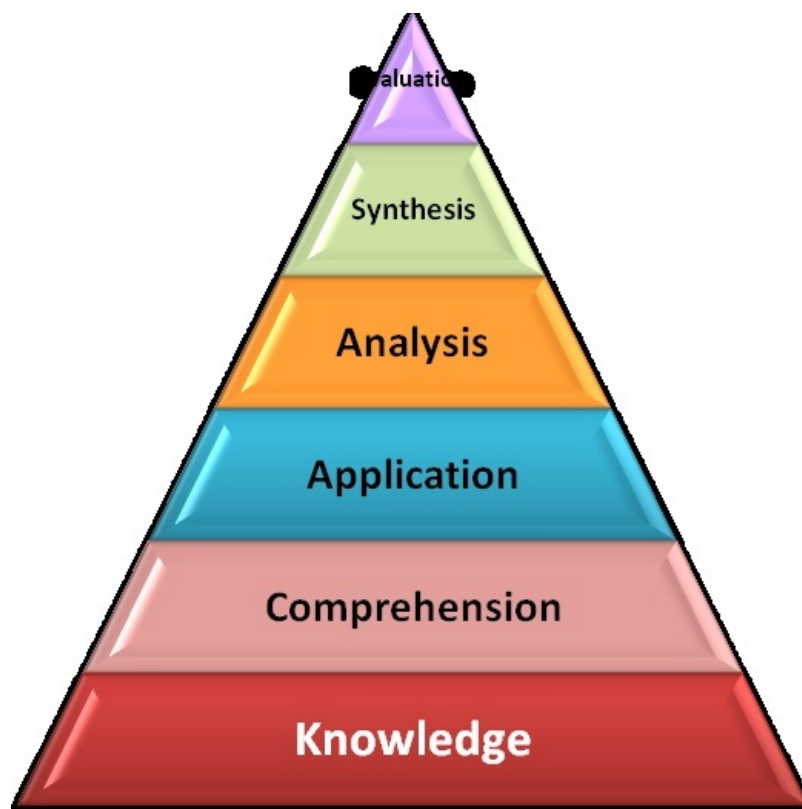
BLOOM'S TAXONOMY

- **BLOOM'S TAXONOMY GUIDE TO WRITING QUESTIONS**

1. KNOWLEDGE - This is the lowest level of questions and requires students to recall information. Knowledge questions require students to identify information in the same form it is presented.

Useful Verbs	Sample Question Stems
tell list describe relate locate write find state name	What happened after...? How many...? Who was it that...? Can you name the...? Describe what happened at.... Can you tell why...? Find the meaning of... ? What is ...? Which is true or false ... ? List all the

Sample Questions

      a) How many characters are there in the novel, 'The Invisible Man'?

      b) Can you name the poet of 'A Thing of Beauty'?

      c) Describe the three girls in the poem, 'A Photograph'.

d) Can you tell why the Ironmaster wanted to take the peddler home?

e) List the steps taken by the Captain to protect the boat when rough weather began.

2. **COMPREHENSION** - Comprehension questions are those that ask students to collect information and put them into a single group. These questions go beyond simple recall and require students to combine data/information together.

Useful Verbs	Sample Question Stems
explain interpret outline discuss distinguish predict restate compare describe	Can you write in your own words...? Can you write a brief outline...? What do you think could have happened...? Who do you think... ? What is the main idea...? Can you distinguish between ...? What differences exist between...? Can you provide an example of what you mean by...? Can you provide a definition for...?

Sample Question Stems

a) Can you write in your own words the summary of the poem, 'Keeping Quiet'?

b) Can you write a brief outline of the story, 'The Last Lesson'?

c) What is the main idea of the story, 'Birth'?

d) What differences exist between Father and Son in the poem of the same name?

e) Can you provide a definition for Sustainable Development?

3. **APPLICATION** - At this level, teachers ask students to take information they already know and apply it to a new situation.

Useful Verbs	Sample Question Stems
solve show use illustrate construct complete examine classify	Do you know another instance where ... ? Could this have happened in ... ? Can you group by characteristics such as ... ? What factors would you change if... ? Can you apply the method used to some experience of your own ... ? What questions would you ask of... ? From the information given, can you develop a set of instructions about... ? Would this information be useful if you had a...?

Sample Question

a) Do you know an instance where a young teenager was saved from downing ('Deep Water')?

b) If Edla had not brought the peddler home, what might have been the ending of the story?

c) What factors would you change if you were to rewrite 'The Enemy'?

d) What questions would you like to ask the Invisible Man if you ever happen to meet him?

e) How do you think you would react if you saw your money disappear in front of you, but couldn't see who was taking it?

4. ANALYSIS - An analysis question is one that asks a student to break down something into its component parts. To analyze requires students to identify reasons, causes, or motives and reach conclusions or generalizations.

Useful Verbs	Sample Question Stems
analyze distinguish examine compare contrast investigate categorize identify explain separate advertise	Which events could have happened ...? If..., what might have been the ending? How was this similar to ... ? What was the underlying theme of... ? What do you see as other possible outcomes? Why did ... changes occur? Can you compare your... with that presented in ... ? Can you explain what must have happened when ... ? What are some of the problems of... ? Can you distinguish between ...? What were some of the motives behind ... ? What was the turning point in the game?

Sample Question

　　a) What was the underlying theme of the poem, 'Keeping Quiet?

　　b) Can you explain what happened between Sophie and Danny Casey at the Arcade?

　　c) What are some of the problems of growing up?

　　d) What was the turning point in the story,'Evans takes an O level'?

　　e) 'The address was correct. But I didn't want to remember it anymore.' Analyse this statement of the narrator.

5. SYNTHESIS - Synthesis questions challenge students to engage in creative and original thinking. These questions invite students to produce original ideas and solve problems.

Useful Verbs	Sample Question Stems
create invent compose predict plan construct design imagine propose devise	Can you design a ... to ... ? Why not compose a song about...? Can you see a possible solution to...? If you had access to all resources how would you deal with ... ? Why don't you devise your own way to deal with ... ? What would happen if...? How many ways can you ... ? Can you create new and unusual uses for... ? Can you write a new recipe for a tasty dish? Can you develop a proposal which would—?

Sample Questions

　　a) Can you see a possible solution to the problems of slum children ['Lost Spring')?

　　b) What would happen if all our natural resources came to an end ['The Ailing Planet')?

c) Imagine you are Sophie. What would you have done when Danny Casey did not turn up at the wharf?

d) Compose a song on Childhood.

e) Can you develop a proposal which would help control our ever growing population? ('The Ailing Planet')?

6. EVALUATION - Evaluation requires an individual to make a judgment about something. Evaluation questions do not have single right answers.

Useful Verbs	Sample Question Stems
judge select choose decide debate verify recommend assess rate determine	Is there a better ending to ... ? judge the value of... Can you defend your position about ... ? Do you think ... is a good or a bad thing? How would you have handled ... ? What changes to ... would you recommend? Are you a ... person? How would you feel if ... ? How effective are ... ? What do you think about ... ?

Sample Question Stems

a) Is there a better ending to the story, 'The Enemy'?

b) What does the novel, 'The Invisible Man' make you think about science? Is it as dangerous as Wells makes it seem?

c) How do you feel about Griffin? Is he a mad criminal scientist who should be killed? Or is he a person who is trying to work things out, but other people and society keep getting in his way?

d) Do you think the boys were right in returning the horse? Give reasons for your answer ('The Summer of the Beautiful White Horse').

e) Who was more foolish - the king or his Ministers? Support your answer with examples from the poem, 'The Tale of Melon City'.

REFLECTION

1. Questions are the most common form of communication between a student and a teacher. Discuss.

2. Do we always ask the right questions?

ASSESSMENT

Now here's a small exercise for you. Match the following questions with the six levels of cognitive thinking suggested by Bloom.

1. Can you think of a different ending to the story, 'The Enemy'?

2. Compare and contrast Kemp from Griffin.

3. Explain in your own words what happened when Akhanaten became the ruler.

4. List the main characteristics of Dr. Sadao.

5. Imagine that you are the Invisible Man. Write a diary account of your daily thoughts and activities.

6. Marvel is introduced as a tramp and ends up as a business owner. How realistic is this?

7. What opinion do you form of Taplow as a student from the play 'The Browning Version'?

8. What are the four principal biological systems of the earth according to Mr. Lester Brown?

9. Who do you think is responsible for the deterioration in the relationship - the father or the son? Give reasons for your answer.

10. Find out the rhyme scheme of the given stanza.

❖ MULTIPLE CHOICE QUESTIONS

A multiple-choice test usually has dozens of questions or 'items'. For each question, the test- taker is supposed to select the 'best' choice among a set of four or five options. They are also called 'selected-response tests'. Writing a Multiple Choice Question (MCQ) may seem easy at first but it requires significant skill. It accurately and easily assesses student knowledge by minimizing guessing.

The first part of an MCQ consists of a question which is known as the **stem.** Great stems are constructed in a way that after the students have understood the content for which they are being tested, they will know the answer. The stem is followed by a list of suggested solutions, known as **alternatives.** The alternatives consist of one correct alternative, which is the **key response or the answer.** The incorrect alternatives are known as distractors. The **distractors** must be prepared carefully so that they distract the students. All the distracters must be closely related to the correct answer so that only those students who have understood the content can choose the correct answer.
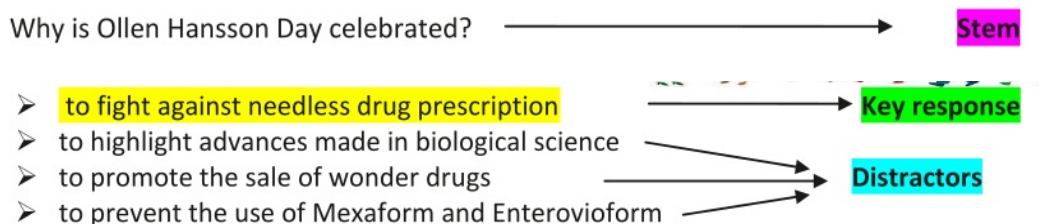
So the main components of an MCQ are the Stem, Key response and the Distractors. Here are ten rules you should apply while framing MCQ questions.

a) Test the students not just to recall and comprehend but also to interpret facts, evaluate situations, make inferences, and predict results.

b) Use simple words and sentence structures that are easy to understand.

c) A stem should pose only one problem.

d) A stem should be written as a positive expression. Using negative words such as 'not' creates confusion.

e) Place most of the words in the question stem. This way, the answer options can be short, less confusing and more legible.

f) Make all distractors reasonable.

g) Make sure there is only one right answer.

h) Keep the same length for all answer choices. If you cannot get all four answers to the same length, use two short and two long.

i) Make sure the options are worded in a similar way.

j) Limit the number of options to four.

k) Make sure that most of your correct answers aren't in the same (e.g. 'b' and 'c') positions.

l) Avoid tricking test-takers. Never use answer options where the difference between options is too subtle. If so, find a way to rewrite your options.

m) Avoid using 'All of the above' and 'None of the above'. They reduce the accuracy of the test in assessing content.

You now have a foundation for writing some great Multiple Choice Questions. It's time for some Reflection.

REFLECTION

Let's take a look at the following question from CBSE Question Paper - 2015.

Q. How does Jerusalem still retain the charm of an ancient era?---------▶ Stem

Q. How does Jerusalem still retain the charm of an ancient era? ⟶ Stem

     a) There are narrow lanes

     b) Roads are paved with cobblestones.   Distractors

     c) People can be seen riding asses.   Key response

     d) All of the above

Haw can this auestian be imaraved uaan?

ASSESSMENT

- What is the most exciting thing you have learned about MCQs?
- Would you like to share it with other teachers? Why?

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❖ HOW TO PREPARE TEXT BOOK QUESTIONS

Objectives Of Teaching /Learning a Text Book:

1. Personally respond to literary text

2. Appreciate and analyze special features of language

3. Explore and evaluate features of character, plot, setting etc.

4. Identify the elements of style such as humour, pathos, satire and irony etc.

5. To summarise a text

6. To write examination answers according to the requirement

Types of text book questions (class XII)

1. Very short answer type lx 4= 4 marks

2. Short answer question 3x 4= 12

2. Long answer question 6x4 =24

(two from novel and two from text book) total marks= **40 marks**

> **No. Of periods required - 80**
>
> **No of lessons (Flamingo and Vistas) - (12 prose +5 poems)**

CLASS XI

a) Very short answer questions 1x3 =3

b) Short answer questions 3x4 =12

c) Long answer type questions 5x4 =20 total = 35 marks

No.of lessons (Snapshot and Hornbill) 11 prose (including a drama)+5 poems

Interesting ways to prepare lessons for exams

1. **Theme cards**

Ask the students to prepare theme cards for each chapter. This can be done by assigning each chapter to a group of four or five students. The other students can collect the material from the theme cards prepared by each group. This can be easily done by exchanging the group members. They can prepare character-wise or event-wise. The following table can be given to the groups to complete the information:-

CHAPTER				
AUTHOR				
Name of characters	Appearance	Qualities	Role	Problems faced if any

CHAPTER				
AUTHOR				
Main events	Surroundings	Weather	Characters involved in the event	Problems faced if any

2. **Divide**

Divide all the chapters of the text book in the small groups of five or six.Ask them to find out questions from the previous year's papers or support material.Take each chapter while teaching.Ask the groups to read the questions loudly and other students will decide the points which can be the answer to the question. For example:

Q. Why was Franz reluctant to go to school?

Expected answers-

1. He was afraid of M. Hamel.

2. He did not do his home work.

3. It was a bright day outside.

4. The birds were chirping.

5. The soldiers were drilling.

6. He was late for the school.

7. It was more fun outside the school

Their response will ensure whether they have understood the question or not. Sometimes they know the answer but are not able to understand the question.

3. How to begin an answer

Give them a number of short questions on comprehension from the lesson and make them write only the beginning of the answer to ensure they use proper tense in the answer because they lose marks for not beginning the answer properly. For example-

    a. Why was Saheb not happy with his new job?

    Ans. Saheb was not happy with his job because..

    b. Why could Peddler not accept the invitation of the iron master?

    Ans. Peddler could not accept the invitation of the iron master because..

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PREPARING QUESTION PAPER/content

1. INTRODUCTION

Evaluation is an integral part of teachinglearning process through which teachers are able to assess learners' performance as well as their own performance with regard to improvement in teaching and designing learning experiences. The process of evaluation enables teachers to determine readiness for new learning experiences, diagnose students' learning difficulties and fulfill teaching objectives. There are various tools and techniques of evaluation such as rating scale, observation, aptitude test, anecdotal record, inventory, achievement tests, and diagnostic tests.

> **CONTENT**
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> 1. Introduction
>
> 2. Objectives
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> 3. Purpose of test
>
> 4. Quality of a good question paper
>
> 5. Steps of designing a Question paper

2. OBJECTIVES

After going through this topic, the teachers will be able to

- discuss the purpose of test
- describe the steps involved in constructing a test
- explain/illustrate how the design and blue print of a test is prepared
- understand characteristics of a good question paper
- select suitable test items for a question paper
- write clear instructions regarding rules on choice of questions, awarding of marks per question etc.
- develop a good marking scheme for a question paper
- apply good practice principles in preparing a question paper

PURPOSE OF TESTS
- to monitor students' learning
- to provide feedback to students
- to provide feedback to teachers regarding teaching-learning process
- to measure whether students have achieved the objective of the planned instruction
- to identify students' learning difficulties and   learning gaps

QUALITIES OF A GOOD QUESTION PAPER Good practice principles

Good practice principles

1. The questions should possess the quality of comprehensibility. Prefer to use simple language and structure to convey clear meaning of the question.

2. The language of question should be clear and free from any kind of ambiguity

3. Questions should not possess over complicated instructions e.g. to what extend can it be argued? Discuss how far you agree?

4. If two questions are to be asked in one question, it should be framed in a question in two parts and marking scheme should specify marks for each part. A 'double-barelled' question i.e. two questions are asked, one after the other, creates confusion for the student since students do not find indication of the depth expected to attempt two questions.

5. Instructions to candidates should be clear and unambiguous.

6. The marks assigned for each item/exercise/section should be clearly indicated on a paper.

7. If a sentence contains a lot of condensed information, split down sentence in two parts.

8. Double negative should not be used. Do not use the passive because it can make a sentence impersonal and complex. Conditional form (sentences starting with if) should also be avoided.

9. Superflous words, abstract and metaphorical language should be avoided.

10. Ensure that the questions should offer the right level of challenge i.e. they should be framed in such a manner that students are able to show that they have acquired the knowledge, understanding and skills set out in the syllabus.

11. Ensure that the paper can be completed in the allocated time.

12. A marking scheme should be developed according to questions. It helps to ascertain the knowledge and skills students need to demonstrate to achieve a particular mark. It will also guide examiner while marking the paper.

STEPS OF DESIGNING A QUESTION PAPER

1. Planning a question paper

Teacher should plan a test in consonance with instructional objectives.

The Three Domains of Learning

Bloom's Taxonomy was created in 1956 under the leadership of educational psychologist Dr Benjamin Bloom in order to promote higher forms of thinking in education. Bloom, et al. 1956 identified three domains of learning
- **Cognitive:** mental skills *(knowledge)*
- **Affective:** growth in feelings or emotional areas **(attitude or self)**
- **psychomotor:** manual or physical skills **(skills)**

Category	Key Words (verbs)
Remembering: Recall or retrieve previous learned information.	**Key Words:** defines, describes, identifies, knows, labels, lists, matches, names, outlines, recalls, recognizes, reproduces, selects, states
Understanding: Comprehending the meaning, translation, interpolation, and interpretation of instructions and problems. State a problem in one's own words.	**Key Words:** comprehends, converts, defends, distinguishes, estimates, explains, extends, generalizes, gives an example, infers, interprets, paraphrases, predicts, rewrites, summarizes, translates
Applying: Use a concept in a new situation or unprompted use of an abstraction. Applies what was learned in the classroom into novel situations in the work place.	**Key Words:** applies, changes, computes, constructs, demonstrates, discovers, manipulates, modifies, operates, predicts, prepares, produces, relates, shows, solves,uses
Analyzing: Separates material or concepts into component parts so that its organizational structure may be understood. Distinguishes between facts and inferences.	**Key Words:** analyzes, breaks down, compares, contrasts, diagrams, deconstructs, differentiates, discriminates, distinguishes, identifies, illustrates, infers, outlines, relates, selects, separates

Evaluating: Make judgments about the value of ideas or materials.	**Key Words:** appraises, compares, concludes, contrasts, criticizes, critiques, defends, describes, discriminates, evaluates, explains, interprets, justifies, relates, summarizes, supports
Creating: Builds a structure or pattern from diverse elements. Put parts together to form a whole, with emphasis on creating a new meaning or structure.	**Key Words:** categorizes, combines, compiles, composes, creates, devises, designs, explains, generates, modifies, organizes, plans, rearranges, reconstructs, relates, reorganizes, revises, rewrites, summarizes, tells, writes

2.Designing

The Design specifies weightages to different

      (a) instructional objectives

      (b) types (or forms) of questions

      (c) units and sub-units of the course content

      (d) levels of difficulty.

2. Preparing Blueprint

The next step is to prepare the "Blueprint". It is a roadmap for the question paper. The teacher decides as to how many questions are to be set for different objectives, unit/topic from a particular question and various forms of questions. Then, the teacher decides how all the questions are to be distributed over different objectives and content areas so as to obtain the weightages.

SUBJECT

CLASS

THE WEIGHTAGE OF THE DISTRIBUTION OF MARKS OVER THE DIFFERENT DIMENSIONS OF THE QUESTION PAPER

❖ **WEIGHTAGE TO INSTRUCTIONAL OBJECTIVES/LEARNING OUTCOMES**

S. No.	OBJECTIVES	MARKS	% OF MARKS
1.	Remember		
2.	Understand		
3.	Apply		
4.	Analyze		
5.	Evaluate		
6.	Create		
TOTAL			

S. No.	UNITS	MARKS	% OF MARKS

❖ WEIGHTAGE TO TYPES/FORMS OF QUESTIONS

S. No.	FORMS OF QUESTIONS	MARKS	% OF MARKS
1.	L.A. (Long Answer Type)		
2.	S.A. (Short Answer Type)		
3.	V.S.A. (Very Short Answer Type)		

❖ WEIGHTAGE ACCORDING TO DIFFICULTY LEVEL

S. No.	FORMS OF DIFFICULTY	MARKS	% OF MARKS
1.	Easy		
2.	Average		
3.	Difficult		

4. Writing Questions

The teacher writes appropriate questions in accordance with the broad parameters set out in the blueprint.

For **Short-Answer** type questions ensure that:

- the item calls for a single, brief answer
- the item has been written as a direct question
- the desired response is related to the main point of the item

For **Long-Answer** type questions ensure that:

- questions starting with "who", "what", "when", "where", "name", "list" are avoided as these terms limit the response

Questions demanding higher order skills are used.

5. Marking schemes should:

The next step is to prepare the "Marking Scheme". It helps preventing inconsistency in judgment. Possible responses to items in the test are structured in the marking scheme. For instance, value points of short and long questions are specified. It ensures objectivity in judgment and eliminates differences in score which may be due to subjectivity of the evaluator.

Marking schemes should:

1. be clear, easily and consistently applied;

2. allocate marks in proportion with the demands of questions;

3. include the mark allocation for each question and parts of a question, with a more detailed breakdown wherever necessary;

4. in respect of long answer questions, the expected outline answers should :

- be complete and cover all possible or major areas as demanded by the questions
- clearly indicate each expected point or the parts under the outlined major **areas**
- **provide direction as to whether all points will answer to full credit**
- indicate marks for each expected point

In respect of short answer questions a complete answer may be provided with its break-ups where ever necessary along with the break-up of marks.

5. state the acceptable responses to each question, or parts thereof, in sufficient detail to enable marking to be undertaken in a standardized manner;

6. provide guidance to help evaluators make judgments on alternative answers;

7. allow credit to be allocated for what students know, understand and can do. For instance, if a question entails some other points beyond one's expectation, there should be provision of taking them into account

8. include marking instructions for assessing quality of content

9.it should be comprehensive. It should provide clear guidelines in respect of the break-up of marks over different points or parts of the answer

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ANNEXURE 1

Some useful sources for English language teachers

Sl. No.	Source	Description
Journals & Periodicals in English Language Teaching		
1.	**Journal of English Language Teaching (JELT), India**	Journal of the English Language Teachers Association of India (ELTAI)
2.	**English Teaching Professional**	A Monthly ELT magazine for teachers and anyone interested in ELT

3.	**English Teaching Forum**	A quarterly journal for professionals teaching English as a Foreign or Second Language, published by the Office of English Language Programs, Bureau of Educational and Cultural Affairs, USA.
4.	**FORETELL**	Digital journal of the FORETELL (Forum for Teachers of English Language & Literature).
5.	**Voices**	Digital newsletter of the International Association of Teaching of English as a Foreign Language (IATEFL)
6.	**AJELT Journal**	The Asian Journal of English Language Teaching (AJELT) is an international blind-referred journal which reviews previously unpublished data-driven manuscripts that (1) link ESL/EFL theory, research, and pedagogy and (2) relate specifically to the teaching of English to Asians at the university level.
Websites		
1.	www.ncert.nic.in	This is official website of NCERT. It has lot of print and nonprint materials for teachers, learners, teacher educators and researchers.
2.	TESS India http://www.tess-india.edu.in/	Teacher Education for School based Support (TESS) TESS-India is a UKAid funded, Open University led multilingual teacher professional development programme whose aim is to support India's national educational policy by enhancing the classroom practice of primary and secondary school teachers through the provision of freely available, adaptable Open Educational Resources (OER).
3.	http://nroer.gov.in NROER- National Repository of Open Educational Resources.	National Repository of Open Educational Resources (NROER) is a solution developed to address the challenges faced by the education sector of our country. It intends to reach the unreached, include the excluded and extend education to all. It is a collaborative platform involving everyone who is interested in education. It offers resources for all school subjects and grades in multiple languages. It brings together all the digital resources for a school system such as educational videos, concept maps, audio clips, interactive objects, photographs, diagrams, charts, images, articles, learning objects, talking books, textbook pages and documents, any resource that can be served digitally. Anyone can contribute to it.

4.	teachingenglish@britishcouncil.org	**This site gives you (i) resources for teaching English language at various levels. (ii) have debates on various ideas and issues Related to ELT, (iii) Anyone can open your blog here and share your ideas.**
5.	http://www.englishteachingdaily.com	EnglishTeachingDaily.com is a website managed by a team of English Language students from India. This site features latest English Language Teaching articles, blog posts, videos and event details.
6.	http://www.pearsonlongman.com	This is a website of Pearson Longman publishers. It has lot of resources for teachers and students.
7.	ELTCommunity.com	Any teacher can join and share ideas.
8.	www.developingteachers.com	This site is reached to you by mail & provides resources for classroom teaching and new publications.
Professional Associations		
	ELTAI	**English Language Teachers Association of India. It has a large number of English language teachers as members and its (ELTAI) Chapters are spread across India. It is an associate of IATEFL.**
	IATEFL - International Association of Teachers of English as a Foreign Language.	This is an association of English language teachers and an association of a lot of ELT associations across the world. Its annual Conference is held in April every year in the United Kingdom.
On line Television channels		
1.	TeachersTV.com	UK based - videos, classroom teaching, etc. (available for viewing in India-cannot download free)

Document Outline