
UNIT 4 DAILY LESSON PLANS: STRATEGIES FOR CLASSROOM TRANSACTION

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4.1 INTRODUCTION

“Successful teachers are effective planners. Therefore, novice and experienced teachers alike must plan and plan well”

Planning of instruction requires a lot of thought and attention. A lesson plan reflects the thinking and the decisions of a teacher for effective teaching. A comprehensive plan encapsulates the instructional objectives, the content outline in the sequence to be presented, the learning activities, resources and materials and evaluation strategies necessary to achieve the best possible results in a classroom. Thus, as the name indicates, a daily lesson plan is a plan to transact a lesson in a class, although it is not always possible to stick rigidly to it.

The individual teacher dealing with her particular class of pupils is, as we know, working within an already prepared framework. This framework represented by the syllabus and materials, is general and common to all classes of a given level. It is easy to see that designers and producers of the common curriculum (especially the course book) do not have access to all this detailed information about every class in every school; and even if they did, they would not be able to include it in a common curriculum in any meaningful way. Thus the prescribed scheme found in the syllabus and materials amounts only to a loose and incomplete framework. The teacher has to fill in the ‘spaces’ and fulfil the **intentions** of the curriculum planners. She has to develop this scheme (words on paper) into teaching-learning activities that call for attention and effort (cognitive operations) on the part of **real** learners. These activities that make up **lessons** provide learning experiences. These lessons spread over a term or year constitute the major part of the actual **instruction** in given subjects that pupil **receive** in school. They are the building blocks of school based instruction. The simplest way of describing the school teacher’s job or profession is to refer to the teaching of ‘lessons in the classroom’. Of course the teacher does other things too; many things that happen outside the classroom are also the concern of the teacher : homework is the best example. But nearly all these outside — the class activities are linked to some specific aspect of lessons in class.

The pre-designed syllabus materials framework as we have seen is general. Lessons occur in particular classrooms and so have to be specific. This means making what happens during the lesson appropriate for the particular group of pupils involved. A ‘teacher’ giving private (individual) tuition to a pupil tries to match her tutoring to the needs of this learner. She does this partly by adjusting the complexity of presentation, the nature of explanations and illustrations,

the speed or pace of the discussion, the extent of repetitions and review. The classroom teacher faces a similar challenge, but in relation to say, 40 pupils. While paying individual and 'personalized' attention to each one of them is clearly impossible, the teacher has to try and reach as many different types of learners as possible — the eager and the seemingly disinterested, the capable and the weak, those who try hard (even struggle) and those who give up easily, those who cooperate and those who disrupt, and so on. Handling such diversity with sensitivity and imagination is the central challenge facing the teacher. We shall see later in this unit how planning helps in this context.

The size and diversity of a typical class has another important implication. This is that lessons take place in a **social context**. A class is not made up of 40 isolated individuals sitting at their desks and dealing only with the teacher. The pupils form social group; interaction among them is inevitable as they are together for many hours a day. We could treat this as a nuisance; alternatively we could treat it as a valuable resource that can be built upon. We would then see lessons as something learners and teachers work together to create, and not essentially something that pupils sit back and 'receive' like the strangers who happen to go into the same public lecture hall or theatre at the same time. Interaction between members of this learning group is inevitable. We could view this as something undesirable that happens 'when the teacher's back is turned'. Alternatively, we could treat this as a resource, and make the participation and interaction among pupils as a valuable resource that can be made a part of lessons.

What this means essentially is that different pupils could be doing somewhat different things, and some part (at least) of what they say and do contributes to the **public lessons** — and does not remain only a personal learning experience. When individuals interact and collaborate they have different roles and so have to use language for different purposes. This means producing a wide range of **texts**. The 'language' available during a lesson thus does not have to be restricted to what is in the book or what the teacher says. When we discuss language lessons in the next section, we will see that these (potential) inputs from learners themselves can be of great value for language learning.

4.2 OBJECTIVES

After you have read this lesson, you will be able to:

- explain the need of making daily lesson plans;
- name the three important components of a lesson plan;
- discuss the relevance and significance of the different sections of a lesson plan;
- draft a lesson plan keeping in mind the different sections to be included.

4.3 ESSENTIAL COMPONENTS OF A LESSON PLAN

We have seen how the teacher needs to develop the base material in the syllabus and course book into the processes of lessons. To some extent the nature of the 'subject matter' influences the structure of (suitable) classroom lessons. Here we find that language has certain special qualities. For most school subjects the course book provides, in a fairly detailed manner, the items of *content* (information, definitions, rules, theories) that are to be 'taught'. This involves presenting, explaining, demonstrating, etc. by the teacher so that this content is **transmitted** effectively to pupils and it becomes a part of their knowledge. For language (which we treat as a **skill** subject rather than a content subject), the value of such content (knowledge) in itself is rather limited.

The main objective of the teaching-learning of a living language — like English — is to help the learners to become able to **use** it to communicate with others, by sending and receiving meaningful messages. Formal knowledge 'about' the language is useful, but this cannot be the primary concern of language lessons. This is important for teachers of English. But surely the pupil in Standard VIII or IX does not need to 'know' all this technical information. Similarly, gaining knowledge and understanding of the ideas (content) found in passages, stories, poems, that the course book contains is not a major aim in itself. Learning this content is primarily a **means** to the larger goal of becoming skilled in the use of English.

There is a 'problem' that arises here which we must face. We have seen that neither 'information'

about the English language as a system nor the 'ideas' in passages, poems, etc. form the central core or backbone of the language curriculum. **What does it consist of then?** This is where we have to restate, indeed reaffirm one general principle emerging from our awareness about the nature of language, namely that language is learnt most successfully by **experiencing its use**. This does NOT mean that pupils have to talk and write (produce complex texts) most of the time. What it means is that during lessons they should get a fair measure of exposure to and experience of language in use — similar to what the child acquiring a language 'naturally' seems to get very easily most of the time.

The stories, passages, poems, ... in the course materials are texts of various types. How does the teacher help pupils to engage with texts in such a manner that they experience how meaning is expressed or conveyed through the language they contain? The samples of language available even in a Standard VII or VIII level course books will include a wide range of selections. Among them may be texts carrying descriptions of deeply felt personal experience, accounts of emotionally powerful interactions among persons (characters), expressions (in verse or prose) of joy and zest, or of sadness and weariness, parts of speeches or documents that have inspired and moved people, descriptions or explanations of 'technical' items that are clear and interesting even to the layman, pieces with hidden meanings that emerge only after much reading/re-reading and reflection....

The objective of language teaching (when we have brought learners together in a classroom) is not to 'transmit' the teacher's superior understanding and appreciation of such texts to pupils; it is rather, to help them experience or 'see for themselves' the meanings. Further, we would also want them to see how meaning is related to aspects of language form or structure as demonstrated in the texts. What is interesting about such texts is that they can (with some seriousness and sincerity) be approached from many perspectives. A whole range of 'questions' can be raised directly or indirectly about a text: Who created it? Who is the sender/author? Who is it addressed to? Why was it created? When? In what context/circumstances? Could the same 'message' have been conveyed in some other way(s)? What response might it have generated originally? Will other 'receivers' react in the same way? The point here is NOT that dozens of such trivial comprehension questions must be asked in relation to every 'passage'. These are not 'comprehension' questions as such; they are rather, ways of approaching and responding to texts. For our discussion, these questions/approaches represent the principle that many tasks or activities can be taken up in class, that would carry discussion far beyond the specific and limited aim of finding **the** meaning of the passage.

We should take note here of the special position that the language teacher is in. The teacher of a content subject who has to deal with a chapter with some such matter, **cannot** afford to go into the open-ended questions suggested above, even if pupils are willing. This is because the objective of instruction there is for pupils to get or learn the ideas in the passages. Similarly, in a linguistics class, such selected texts serve as data for studying the rules of the language. However (and here is the important principle), in a language lesson such activities that take off from a given text — re-reading and reflection, dramatization/role-play, rendering as picture/cartoon, composing continuations (story completion is one example), imagining different endings/continuations, etc. — can be of value. They can provide many (perhaps not all) pupils with opportunities to engage and interact with texts following their own interests, attitudes and styles. There are no single 'right answers' to be produced or arrived at by all. Through such explorations pupils might get a 'feel' for how 'language works' to express meanings in a variety of settings. The discussion and collaboration involved in such activities will also provide pupils with opportunities to use language purposefully to negotiate meaning.

The general principle for language instruction that emerges from this discussion is that the language lesson should provide for a variety of open-ended tasks demanding attention and effort and some measure of interaction on the part of all the pupils. Presentation and explanation of 'content' by the teacher (to which pupils 'listen') should be only one of the strands in the processes of instruction in the classroom, but not the dominant one. Possible, it is after this type of effort on the part of pupils, that explanation-analysis by the teacher (good old fashioned pedagogy!) becomes really useful. Language lessons as we think of them now, have learner activity as a major and significant feature, and not merely something to be taken up (time permitting) after the usual presenting-explaining by the teacher has been done.

However, 'learner activity' is not an end itself. Simply reducing 'teacher talk' will not automatically lead to language learning. Good language lessons do not simply happen; they have to be prepared and planned with great care. It is not only the 'what' and 'how' of presentation that has to be planned, but also 'when' and 'how' pupils are to be involved, and how what they do/produce can be built upon to create relevant learning experiences. We turn to some practical suggestions relating to planning classroom lessons with this perspective in the next section.

There is no one prescribed format for a lesson plan, but there are **three** important components in any lesson plan. They are :

- a) The lesson objectives.
- b) The teaching methods, materials, media aids, learning tasks/activities and their organisation.
- c) Evaluative procedures.

Gagne and Briggs refer to these components as 'anchor points' in the design of instruction and comments that constant reference to these components helps a teacher 'to keep the lesson on target'. The same elements can be expressed in forms of questions, e.g.

- a) **Where** am I going? (Objective)
- b) **How** will I get there? (Steps by means of which the objective is achieved.)
- c) How will I know when I have arrived (The use of appropriate evaluative procedures).

If a teacher keeps these anchor points and corresponding questions in mind, s/he is able to develop a course of action that serves as a guide but from which appropriate deviations can be made, if necessary.

We have noted over and over again that the individual teacher is working within the framework represented by the syllabus and course materials. In a typical school the 'academic calendar' for the year (agreed upon at a general staff meeting) will indicate the number of hours/periods for each subject over a term, and during each teaching phase before unit tests, monthly tests, terminal examinations and so on. The broad sequencing and time allocation for major syllabus topics or units is also done at the beginning of the year.

The teacher's work towards planning and preparation for day-to-day instruction begins when the focus narrows down to 'what' will be done in a series of lessons linked to a unit (spread over about a week, say). The 'what' question here covers both topics/content and instructional activity. However elaborate the course book, it will not (and cannot) indicate in detail the transactions involved when forty pupils and the teacher work together to 'cover' the given unit. Working these out in the form of a detailed 'plan' for each lesson and related homework/assignments is the responsibility of the teacher. It is true that many teachers — especially experienced ones — do not write out detailed plans for every lesson. We might note here, that not having a neatly 'written' plan (which is clear to others) does not mean that there was no planning at all. Experienced teachers can rely more on what they know intuitively and on their store of experience. They are less likely to be caught off-guard if something unexpected happens in class, and are less vulnerable to getting stuck on one or two minor points and neglecting more important matter. Planning is of importance for all teachers, especially for those at the beginning of their career.

Planning as we treat it here should not be seen as a detailed list of things to do in strict order. In some minimal sense, such programming of items in sequence with time allocations is of course useful; but plans must not become burdens. (Imagine a father (or mother) insisting on following a carefully worked out 180 minute plan for a family visit to the zoo, when the children are normal youngsters of primary school age.) The important principle underlying planning, especially of language lessons, is that most of what pupils 'do' and 'experience' during a lesson should be purposeful. The different phases of teaching-learning activity making up the lesson become purposeful when they contribute in some way to the aims and objectives of the lesson and unit. Another way of saying this is that the objectives (learning targets) of a unit call for certain types of learning experiences. The lessons related to this unit should provide them, and this is the task of the teacher.

The term 'learning experiences' refers to what individual pupils might be perceiving, thinking, feeling, intending to do, attempting to do, while a lesson is in progress (and while doing homework, assignments, etc.). Such experiences undoubtedly are personal and private. No one else (like the teacher) can directly control them or order (demand) what they 'should' be. However, it is possible and reasonable to argue that certain types of teaching-learning activities would probably generate certain types of learning experiences.

The course book (materials) represents one strand or layer of activities. Some of the activities commonly indicated in course books are: silent reading of short texts, re-reading of texts with specific purposes in mind, formulating responses to texts (explaining, predicting, relating to life), expressing them in speech or writing, working on language exercises, composing shorter or longer texts (written or spoken). Among the activities that the teacher can add or develop from the materials are: listening to teacher's presentations-explanations, reading aloud, taking down notes (from teacher talk or blackboard work), engaging in a discussion with the teacher (all students can be involved even if only a few actually speak), working on tasks/problems or discussing some issue in pairs or groups.

It is very obvious that the above list is only a sample and many more activities are possible. This abundance of possibilities for classroom 'operations' should remind us that when teacher talk becomes the predominant mode of activity in a lesson many other possible and desirable things are not happening. Similarly if twenty minutes or more are devoted to writing answers or compositions (silently and individually) other possibilities are being set aside. It is the need to choose from this large set of possibilities that makes planning and preparation for lessons virtually unavoidable. Planning by the teacher does not necessarily mean major deviations from the scheme given in the course book. Modern course books are well organized and contain a wide variety of activities. (After all syllabus designers and materials writers have expertise, library resources and time in plenty!) The argument we are considering here is not that the course book is unsuitable, but that it is common and general and hence incomplete.

Given the wide variation in pupil characteristics and classroom situations across schools, some units will not match or suit some groups of learners. This is where the teacher has to make conscious choices and decisions, based on her intimate knowledge about her class — abilities, style, discipline, interest, and above all, their learning history, i.e. what they have and have not already learnt or been exposed to in earlier classes or in other subjects. Planning done with such information in mind will lead to a plan/scheme for a lesson (or set of two or three) that is tailor-made for each particular class. Other teachers also dealing with the very same unit and topic, will develop different plans. Thus the essential part of planning is the selection by the teacher of activities (learning experiences) "most suited to my pupils now" from the large inventory of 'generally' good items available.

One aspect of planning for lessons is the listing of a series of things that the teacher will do and the pupils will do along with the time estimates. This would function like a detailed programme schedule. A second aspect of planning is linked to the emphasis we now place on pupil involvement and participation. As we noted in section 4.1, some of what pupils do or produce can contribute to the lesson proper. How does this happen? One example can be found in the way composition classes are conducted sometimes. A broad theme or topics is taken up for preliminary discussion. Opinions and suggestions from pupils are invited and put up on the board with only minimal correction or editing. With this pool of ideas as a base, the focus and structure of the piece (paragraph, report, story,...) is agreed upon and the actual writing begins. Now let us look more closely at what happens. Instead of the teacher simply 'giving' a topic and outline of points/hints (such complete writing exercises are found in course books), their ideas and suggestions are made a part of the preparation for writing. An idea that one pupil has is made available to others. Individual pupils thus contribute to the 'inputs' received by others as a part of the lesson —helping the teacher in effect. The point to be noted in relation to planning here is that such a process of participation is open-ended and unpredictable. A class may find the proposed theme very exciting and virtually flood the teacher with their ideas; or they might be quite bored and unresponsive. In the former case the teacher will have to manage the discussion skillfully and move to the next phase at an appropriate time. This has to be done sensitively. After inviting pupils to offer their ideas it is unfair and discouraging to cut short the discussion suddenly, after only a few have spoken. The teacher needs to anticipate what happens and be prepared. This is what lies at the heart of planning.

Check Your Progress

- Notes :** a) Write your answers in the space given below.
b) Compare your answers with those given at the end of the unit.

1. Complete the following sentences:

- i) A daily lesson plan is.....
- ii) A teacher may teach the same topic differently in different classes because.....
- iii) The three important components of a lesson are....., and.....
- iv) Lesson plans are helpful because.....

4.4 LESSON OBJECTIVES

The lesson objectives are framed keeping in mind the particular children and their level. These objectives which list the learning intent both in broad and specific terms may be formulated either in non-behavioural or behavioural terms. The behavioural objective explicitly states the **observable abilities** (the behavioural change) the teacher desires the learners to acquire. For example, if you, a language teacher have a prose text on wildlife conservation to teach in Class VIII, your instructional objectives may be as follows:

At the end of the lesson, the students will be able to:

- enumerate the traditions/customs that contributed to wildlife conservation;
- compare and contrast protection of forests in pre-British and British period;
- distinguish characteristics of private hunting reserves of British period and protected national parks and areas of independent India;
- arrive at the meaning of certain phrases like **closed season, hunting preserves** using contextual clues.

or

frame the following instructional objectives for a poetry lesson:

At the end of the lesson, the learners will be able to :

- explain the three poetic qualities of Rhythm, Rhyme and alliteration with reference to the poem. 'The West Wind' by John Masefield.
- give examples of alliteration from the poem.

Instructional objectives fulfil a three-fold function. They guide the teacher in selecting and organising learning activities that facilitate effective learning. The objectives also provide a framework for post-teaching evaluation. They also make the learners aware of the skills and knowledge that they are supposed to master.

Check Your Progress

- Notes :** a) Write your answers in the space given below.
b) Compare your answers with those given at the end of the unit.

2. Complete the following statements :

- i) Instructional objectives are considered an essential part of a lesson plan because
.....
.....

ii) It is advisable to communicate the instructional objectives to the learners because

iii) Behavioural objectives expect the learners to demonstrate

3. State which of the following instructional objectives are observable and measurable:

The student will be able to:

- i) Comprehend the meaning of the poem.
- ii) interpret a graph in a few written sentences.
- iii) develop notions about the importance of festive occasions.
- iv) organise ideas (generated in a brainstorming session) into coherent paragraphs.

4.5 INTRODUCING A LESSON

Learning cannot take place, unless a learner is motivated and has interest in what is going on in the class. At the beginning of the lesson, it is therefore imperative to attract students' attention and interest. Although it would depend on the level of the students and the topic to be taught, you can consider some of the following techniques.

- a) **By relating the days lesson to what has already been taught before**, the teacher establishes a link between the past lesson and what is to happen today. A teacher may begin with a recapitulation of what was done in the previous class and then explain how the day's lesson takes off from what has already been done.
- b) An **overview** of the lesson can be a summary of the content, or by making the learners aware how the new knowledge can be used by them in daily life (e.g. writing a letter of complaint in case a faulty item has been sold to you) or by posing a problem the solution to which is to be gathered from the day's lesson.
- c) Ausubel's concept of **advance organisers** is also closely related to arousing student interest. Advance organisers can be generalisations, definitions, or analysis which act as a conceptual bridge between the new and old information. The students also get to know what to look for in the forthcoming lesson.
- d) Sometimes a teacher may use the instructional objectives of a lesson as a means to motivate the students. By communicating what the students are supposed to do at the end of the lesson, the teacher builds a 'kind of expectancy' from the day's lesson.

As Moore comments, "Motivating students is not always an easy task.... Let your topic and known student interest provide clues for creating lesson motivators..... Provide a tickler.... Pose a perplexing problem. Share a story. These are all possibilities for setting the stage for teaching".

Check Your Progress

4. State whether **True** or **False**.

- i) An introduction to the lesson is optional. (T/F)
- ii) Introductions to lessons should be similar. (T/F)
- iii) A summary of the content to be taught can be used as an introduction to the day's lesson. (T/F)
- iv) Advance organisers help students to remember and apply old information to day's (new) lesson. (T/F)

4.6 PRESENTATION OF CONTENT

Usually a well planned lesson includes not just the content but also the strategy that would be used for the presentation. These days, many of the English readers developed on the communicative approach, indicate the activities that need to be undertaken at particular point of time and whether the activity involves individual work/pair work or group work. Also with a renewed emphasis on integration of skills, a language teacher now has indications in the text book itself in organising a variety of tasks which synthesize both content and communication skills.

As a lesson plan usually indicates the steps you as a teacher would like to follow while teaching a particular lesson, the questions that you intend to ask to check the comprehension of the content presented, the blackboard work you would like to include in the class, are all included in the sequence that you intend to have.

(Before you start writing your lesson plans, you should revise the lessons on teaching Reading, Writing, Listening, Speaking, Grammar, Prose and Poetry — so that you recapitulate how as a teacher you have to act more as a facilitator to learning rather than a transmitter of information. You must remember that your students are to acquire the language skills through active participation and that the tasks and activities that you select and organise for them should help them to master the different skills.

This section of the lesson plan is significant because it indicates how you want to go about teaching the lesson. You must remember that a variety of techniques and reinforcement of the skills are essential for effective acquisition and assimilation of new content.

Check Your Progress

- Notes :** a) Write your answers in the space given below.
 b) Compare your answers with those given at the end of the unit.

5. Choose any lesson of your choice from an English Textbook prescribed for schools in your region. Mention the lesson you have chosen.

.....

6. Choose any text — prose, poetry, composition. Mention the lesson you would like to work on.

.....

7. List the questions that you would like to pose your students.

.....

8. Is there any scope of pair work or group work in the lesson of your choice? If yes, write in detail how you would go about organising it. (If not, think of a writing task or oral activity which can be related to the theme of the lesson).

.....

4.7 FEEDBACK

So far you, the teacher, were involved in presentation, exposition and explanation through oral questioning, discussions and illustrations. You also had to reinforce and consolidate the newly acquired knowledge or skills through practice/use in new situations. But your lesson would be incomplete without determining how well the students have mastered the intended learning outcomes of the lesson. This can be done by you by providing opportunities for the learner to demonstrate what has been learned. Such demonstration of abilities may take a written, oral, creative or practical form and can also be reinforced and consolidated through home assignments.

This stage is important as the teacher tries to find out not only how well his/her learners have acquired the new skill but also if s/he has been able to do what s/he wanted to do.

4.8 POST LESSON REFLECTIONS

Donald Cruickshank (1987) suggests that those teachers who consider their teaching carefully and thoughtfully become better planners and successful teachers. According to Cruickshank, careful reflections on past experiences result in teacher growth and lead to more effective planning and teaching.

Through such reflective teaching the teacher might record any interesting points that came up, any changes s/he had to make in lesson plan in the class, or s/he might examine student satisfaction with the lesson or examine whether all students were actively involved in the lesson or if the group activity did not go on very well what could have been the possible causes.

Such analysis would undoubtedly help in improving classroom practice. In short, both planning and reviewing lessons are necessary and useful for teaching.

4.9 LESSON FORMATS

We have already mentioned that there is no one set lesson format which you can use for all lessons. What you have to keep track of are the three components or anchor points. However, in this section we include for you two formats which you may like to use when you start planning your lessons.

Lesson Plan Format 1

1. Lesson Topic
2. Objectives
3. Introduction
4. Procedures or steps
5. Content Outline:
 - a) Key Questions
 - b) Possible Answers
 - c) Summary(Sub-stage 5 to be repeated till the end of the lesson)
6. Recapitulation and Conclusion
7. Assignment

Lesson Plan Format 2

- | | |
|-----------------------|---------------|
| 1. Subject | 2. Date |
| 3. Class | 4. Time |
| 5. Lesson Plan Number | |
| 6. Objectives | |
| 7. Audio visual aids | |
| Content | Method |
| 8. Introduction | |
| 9. Presentation | |
| Sub-stage 1. | |
| 2. | |
| 3. etc. | |
| 10. Application | |
| 11. Conclusion | |

In Format 2 the teacher indicates in the Method column how s/he intends to teach the expressed content of the lesson. Instead of writing ask questions — the teacher has to write down the question that she/he proposes to ask. The method column may further state how organisational features are to be implemented (individual work/group work or free activity), how the blackboard is to be used, how illustrative material is to be used, details of assignment evaluative techniques and so on.

You may also find the following Table on comparison of teacher-centred and student-centred methodologies helpful to choose your approach.

Table 5.1 : Comparison of Teacher-Centered and Student-Centred Methodologies

Method	Amount of Teacher Control	Intent and Unique Features
Teacher-Centered Instructional Approaches		
<i>Lecture</i>	High	Telling technique. Teacher presents information without student interaction.
<i>Lecture-Recitation</i>	High to moderate	Telling technique. Teacher presents information and follows up with question/answer sessions.
<i>Socratic</i>	Moderate	Interaction technique. Teacher uses question-driven dialogues to draw out information from students.
<i>Demonstration</i>	High to moderate	Showing technique. Individual stands before class, shows something, and talks about it.
<i>Modeling</i>	High moderate	Showing technique. Teacher or individual behaves/ acts in way desired of students, and students learn by copying actions of model.
Student-Centered Instructional Approaches		
<i>Discussion</i>	Low to moderate	Interaction technique. Whole-class or small-group interact on topic.
<i>Panel</i>	Low	Telling technique. Group of students present and/or discuss information.
<i>Debate</i>	Low	Telling technique. Competitive discussion of topic between teams of students.
<i>Role Playing</i>	Low	Doing technique. Acting out of roles or situations.
<i>Cooperative Learning</i>	Low	Doing technique. Students work together in mixed-ability group on task(s).
<i>Discovery</i>	Low to moderate	Doing technique. Students follow established procedure for solving problems through direct experiences.
<i>Inquiry</i>	Low	Doing technique. Students establish own procedure for solving problems through direct experiences.
<i>Simulations/Games</i>	Low	Doing technique. Involvement in an artificial but representative situation or event.
<i>Individualized Instruction</i>	Low to	Telling/doing technique. Students engage in learning designed to fit their needs and abilities.
<i>Independent Study</i>	Low	Telling/doing technique. Learning carried out with little guidance.

(Source : *Secondary Instructional Methods*, Kenneth D. Moore, 1994, Brown and BenchMark.)

Lesson Plan No.1

Topic :	The elements of story writing
Objectives :	Given a picture stimulus, students will be able to write a short fiction story that contains the needed elements for a short story.
Introduction : (set induction)	Read aloud a short fiction story that will be of interest to the class. (<i>Jumping Mouse</i> , a short myth, demonstrates the elements in an interesting but condensed form.)
Content :	The elements of a short story I. Short story beginning. A. Describes the setting. B. Introduces the main character. C. Introduces the plot (problem or goal the main character attempts to solve or achieve). II. Middle story elements A. First roadblock (character's attempt to reach goal). B. Second roadblock. C. Climax of story (character reaches goal). III. Story ending A. Make conclusions. B. Wrap up any loose ends.
Procedure :	<ol style="list-style-type: none">1. After the oral reading, ask students to explain when and how the author introduced the main character.2. Discuss the promptness with which authors introduce the main character, setting, and plot in short stories. Record responses on the chalkboard using the bell-shaped curve to portray the elements of short stories.3. At this point, ask students to summarize the elements needed in a short story's beginning. (They should be able to identify; introduction of the main character, description of the story setting, and introduction of the story plot.) It is important to convey to students that the order in which the elements are introduced is not important; but rather, that the inclusion of these elements is a crucial feature of the short story.4. Next, ask students to recall the first roadblock (or difficulty the main character had in attempting to reach the intended goal). Record responses on bell curve and stress that the middle of a story includes the majority of the story – including the story's climax.5. As students recall the roadblocks presented in the short book, continue to record these on the bell-shaped curve to demonstrate the rising tension presented in the story.6. Ask students to describe how the main character finally confronted and solved the problem presented in the introduction of the story. Explain that this element is called the climax of the story. The climax should be placed at the top of the bell-shaped curve to isolate it as the peak of the story.7. Ask students to summarize the elements that constitute the middle parts of a short story. (The bell-shaped curve on the chalkboard should reveal that the middle story elements are composed of roadblocks in the main character's attempt to reach a goal, and the climax or the reaching of that goal.)8. Finally, ask students to talk about the brevity the author uses to end the story quickly once the main character has reached his or her goal.

Closure :	Ask students to make an outline of the elements of a short story using the information presented on the bell-shaped curve.
Evaluation :	Consider student's answers to questions during class discussions. Check students' short-story outlines as work is being completed.
Assignment :	Let each student choose a picture from a magazine and instruct them to use the outlines as a guide in writing a short story about the picture selected.

(Source : *Secondary Instructional Methods*, Kenneth D. Moore, 1994, Brown and Benchmark)

Lesson Plan No. 2

Class : VIII A

Subject : English

Topic : Composition

1. Specific Objectives

- a) to help students write correct expressive English.
- b) to encourage them to have different and original ways of looking at a subject.
- c) to show them how to organise their thoughts into a compact whole.

2. Introduction

"A Visit to the Bazar on a Hot and Rainy Day". Discuss atmosphere. Now I shall read out two extracts on it. Take note of anything that attracts your fancy.

3. Presentation

- a) Extracts from Gerald Durrell and Priestley with expression, drawing their attention to words that help build up the atmosphere.
- b) Discussion of extracts in terms of atmosphere.
- c) Composition — framework is built up with the help of the class. The following is a probable outline.

Outline

1. An overall appearance of Janpath — *Placement*
 - Ramshackle pieces of corrugated steel.
 - Haphazardly put together.
 - An anachronism at the portals of dignified Connaught Place.
 - Modern, sophisticated tall buildings all around.
2. *The Scene*
 - Bright splashes of colour.
 - Young college girls — their airs.
 - Matrons, leisurely walk.
 - Hurrying, scurrying passers-by in contrast.
3. *Hawkers and beggars*
 - Shrill, piercing cries.
 - children tugging at your chunni.
 - picturesque beggars with grotesque sores.
 - eccentric hippies condescending to ask you to buy a fake watch.
4. *The Shops*
 - Exciting wares, irresistible placards saying "SALE".
 - Clever salesman, baiting unsuspecting fish.
 - Dazzling light, strong odour of perfume.
 - Inviting ice-cream, mod discothoques.
5. *Atmosphere*
 - Pictures
 - Movements
 - Incident, events
 - Noise
 - Life — as it goes by.

(Source : *Teaching of English : A Modern Approach*, Dr. K. Bose.)

Activity

1. You have taught a lesson that you had planned. At the end of the class when you start asking recapitulation questions, you find that many students had not understood some portions/teaching points. What would you do?
2. Would you as a teacher like to analyse your lesson after you have taught one? Give reasons for your answer.

4.10 LET US SUM UP

- A lesson plan should provide a structure to a lesson, but one must be flexible.
- The instructional objectives are framed according to the level and abilities of the students.
- Plan interesting ways of introducing your lesson.
- Break your lessons into clear steps or stages. Match teaching strategies to lesson objectives. Include different activities to hold student interest.
- Provide opportunities for practice and reinforcement.
- Review the lesson for feedback on student learning (achievement of objectives) and your own teaching.

4.11 KEY WORDS

- lesson plan** : a proposed course of action that serves as a guide for teaching a lesson.
- objectives** : the specific learning intent of the day's lesson.
- introducing a lesson** : an activity at the beginning of the lesson to attract student attention and interest.
- presentation of content** : a sequential listing of activities (selected to achieve the instructional objectives).
- feedback** : an activity or technique to determine how well the students have mastered the intended outcomes of the lesson.
- post lesson reflection** : analysis of and reflection on one's classroom teaching.

4.12 ANSWERS TO CHECK YOUR PROGRESS

1.
 - i) A daily lesson plan is a proposed course of action to teach a day's lesson.
 - ii) The level, interest and abilities of the student.
 - iii) The lesson objectives, the teaching methods and feedback.
 - iv) It provides the opportunity to plan the activities carefully/prepares a teacher to face a class.
2.
 - i) On them depend the activities to be chosen and the procedure for evaluation of the students.
 - ii) The students know what they are expected to master at the end of the lesson.
 - iii) The abilities/skills that are specified for mastery.
3. (ii) and (iv)
4.
 - i) False
 - ii) False

- iii) True
- iv) True
- 5. Open-ended.
- 6. Open-ended.
- 7. Open-ended.
- 8. Open-ended.

4.13 SUGGESTED READINGS

Kemp, et. al. (1994): *Designing Effective Instruction*, Macmillan College Publishing Company.

Moore, et. al. (1994): *Secondary Instructional Methods*, Brown and BenchMark.

A Guide to Teaching Practice.