CHAPTER III

METHODOLOGY

3.1 Overview

The review of related literature was presented in the preceding chapter. In this chapter, the methodology of the study has been described. In the succeeding section, techniques used in interactive language learning have been explained. The next section narrates the methods of teaching prose and poetry. Later, sample selection, design of the study and the procedure of data collection and statistical techniques used in data analysis and interpretation have been vividly explained.

3.2 Techniques used in interactive language learning

In an interactive language learning class, the teaching will be active, imaginative and innovative, and it will include all ingredients for effective language learning. This kind of learning stimulates the interests of the learners and makes them involved in the learning process. In this process students achieve facility in using a language when their attention is focused on conveying and receiving authentic messages. According to Wells, ‘linguistic interaction is a collaborative activity involving the establishment of a triangular relationship between the sender, the receiver and the context of situation’.

When people involve interaction, individual member expresses his own ideas. He also comprehends the ideas of others. An individual listens to others; the other person responds directly or indirectly where as all others listen and respond. The participants workout interpretations of meaning through this interaction which is always understood in a context. They also exchange non-verbal cues adding aspects of meaning beyond the verbal. While learning the art of communication the following
concepts are used; the listening to others, talking with others and negotiating meaning in a shared context.

In order to provide chances for collaborative activity the teachers have to create situations and stimulate the students to create situations in which interaction naturally blossoms. Through interaction, students can increase their language store as they listen to or read authentic linguistic material, or even the output of their fellow students in discussions, skits, joint problem-solving tasks, or dialogue journals. According to rivers,

In interaction, students can use they possess of the language— all they have learned or casually absorbed—in real life exchanges where expressing their real meaning is important to them. They thus have experience in creating messages from what they hear, since comprehension is a process of creation.

The teacher has to make use of the quality of the brain which is dynamic, it constantly interrelates what one has learnt with what he is learning, and the given message enables student to retrieve and interrelate a great deal of what he has encountered in a foreign language situation. Interaction is essential for the students for the survival in the new language and culture.

While selecting the courses for interactive learning, the teacher needs to consider the age of the students, their scholastic background, their culturally absorbed ways of learning, and their objectives in studying the language without ignoring the political and social pressures that are largely determining their motivation.

Effective teachers are individuals who teach and interact most effectively when what they are doing conforms to what they feel most comfortable doing. Some teachers love play-acting and leading students
out into expressive performance; others are indirect leaders, providing almost imperceptible encouragement for self-expression; still others can orchestrate assured and vigorous activity. Successful teachers make use of most diverse approaches, where very different activities were taking place. Here interaction was stimulated in different unexpected ways.

Teachers can use a repertoire of techniques they can employ as circumstances dictate, while keeping interaction central—interaction between teacher and student, student and teacher, student and student, student and authors of the texts, and student and the community that speaks the language.

Listening draws on knowledge of the world and expectations aroused by the situation and by the persons involved in it. Listeners have little control over the elaboration of speech to which they are listening, although they may signal their need for more simplified input by facial expression, gesture, or oral request. In interpreting what they are hearing, although they may signal their need for more simplified input by facial expression, gesture, or oral request. In interpreting what they are hearing, listeners are guided primarily by the rhythmic segmentation of the speech by the speaker and the sequence of semantic elements that permits them to construct a plausible message from what they are hearing.

Inference plays a large part in this process. Listeners resort to surface-structure cues, such as salient morphology for plurals and tensed endings to verbs, only when meaning needs to be clarified or disambiguated. According to Rivers what is extracted in listening as semantic meaning is not stored in memory in its original syntactic form and cannot usually be restated in that original form. If we are cultivating effective listening skills, we teach students to rely on semantic cues and not to focus on the syntax.
Speaking begins with the intention of the speaker. Unlike the listener, the speaker controls by his or her selection of lexical and syntactic items the level of language and the elaborated or simplified form that will be used. Consequently language learners, when speaking, can keep within a simplified syntax and vocabulary to express their meaning, and this is what they should be learning to do; paraphrasing, circumlocution, and simplifying when they are unsure of the exact words or structures to express their meaning.

In order to speak, students need the knowledge of grammar. Listeners, on the other hand, may bypass much of the grammar by resorting to semantic strategies, since many formal features concern them only when the interpretation becomes complex. This is the fundamental difference between listening and speaking. Because of this difference, neither alone can lead to the other in some incidental, subconscious, unfocused way. Even with attentive, focused listening, the listener is paying close attention to details of the content and the development of thought rather than to specific elements of syntax; expect where there is ambiguity or unclear meaning.

Co-operative learning means sharing, encouraging, and accepting responsibility for one’s own learning and that of others, not leaving all responsibility to the teacher. Interaction is also an affective, temperamental matter, not merely a question of someone saying something to someone. Without mutual respect, the building of confidence, and the creating of many opportunities for experimentation in communication without undue direction, classrooms will remain quiet places with inhibited students who dare not try to express what really matters to them. Once teachers have tried to carry through a well-
prepared interactive class session and find it can be done, they lose their hesitancy.

Because interactive language teaching means elicitation of willing student participation and initiative, it requires a high degree of indirect leadership, along with emotional maturity, perceptiveness, and sensitivity to the feelings of others. When a teacher demonstrates these qualities, students lose their fear of embarrassment and are willing to try to express themselves.

The student’s participation in a relaxed and enthusiastic atmosphere stimulates the interaction that is essential to successful language learning. The interaction may be quiet; it may be alert and dynamic; it may be noisy; it may take place in large groups, small groups, or pairs; but it will be there, with students deeply involved in tasks and activities that draw on their creativity and stimulate that of the teacher.

In an interactive classroom there will be, much listening to authentic materials, with no prohibition or discouragement of spoken response or student-initiated contribution. The listening will be purposeful as students prepare to use what they have heard in some way.”Authentic materials” include teacher talk when the teacher is fluent in the language. When teachers cannot provide this kind of input, they will rely heavily on audio-and videotapes or, for reading, on newspapers, magazines, cartoon books, letters, instructions for products menus, maps, and so on. Native speakers will be brought into the classroom to interact informally with the students, even at an early stage. They can often be persuaded to allow videotaping or audio taping of their discussion for use with other classes. Authentic materials need not be difficult materials. With careful selection and preparation they can be fine-tuned to a level accessible to particular groups of students. These materials will always
be used in some productive activity; as background for a research project to be discussed with others; for re-enactment in a role-playing situation with problem-solving component as a dramatization or skit; or as input for a small-group discussion or debate about controversial or unexpected elements, perhaps cultural, that need to be studied in order to be understood and accepted in their context.

Students from the beginning listen and speak in reacting to pictures and objects, in role plays, through acting out, and in discussion; they create radio talk shows; they conduct class flea markets with personally selected artefacts (buying, selling, negotiating, persuading, and retracting). Students simulate cocktail parties or job interviews. They report on newscasts, providing their personal commentary from their own cultural and national viewpoint; they argue about events and positions taken and share points of view.

Students are involved in joint tasks: purposeful activity where they work together doing or making things, making arrangements, entertaining others, preparing materials for cross-cultural presentations and discussions, arranging international festivals or open days for parents—all the time using the language as they concentrate on the task.

Students watch films and videotapes of native speakers interacting. They observe nonverbal behaviour and the types of exclamation and fill-in expressions that are used, how people initiate and sustain a conversational exchange, how they negotiate meaning, and how they terminate an interactive episode. Useful for this type of observation are soap operas or television serials, which students can use as starter material for developing their own episodes, taking on roles of characters in the original series and interacting as they do. If these episodes are developed in groups, the members of each group must listen carefully to
the presentations of other groups in order to be prepared for their own. Videotaping is useful. Peer critiques are often sufficient to draw attention to problems of comprehension due to weaknesses in pronunciation or syntax.

Pronunciation may be improved interactively not only while listening and speaking conversationally, but also in poetry reading and creation or while preparing dialogues, plays, or skits where reading the material over and over with each other is the learning procedure. In identifying with a role, students approximate the pronunciation one would expect from a certain character without the psychological trauma of appearing to be other than one’s accustomed self.

Cross-cultural interaction is important in language use in the real world. Students share their values and viewpoints, ways of acting and reacting, and their speech styles. They recognize the stereotypes they hold of speakers of the target language and of each other’s culture. This learning experience can be in a direct exchange of opinions or through initiation into the activities of another culture. Guided activities and projects that gradually lead students to successful cross-cultural encounters, rather than misunderstandings, give students confidence for future cross-cultural interaction. Observing interaction between people from different cultures, becoming aware of one’s own reactions to other people, monitoring one’s own speech style, and practising diverse interaction skills help students learn to cope successfully in another culture. In foreign-language situations, students act out problem-solving scenarios where cultural misunderstandings are confronted and, where possible, discuss with available native speakers the appropriateness of the decisions they made from the point of view of a person brought up in the
culture. Songs, music, and dance also help the student appreciate the cultural ethos of the other group.

If reading is the activity, there should be lively interaction of reader and text-interpretation, expansion, discussing alternative possibilities or other conclusions. Often reading leads to creative production in speech or writing, as students are inspired to write stores, poems, plays, radio programs, or film scenarios, or their own denouements for stories and plays they have been reading.

What is written should be something that will be by somebody, as with a group composition or an item in a class newspaper or on a bulletin board. Dialogue journals are an excellent example of interactive writing. Students write to the teacher or to each other, and the reader responds with a further message, thus combining reading and writing in a purposeful activity. Instead of “correcting,” the teacher respondent rephrases awkward expressions while commenting on the content. As with phone conversations with an instructor or target-language friend, students become bolder and bolder in expressing their real feelings in journals, where the interaction is not face-to-face. A similar reduction of inhibition takes place when students correspond with a native speaker of their own age or a stranger selected from a book from a country where the language is spoken.

Interaction does not preclude the learning of the grammatical system of the language. We interest better if we can understand and express nuances of meaning that require careful syntactic choices. Learning grammar, however, is not listening to expositions of rules but rather inductively developing rules from living language material and then performing rules. This process can and should be interactive, with students internalizing rules through experience of their effectiveness in
expressing essential meanings. Many activities can be developed where students use particular structures without feeling they are “learning grammar”. Simple examples at the elementary level are “Simon Says” for imperatives; “Twenty Questions” for yes/no question forms; “My uncle went to market and bought me a fan” for count and non count nouns; “If I were President” for hypothetical expressions and conditionals. Many other activities will come to mind for practice in using expressions of time and aspect.

Testing too should be interactive and proficiency-oriented, rather than a sterile, taxonomic process. Students should be put in situations where they hear and react to real uses of language or where what they read is to be incorporated into some further language-using activity. Multiple-choice and fill-in-the-blank tests are about language; they are not normal language-using activities. Tests should replicate normal uses of language as much is feasible. A first step is to make traditional tests reflect the reality with which the student is surrounded. The next step is to develop tests where there is genuine interaction as part of the test, not just in an oral interview but in other areas as well. As soon as the test becomes an interesting and absorbing activity, the student is mentally interacting with the test writer or administrator or with other students, and the test becomes organic process of construction of meaning in comprehension and expression.

The students must not forget interacting with the community that speaks the language. So many opportunities are missed when students are not sent out to the community with a clearly defined project that involves talking with native speakers- finding out information; helping with some project; joining in festivals, festivities, and leisure activities; talking with or working with children; explaining their culture to the other community
and listening to what members of that community have to say about theirs; offering help to and accepting help from the community. Where there is no neighboring group of native speakers, the community may still be reached and tapped through its newspapers, its magazines, its shortwave radio programs, its films, its cartoons and jokes, and the occasional visiting native speakers. Consulates may be approached for travel brochures to add reality to the project of planning a trip through the country. Correspondence becomes important. Class may write an account of their school, their town and their ways of spending leisure hours to exchange with a school in a country where the language is spoken. This written account may be illustrated and enlivened with photographs, tapes of personal reminiscences, songs, and even small artifacts of the region. In this way, a “twined classroom” situation is established that can get into an exciting partnership on a continuing basis.

3.3 Methods of Teaching prose using interactive way

Students can be given the opportunity to indulge in interaction after reading the text. In planning reading activities teachers should consider whether students will profit more from working in large groups. Instruction will be tailored to the learning predilections of individual students as much as is feasible and even within large group instruction, provision should be made for small group interaction or at least inter student discussion as well as for individual reading.

Small group work on a reading task stimulates student participation as it gives chances to learn how to work harmoniously with others. It also encourages open mindedness about other people’s ideas. Students become inquirers- investigators learning from the group member’s successful strategies for extracting meaning and interpreting content. When the students are in groups they have the opportunity to decode and
interpret the script, to include personal findings, refine these in association with others, and inject their own reactions on the cognitive level. Those participating in small groups acquire knowledge not only from what they have read, but also through working with other reflective individuals. Because of communicating with others, they learn to relate bodies of knowledge meaningfully, to make cultural observations refined by discussion and evolve new richer interpretations of the material read.

Students read a passage and then list three important facts, ideas, or events contained in it. They read a specially constructed passage and correct sentences that contain wrong information. This is an opportunity to use humorous sentences that play on similarities in the appearance of words. Students learn to pay careful attention as they read. Further they are asked to read story with the ending deleted. They are expected to make up an ending consistent with the story.

A transparency of a reading passage is projected. After a rapid perusal to extract the general tenor, lines are highlighted segmentally and each is discussed for meaning, with the whole group contributing. The lines may be numbered to facilitate quick reference. It is essential to project the complete passage again at the end to draw together what has been extracted from the parts.

The first two or three sentences of a passage are shown on the overhead projector. Students then formulate questions to which they expect to find the answers in the completion of the passage. The questions are written on the board. Students finish reading the passage and discuss the answers to the questions.

After reading a passage, students supply a suitable title. This can be a large-group activity, allowing students to discuss why they agree or disagree with the titles proposed.
Students read a story with the ending deleted. They try orally to make up an ending consistent with the story. Later they may write a summary of the story, adding their own endings. These versions may then be circulated and a vote taken on the most satisfactory ending. Students then compare this ending with that of the original author.

Students form their own questions based on a reading selection they have read and call on their students to answer their questions to check comprehension. This may be a competitive activity among small groups. Students are encouraged to challenge questions they feel distort the meaning. In this way a lively discussion often ensures.

Students work together to paraphrase a reading passage without changing the original meaning. This forces students to pay close attention to nuances of meaning and the author’s intent.

Students in small groups read a series of provocative statements on a major public event, a common experience, or a subject of current interest and controversy. Discussion follows the reading, again integrating reading and oral communication.

Students work out as a group a summary of a passage they have read individually. The teacher should cue students where necessary. Groups read their summations to each other and discuss the validity of their interpretations.

Students in small groups rearrange a series of sentences into a logical paragraph. The sentences should parallel the kind of material read or at least deal with familiar subject matter. This task forces students to discuss concepts and come to certain conclusions by paying attention to elements of contextual cohesion.
Sheets are prepared containing questions related to a text being read with a series of multiple-choice responses that require students to make value judgements as they rank the various alternatives. Small-group discussion follows. This activity demands close reading by students as they determine the precise meaning of the alternatives. It also integrates reading with oral communication.

Students in small groups are each provided with a card on which an incident is described, but with a different segment of vital information omitted from each card. Students discuss with each other the information they have until they pieced together the full account of the incident or situation. This is a problem-solving activity that integrates reading and discussion. Students then write out the complete account of the incident as a small-group composition, thus integrating reading, oral discussion, and writing.

3.4 Methods of Teaching Poetry using interactive way

In the structural approach importance was given to teaching prose only. The use of teaching poetry was meant for literary appreciation and for enjoyment. Malley and Duff (1982) opine as follows:

The whole thrust of the structural approach tended to exclude literature, except in the form of simplified readers, and the utilitarian bias of the communication approach deflected attention away from which it did not seem to have an immediate practical purpose.

For many people poetry was associated with set texts, Grammar translation and paraphrase. According to modern trends the emphasis is laid on the use of texts for the commentary and analysis.
Traditionally, it was asserted that the study of literature would provide training in critical sensitivity and scholarly analysis. It was claimed that students were thus trained to appreciate the values, aesthetic sense which poetry supposed to transmit.

Recently, poetry has been viewed as offering linguistic text for analysis. The words on the page are taken as the raw material which must be properly described, as a preliminary to interpretation, and to further evaluation. When explaining the text one should not stop with the mere airing of surmises and prejudices. But they should focus consistently on the objective factor. That means the precise linguistic form of the author’s text which establishes both the scope and the limits of its potential significance must be clearly explained.

Most often, poetry is taught in a transmission mode. That is to say, the teacher transmits quantum of information about literature to the students through lectures, notes etc. It is assumed that the students are empty vessels and that the job of the teacher is to fill them up with his elixir of erudition. The active participation of the students in such a process is really minimal. This approach makes the student unable to tackle text directly and he has to depend upon received opinion.

In order to learn a poem by analysing it into its parts, linguistic competence is required on the part of the student. According to Jones (1982), ‘It can turn poems into cryptography’. Too close an attention to the linguistic nuts and bolts can divert attention from the elegant functioning of the machine itself. By providing a series of tasks to the students which would stretch their linguistic abilities, the teacher could develop among the students a feel for literature. These tasks would engage the learner actively and constantly with the text both affectively and cognitively. They also make purposeful interaction between students
about the text. Because of this, learning takes place more efficiently through discussion than through direct transmission. Such discussions are learning conversation. Discussion can be stimulated in many ways. But poetry is a particularly suitable stimulus, given that no two readers will apprehend a text in precisely the same way. Such differences of interpretation can fuel discussion. Poetry thus becomes simultaneously both process and product.

Students are provided five texts. They are asked to find out the texts that they think are from literary sources. The students are asked to write down their opinions and compare among themselves.

The students are provided with different prose texts. They are asked to guess which of them were originally written as prose, and which as poetry. They are asked to discuss among themselves.

A poem is given with gaps. The students are asked to fill the gaps with the words they think are missing. If more than one word is possible they should write it down. They can discuss the completed version of the poem with their partners.

The teacher reads out a poem aloud. As soon as he has finished, the students are asked to note down the words and phrases they could remember. Then they could compare their notes with their partners. The teacher reads out the poem again. Later the students are asked to make and compare them with their partners. Finally, the students are asked to work in groups of four and try to re-constitute the poem.

A poem is given with the lines on the wrong order. The students are asked to try to put them into the correct order. Then they compare their results with their partners. They are asked to mention the clues which helped them to choose the order in which they had arranged.
Three versions of a poem are given to the students. The students are asked to select the right version used by the poet. The students had to give reasons for their views. Thus the students will have discussion among themselves.

The students are asked to read out a poem and three paraphrases are given below the poem. Now they are asked to choose the paraphrase which is the best translation of the poem. The students have to discuss their choices with their partners.

Two poems written by different poets portraying the same theme could be given to the students. They are asked to discuss among themselves and to find out the similarities and differences found in the poems. They could be also asked to discuss about the linguistic pattern used by the poets.

3.5 Alan Durant’s Methods of Teaching English using interactive way

Alan Durant in his article entitled “English Teaching in India” writes about innovative ways of Teaching English in order to develop speaking and writing skills.

Comparison between texts serves to marginalise, or even make completely irrelevant, many of the almost infinite number of observations it is possible to make about one text in isolation. For this reason, courses involving comparisons between texts are very useful for focusing attention on some particular aspect of discourse: register; use of parallelism; point of view, etc. Courses organised around comparing texts work very simply: each session presents two or more texts which are alike in some ways but different in at least one major respect. Students are invited to notice, and are presented with ways of formalising, salient differences between the texts. For example, several texts on one theme,
but in different registers, are presented to a class. Students are asked to identify the different kinds of language and to present their findings in a specified format (e.g. each register to be given a separate entry: number, begins, ends, description, etc.). Findings are collated and more open discussion of the concept of register begins from the findings already made. This kind of course can introduce a wide range of topics (register, as above; literary genre; dialect; period of composition; rhyme schemes; degrees of syntactic complexity, etc.). Such courses are easy to prepare and simple to conduct. But they have two qualities which make them extremely useful: they link linguistic observation closely with the study of literature, without technical mystification; and - like courses exploring issues of language, society and history they combine well with other courses in the curriculum, by inviting students to draw on material introduced, on different purposes, in various other course units.

There is an important watershed here, however, with much currently very influential work which uses comparative approaches in literary study. In some of the works a thematic approach is developed which juxtaposes texts sharing a common theme, (e.g. ‘war’, ‘the family’, ‘authority’), but differing in discourse-type (poems, letters, articles, etc.). The aim of such work is both to enhance analytic skills.

What Alan Durant has done here, therefore, is to bring together – for creative adaptation by teachers-the basic ideas behind a range of group work activities suitable for the sort of literary study which activates along these lines might be used successfully in most existing literature syllabuses, without any alteration at all to the official syllabus.

1. ‘Comparison’ activities

“Contrast focuses observations and comments”.
2. ‘Replacement’ activities.

Alter some aspect of text to monitor changing effect (e.g. substitute few words into text, monitor and discuss effects).

3. ‘Ordering’ activities.

“Test concepts of structure, cohesion and coherence”.

(e.g. put sentences of a jumbled paragraph back in order; rearrange words in a scrambled sentence; reorder events or actions separately listed from the narrative of a novel, etc.).

4. ‘Completion activities: cloze procedure.

“Remove elements from text to test predictive power of cues given by pattern of surrounding words which remain”.

(e.g. delete words from text and invite participants to insert words on the basis of information gathered from context of utterance).

5. Prediction activities.

“Explore reading hypotheses by anticipating aspects of text during reading process”.

(e.g. present opening of a novel or short story sentence by sentence, and collect and test out predictions about its subsequent development, etc.). See Widdowson (1985).

6. Taxonomy activities.

“Identify and catalogue features”.

(e.g. label utterances of a dramatic text according to function, then classify the functions listed, etc.).
7. ‘General problems solving’ activities.

“Devise questions in which activity is guided by the knowledge that specific or determinate answers exist.” (e.g. identify point of transition from original author to modern author in an unfinished work later completed by someone else; identify lines of a previously isolated by a critic as embodying some specific property or quality, working simply from the critic’s description, then check against the original selection and discuss).

8. ‘Continuation’ activities.

“Write extension to piece of text”. (e.g. write four more lines to ‘Kubla Khan’, then analyse stylistic parameters guiding composition; finish a short story from an opening paragraph, etc.).

9. ‘Composition’ activities.

“Rework text in another genre or idiom”. (e.g. write a newspaper report of an event described in a novel; draw a diagram to represent interrelationships between characters: wife / husband, victim/murderer, etc.)

The researcher has combined all the above stated methods of teaching prose, poetry and composition for the ninth standard students so as to improve their speaking skills and writing skills in English.
3.6 Different Types of Speaking Skills

Informational skills

*Candidates should be able to*

- provide personal information
- provide non-personal information
- describe sequence of events (narrate)
- give instructions
- make comparisons
- give explanations
- present an argument
- provide required information
- express need
- express requirements
- elicit help
- seek permission
- apologise
- elaborate an idea
- express opinions
- justify opinions
- complain
- speculate
- analyse
- make excuses
- paraphrase
- summarise (what they have said)
- make suggestions
- express preferences
• draw conclusions
• make comments
• indicate attitude

Interactional skills

Candidates should be able to

• express purpose
• recognise other speakers’ purpose
• express agreement
• express disagreement
• elicit opinions
• elicit information
• question assertions made by other speakers
• modify statements or comments
• justify or support statements or opinions of other speakers
• attempt to persuade others
• repair breakdowns in interaction
• check that they understand or have been understood correctly
• establish common ground
• elicit clarification
• respond to requests for clarification
• correct themselves or others
• indicate understanding (or failure to understand)
• indicate uncertainty
Skills in managing interactions

*Candidates should be able to*

- initiate interactions
- change the topic of an interaction
- share the responsibility for the development of an interaction
- take their turn in an interaction
- give turns to other speakers
- come to a decision
- end an interaction

3.7 Different Types of Writing Skills

Advanced Low-Writers at the Advanced-Low level are able to meet basic work and/or academic writing needs, produce routine social correspondence, write about familiar topics by means of narratives and descriptions of a factual nature, and write cohesive summaries. Advanced-Low writing reflects the ability to combine and link sentences into texts of paragraph length and structure. Their accounts, while adequate, may not be substantive. Writers at the Advanced-Low level demonstrate an ability to write with a limited number of cohesive devices, and may resort to much redundancy, and awkward repetition. Use of dependent clauses is present and structurally coherent, while it often reflects the writer’s native language or patterns. Writing at the Advanced-Low level may resemble native language patterns of oral discourse. More often than not, the vocabulary, grammar, and style are essentially reflective of informal writing. Writers demonstrate sustained control of simple target-language sentence structures and partial control of more complex structures. While attempting to perform functions at the Superior level, their writing will deteriorate significantly. Writing at the
Advanced-Low level is understood by natives not used to the writing of non-natives.

Intermediate High -Writers at the Intermediate-High level are able to meet all practical writing needs such as taking rather detailed notes on familiar topics, writing uncomplicated letters, summaries, and essays related to work, school experiences, and topics of current, general interest. They can also write simple descriptions and narrations of paragraph length on everyday events and situations in different time frames, although with some inaccuracies and inconsistencies. Intermediate-High writers connect sentences into paragraphs using basic cohesive elements, but with some breakdown in one or more features of the Advanced level. They are often successful in their use of paraphrase and elaboration. In those languages that use verbal markers to indicate tense and aspect, forms are not consistently accurate. The vocabulary, grammar, and style of Intermediate-High writers are essentially reflective of the spoken language. Their writing, even with numerous but not significant errors, is generally comprehensible to natives not used to the writing of non-natives.

Intermediate Mid -Writers at the Intermediate-Mid level are able to meet a number of practical writing needs. They can write short, simple letters, essays, and descriptions in loosely connected text that are based on personal preferences, daily routines, common events, and other topics related to personal experiences and immediate surroundings. Most writing is framed in present time, with inconsistent references to other time frames. There is some evidence (although minimal) of the use of grammatical and stylistic cohesive elements - object pronouns, relative pronouns, adverbs of time, coordinating conjunctions, and subordinate clauses. The writing style is reflective of the grammar and lexicon of
spoken language. Writers at the Intermediate-Mid level show evidence of the control of the syntax in non-complex sentences and in basic verb forms, such as declensions or conjugations. Writing is best defined as a collection of discrete sentences, since there is little evidence of deliberate organization. Intermediate-mid writers can be readily understood by natives used to the writing of non-natives.

Intermediate Low -Writers at the Intermediate-Low level are able to meet some limited practical writing needs. They can create statements and formulate questions based on familiar material. Most sentences are recombinations of learned vocabulary and structures. These are short and simple conversational-style sentences with basic subject-verb-object word order. They are written mostly in present time with occasional and often incorrect uses of past or future time. Writing tends to be a collection of simple sentences loosely strung together, often with repetitive structure. Vocabulary is limited to common objects and routine activities, adequate to express elementary needs. Writing is somewhat mechanistic and topics are limited to highly predictable content areas and personal information tied to limited language experience. There may be basic errors in grammar, word choices’ punctuation, spelling, and in the formation and use of no alphabetic symbols. Their writing is understood by natives used to the writing of non-natives.

3.8 Method of Evaluation

In testing the proficiency of the students in speaking skills and writing skills in English, the rating scales used have been given below:
3.8.1 Proficiency Descriptions for speaking skills

Accent

1. Pronunciation frequently unintelligible.
2. Frequent gross errors and a very heavy accent make understanding difficult, require frequent repetition.
3. “Foreign accent” requires concentrated listening, and mispronunciations lead to occasional misunderstanding and apparent errors in grammar or vocabulary.
4. Marked “foreign accent” and occasional mispronunciations which do not interfere with understanding.
5. Native pronunciation, with no trace of “foreign accent.”

Grammar

1. Grammar almost entirely inaccurate except in stock phrases.
2. Constant errors showing control of very few major patterns and frequently preventing communication.
3. Frequent errors showing some major patterns uncontrolled and causing occasional irritation and misunderstanding.
4. Occasional errors showing imperfect control of some patterns but no weakness that causes misunderstanding.
5. No more than two errors during the interview.

Vocabulary

1. Vocabulary inadequate for even the simplest conversation.
2. Vocabulary limited to basic personal and survival areas (time, food, transportation, family, etc.).
3. Choice of words sometimes inaccurate, limitations of vocabulary prevent discussion of some common professional and social topics.
4. Professional vocabulary adequate to discuss special interests; general vocabulary permits discussion of any non-technical subject with some circumlocutions.

5. Vocabulary apparently as accurate and extensive as that of an educated native speaker.

**Fluency**

1. Speech is so halting and fragmentary that conversation is virtually impossible.
2. Speech is very slow and uneven except for short or routine sentences.
3. Speech is frequently hesitant and jerky; sentences may be left uncompleted.
4. Speech is occasionally hesitant, with some unevenness caused by rephrasing and grouping for words.
5. Speech on all professional and general topics as effortless and smooth as a native speaker’s.

**Comprehension**

1. Understands too little for the simplest type of conversation.
2. Understands only slow, very simple speech on common social and touristic topics; requires constant repetition and rephrasing.
3. Understands careful, somewhat simplified speech when engaged in a dialogue, but may require considerable repetition and rephrasing.
4. Understands quite well normal educated speech when engaged in a dialogue, but requires occasional repetition or rephrasing.
5. Understands everything in both formal and colloquial speech to be expected of an educated native speaker.
3.8.2. Proficiency Descriptions for writing skills

Communicative Quality

1. The writing displays no ability to communicate.
2. The writing displays a limited ability to communicate which puts strain on the reader throughout.
3. The writing displays an ability to communicate although there is occasional strain for the reader.
4. The writing displays an ability to communicate with few difficulties for the reader.
5. The writing displays an ability to communicate in a way which gives the reader full satisfaction.

Organization

1. No organizational structure or message is recognizable.
2. The writing lacks a clear organizational structure and the message is difficult to follow.
3. The writing is organized well enough for the message to be followed throughout.
4. The writing displays good organizational structure which enables the message to be followed without such effort.
5. The writing displays a completely logical organizational structure which enables the message to be followed effortlessly.

Relevance

1. Meaning comes through occasionally but it is not relevant.
2. Some elements of information are present but the reader is not provided with an argument, or the argument is mainly irrelevant.
3. Arguments are presented but it may be difficult for the reader to distinguish main ideas from supported materials; main ideas may not be supported; their relevance may be dubious; arguments may not be related to the writer’s experience or views.

4. Arguments are well presented with relevant supporting material and an attempt to relate them to the writer’s experience or view.

5. Relevant arguments are presented in an interesting way with main ideas prominently and clearly stated, with completely effective supporting material, arguments are effectively related to the writer’s experience or views.

**Linguistic Accuracy**

1. The reader sees no evidence of control of vocabulary, spelling, punctuation or grammar.

2. The reader finds the control of vocabulary, spelling, punctuation and grammar inadequate.

3. The reader is aware of errors of vocabulary, spelling, punctuation or grammar but these occasionally.

4. The reader is aware of but not troubled by occasional minor errors of vocabulary, spelling, punctuation or grammar.

5. The reader sees no errors of vocabulary, spelling, punctuation or grammar.

**Linguistic Appropriacy**

1. There is no sense of linguistic appropriacy.

2. There is inability to manipulate the linguistic systems appropriately which causes severe strain for the reader.
3. There is limited ability to manipulate the linguistic systems appropriately but this intrudes only occasionally.

4. There is an ability to manipulate the linguistic system appropriately

5. There is an ability to manipulate the linguistic systems with complete appropriacy.

3.9 Validity and Reliability the lessons prepared for teaching English interactively

Model lessons were prepared to teach English prose and poetry through interactive way. These lessons were subjected to the group try-outs. On the basis of the analysis of the try-out, required correction, modifications, and refinements were made. The views of the language experts were taken as the index of the content validity. As the students secured same scores in different tests conducted at different time intervals, there was reliability in the lessons prepared. The students’ performance was tested by way of giving different tasks for which they have either to write essays or to present lectures and interact orally. Their performance was measured and rated with the help of proficiency descriptions given in Arthur Hughes’ book entitled Testing for Language Teachers.

3.10 Sample, Procedure and statistical Techniques

The sample was selected from the students studying IX standard in Alagappa Model Higher Secondary School, Karaikudi and Government Higher Secondary School, Kuruvi Karambai. These students were divided into two groups possessing equal language proficiency based on their previous year performance and pre-test specially conducted for them. For speaking skills, accent, grammar, vocabulary, fluency and comprehension have been taken into account. For writing skills, communicative quality,
organization, relevance, linguistic accuracy and linguistic appropriacy have been taken into account. The lessons in poetry, prose, grammar and composition were taught through interactive way for the experimental group students and through grammar-translation method for control group students. The experiment was conducted for a period of forty five working days (one and a half hours a day) in each school. The present study is based on experimental method. The researcher has used the pre-test, post-test equivalent group design. Regarding statistical techniques, she has used ‘t’ test to find out the significance of difference between the means of the pre-test and post-test scores of the control group and experimental group students.

The details of the analysis and interpretation have been presented in the succeeding chapter.