The use of TLMs in Secondary School Inclusive Education

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Abstract
The artefacts, lesson plan, activities, teaching strategies, and results discussed in this paper are based on my observations and experiences while co-teaching at The Gateway School of Mumbai during my internship, where I was supervised by Ms. Anusha Ramanathan and mentored by Ms. Indrani Chatterjee. The participant students are enrolled in NIOS Grade 12 and experience some learning difficulties due to conditions like autism, dyslexia, dyscalculia, ADHD, specific reading comprehension deficit, etc. The Universal Design of Learning and each student's unique challenges in understanding or responding to a subject are taken into consideration when teaching the students. Since the classes are delivered online using Zoom, technology is used to enhance the instruction.

Keywords: Inclusive education, reading comprehension deficit, summative assessment

Introduction
The artefacts, lesson plan, activities, teaching strategies, and outcomes described in this paper are based on my observations and experiences while co-teaching at The Gateway School of Mumbai during my internship under the guidance of Ms. Indrani Chatterjee and the watchful eye of Ms. Anusha Ramanathan. Due to learning challenges such autism, dyslexia, dyscalculia, ADHD, specific reading comprehension deficit, etc., the student participants are enrolled in NIOS Grade 12 and encounter a number of learning obstacles. The Universal Design of Learning is taken into consideration while teaching the students, as well as each one's unique challenges in understanding or responding to a subject. Given that the lessons are held online using Zoom, technology is used to assist the teaching.

The students read the short play "If I Were You" and gain knowledge about dialogue delivery by bearing in mind the intention, demeanour, and morality of the play's characters. The drama has four acts and three characters: the protagonist, Gerrard, the invader, and the narrator. With the aid of two PowerPoint slide decks, students were already familiar with the types of genres, the strategies to identify various genres, and how to be an engaged reader before the lecture.

Aspects of the Discussion
1. **Environment of Classroom:** The classroom provides a secure and open setting for the exchange of ideas and teacher-led group discussions. There are four co-teachers, including the intern, and twelve students. Three groups of four students each are divided into the class, and each group reads the play aloud while assisted by a co-teacher. With three roles and a total of twelve pupils in the play, this is done to encourage involvement in smaller groups and achieve better peer connections.

2. **Materials available:** The original text of the play and a slide deck for helping students to understand the *question & answer relationships* prior to the lesson at their own pace.

3. **Utilising the Resources to Teach the Idea:** Using guided scaffolding to activate heuristics improves memory recall and helps students make connections to the learning topic (Kumaravadivelu, 1948). Before starting a new chapter, the vocabulary is presented in a deck of slides, and each new word is described with its definition, a sample sentence, an audio pronunciation, a picture, the part of speech it belongs in, and its antonym and synonym.

Mid-session, they are invited to envision, forecast, clarify, connect, rate, and ask questions regarding the play. The play, which is non-fiction, presents a very intriguing dialogic perspective on the unexpected conversational exchange between two persons. This is because the subject matter offers a chance to employ dialogic teaching, which strives to enhance student participation and the calibre of classroom discourse through ongoing instructor interaction (EEF, 2021).
By using tools like reasoning questions, individual guessing questions, comparison questions, etc., inquiry-based learning is made easier for the students (Oliver, 2008). The relevance of expression in various types of writing might be discussed by the students as a result of pre-lesson questions addressed to the instructor or vice versa. To give the writing they are reading justice, they are also urged to ask rudimentary questions. For instance,
1. Why do we write a play? Are movies similar to plays?
2. What is the difference between a play and a drama?
3. Why does a narrator tell about the events in the story? We have actors to perform the same. How does narrating help?

4. **Time Spent Teaching:** The session lasts an hour and is broken up into 3 segments, each of which uses a distinct

set of learning resources to achieve a separate set of learning objectives. The distinction has been made clear in section of the lesson plan below (vii).

5. **Principles that Guide Language Education:** What we refer to as "interaction" is a set of abilities needed to engage in casual chats with friends and acquaintances. When people must interpret words without immediate assistance in order to comprehend face-to-face circumstances, another set of abilities is required. (Dickinson and others, 2002) Basic language skills are taught as part of the means to construct both referential and interactional meaning, not just as a component of the production of words, in an integrated manner that incorporates both oral and written language use. In this instance, intonation and comprehension are the driving factors behind assisting students in comprehending the goal and significance of the character-driven word choices. At school, the ratio of teachers to students.

It's interesting to note that when a student concentrates on the different words the teacher uses to describe something, it sticks in their memory because they immediately associate an image or an idea with that concept and keep the meaning. According to Dickinson *et al.* (2002), children can understand the meaning of new words by using techniques like definitions, synonyms, inference and comparison, prior experience, or the semantic, social, and physical environment. The verbal scaffold the teacher uses when teaching students to read will determine how understandable the text is for them. Additionally, this type of personal interaction, as noted by Collie and Slater (1990), displays the learners' piqued interest and evokes strong, supportive suggestions from them.

The setting of the performance in this instance differs from the kids' immediate surroundings. Their development of cultural literacy is aided by the theme's novelty and the calibre of the verbal conversation. According to Orellana (1995), literary practises fluctuate between cultures, communities, contexts, and circumstances, as well as in how people engage with and perceive the goals of print. Drama lessons increase students' understanding of the target language and culture. The pupils in Grade 12 are taught English as a Second Language by fusing interest and relevance in the context of play. Language learning must be culture-free yet not culturally biassed. The majority of the texts in the curricula are geared toward facilitating their reflection on certain universal situations and,

6. **TLMs Designed for Use**
- Before the play's actual content in word format, a lengthy synopsis of the play was shared on the screen.
- A worksheet with inquiries to assist students in editing the story.
- A document with the responses to the queries listed below to remedy any inaccuracies. A PowerPoint slide deck titled 'Reading Genres'
- A Power Point presentation with the title "Becoming an Active Reader"

7. **Carrying Out the Action:** With the help of a Lesson Plan

A word/PDF file containing the homework is compiled. The sample applications that were given to the students earlier during the lecture a few days ago serve as a guide for the students as they compose their own applications. By forcing them to review their notes and develop a comprehension of the idea, it is a technique for assisting pupils in practising a skill. Their efforts are gathered via mail and digitally revised using a different coloured ink. Documents that have been reviewed and scored but need corrections are returned to the students.

Basis for Evaluation

First, continuous assessment is facilitated by making mental notes in real time about student engagement and efforts in the classroom. Also known as formative assessment, this ungraded observation of students includes documenting and examining their responses. Based on the teacher's and their other students' responses, the students pose questions. They discuss parallels between personal examples from their experiences and broader thematic encounters with other literature, movies, essays, comics, etc. Students are not discouraged from asking questions one after another by the teacher. Normally, a student is given 30 seconds to answer a question before passing it on to another student, but only if the first student doesn't counter-question the original question in order to clarify it. Students move on in accordance with the teacher's instructions, and the procedure must take Second, they turn in a document that includes the homework assignment for the "Letter Writing" assignment. This is required, and each student will receive helpful criticism in a separate column in the portal that is solely visible to the individual student and the teacher grading the assignment. Instead of being scored on timely submission, their efforts will be documented in an online tool and commented upon by evaluating the quality, punctuation & grammar, and understanding.

Conclusion

Mengu (2002) points out that teaching theatre is crucial for giving students a firm foundation on which to overcome the gaps between their receptive and productive skills. Such a foundation has proven to be applicable to children with autism spectrum disorders and anxiety disorders at Gateway. Here, learning new ways to understand various settings and areas is considerably more crucial than trying to force someone to grasp the banal. In addition to exposing pupils to the target culture, poetry, music, short stories, cartoons, etc. can help them develop native-like English proficiency, according to Obediat (1997). designing language classes utilising a variety of media, including slide shows, audiovisuals, theatre, movies, how-to videos, virtual reality.

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