Strategies on Using Literature to Maximise Students' Potential in the English Classroom (Secondary)

Gifted Education Section
Curriculum Support Division, EDB

Presenter: Tanya Kempston,

Senior Lecturer, Faculty of Education, University of Hong Kong

Welcome to today's seminar!

Introduction and Housekeeping

Please do participate as actively as possible all through the seminar: the Chat is for everyone and everyone's responses are welcome.

'Do as you would be done by' – respond thoughtfully and respectfully to the contributions of others.

Seminar objectives:

After today's session, participants should be able to:

- Use micro-size icebreaking activities to encourage students to develop a positive disposition towards literary texts;

- Deploy a range of language activities with students to enable students to enjoy, appreciate, create and critique literary texts;

- Evaluate how language activities help students develop a more finely-tuned use of their English abilities and dimensions of giftedness and creativity and

- Use generative AI with secondary students to enable them to respond creatively and critically to literary texts and authors, as well as generate and critique their own work of a literary flavour.

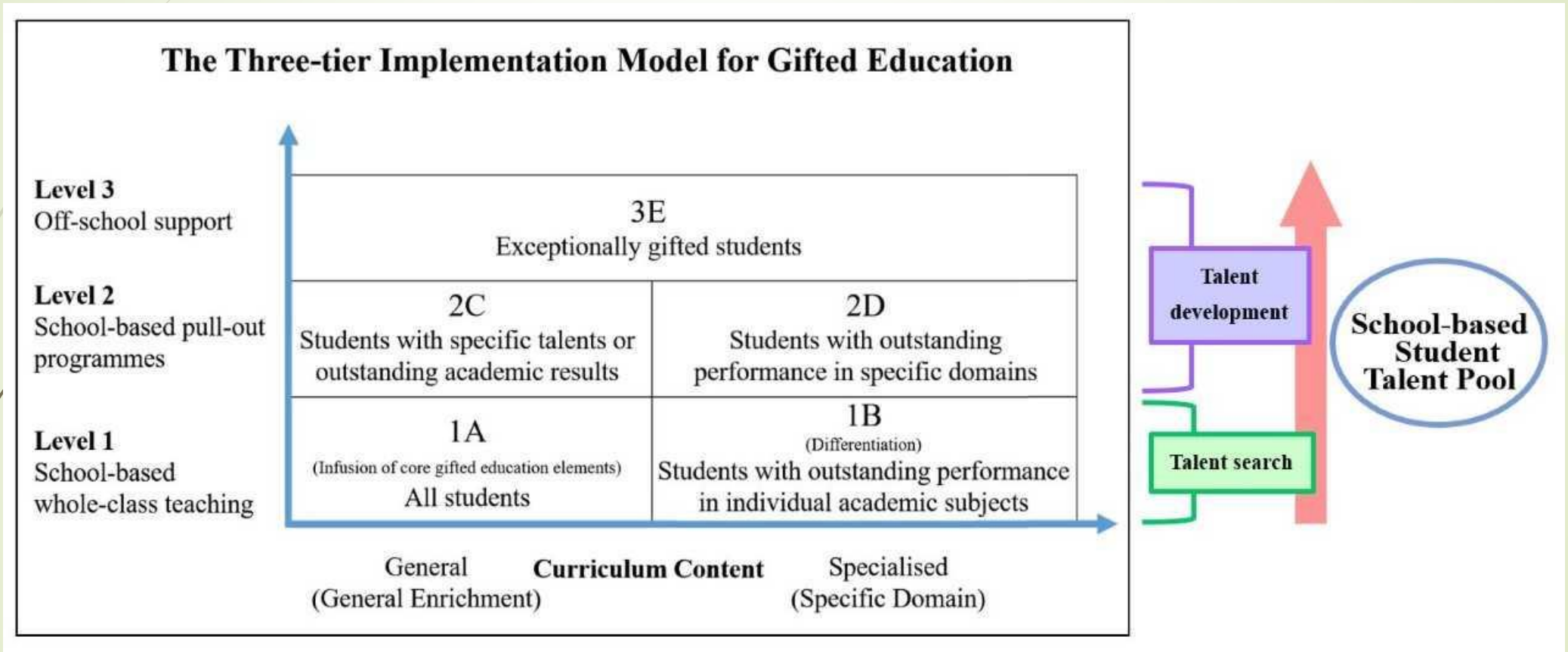# Rationale and Principles of Gifted Education Policy in Hong Kong

To cater to the educational needs of gifted students, we advocate the following principles:

- **Nurturing multiple intelligences** is a fundamental goal of quality basic education and should be the mission of ALL schools;

- **Gifted education** should be part of **quality education.** The needs of gifted students, like their less able counterparts, should basically be met in their own school;

- A broad definition using **multiple intelligences** should be adopted;

- **Exploring students' thinking and creativity abilities and social skills should be the foci of gifted education**.

- Schools should provide **sequential and multiple educational activities to gifted students at different levels**;

- To **compile resources** collected from educational parties/bodies as support to schools.

From: https://www.edb.gov.hk/en/curriculum-development/curriculum-area/gifted/index.html

Accessed 21 March, 2024

Today's activities are more aimed towards Levels 1A and 1B under the Three-tier Implementation Model for GE

The Three-tier Implementation Model for Gifted Education

Level 3 Off-school support	**3E** Exceptionally gifted students	
Level 2 School-based pull-out programmes	**2C** Students with specific talents or outstanding academic results	**2D** Students with outstanding performance in specific domains
Level 1 School-based whole-class teaching	**1A** (Infusion of core gifted education elements) All students	**1B** (Differentiation) Students with outstanding performance in individual academic subjects
	General (General Enrichment)	**Curriculum Content** Specialised (Specific Domain)

Talent development

Talent search

School-based Student Talent Pool

The role of literature in language and whole-person development

'The justification for using literary texts remains substantially the same. They offer **rich input** for language acquisition. They can contribute to cultural knowledge and understanding. They appeal to **feelings as much as to thought** and this makes a contribution to students' own personal growth.'

'Literature involves **affect and emotion.** It is therefore the perfect medium for involving students **personally in their learning**. Interaction with a literary text generally involves a **deeper level of mental processing** and a **greater personal involvement and response.** A student who has worked with literary texts has usually learnt a lot about **reading critically, empathetically and creatively**.'

Maley and Duff (2007: 5)

Micro-activities to raise energy and stimulate participation

1. How would a literary character use a given object?

2. Who is the 'world's worst' hero/villain?

3. 'Two truths and a lie' - who is the literary character speaking here?

Limitation is stimulation - the use of constraint to encourage literary response and creation

Subjunctive mood free verse

Exemplar:

I wish I could …

I wish I could …

I wish I could …

I wish I could …

I wish I could ….

But I can't

Limitation is stimulation: the three word poem

Exemplar:

Pool

SPLASH!

Cool...

Limitation is stimulation: the pantoum

The pantoum originated in Malaysia in the fifteenth-century as a short folk poem.

It is a poem of any length, composed of four-line stanzas in which the second and fourth lines of each stanza serve as the first and third lines of the next stanza. The last line of a pantoum is sometimes the same as the first, but it is not essential for it to be the same.

Exemplar:

Marking papers, a task I undertake,
With careful eyes, their efforts I see,
Each student's journey, their progress at stake,
In scribbled words, their knowledge set free.

With careful eyes, their efforts I see,
Expressions unique, thoughts on a page,
In scribbled words, their knowledge set free,
A tapestry of minds, a classroom's stage.

Expressions unique, thoughts on a page,
I ponder on the depths of their thought,
A tapestry of minds, a classroom's stage,
Each answer a story, a lesson taught.

Literary language in the 'happiness box': favour word poetry writing

Exemplar:

My Favourite Word

Crunchy, sweet, melting

Raspberry ripple

Slurp

Goes with sunglasses and shorts….

Ahhhhhh!

What is my favourite word?

Meeting and greeting a character from a prose text

Teacher-in-role and hot seating (process drama strategies)

Get ready to meet the character from a story – presenter in role. This person will be wearing something that helps show you who they are

Feel free to take a few notes as you interact with the character

Then you will share 5 adjectives on the Chat telling us your impressions of the character- you can use the prompts below to get you started:

'When I asked them about…they said/they seemed to be/their response was surprising/I felt convinced that/their point of view was…

Language used:	Question types – higher and lower order
Skills:	Close listening, speaking, information gathering and reporting

Energising activity: 6-word story

Exemplars:

Marking done. Computer off. Summer duties….

For sale, one truly broken heart.

REVISION, TEST, REPEAT. THAT'S MY LIFE.

Chopping, stirring, tasting. Humans are tasty.

Using generative AI to enable students' creative critical engagement with literary texts and auth

'Like other technologies, AI is a double-edged sword'

- Li Qiang at the World Economic Forum Annual Meeting, Davos, Switzerland, January 2024

From: https://www.weforum.org/agenda/2024/01/what-leaders-said-about-ai-at-davos-2024/

Accessed 22nd March, 2024

Any old prompt *will not suffice* in quality interaction with gen-AI platforms such as CHAT-GPT 4 and the like

Harvard University gives some useful pointers on this (see links below)

https://huit.harvard.edu/ai

https://huit.harvard.edu/news/ai-prompts

How we encourage our students to *critically engage* with gen-AI is vital

'Who' do you want to interact with via gen-AI?

I used www.poe.com, as it offers a simple, easy to understand interface and is free-to-use

I created my own character bot : Playwright W_S - using a prompt

Here is the prompt:

You are in role as Mr William Shakespeare, the internationally famous 16th century English dramatist and poet. Your work, particularly your plays such as *Romeo and Juliet*, are known all over the world and your plays are still being staged in 2024, centuries after your death. You speak in the tone and register of the English language used at the time when you were writing your plays and poetry. You have the social attitudes of your time, that is, in your time, women were very much inferior to men in every way in Elizabethan society. You interact respectfully and humorously with those communicating with you, but insist on your own point of view.

Exemplar: Here is my interaction with 'Playwright W_S' (better spoken than read)

https://poe.com/chat/25h4y70fnja275ck89e

I will also share this on the Chat now.

We can easily produce a parallel text, but to amplify the level of challenge, it would be better to encourage the students to be *critical curators* of the exchange with the character bot.

Kleimann's 2023 *SPACE* model is useful here to frame the idea of critical curatorship

Kleimann's (2023) SPACE model

- ***S**et directions* for the goals, content and audience that can be communicated to the AI system. This may, for example, involve writing introductory materials for the overall text and for each section. It could also involve writing much of the text and leaving some sections for AI to complete.

- ***P**rompt* the AI to produce the specific outputs needed. A prompt gives the AI its specific task, and often there will be separate prompts for each section of text. An AI tool can also be prompted to suggest sentences or paragraphs to be embedded in text that is mostly written by the human author.

- ***A**ssess* the AI output to validate the information for accuracy, completeness, bias, and writing quality. The results of assessing the generated text will often lead to revising the directions and prompts and having the AI tool generate alternative versions of the text to be used in the next step.

- ***C**urate* the AI-generated text to select what to use and organize it coherently, often working from multiple alternative versions generated by AI along with human written materials.

- ***E**dit* the combined human and AI contributions to the text to produce a well-written document.

from: https://medium.com/the-generator/teaching-students-to-write-with-ai-the-space-framework-f10003ec48bc

Accessed 22nd March, 2024

Glenn Kleimann is a Senior Advisor at Stanford Graduate School of Education

How to encourage *critical curatorship*?

'Exploring students' thinking and creativity abilities and social skills should be the foci of gifted education'

From slide 4

https://www.edb.gov.hk/en/curriculum-development/curriculum-area/gifted/index.html
Accessed 21 March, 2024

Students should not just have this interaction online with a character bot, they should then be *presenting their responses in English* to the interaction to classmates. Doing so will enable them to use higher-order thinking skills and demonstrate critical curatorship abilities. They should be able to use social skills when answering questions from classmates, who will be required to listen actively and take notes.

This may be a short presentation, but is much more in order with the higher-order tiers of response in Bloom's Taxonomy. It could also provide useful practice for the SBA presentation part of DSE English.

The use of character bots can relate to any author or literary character

- Connection to the class novel or what students are reading for pleasure

- Conversations with the bot can be simple and short, or much more complex, with students drawing upon the full range of their English language

- The generated conversation is in itself, a type of script text - although it needs to be clear to readers and listeners that it was created using gen-AI

- Students should reflect on the interaction and how they might refine the prompt so as to create a better bot with whom to interact and to understand what they did and learned through the exercise

- They should also be encouraged to critique the interaction in terms of the limitation of the gen-AI response and how this would be different from a human response

Critiquing the use of gen-AI in literary creation - enabling students to generate, 'perform' and critique texts of a literary flavour

1. Create a character bot for the **Ghost of Christmas Yet to Come** in Dickens' *A Christmas Carol* using Assistant on www.poe.com or another gen-AI of your choice. Ask the character bot Ghost the following questions:

Where it comes from,

What it looks like,

How it would describe Scrooge and

What is most memorable from it's time with Scrooge and why.

Add another two of your own questions into the 'conversation' with the Ghost. Read your conversation with the Ghost and decide what are the main points you want to present to classmates about this conversation.

2. Create a character bot for the **Head Witch** in Roald Dahl's *The Witches*. You are 'talking' to her before the big meeting of all the witches. Make sure your Head Witch bot is truly mean and horrible sounding, but remember that she is very intelligent and has lived a long time. She is impatient and doesn't like to have long conversations with humans, especially younger ones – including you! Ask the bot Head Witch the following:

What is her evil plan,

Why does she dislike children so much and

Why she wants to take over the world.

After you have read your conversation with the Head Witch, be ready to share the main points with classmates about this character and tell them who is more 'evil': Dahl's Witch or your character bot Head Witch.

Both texts and are from the EDB List of Recommended Texts for SBA
https://www.hkeaa.edu.hk/doclibrary/sba/hkdse/eng_dvd/doc/Eng_SBA_Recommended_Texts_091008.pdf   *Accessed 8th April, 2024*