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KALEIDOSCOPE

Textbook in English (Elective)
for Class XII



12076



राष्ट्रीय शैक्षिक अनुसंधान और प्रशिक्षण परिषद्
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FOREWORD

The National Curriculum Framework, 2005, recommends that children's life at school must be linked to their life outside the school. This principle marks a departure from the legacy of bookish learning which continues to shape our system and causes a gap between the school, home and community. The syllabi and textbooks developed on the basis of NCF signify an attempt to implement this basic idea. They also attempt to discourage rote learning and the maintenance of sharp boundaries between different subject areas. We hope these measures will take us significantly further in the direction of a child-centred system of education outlined in the National Policy on Education (1986).

The success of this effort depends on the steps that school principals and teachers will take to encourage children to reflect on their own learning and to pursue imaginative activities and questions. We must recognise that, given space, time and freedom, children generate new knowledge by engaging with the information passed on to them by adults. Treating the prescribed textbook as the sole basis of examination is one of the key reasons why other resources and sites of learning are ignored. Inculcating creativity and initiative is possible if we perceive and treat children as participants in learning, not as receivers of a fixed body of knowledge.

These aims imply considerable change in school routines and mode of functioning. Flexibility in the daily time-table is as necessary as rigour in implementing the annual calendar so that the required number of teaching days are actually devoted to teaching. The methods used for teaching and evaluation will also determine how effective this textbook proves for making children's life at school a happy experience, rather than a source of stress or boredom. Syllabus designers have tried to address the problem of curricular burden by restructuring and reorienting knowledge at different stages with greater consideration for child psychology and the time available for teaching. The textbook attempts to enhance this endeavour by giving higher priority and space to opportunities for contemplation and wondering, discussion in small groups, and activities requiring hands-on experience.

NCERT appreciates the hard work done by the textbook development committee responsible for this book. We wish to thank the Chairperson of the advisory group in languages, Professor Namwar Singh and the Chief Advisor for this book, Professor R. Amritavalli for guiding the work of this committee. Several teachers contributed to the development of this textbook; we are grateful to their principals for making this possible. We are indebted to the institutions and organisations which have generously permitted us to draw upon their resources, material and personnel. We are especially grateful to the members of the National Monitoring Committee, appointed by the Department of Secondary and Higher Education, Ministry of Human Resource Development under the Chairmanship of Professor Mrinal Miri and Professor G.P. Deshpande, for their valuable time and contribution. As an organisation committed to systemic reform and continuous improvement in the quality of its products, NCERT welcomes comments and suggestions which will enable us to undertake further revision and refinement.

New Delhi
20 November 2006

Director
National Council of Educational
Research and Training

A NOTE FOR THE TEACHER

The selections for the Class XII Elective English Textbook, *Kaleidoscope*, are representative of Literature in English and fall into the following genres –fiction, non-fiction, drama, poetry.

There are three short stories and two long ones in the fiction section representing contemporary writers from five cultures: Gabriel Garcia Marquez, James Joyce, Bi Shu-min, Isaac Singer and Joseph Conrad. The stories deal with fantasy and reality, alienation, a mother's sensitivity and the problem of choice in personal life.

Thematic variation is also found in the six pieces included in the non-fiction. George Bernard Shaw's essay on *Freedom* deals with the individual and society, with a companion piece by J.Krishnamurti on discipline and individual freedom. Virginia Woolf's essay, *The Mark on the Wall*, demonstrates the stream of consciousness technique. D.H Lawrence talks of the significance of the Novel as a literary form. Excerpts from *Film-making* by Ingmar Bergman, detailing film-making as a creative art is followed by an excerpt from an interview of Umberto Eco. *The Argumentative Indian* by Amartya Sen is based on the famous dialogue between Krishna and Arjuna in the *Bhagavad Gita*. The last piece by Isaac Asimov correlates the *Universe of Science Fiction* to accounts of mythical superhuman beings in the *Pre-scientific Universe* that served to fulfill the same emotional needs as science fiction does.

Two plays find a place in the selection–*Chandalika* by Tagore brings out the intense conflict in the mind of a sensitive untouchable girl. The excerpt from Girish Karnad's *Broken Images* reflects the ambiguities in the mind of a writer who has unexpectedly acquired fame.

Of the eight poems, four are from the classical tradition–Donne, Milton, Blake and Coleridge. The other four are established poets, closer to contemporary times–Yeats, A.K. Ramanujan, Emily Dickinson and Kamala Das. There are two poems each by Blake and Milton. Learners may be encouraged to notice, in each pair of poems, the symmetry and/or contrast in themes and language. In an attempt to introduce learners to Blake as the first