A STUDY OF LEARNING OUTCOMES OF PEDAGOGICAL PRACTICES OF DIFFERENT GENRE OF PROSE IN TEACHING ENGLISH AT SECONDARY LEVEL

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Abstract

This paper presents learning outcomes of pedagogical practices of different genre of prose in teaching English Literature at secondary level. It analyses different genre of prose in EnglishLiterature which are incorporated in the teaching of English prose at Secondary Level. It followsqualitative research methodology. It states learning outcomes of different genre of poems. Thelearning outcomes are carried out on the basis of pedagogical practices of teaching prose at thesecondary level.

Key words: Learning Outcomes, Pedagogical Practices, Different Genre of Prose, English Literature, Secondary Level

Introduction

Prose is a genre(s) of literature which is one of the subjects in the school curriculum. It explains, describes and narrates events. Prose demands the individual interest, dedication, commitment and time. It should be noted that even English language which is considered very important cannot stand without literature and there is no way a teacher will teach Literature without English prose being integrated in it. Prose is meant for learning a language. Teaching prose means teaching reading with comprehension. The learners are taught the skill of reading. Having taught the students how to read a language, the next logical step is to teach them reading with comprehension. Teaching prose enables the students to understand the passage, to read fluently, to enrich their vocabulary and to enjoy reading and writing. It enables the learners to extend their knowledge of vocabulary and structures and to become more proficient in the four language skills. It develops the ability of speaking English correctly and fluently.

Objectives

1. To explore pedagogical practices of different genre of prose.

2. To analyse learning outcomes of different genre of prose.

3. To find out different genres of prose in teaching English at Secondary Level.

Significance of the Study

The teacher and student of English will find the result of this study helpful in many ways.

1.It could serve as sources of further knowledge the effective teaching and learning of prose.

2. This research project will help teachers and student's development their vocabulary and reading speed.

3.It also hoped that this project will help the students to re-shape their reading ability and vocabulary.

4.It could help to develop students' creativity, imagination and critical thinking.

5. The research will help to develop literary enrichment and content knowledge of students.

Limitation of the Study

The research tends to make this research study to be of immense value to the teaching and learning of prose. It is comprehensive enough to take care of all secondary schools.The study is limited to prose teaching at Secondary School.

Methodology

This paper is a qualitative research paper which involves analysis of different genres of prose inEnglish literature. It is a stimulating and deeply interpretive research approach which canexamine complex human phenomena from multiple perspectives to produce rich theoretical andexperiential interpretations. The analysis of different genre of prose is done by using differentexample of prose. In the current context of different genre of prose are described as theinterpretation and understanding of English literatures.

Different Genre of Prose in English Literature

Etymologically speaking the term 'prose' has been derived from Latin 'prosa', which has its roots in the Latin phrase 'prose oratio' which meant "straight forward (or unembellished) speech)." 'Prose' means "straight forward speech, not poetically arranged". This word is used in a number of ways: to cover major categories like prose itself, to describe styles, or to denote types of fiction, e.g. the detective story, the romance, science-fiction, fantasy, the utopian novel, the dystopian novel, the historical novel and so on. Such genres create

expectations in readers. Some authors abide by the rules, but others enjoy breaking the conventions.

Prose is the straightforward from of discourse, and its structure too is different from the highly patterned poetry known for its strictly marked stanzas. Prose texts are made up of loosely formed paragraphs that vary in length from time to time. As a result, when writing a piece of prose, the writer does not need to bother about the rhyming scheme or rhythm as a poet does. As long as the ideas of a prose writer are coherent, well-knit and clearly expressed through the medium of language they are bound to be effective.It is true that "the simplest and oldest form of prose is the story or tale. Both refer to relatively uncomplicated (but sometimes very elaborate) narratives, usually plotted and designed to entertain. Either, but especially the tale, tends to sound as if it were created for oral rather than written presentation. Although usually in prose, stories may be told in verse too (Chaucer's Canterbury Tales)." Short stories can be completed in a short period of time in comparison to novels and long dramatic texts. A language learner can easily relate to the subjects of short stories because all the variety of experiences are immersed in the vast collection of short stories. The varied subjects of short stories cater to the need of all kinds of readers belonging to all ages.

Broadly, Prose may be fiction or non-fiction.

1. Fiction

2. Non-fiction

Fiction

Different Types of Fiction are as follows

1. Short Story

A prose narrative limited to a certain word limit is defined as a short story. It generally includes descriptions, dialogues, and commentaries. However, one characteristic that distinguishes a short story from the other kinds of prose is the concentration on a compact narrative with detailed character drawing. In general, short stories are believed to have existed decades back, even before the art of writing was known to man. The oldest recorded example of a short story is considered to be the Egyptian tale of "The Two Brothers" dated around 3200 BC.A short story is fictional work of prose that is shorter in length than a novel. Because of the shorter length, a short story usually focuses on one plot, one main character (with a few additional minor characters), and one central theme, whereas a novel can tackle

multiple plots and themes, with a variety of prominent characters.The elements that make up a good story are as follows

i. A short story is a piece of prose fiction which can be read at a single sitting.

ii. It ought to combine matter-of-fact description with poetic atmosphere.

iii. It ought to present a unified impression of temper, tone, colour, and effect.

iv. It mostly shows a decisive moment of life (which can entail a fatal blow).

v. There is often little action, hardly any character development, but we get a snapshot of life.

vi. Its plot is not very complex (in contrast to the novel), but it creates a unified impression and

leaves us with a vivid sensation rather than a number of remembered facts.

vii. There is a close connection between the short story and the poem as there is both a unique union of idea and structure.

The short story is a piece of art that tries to give us a specified impression of the world we live in. It aims to produce a single narrative effect with the greatest economy of means and utmost emphasis.

2. Novel

Novel is a book of long narrative in literary prose. The genre has historical roots both in the fields of the medieval and early modern romance and in the tradition of the novella. The latter supplied the present generic term in the late 18th century. The present English (and Spanish) word derives from the Italian novella for "new", "news", or "short story of something new", itself from the Latin novella, a singular noun use of the neuter plural of novellus, diminutive of novus, meaning "new". Most European languages have preserved the term "romance" (as in French and German "Roman", and in Portuguese "Romance") for extended narratives. The English and Spanish decisions came with the 17th-century fashion of shorter exemplary histories.

Based on the definition of William Hazlitt (English critic and essay writer) about novels; "a novel is a story which has been written from human and his habit and also the modes of human (based on approximate criticism) and by any one of the means, reflects society". Similar to a short story, a novel includes uncertain information since it centres on different types and possibilities. However, the length of a novel is highly undecided due to the numerous characters and situations included in it. In short, a novel is a comprehensive narrative on a large scale, in particular. Just like short stories, novels, too, have known to

exist ever since literature came into existence. Amongst all the prose kinds, the novel dominates the industry, both in terms of quality and quantity. However, considering its quantity, its only rival is the magazine short story.

3. Mystery

Mystery is a genre of fiction that deals with the solution of a crime or the unravelling of secrets. Anything that is kept secret or remains unexplained or unknown. Mystery fiction is a loosely-defined term that is often used as a synonym for detective fiction or crime fiction. It investigates and solves a crime. Sometimes mystery books are nonfiction. The term "mystery fiction" may sometimes be limited to the subset of detective stories in which the emphasis is on the puzzle element and its logical solution, as a contrast to hardboiled detective stories, which focus on action and gritty realism. However, in more general usage "mystery" may be used to describe any form of crime scene fiction, even if there is no mystery to be solved. For example : Harry Potter by J.K Rowling

4. Romance

The romance novel is a literary genre developed in Western culture, mainly in English-speaking countries. Romance also referred to the meaning of books which were translated from Latin or written into the local languages. Romance shows an imaginative and unreal world; in contrast to epic, it allocates not only to fights and war - fields, but also it is about the fictional tales that their aim is only for entertainment, and it attributes to good - families or blue - blooded heroes who were far from the facts of daily life, resorted to exaggerated amatory events, tried to achieve their beloved, courageously, and fought with bad characters or antagonists. Romance does not have educational and moral points so it is different from myths. Novels in this genre place their primary focus on the relationship and romantic love between two people, and must have an "emotionally satisfying and optimistic ending." Through the late 20th and early 21st centuries, these novels are commercially in two main varieties: category romances, which are shorter books with a one-month shelf-life, and single-title romances, which are generally longer with a longer shelf-life. For example: Romeo and Juliet by Shakespeare.

5. Detective

The detective story is a genre of fiction in which a detective, either an amateur or a professional, solves a crime or a series of crimes. Because detective stories rely on logic, supernatural elements rarely come into play. The detective may be a private investigator, a

policeman, an elderly widow, or a young girl, but he or she generally has nothing material to gain from solving the crime. Subgenres include the suspense and the hard-boiled detective story. For example: Sherlock Holmes.

6. Historical fiction

Historical fiction tells a story that is set in the past. That setting is usually real and drawn from history, and often contains actual historical persons, but the principal characters tend to be fictional. Writers of stories in this genre, while penning fiction, attempt to capture the manners and social conditions of the persons or time(s) presented in the story, with due attention paid to period detail and fidelity. Historical fiction is found in books, magazines, art, television, film, theatre, and other media. It presents readers with a story that takes place during a notable period in history, and usually during a significant event in that period. Historical fiction often presents actual events from the point of view of fictional people living in that time period. In some historical fiction, famous events appear from points of view not recorded in history, with fictional characters either observing or actively participating in these actual events. Historical figures are also often shown dealing with these events while depicting them in a way that has not been previously recorded. Other times, a historical event is used to complement a story's narrative, occurring in the background while characters deal with situations (personal or otherwise) wholly unrelated to that historical event. Sometimes, the names of people and places have been in some way altered. For examples: Magic Tree House series, The King of Mazy May.

7. Fable

A fable is a short allegorical tale emphasizing on a moral or any principle of behaviour. The characters of fables are usually animals that portray like human beings, though they keep their animal traits intact. The moral of these fables is highlighted towards the end of the story in the form of a proverb and is generally enacted. The oldest fables describe stories of why crows are black, or why different animals display different characteristics, such as a sly fox, a dignified lion, and so on. The earliest fables came from Greece and India, while the oldest Western fables were those of Aesop.

A fable is a very short story which promises to illustrate or teach us a lesson which is also called a moral. Usually if not always, fables are stories having animal characters that talk like humans. Many common sayings come from Aesops Fables like "Honesty is the best policy," and "Look before you leap" are familiar examples of fables. Aesop is believed to have been a

Greek slave who made up these stories. Nobody is really sure if Aesop made up these fables. What is certain, however, is that the Aesop's Fables are timeless. They are so wonderful that they have been told over and over again for several thousand years. Here are some of the most popular fables of all times I hope you like them.

8. Fairy Tale

Stories of kings, princesses, poor farmers, and queens are not new to any one of us. They are generally guided by supernatural or magical events that fascinate us to get engrossed in them. These short stories are nothing but fairy tales. They are distinguished by generalized characters without being individualized or localized; thus, the names 'a king', 'a queen', 'a poor farmer', and 'a princess'. Fairy tales begin with misfortunes graduating towards undergoing adventures and solving mysteries, and ending in a happily-ever-after mode, thereby rewarding the virtue. These stories often revolve around charms, magic, disguise, and spells. Hans Christian Andersen (Danish), Basile (Italian), the Grimm Brothers (German), Perrault (French), and Keightley and Croker (English) are known to create some of the most famous collections of fairy tales.

A fairy tale is a story intended for children, often involving some fanciful creature or extraordinary adventure. Contemporary fairy tales often have a moral or ethical undercurrent to the story, a "lesson" to be learned. A technical definition of fairy tales from yourDictionary.com says that they are a "fanciful tale of legendary deeds and creatures, usually intended for children.

9. Tale

Tales have a long age and their origin date is as old as human history. But the new form and literary shape of novel, means creating a long prose story with emphasizes on reality, personal imagination, nobility and experiences, has never had a long background and its emerging date (in the literary culture of the world) does not exceed from three centuries. In fact, when human found his personal identity, novel was formed. Old tales were focused on absolutism and general samples. Heroes of tales or stories were the general characters from general accounts and symbols, as examples or the symbols of bad and good features of human. Characters in these works were divided into two distinct groups: - Divine group with all good and desirable virtues and - Devil group with bad and undesirable virtues. A tale is a kind of prose narrative that describes strange and wonderful events in the form of somewhat bare summary. However, the main character is not focused on or given due importance. In

fact, the goal or purpose of the tale is highlighted and given front seat rather than the main protagonist himself. For example, in the tale English folk of 'Jack and the Beanstalk', the beanstalk and the giant are highlighted instead of Jack's personality.

10. **Mythology**

It is a type of legend or traditional narrative. This is often based in part on historical events, that reveals human behaviour and natural phenomena by its symbolism; often pertaining to the actions of the gods. A body of myths, as that of a particular people or that relating to a particular person.

The elements of fictions in prose are as follows

1. Theme

The overall idea of what is the story all about. Ideas, or thoughts that underlie a major literary work is called a theme. The theme is something that became the basis of the story, something that permeates the story, or something that the subject matter in the story. The theme is the soul of all parts of the story. Therefore, the theme became the basis for developing the whole story. Theme in many ways is "binding" the presence or absence of events, conflicts and situations, including also various other intrinsic elements.The theme is stated explicitly that (mentioned) and some are declared

2. Character

The bulk of fiction tells stories about people, and learners will want to study the characters in the texts they read. It is usual to discuss their motivation and development (if any). Some stories are very much character-centred, others less so. Also, there are "stock characters" in some stories (e.g. the foil to a major character: Doctor Watson in relation to Sherlock Holmes). Stories may have heroes/heroines (e.g. Ralph in Lord of the Flies and Jane Eyre in Jane Eyre) and villains (e.g. Quilp in The Old Curiosity Shop), but flawed and conflicted central figures are even more common in more sophisticated texts. Readers may like or dislike characters, and judge them to be good or bad – emotional engagement with characters is one of the pleasures of reading. Characters are created by means of the techniques of characterisation, which typically include description of the characters, their speech, their actions and the imagery associated with them (e.g. the rather unattractive, middle-aged Winston Smith of Nineteen Eighty-Four with his diffident speech, visits to working-class areas and varicose leg ulcer). Names can also be important clues to character (e.g. heroic Winston allied with the ordinary Smith).

3. Closing

Any piece of fictional prose has to end somewhere, and for many readers this is one of the most crucial features of a work of fiction. Some short stories exist primarily for the twist, the surprise reversal of expectations at the end, that can give so much pleasure. Many readers enjoy a sense of poetic justice when the good are rewarded and the bad punished (e.g. "Parson's Pleasure"). Sometimes readers are not at all sure what is going to happen and the ending is suspenseful (e.g. will Ralph be killed in Lord of the Flies?). However, sometimes endings are neat and we know very clearly what happens (e.g. the detective story in which the crime is solved and the criminal caught). In opposition to these closed endings are more open ones where the writer leaves questions unanswered and judgements unsure (e.g. many Katherine Mansfield short stories).

4. Conflict and Contrast

These are two of the basic ingredients of stories. An initial situation suddenly turns into conflict and the story ends when it is resolved. Good fights evil, black fights white, police fight gangsters, young fight old, and so on. Often the heroes and villains are mirror-images of one another (Robert Stevenson's Dr Jekyll and Mr Hyde is an extreme example). Contrast operates at many levels in a text. For example, town contrasts with country, love with hate, appearance with reality, sophistication with naivety, and wealth with poverty.

5. Dialouge

Some writers place great emphasis on dialogue to move the plot forward and to assist with characterisation. Styles of speech are used as clues to personality. One character might swear, another be euphemistic and so on (e.g. Archibald's style of speech shows his class and mentality in P.G. Wodehouse's "The Reverent Wooing of Archibald").

6. Imagery

Metaphors, similes and symbols create a pattern of allusion around a character or place which helps build atmosphere. Sometimes such imagery has become formalised as in the Gothic style with its castles, darkness, storms, black birds, etc. (e.g. Mary Shelley's Frankenstein). Where an object maintains its meaning over the course of the story, it becomes symbolic. In William Golding's Lord of the Flies, for example, Piggy's glasses represent civilisation, scientific thought and rationality, and in the course of the story they become broken as these qualities are lost. Also, the conch shell in the same book symbolises joint decision-making and orderly discussion (possibly even democracy), and it is smashed as Jack

becomes a dictator. A similar fate is met by the glass paperweight that comes to symbolise for Winston an earlier way of life (George Orwell's Nineteen Eighty-Four). A symbol can also be created when a detail suddenly springs to life as having a deeper potential meaning; for instance, in Joseph Conrad's Heart of Darkness, a native in the "grove of death" has a piece of white string round his neck – maybe mere decoration, or possibly the noose of the white man taking away his life.

7. Irony

This means that something is going on beneath the surface level. Maybe the narrator does not mean what he/she is saying, or the reader feels he/she knows better. Unexpected consequences which are fitting are also ironic. Entire stories can be ironic in the sense that the truth is the reverse of the expected (e.g. in Joseph Conrad's Heart of Darkness, the greatest darkness lies not in the Inner Station itself, but in the heart of the supposedly civilised Kurtz).

8. Mood

It is important to gauge the mood of a story. There is no need to be moralistic and heavy-handed about humour. Some short stories exist mainly to evoke a mood or recall a feeling (e.g. many stories by Virginia Woolf and Katherine Mansfield). Mood is created mainly by means of description.

9. Messages

Messages are fairly explicit, and themes rather more implicit. Assumptions can take more time to unearth. Feminist critics will want to explore what attitudes towards women are hidden in a text. Some assumptions will no longer be in accordance with modern thought. For example, Mark Twain's Huckleberry Finn offers many narrative pleasures, has a message about not living in a state of self-delusion, and has plenty to say on themes such as friendship and civilisation, but it is hard to avoid the judgement that it makes a lot of racist assumptions, obviously related to its socio-political background. At this stage in their learning, learners still striving to fashion their own identities and belief systems will be especially interested in exploring the messages and themes of literary works. They will need assistance not to simplify these, and encouragement to see that most works cover a variety of themes. Sometimes also referred to as the moral of the story.

10. Narration

A story can be told in many ways, e.g. as a series of letters or a diary. Usually there is a narrator, possibly more than one in longer texts. One common choice is third-person omniscient narration. The narrator knows what is in everyone's heart and mind and addresses the reader directly on occasions (e.g. the narrator in George Eliot's Silas Marner). Ordinarily, third-person narration involves someone with a limited view, possibly a minor character in the story, narrating events (e.g. the Sherlock Holmes stories or F. Scott Fitzgerald's The Great Gatsby).Readers must naturally ask themselves how much they trust the narrator, who may be lying or simply imperceptive. Interior monologues represent the thoughts of a character in a stream of consciousness (e.g. James Thurber's "The Secret Life of Walter Mitty"). The question of narrative voice is very important, as is that of narrative order. Stories are not always told in chronological order, but by means of flashbacks and even flash forwards (e.g. classical detective stories are often a series of non-chronological flashbacks until the truth is found).

11. Opening

The first words of a work of fiction are of great importance in attracting the reader's attention and arousing his/her expectations. Many stories begin in the middle of the action. Some are framed (for example, many of P.G. Wodehouse's stories are told by old gentlemen in London clubs). The writer must choose what to concentrate on first, perhaps mood, perhaps characterisation, or perhaps some other feature of the story-teller's craft.

12. Plot

Many novels and short stories are plot-centred. What happens is the main focus. Plots are sometimes described as having arcs. A novelist may seek to create a wave pattern of moments of calm interspersed with climaxes. Complex plots, as in the works of Charles Dickens, build slowly until the denouement (or unwinding) when readers start understanding past events and observing their final resolution. There may be sub-plots in addition to the main storyline. The plot may be full of suspense or the outcome may be known from the start and the enjoyment lies in seeing how events unfold. Some plots have become conventional (e.g. boy meets girl, a misunderstanding pulls them apart, clarification takes place, they are united; a young hero sets out on a quest, gains a special gift/weapon, meets adversity, is tempted, almost fails and finally triumphs).

13.Setting

The place where the story happens is the setting. It can be chosen as a plot convenience (e.g. the isolated country house of so many ghost and crime stories), as part of the style (e.g. the Gothic and the Pastoral), to set the mood (e.g. the bleak moors of Emily Bronte's Wuthering Heights, and the devastated London of George Orwell's Nineteen Eighty-Four), establish historical period (e.g. George Eliot's Silas Marner) or social class (Jane Austen's novels). Opening scenes can establish the mood through setting (e.g. the fog in Charles Dickens' Bleak House, and the graveyard in his Great Expectations). Setting can function at both the realist and symbolic level (e.g. the unpredictable river snaking through the mist and dense dark vegetation in Joseph Conrad's Heart of Darkness).

14. Style

Works of fiction can be sorted under general categories (sometimes called genres), such as a realist (trying to recreate life as we live it), magical realist (with sudden moments of the impossible inserted into the story, e.g. Toni Morrison's Song of Solomon), fantasy , the fairy story, the fable, the Gothic romance, the pastoral and so on. Each has its own typical style. Some awareness of such categories would be helpful. Style in the sense of language and register needs also to be considered. A writer can use colloquial English (e.g. J.D. Salinger's The Catcher in the Rye), dialect (e.g. parts of Thomas Hardy), formal English (e.g. Joseph Conrad), and archaic English (e.g. quite a lot of fantasy literature). Sentences can be rich and complex (e.g. Charles Dickens), simple and straightforward (e.g. George Orwell) or positively terse (e.g. Ernest Hemingway).

15.Tone

 This relates closely to mood and style. The narrator can be ironic, cool and detached, kindly, mocking, puzzled, deeply engaged and so forth. The work itself also has a tone that may be different (e.g. Marlow is perhaps mainly saddened by what he has experienced and relates, but Heart of Darkness itself can be seen as an angry book). At times the tone is misjudged and perhaps exaggerated. What is intended as serious and moving becomes unintentionally humorous. This can be observed particularly in genres such as romance and horror. The exaggeration can also be produced deliberately, and then constitutes parody.

Teaching suggestions for prose Teaching prose fiction commences perhaps best with the reading of short stories. They need to learn to look at a story in terms of both content, arguing

about the story and its characters, and form. Creative writing is a natural part of a literature course. Having read some short stories, learners should be encouraged to produce their own.

ii.Non-Fiction

Different kinds of non-fictions are as follows

1.**Essay**

2.**Biography**

3.**Autobiography**

4.**Travelouge**

5.**Memoir**

6.**Journals**

7.**Articles**

1.**Essay**

An essay is a short piece of writing which is often written from an author's personal point of view. "Essay" is derived from the French word meaning "attempt". An essay is a prose composition of moderate length devoted to some particular topic. Essays are of two types: formal essays and personal essays. Formal essays, written by scholars in any field with the sole purpose of conveying ideas, are also referred to as articles. (Journals like Critical Quarterly or the Journal of Commonwealth Literature publish articles of literary criticism.) A formal essay discusses the topic concerned in all objective and impersonal manner. Its primary purpose is to impart knowledge. The personal essay, written in a light style, seeks to entertain the reader. The style of the essay is often conversational; it can be anecdotal, and generally reveals the personality of the author. In English literature, The Essays of Ella, written by Charles Lamb. are specimens of the personal essay.

 Essays can consist of a number of elements, including: literary criticism, political manifestos, learned arguments, observations of daily life, recollections, and reflections of the author. The definition of an essay is vague, overlapping with those of an article and a short story. Almost all modern essays are written in prose, but works in verse have been dubbed essays (e.g. Alexander Pope's An Essay on Criticism and An Essay on Man). While brevity usually defines an essay, voluminous works like John Locke's An Essay Concerning Human Understanding and Thomas Malthus's An Essay on the Principle of Population provide counterexamples. In some countries (e.g., in the United States), essays have become a major part of formal education. Secondary students are taught structured essay formats to improve

their writing skills, and admission essays are often used by universities in selecting applicants and, in the humanities and social sciences, as a way of assessing the performance of students during final exams. The concept of an "essay" has been extended to other mediums beyond writing. A film essay is a movie that often incorporates documentary film making styles and which focuses more on the evolution of a theme or an idea. A photographic essay is an attempt to cover a topic with a linked series of photographs; it may or may not have an accompanying text or captions.

2.Biography

A biography is the story of the life of an individual. Unlike history, which concentrates on facts and figures, a biography tries to project the personality of the subject, helping the reader to share that person's hopes and fears. In an autobiography, the author is his own biographer, so it tends to be more subjective Events are seen through the consciousness of the protagonist; of course, the passage of time may give much objectivity to the recollection. Another big difference between a biography and an autobiography is that an autobiography is more selective in the incidents it describes. A biography can cover the whole life of the subject from birth to death, and even discuss his reputation after his death. An autobiography is necessarily incomplete, but it has the great advantage of presenting.

3.Autobiography

In a sense, autobiography (from the Greek eauton = self, bios = life and graphein = write) is a form of biography, the writing of a life story. The difference, of course, is point of view: an autobiography is from the viewpoint of its subject. Biographers generally rely on a wide variety of documents and viewpoints; an autobiography may be based entirely on the writer's memory. A name for such a work in Antiquity was an apologia, essentially more self-justification than introspection. Augustine applied the title Confessions to his autobiographical work (and Jean-Jacques Rousseau took up the same title). The autobiography of Mahatma Gandhi is "My Experiment with Truth".

4.Travelogue

A travelogue is an account of the writer's travels. In this autobiographical account, the focus is on the places and people he has met in his travels, not on events in the author's own life, or his personality. English literature has a strong tradition of travelogues. Addison (1672- 17 19), the father of the periodical essay, wrote a travelogue, so did the early English novelist Tobias Smollett (1 72 1-177 1).

5.Memoir

A memoir is slightly different from an autobiography. Where an autobiography focuses on the "life and times" of the character, a memoir has a narrower, more intimate focus on his or her own memories, feelings and emotions.For example, the autobiography of an American Civil War general might include sections on the nature of slavery, the origins of the Civil War, and the political career of Abraham Lincoln. But the memoir of a Civil War general would focus on his personal reasons for joining the battle, the effect of the war on his mind and soul, and the joy and fear he felt on the battlefield.

6. **Journals**

A journal is a continued series of writings made by a person in response to their life experiences and events. Diaries contain a description of daily events. A journal may include those descriptions, but it also contains reflections on what took place and expresses emotions and understandings about them. It doesn't matter what you call your writing, either a diary or journal, as long as you see the distinction between these two ways of writing.

7. **Articles**

Article must be fresh and written on subject or product which we wish to describe. Article writing service must be done by good writer who have strong knowledge in subject or products it describes.Example: Computers and Education in America-In the last decade, computers have invaded every aspect of education, from kindergarten through college. The figures show that schools have spent over two billion dollars installing two million new computers. Recently, with the explosive increase of sites on the Internet, computers have taken another dramatic rise. In just five years, the number of Internet hosts has skyrocketed from 2 million to nearly 20 million.

Learning Outcomes of Pedagogical Practices of Different Genres of Prose at Secondary Level

Subject knowledge and skills, knowledge of literary or creative works are important learning outcomes of pedagogical practice of different genres of prose. The key learning objective or focus of the curriculum is to examine literary or creative works in the genres of prose. Learners are encouraged to achieve a range of other objectives, including the skills of literary comprehension and appreciation, and literary competence development strategies.

i. Skills of Literary Comprehension and Appreciation

These include skills in:

- examining and discussing form and content, showing: − comprehension of the thoughts and feelings conveyed in the texts

- analytical and critical appreciation of the language, technique and style through which these thoughts and feelings are expressed (such as the use of tone and irony);

- comparing and contrasting literary or creative texts in terms of themes, characterization, language, technique and style;

- expressing feelings and ideas in response to literary and creative texts freely and imaginatively;

- making connections between literary or creative texts and other cultural media (such as paintings, sculpture and photography) and/or issues of importance in society;

- applying some of the techniques learned to one's own creative work;

- developing an interest in following up references and allusions;

- understanding that text interpretation is influenced by the dynamic interplay between text, context and the reader's background knowledge.

ii. Literary Competence Development Strategies

To facilitate literary comprehension and appreciation, learners are encouraged to develop the following sub-skills:

- Information skills − planning and using different sources, including electronic sources, to search for and select required information (e.g. on writers, contexts, and the cultural or social background of literary or creative texts) − exploring, developing and exchanging information to derive new ideas − presenting ideas or information, making use of different computer software and incorporating visuals/images to enhance effectiveness

- Working with others − communicating ideas about literary or creative texts clearly and precisely − negotiating the possible meanings of literary or creative texts − discussing and debating literary or creative works, expressing one's critical analyses, personal views or responses − planning and producing a group presentation/performance/creative work, agreeing on tasks, responsibilities and working arrangements − reviewing group or individual

  Presentation/performance/creative work and reflecting on ways to enhance collaborative work or make improvements

- Developing reflective thinking and self-motivation − planning, managing and evaluating one's own learning − planning one's personal reading of texts, possibly beyond the set texts, prioritising actions and managing time effectively − seeking or creating opportunities to broaden and deepen one's own learning by soliciting feedback and support from various sources − reviewing progress and identifying actions for improving performance

iii. Generic Skills

Generic skills enable learners to learn how to learn. Altogether, nine types of generic skills have been identified:

- collaboration skills
- communication skills;
- creativity;
- critical thinking skills;
- information technology skills;
- numeracy skills;
- problem-solving skills;
- self-management skills;

These skills are to be developed through learning and teaching. To a large extent, they are embedded in the curriculum content of Literature in English.

iv. Values and Attitudes

The values that we develop underpin our conduct and decisions. They can be positive or negative in effect. Learners need to develop positive attitudes such as responsibility, open-mindedness and co-cooperativeness for healthy development. Literature in English, in particular, aims to help learners to:

- gain pleasure and enjoyment from reading and viewing literary or creative works;
- develop a keen interest in reading and viewing literary or creative works and in responding to them through oral, written and performative means;
- appreciate the beauty, flexibility and play of language at its best;
- empathise with others;
- gain increased awareness of human relationships and the interaction between the individual and society;

- appreciate different cultures, attitudes and belief systems

Findings of the Study

The findings of study show that pedagogical practices by using different genres of prose are mostly used in secondary level. Students are exposed to different genres of prose in the classroom**.** Collaboration, communication, creativity, critical thinking, problem-solving and study skills are in particular nurtured through its delivery of different genres of prose.

Educational Implications and conclusion

The pedagogical practices of different genres of prose have versatile impact on students at secondary level. Different genres of prose have different components. It helps them to develop their creative writing skill. They learn how to choose the right words to create imagery and effect which inspire them to write. Prose is one of literary genres and it has undergone a long history from itscoming intobeing to its present development. As aliterary genre,its developmentis inseparable from that of novel. And it can be said that novel originates from prose. And there are somefeatures which make it possible to distinguish it from poetry, drama and fiction. The different genres of prose develop analytical and critical appreciation of the language, technique and style at the secondary level. At the same time, it develops positive attitudes such as responsibility, open-mindedness and co-cooperativeness for healthy development during adulthood.

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