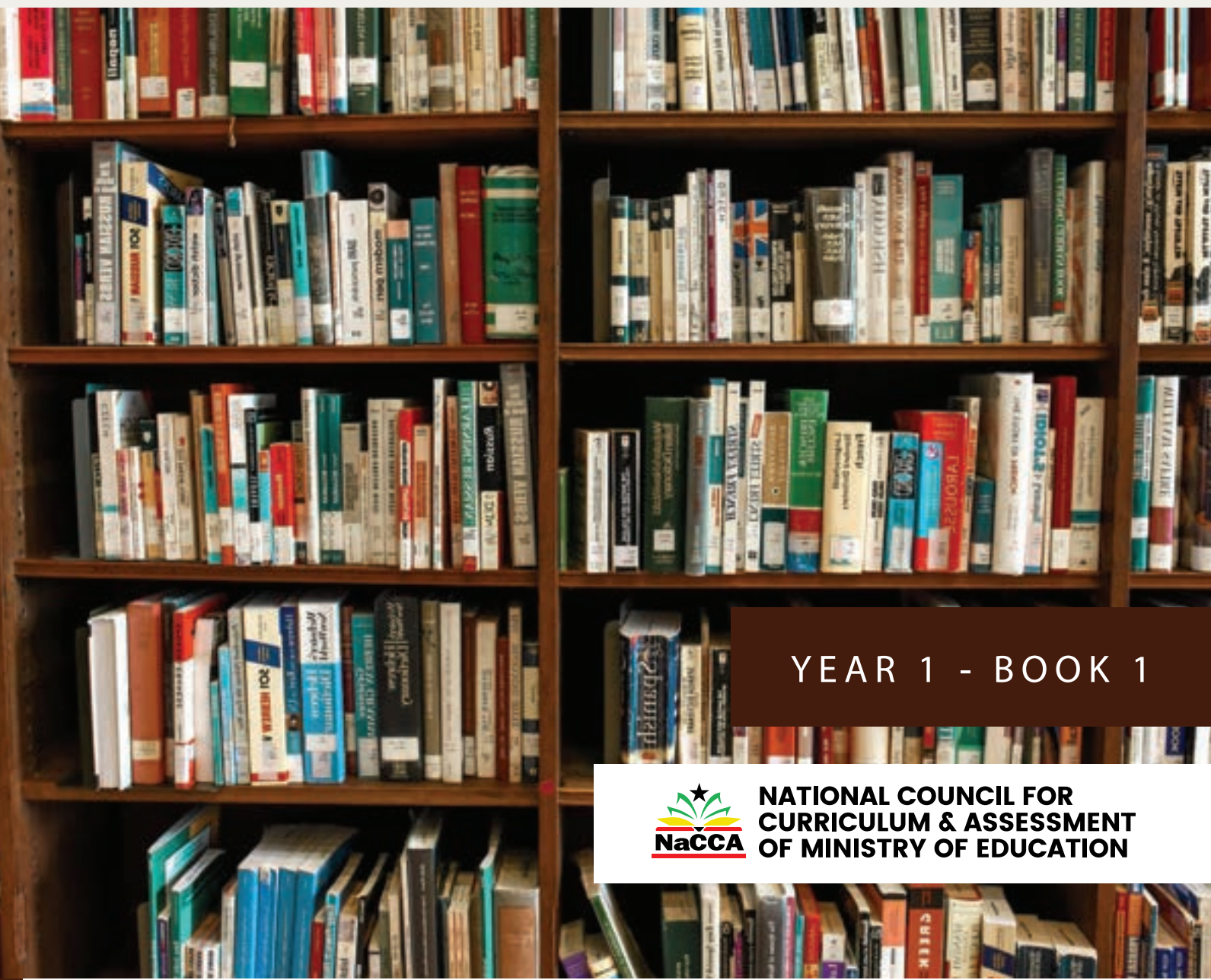




MINISTRY OF EDUCATION

Literature-in-English

TEACHER MANUAL



YEAR 1 - BOOK 1



**NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION**

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Literature-in-English

Teacher Manual

Year One - Book One



**NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION**

LITERATURE-IN-ENGLISH TEACHER MANUAL

Enquiries and comments on this manual should be addressed to:

The Director-General

National Council for Curriculum and Assessment (NaCCA)

Ministry of Education

P.O. Box CT PMB 77

Cantonments Accra

Telephone: 0302909071, 0302909862

Email: info@nacca.gov.gh

website: www.nacca.gov.gh



©2024 Ministry of Education

This publication is not for sale. All rights reserved. No part of this publication may be reproduced without prior written permission from the Ministry of Education, Ghana.



CONTENTS

INTRODUCTION	1
Learner-Centred Curriculum	1
Promoting Ghanaian Values	1
Integrating 21st Century Skills and Competencies	1
Balanced Approach to Assessment - not just Final External Examinations	1
An Inclusive and Responsive Curriculum	2
Social and Emotional Learning	2
Philosophy and vision for each subject	2
ACKNOWLEDGEMENTS	3
SCOPE AND SEQUENCE	10
SECTION 1: GENERAL KNOWLEDGE IN LITERATURE	11
Strand: Exploring Literature	11
Sub-Strand: General Knowledge in Literature	11
<i>Theme or Focal Area: Definition/Introduction and Application of Basic Concept of Literature</i>	13
<i>Theme or Focal Area: Difference between oral and written literature</i>	16
<i>Theme or Focal Area (s): Relationships between genres in oral and written literature</i>	18
<i>Theme or Focal Area: Literary analysis tools in analysing varied level appropriate texts</i>	22
SECTION 2: PROSE	25
Strand: Prose	25
Sub-Strand: Knowing your Narrative Elements.	25
<i>Theme or Focal Area: Discuss short stories and novels of varied styles for pleasure.</i>	27
<i>Theme or Focal Area: Make distinction amongst a variety of prose fiction texts.</i>	28
<i>Theme or Focal Area: Use the knowledge gained to examine how the work reveals plot and setting.</i>	30
<i>Theme or Focal Area: Examine characters and themes, and how they reflect context and society</i>	32
<i>Theme or Focal Area: How the elements of language and style enhance meaning in fictional texts.</i>	33
SECTION 3: PROSE APPRECIATION	36
Strand: Prose	36
Sub-Strand: Knowing your Narrative Elements	36
<i>Theme or Focal Area: Relationship Between Context and Setting.</i>	38
<i>Theme or Focal Area: Different types of plot devices using level appropriate texts.</i>	40
<i>Theme or Focal Area: Relationship between/among plot, subplots and conflict</i>	42

SECTION 4: WRITING NARRATIVES	45
Strand: Prose	45
Sub-Strand: From Narrative to Craft	45
<i>Theme or Focal Area: Summarise longer texts exhibiting different parts and types of plot structures.</i>	47
<i>Theme or Focal Area: Produce a narrative piece with the elements learnt (plot and setting).</i>	49
<i>Theme or Focal Area: Dramatise portions of narrative texts such as subplots.</i>	52
<i>Theme or Focal Area(s): Review</i>	54
SECTION 5: DRAMATIC ELEMENTS	56
Strand: Drama	56
Sub-Strand: Knowing your Dramatic Elements	56
<i>Theme or Focal Area 1: Elements of Drama</i>	58
<i>Theme or Focal Area 2: Significance of the Plot</i>	59
<i>Theme or Focal Area: Various conflicts in dramatic texts and how these move the plot forward.</i>	61
<i>Theme or Focal Area: Significance of setting to the development of selected dramatic texts.</i>	63

INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed a new Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technology, Engineering and Mathematics (STEM) Curriculum. It aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, competencies, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, further their education and enter the world of work.

This is the first time that Ghana has developed an SHS Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

This Teacher Manual for Literature-in-English covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains this information for the first 12 weeks of Year One, with the remaining 12 weeks contained within Book Two. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

Learner-Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

Integrating 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st Century skills and competencies. These are:

- **Foundational Knowledge:** Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, Financial Literacy and Entrepreneurship, Cultural Identity, Civic Literacy and Global Citizenship
- **Competencies:** Critical Thinking and Problem Solving, Innovation and Creativity, Collaboration and Communication
- **Character Qualities:** Discipline and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

Balanced Approach to Assessment - not just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

- o Internal Assessment (30%) – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.
- o External Assessment (70%) – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

An Inclusive and Responsive Curriculum

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.
- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.
- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.
- Making provision for the needs of gifted and talented learners in schools.

Social and Emotional Learning

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

Philosophy and vision for each subject

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for Literature-in-English is:

Philosophy: All learners can attain their true potential of appreciating life through literature, critiquing literary works, and creating their own works by texts being related to learners' experiential environment through creative learner-centred pedagogies

Vision: Learners will appreciate life through literature by engaging with and enjoying diverse literary genres and other written works, critiquing texts through different perspectives, and creatively producing and performing life-transforming literary pieces.

ACKNOWLEDGEMENTS

Special thanks to Professor Edward Appiah, Director-General of the National Council for Curriculum and Assessment (NaCCA) and all who contributed to the successful writing of the Teacher Manuals for the new Senior High School (SHS), Senior High Technical School (SHTS) and Science Technology, Engineering and Mathematics (STEM) curriculum.

The writing team was made up of the following members:

Subject	Writer	Institution
Home Economics	Grace Annagmeng Mwini	Tumu College of Education
	Imoro Miftaw	Gambaga Girls' SHS
	Love Boateng	Juaso SHS
	Jusinta Kwakyewaa (Rev. Sr.)	St. Francis SHTS
Religious Studies	Richardson Addai-Mununkum	University of Education Winneba
	Dr. Bonsu Osei-Owusu	West Africa SHS
	Prince Osei Adjei	Adventist SHS, Bantama
	Dr Francis Opoku	Valley View University College
	Yaw Sarkodie Agyemang	University of Cape Coast
	Aransa Bawa Abdul Razak	Uthmaniya SHS
	Godfred Bonsu	Prempeh College
RME	Anthony Mensah	Abetifi College of Education
	Joseph Bless Darkwa	Volo Community SHS
	Clement Nsorwineh Atigah	Tamale SHS
Arabic	Murtada Mahmoud Muaz	AAMUSTED
	Abas Umar Mohammed	University of Ghana
	Adam Abubakar	Uthmaniya SHS
	Mahey Ibrahim Mohammed	Tijjaniya Senior High School
French	Osmanu Ibrahim	Mount Mary College of Education
	Maurice Adjetey	
	Mawufemor Kwame Agorgli	Akim Asafo SHS
Performing Arts	Latipher Osei Appiah-Agyei	University of Education Winneba
	Desmond Ali Gasanga	Ghana Education Service
	Yaw Owusu Asiamah	Adventist SHS, Bantama
	Chris Ampomah Mensah	Bolgatanga SHS, Winkogo

Subject	Writer	Institution
Art and Design Studio and Foundation	Dr. Ebenezer Acquah	University for Education Winneba
	Dr. Osuanyi Quaicoo Essel	University for Education Winneba
	Seyram Kojo Adipah	Ghana Education Service
	Jectey Nyarko Mantey	Kwame Nkrumah University of Science and Technology
	Yaw Boateng Ampadu	Prempeh College
	Kwame Opoku Bonsu	Kwame Nkrumah University of Science and Technology
	Dzorka Etonam Justice	Kpando SHS
Applied Technology & Design and Communication Technology	Joseph Asomani	AAMUSTED
	Dr. Prosper Mensah	AAMUSTED
	Dr. Sherry Kwabla Amedorme	AAMUSTED
	Esther Pokuah	Mampong Technical College of Education
	Wisdom Dzidzienyo Adzraku	AAMUSTED
	Kunquuri Philip	Kumasi SHTS
	Antwi Samuel	Kibi SHTS
	Gabriel Boafo	Kwabeng Anglican SHTS
	Josiah Bawagigah Kandwe	Walewale Technical Institute
	Emmanuel Korletey	Benso SHTS
	Isaac Buckman	Armed Forces SHTS
	Daniel K. Agbogbo	Kwabeng Anglican SHTS
	Tetteh Moses	Dagbon State SHS
Awane Adongo Martin	Dabokpa Technical Institute	
Business Studies	Emmanuel Kodwo Arthur	ICAG
	Dr. Emmanuel Caesar Ayamba	Bolgatanga Technical University
	Ansbert Baba Avoles	Bolgatanga SHS, Winkogo
	Faustina Graham	Ghana Education Service, HQ
	Nimako Victoria	SDA SHS, Akyem Sekyere
Agriculture	Dr Esther Fobi Donkoh	University of Energy and Natural Resources
	Prof. Frederick Adzitey	University for Development Studies
	Eric Morgan Asante	St. Peter's SHS

Subject	Writer	Institution
Agricultural Science	David Esela Zigah	Achimota School
	Prof J.V.K. Afun	Kwame Nkrumah University of Science and Technology
	Dr. Kwadwo Amankwah	Kwame Nkrumah University of Science and Technology
	Alex Adu Frimpong	Benso SHTS
	Mrs. Benedicta Foli	
Government	Josephine Akosua Gbagbo	Ngleshie Amanfro SHS
	Augustine Arko Blay	University of Education Winneba
	Samuel Kofi Adu	Fettehman SHS
Economics	Peter Anti Partey	University of Cape Coast
	Charlotte Kpogli	Ho Technical University
	Joseph Agbevanu	Kinbu SHS
	Adams Abdul-Somed	Kalponin SHS
	Benjamin Agyekum	Mangoase SHS
Geography	George Boateng	Berekum College of Education
	Dr. Esther Yeboah Danso-Wiredu	University of Education Winneba
	Dr. Matthew Krusah	University of Education Winneba
	Raymond Nsiah Asare	Methodist Girls' High School
History	Kofi Adjei Akyasi	Opoku Ware School
	Anitha Oforiwah Adu-Boahen	University of Education Winneba
	Prince Essiaw	Enchi College of Education
Ghanaian Language	David Sarpei Nunoo	University of Education Winneba, Ajumako
	Catherine Ekua Mensah	University of Cape Coast
	Ebenezer Agyemang	Opoku Ware School
Physical Education and Health	Paul Dadzie	Accra Academy
	Sekor Gaveh	Kwabeng Anglican SHTS
	Anthonia Afosah Kwaaso	Junkwa SHS
	Mary Aku Ogum	University of Cape Coast
Social Studies	Mohammed Adam	University of Education Winneba
	Simon Tengan	Wa SHTS
	Jemima Ayensu	Holy Child School

Subject	Writer	Institution
Computing and Information Communication Technology (ICT)	Victor King Anyanful	OLA College of Education
	Raphael Dordoe Senyo	Ziavi SHTS
	Kwasi Abankwa Anokye	Ghana Education Service, SEU
	Millicent Heduvor	STEM SHS, Awaso
	Mohammed Abdul-Samed	Dagbon State SHS
	Dr. Gaddafi Abdul-Salaam.	Kwame Nkrumah University of Science and Technology
English Language	Esther Armah	Mangoase SHS
	Kukuaa Andoh Robertson	Achimota School
	Cecilia Amponsah	Presbyterian Boys' SHS
	Alfred Quaittoo	Kaneshie SHTS
	Benjamin Orsoo	Islamic SHS
	Fuseini Hamza	Tamale Girls' SHS
Intervention English	Roberta Emma Amos-Abanyie	Ingit Education Consult
	Prof. Charles Owu-Ewie	University of Education Winneba
	Perfect Quarshie	Mawuko Girls SHS
	Sampson Dedey Baidoo	Benso SHTS
Literature-in-English	Blessington Dzah	Ziavi SHTS
	Angela Aninakwah	Ghana Education Service
	Dr. Emma Sarah Eshun	University of Education Winneba
	Samuel Kwame Kassah	St. Peter's SHS
	Juliana Akomea	Mangoase SHS
General Science	Dr. Comfort Korkor Sam	University for Development Studies
	Saddik Mohammed	Ghana Education Service
	Robert Arhin	SDA SHS, Akyem Sekyere
Chemistry	Ambrose Ayiku	St. Francis College of Education
	Awumbile Patrick Nsobila	Bolgatanga SHS, Winkogo
	Bismark Tunu	Opoku Ware School
	Gbeddy Neurus Anthony	Ghanata SHS
Physics	Linus Labik	Kwame Nkrumah University of Science and Technology
	Henry Benyah	Wesley Girls' SHS
	Sylvester Affram	Kwabeng Anglican SHS

Subject	Writer	Institution
Biology	Damoah Paul	Prempeh College
	Maxwell Bunu	Ada College of Education
	Ebenezer Delali Kpelly	Wesley Girls' SHS
	Doris Osei-Antwi	Ghana National College
Mathematics	Edward Dadson Mills	University of Education Winneba
	Zacharia Abubakari Sadiq	Tamale College of Education
	Faustina Nana Ackob	Mfantsiman SHS
	William Ababu	Swedru SHS
	Collins Kofi Annan	Mando SHS
Additional Mathematics	Dr. Nana Akosua Owusu-Ansah	University of Education Winneba
	Gershon Mantey	University of Education Winneba
	Very Rev. Prof. William Obeng Denteh	Kwame Nkrumah University of Science and Technology
	Charles B. Ampofo	Kibi College of Education
	Bismark Twum	SDA SHS, Akyem Sekyere
	Innocent Duncan	KNUST SHS
Intervention Mathematics	Florence Yeboah	Assin Manso SHS
	Mawufemor Adukpo	Ghanata SHS
	Jemima Saah	Winneba SHS
	Mohammed Shani Abdulai	Yendi SHS
Robotics	Dr. Eliel Keelson	Kwame Nkrumah University of Science and Technology
	Dr. Nii Longdon Sowah	University of Ghana
	Kwabena Osei-Kusi	Prempeh College
	Michael Wilson	CSIR
	Isaac Nzoley	Wesley Girls' SHS
Engineering	Daniel K. Agbogbo	Kwabeng Anglican SHTS
	Prof. Abdul-Rahman Ahmed	Kwame Nkrumah University of Science and Technology
	Dr. Griffith Serlorm Klogo	Kwame Nkrumah University of Science and Technology
	Japheth Kwadwo Bumusi	Mawuli School
	Valentina Osei-Himah	Atebubu College of Education

Subject	Writer	Institution
Aviation and Aerospace Engineering	Opoku Joel Mintah	Altair Unmanned Technologies
	Dr. Eunice Akyereko Adjei	Kwame Nkrumah University of Science and Technology
	Dr. David Kofi Oppong	Kwame Nkrumah University of Science and Technology
	Sam Ferdinand	Afua Kobi Ampem Girls' SHS
Biomedical Science	Dr. Dorothy Yakoba Agyapong	Kwame Nkrumah University of Science and Technology
	Jennifer Fafa Adzraku	Université Libre de Bruxelles
	Dr. Isaac Acquah	Kwame Nkrumah University of Science and Technology
	David Ayah	St. John's Grammar School
	Dr. Eric Worlawoe Gaba	Br. Tarcisius Prosthetics and Orthotics Training College
Manufacturing Engineering	Benjamin Atribawuni Asaaga	Kwame Nkrumah University of Science and Technology
	Dr. Samuel Boahene	Kwame Nkrumah University of Science and Technology
	Issahaku Iddrisu	Ada SHS
	Dr. Mizpah Ama D. Rockson	Kwame Nkrumah University of Science and Technology
	Prof Charles Oppon	Cape Coast Technical University
Spanish	Setor Donne Novieto	University of Ghana
	Franklina Kabio	University of Ghana
	Mishael Annoh Acheampong	University of Media, Art and Communication
Assessment	Benjamin Sundeme	St. Ambrose College of Education
	Victor Gideon Obeng	Retired
	Prof. Eric Francis Eshun	Kwame Nkrumah University of Science and Technology
	Dr. Ruth Annan-Brew	University of Cape Coast
	Dr. Isaac Amoako	Atebubu College of Education

Subject	Writer	Institution
Curriculum Writing Guide	Paul Michael Cudjoe	Prempeh College
	Prof. Winston Abroampa	Kwame Nkrumah University of Science and Technology
	Cosmos Eminah	University of Education Winneba
	Ahmed Amihere	University of Education Winneba
	Evans Odei	Achimota School
	Ellen Abakah	CEGENSA, University of Ghana
	Hasiyatu Abubakari	CEGENSA, University of Ghana
	Eyram Eric Kwasi Fiagbedzi	CEGENSA, University of Ghana
	Deborah Atobrah	CEGENSA, University of Ghana
	Ayine Akoglo	CEGENSA, University of Ghana
	Theodora Akweley Asiamah	CEGENSA, University of Ghana
NaCCA	Matthew Owusu	Ebenezer Ankamah
	Reginald Quartey	Alice Abbiw Donkor
	Rebecca Abu Gariba	Abigail Birago Owusu
	Anita Collision	Samuel Owusu Ansah
	Joachim Honu	Richard Teye
	Joana Vanderpuije	Joseph Barwuah
	Uriah Otoo	Anthony Sarpong
	Nii Boye Tagoe	Jephtar Adu Mensah
	Eric Amoah	Nancy Aseiduwa Gyapong
	Francis Agbalanyo	Godwin Senanu
	Dennis Adjasi	Godfred Mireku
	Samuel Amankwa Ogyampo	Juliet Owusu-Ansah
	Sharon Antwi Baah	Thomas Kumah Osei
Ayuba Sullivan	Seth Nii Nartey	

SCOPE AND SEQUENCE

Literature-in-English Summary

S/N	STRAND	SUB-STRAND									
			YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1	Exploring Literature	General Knowledge in Literature	2	2	4	-	-	-	-	-	-
2	Prose	Knowing your narrative elements	2	3	7	2	2	6	1	1	2
		Appreciation	1	1	3	2	2	5	2	2	6
		From Narrative to Craft	1	1	4	1	1	3	1	1	3
3	Drama	Knowing your Dramatic Elements	3	3	6	1	1	3	1	1	2
		Appreciation	2	2	8	1	1	4	1	1	4
		From Script to Stage	1	2	5	1	1	2	1	1	3
5	Poetry	Knowing your Poetic Elements	1	1	2	2	2	6	1	1	3
		Appreciation	2	2	4	2	2	6	1	1	4
		From Verse to Performance	1	1	3	1	1	2	1	1	2
Total			16	18	46	13	13	37	10	10	29

Overall Totals (SHS 1 – 3)

Content Standards	39
Learning Outcomes	41
Learning Indicators	112

SECTION 1: GENERAL KNOWLEDGE IN LITERATURE

This schedule has been created for teachers who are enthusiastic about developing literacy through exploring literature with learners of all ability levels. The guidance is deliberately general and non-specific about text selection, because it is understood that access to texts will vary throughout Ghana. The strategies described are thus applicable to a wide range of texts. There are also opportunities provided for meaningful exploration of media - through film-clips, movies and YouTube for example.

The aim here is therefore to provide a structure without being over-prescriptive about textual choice. In the end, developing a passion for literature amongst learners will have many benefits, through socialisation and awareness of a wider world with its opportunities. Learners who experience this course will gain insights above all into their own humanity, and it is hoped they will become even better citizens, aware of fairness, social justice and how to cooperate with others to the advantage of all.

Strand: Exploring Literature

Sub-Strand: General Knowledge in Literature

Learning Outcome: *Use knowledge and understanding of concepts, types, importance of literature and literary genres in relation to oral and written literature, and use varied literary tools for analysing texts for pleasure to create love and interest in literature.*

Content Standard: Demonstrate understanding and interest in Literature-in-English and make meaningful connections to text and life.

INTRODUCTION AND SECTION SUMMARY

This section which covers weeks 1-4 aims to provide learners with a foundational understanding of literature, emphasising the broader realm of knowledge within the field. The focus will be on the exploration of both oral and written literature, shedding light on the critical role that literature plays in shaping our society, understanding texts, and enriching our lives. By exploring the centrality of literature, learners will grasp its immense significance and influence across various aspects of their lives.

Additionally, the section will delve into the heritage of oral literature, encouraging learners to appreciate its intrinsic connection to their culture and traditional settings. By analysing poems, short stories, and films from Ghanaian creators, each rich in indigenous content, learners will develop a deeper appreciation for the varied aspects of literature. By analysing these works, they will gain insights into the intricacies of literature while simultaneously developing a passion for the subject.

Moreover, the section will equip learners with the necessary tools for literary analysis, enabling them to derive pleasure from reading and create meaningful connections amongst literature, text and life.

The weeks covered by the section are:

Week 1: Explain the concepts, types and importance of literature

Week 2: Differentiate between oral and written literature

Week 3: Use the tools in analysing varied level appropriate texts

Week 4: Further use of the tools in analysing varied level appropriate texts

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical exemplars to engage learners in a foundational exploration of literature. Talk for learning approaches like think-pair-share and activity ball will foster collaborative learning and communication skills as learners pair to share ideas and play to reflect on the various meanings of literature, characters and character traits promoting critical thinking. Also, collaborative Learning will help learners engage in meaningful discussions while analysing different genres of written literature, from simple to complex texts. Moreover, project-based Learning, will allow learners to explore literature in real-world context and develop research skills as they collaborate on projects, researching on oral literature in their community and designing a poster to present their findings which will enhance their ICT competence

Learners will be assessed on their ability to explain the concept, types, and importance of literature, differentiate between oral and written literature, and use literary tools to analyse texts. Gifted and talented learners will be made peer teachers to help their peers in understanding some concepts or be given advanced texts to analyse.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DOK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as analysing a text's societal implications. Practical group activities, like researching, discussions, presenting on forms of written literature and making distinctions between oral and written literature and examining the importance of literature will also be employed.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed assessments of class exercises, homework assignments and group activities. These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

The transcript for these assessments should evaluate creativity, coherence in ideas and alignment with what has been learned.

Week 1

Learning Indicator: *Explain the Concept, Types and Importance of literature*

Theme or Focal Area: Definition/Introduction and Application of Basic Concept of Literature

The Definition of literature

Literature refers to the creative and imaginative writing which is designed to engage readers emotionally and intellectually through the major genres such as novels, drama and poetry. Literature is a collection of written works. It is also seen as a written or oral composition that tells stories, dramatic situations and impacts our emotions. Literature also demonstrates how literary works differ from other works such as Law Books, Science, Mathematics amongst others

Generally, literature is a multi-dimensional concept; hence there have been various attempts to define the term literature as follows:

1. Literature is the product of human imagination employing language creatively to reflect man's relationship within his /her environment (as in Shakespeare).
2. Literature is a mirror that reflects the realities of society (from Nkwera).
3. Literature is the use of language in a creative way (different from normal language use) in order to reflect social realities through artistic use of language .
4. Literature is the expression in language of emotion or feelings of or for someone.
5. Literature can be defined as any work of art that uses language creatively to reflect social realities within the society aiming at educating, entertaining, criticising and warning the society.

These definitions should be used to distinguish between the meaning of literature and Literature-in-English as a subject.

Types Of Literature

There are two distinctive forms of literature: Oral and Written literature.

1. **Oral literature** is the earliest form of literature where composed songs, stories and poems were transmitted through the spoken word, and passed down from generation to generation. Oral literature has three genres namely: oral prose (folktale), oral poetry (incantations, chants, songs) and oral drama, which is normally seen in storytelling. Examples of performances are illustrated below:



2. **Written literature** is a writing form that uses artistic expression and forms which are considered to have merit or importance. As an artistic work, written literature refers to written works such as novels, short stories, biographies, memoirs, essays, poetry and so on. An early image of written work (written literature) is illustrated in the image below:



Functions/Importance of Literature

1. It provides entertainment.
2. It exposes to us the realities of human existence.
3. It exposes learners to the beauty and power of language.
4. It provides learners with opportunities in the world of work.
5. It introduces learners to quality education.
6. Literature serves as a mirror through which we learn the cultural norms of other people.
7. It broadens our awareness of the uncertainties of life.
8. Literature is information-oriented as it imbues people with knowledge and permits the vision of the world being a global village.

Learning Tasks

1. Explain literature in a broad sense.
2. Give examples of texts that are considered as literature.
3. Classify and analyse the different types of texts into those that can be recited, acted, or read.
4. Differentiate between the impact of oral and written literature.
5. Explore how the study of literature helps academically, socially, emotionally and in general life experiences.

Pedagogical Exemplars

Brainstorming / Talk for Learning; Think-Pair-Share:

1. Share different materials such as leaflets, manuals and textbooks on different subjects to learners in their, Mixed ability groups.
2. Learners brainstorm in pairs to identify these as examples of literature.
3. Learners in groups share with others stories they know and enjoy and discuss the different meanings of literature to arrive at the meaning “literature is life”, following this procedure:
4. Show a short sketch, drama or film.
5. Guide learners to identify the issues in the sketch, drama, film, songs, such as , who are the characters? What are the places mentioned in the sketch? What roles do the characters play in the sketch? Is the sketch showing a real-life situation?
6. Learners talk about characters, character traits, setting and issues in the sketches or films to establish the meaning of oral literature. They now distinguish it from written literature. Learners use language for academic purposes to develop confidence in communication.
7. Based on the presentations, learners who show deeper understanding of the concept discuss why literature is need in society while learners who may struggle with long explanations just list them. Have them work in groups to enhance teamwork. Learners should respect others' opinions and embrace diversity. Learners must use ethically acceptable, supportive languages for academic purposes.

Key Assessment

DoK Level 1: Reproduction/Recall

Recall the differences between written and oral literature – extension: classify what is recited, written and read with examples.

DoK Level 2: Skills of Conceptual Understanding

Explain the many ways literature can be defined (and why it might be different from other texts) – extension: explain some / all its functions.

DoK Level 3: Strategic Reasoning

Evaluate the most important and least important functions of literature, justifying opinions – extension: provide an example literature text.

DoK Level 4: Extended thinking and reasoning

Evaluate the statement, with examples: ‘literature does not change societies; it is no different from other ways of receiving information – social media does more to change the world’. Preparation by the teacher/guide is important to raise the level of this debate.

Week 2

Learning Indicator: *Differentiate between oral and written literature*

Theme or Focal Area: **Difference between oral and written literature**

Differences between oral and written literature

Oral literature

1. Presented via word of mouth.
2. People who cannot read can perform it as easily as readers can.
3. It belongs to the entire society.
4. It must take place between a speaker and a hearer.
5. It predates written literature.
6. It has a flexible nature, and can be rendered easily.

Written Literature

1. Presented in written documents.
2. Only literates can appreciate it on a personal level.
3. It is usually read by individuals but can be recited or performed to an audience.
4. It is not as old as its oral form.
5. Printed works cannot be so easily adapted to suit a particular audience.

Learning Tasks

1. Give examples of oral and written literature.
2. Give brief oral/written descriptions and synopsis of some oral and written works highlighting its differences.
3. Perform a dirge/tell a folktale/read a poem in class.

Pedagogical Exemplars

Talk for Learning

1. Learners in mixed ability groups, discuss written literature and its types from different examples of texts varying from complex to simple to tailor different interests. (texts could be shorts stories, graphic novels with pictures appealing to readers who enjoy both visual and text elements, cook books, music and entertainment, fashion and lifestyle and more).
2. Learners collaboratively review and explore knowledge on the different types of oral literature with examples in their culture such as myths, folklore, oral drama, Cantata, Concert Party, religious rituals, dirges, proverbs among others.
3. Learners in groups should make a collection of an exhaustive list of types of written and oral literature under each major type.
4. Teacher moves round the room and assists learners who may need support by probing them with questions to provide help.

5. In groups, learners identify the similarities and differences between oral and written literature. Teacher should provide guided prompts and sentence starters for learners who might have challenges in expressing their understanding of how oral literature differs from written literature.
6. Learners give a 5-minute presentation on the similarities and differences of oral and written literature.
7. Learners who show a deeper understanding can serve as peer teachers to assist in explaining the concept.
8. Working in mixed ability and mixed gender groups, learners perform recitals and sketches on selected literature types. Encourage and reward creativity to enable learners to develop their creative skills.

Key Assessment

DoK Level 1: Reproduction/Recall

List some features of oral literature which makes it different from written literature in your reflective journals.

DoK Level 2: Skills of Conceptual Understanding

Classify and explain titles of books, titles of songs, proverbs, riddles under oral or written literature as an assignment.

DoK Level 3: Strategic Reasoning

Differentiate between oral and written literature through multimedia presentations.

DoK Level 4: Extended Critical Thinking and Reasoning

Show how folktales can be the oral versions of short stories in a two-paragraph essay.

Week 3

Learning Indicator: Compare and contrast the relationship between genres in oral and written literature.

Theme or Focal Area (s): Relationships between genres in oral and written literature

Definition/Introduction And Application

Genres in oral and written literature reflect their forms. Examples of written forms include: novel, biographies, novellas, poetry, plays, short stories, epics, science fiction and so on.

LITERATURE GENRES			
DRAMA	POETRY	PROSE (FICTION)	PROSE (NON-FICTION)
<ul style="list-style-type: none"> • Made of dialog and set direction • Designed to be performed 	<ul style="list-style-type: none"> • Open form and close form • Relies on imagery, figurative language and sounds 	Examples: <ul style="list-style-type: none"> • Myths • Fables • Novels • Short stories 	Examples: <ul style="list-style-type: none"> • News • Reports • Journals • Articles • Essays • Textbooks • Biographies • Etc.

<https://qph.cf2.quoracdn.net/main-qimg-be2206fee91458021be053a0dda00fb3.webp>

Examples of oral forms are: jokes, songs, riddles, folktales, dirges, fables, legends, myths, proverbs, sayings, anecdotes and so on.

EXAMPLES:

A biography: It is a non-fiction account of one's life written by another person. It can be written whether the person is alive or dead; usually it includes details such as childhood, education, career, and relationships.

A dirge: A dirge is a song of lamentation and grief used as a means of praising, honouring, and mourning the dead usually performed at a funeral. Originally, dirges were performed as a solo accompanied by speeches, tears, and bodily movements. However, in current times, dirges can be rendered by more than one person or in groups. In many countries, the formal term 'eulogy' is used to describe the words of praise for the dead.

Short Story: A short narrative that has some of the features of a novel.

Folktale: It is an oral narrative that generally has moral lessons passed on from generation to generation. This is traditionally told by the fireside, usually interspersed with folk songs.

Novel: A long creative story that describes human experiences in a narrative form with features such as plot, character, setting - e.g. Redemption Road.

Poetry: A literary form that uses interplay of words and rhythm. It usually employs rhyme and metre. It can be performed orally in the form of lamentations, chants, and prayer. An example of a poem by Kofi Awoonor is shown below. Let's familiarise ourselves with 'The Weaver Bird':

The Weaver Bird

The weaver bird built in our house
 And laid its eggs on our only tree.
 We did not want to send it away.
 We watched the building of the nest
 And supervised the egg-laying.
 And the weaver returned in the guise of the owner.
 Preaching salvation to us that owned the house.
 They say it came from the west
 Where the storms at sea had felled the gulls
 And the fishers dried their nets by lantern light.
 Its sermon is the divination of ourselves.
 And our new horizon limits at its nest.
 But we cannot join the prayers and answers of the communicants.
 We look for homes every day,
 For new altars we thrive to rebuild
 The old shrines defiled by the weaver's excrement.
Kofi Awoonor

Proverb: A short, well-known, wise saying representing a general truth or piece of advice.

Folk song: A traditional or composed song typically characterised by stanzas, refrain and melody. It is usually associated with a community. It does not usually have a composer and has many versions.



Learning Tasks

1. Explain genres in relation to oral and written literature.
2. Select one example each from written and oral literature and explore their features.
3. Compare and contrast their relationship.
4. Perform a genre of written literature.

Pedagogical Exemplars

Collaborative Learning

1. Present different genres of familiar written literature for learners in their mixed-ability and gender groups to interact with.
2. Learners in groups identify the examples of genres of literature. They communicate using academic language as well as ethically acceptable verbal and non-verbal communication.
3. Learners who show understanding of the concepts select and explore some oral art forms. They also compare the characteristics of the genres of literature.
4. Working in mixed ability and mixed gender groups, learners think, pair share and make oral presentations on a selected short poem.
5. Learners enact a genre of written literature and add their own creative twist to it.
6. In their discussions, learners must be conscious of valuing and working in favour of a democratic and inclusive atmosphere as they develop critical thinking. The opinions of others should be treated with respect, and well-mannered challenges to encourage them.
7. Learners collaborate to write a one stanza poem/create a parody of a given poem to create humour.

<https://www.google.com/url?q=https://m.youtube.com/watch%3Fv%3DsLXW7CXzj-c&sa=U&ved=2ahUKEwjhrsvE-q6AAxWRywIHHX83BW0QtwJ6BAgJEAE&usg=AOvVaw03AxtvNLxPrHrorwAYmytX>



Experiential Learning

1. Learners are encouraged to reflect on their experiences with some genres of oral literature such as dirges, songs, folktales, poems and so on and use them to develop short performances and sketches through role play to develop new skills with challenging yet manageable tasks.
2. Learners collaborate to write a one stanza poem/create a parody of a given poem to create humour. Teacher might provide an example of this at the outset:

In the 1850's, the American poet Henry Wadsworth Longfellow wrote a long poem, **Song of Hiawatha** which told the fictional story of an indigenous American tribesman. Here is a short extract from the real "**Song of Hiawatha**":

*He had mittens, Minjekahwun,
 Magic mittens made of deer-skin;
 When upon his hands he wore them,
 He could smite the rocks asunder,
 He could grind them into powder.
 He had moccasins enchanted,*

*Magic moccasins of deer-skin;
When he bound them round his ankles,
When upon his feet he tied them,
At each stride a mile he measured!*

The parody below mocks the language of Longfellow, picks up the rhythm and rhymes of the original, and its wit even makes the words more memorable:

*The Modern Hiawatha
He killed the noble Mudjokivis.
Of the skin he made him mittens,
Made them with the fur side inside,
Made them with the skin side outside.
He, to get the warm side inside,
Put the inside skin side outside;
He, to get the cold side outside,
Put the warm side fur side inside.
That's why he put the fur side inside,
Why he put the skin side outside,
Why he turned them inside outside.*

Encourage the learners in creating their own parodies to keep attentive to sound, rhythm and word-choice as much as to the wit being produced.

Key Assessment

DoK Level 1 Reproduction/Recall

Give examples of types of oral and written literature and describe the most common ones and exhibit them in class.

DoK Level 2 Skills of Conceptual Understanding

Briefly compare oral literature and written literature in a coherent paragraph.

DoK Level 3 Strategic Reasoning

Cite evidence of some oral forms found in written literature and present your findings in class.

DoK Level 4 Extended Critical Thinking and Reasoning

Conduct research on any of the two types of literature and present it in class.

Week 4

Learning Indicator: Use the tools of literary analysis in analysing varied level appropriate texts

Theme or Focal Area: Literary analysis tools in analysing varied level appropriate texts

NOTE:

This week serves as an introduction to literary analysis tools that will be explored in greater depth in the coming weeks. Approach this week as an opportunity to lay a foundational understanding for learners. Provide learners with surface-level explanations to familiarise them with these concepts. This will help establish a lighter foundation and prepare them for more in-depth exploration in subsequent lessons.

To facilitate understanding, consider organising group activities where learners can analyse various poems and stories using the introduced literary tools. Additionally, displaying visual aids in the classroom, such as posters or charts showcasing the literary tools, can serve as helpful references for students to reinforce their learning through visual cues. The goal is to spark interest and curiosity, laying the groundwork for deeper exploration in the weeks to come.

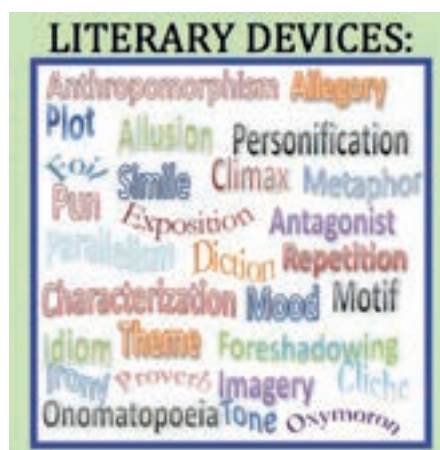
Definition/Introduction And Application

Literary analysis tools are techniques used by writers to hint at the meaning in a piece of writing. They help us to understand ideas, unravel meaning, appreciate style and expose themes in literary works.

Examples of these tools include Character Development, Setting, Mood, Plot, Point of view, Figurative Language and other comparative devices such as: metaphor, simile, and other imagery in poetry.

Examples

1. **Setting** provides time, place, culture, historical, geographical and occupational background of the story.
2. **Theme** is the central idea of the story.
3. **Plot** is the sequence of events in the story.
4. **Point of view** is the different angles from which the story is told.
5. **A character** is an individual who plays a role in the story.
6. **Characterisation** is the method used by the writer to develop and manage his/her characters in a story.
7. **Atmosphere/mood** is the condition and the emotions of the characters in a story.



Learning Tasks

1. List common literary tools.
2. Define some literary tools and provide examples from known stories or poems and paste for gallery walk.
3. Identify five literary tools in given texts and poems.
4. Present findings to class.

Pedagogical Exemplars

Talk for Learning, Project Based Learning

1. Brainstorm learners on any literary devices they are familiar with and discuss their meanings briefly.
2. In mixed ability groups, give each group a list of common literary tools with explanations.
3. Task groups define each tool and provide examples from known stories or poems and paste for gallery walk. (Encourage the use of IT tools in searching for the information).
4. Provide learners with a short story, poem, or excerpt from a novel that contains multiple literary tools (texts should vary from complex to simple to tailor different interests). Encourage learners to select texts they are comfortable with.
5. Teacher moves round the room and assists learners who may need support. Questions and tasks are provided to help them.
6. Guide learners to read excerpts of their prescribed texts and discuss by building on what others say to identify some literary analysis tools such as setting, point of view, theme and mood.
7. Learners who exhibit clear understanding and ability to perform tasks get minimal teacher guidance through questioning; a prompt sheet could be given to these learners to help them and equally serve as peer teachers to assist other learners in finding the literary tool in the texts.
8. Ask each group to present their findings to the class, sharing the literary tools they identified. Encourage classmates to ask questions and provide feedback on the interpretations.
9. Play the snowball game. Give each learner a piece of paper to write any literary tool they remember on. They should put it all together and crumble all into a ball.
10. Put the class into a circle, pass the ball with music, if the music stops, the person holding the ball removes a layer and says something about the literary tool.

Key Assessment

DoK Level 1: Reproduction/Recall

Identify and explain some literary analysis tools in given texts and allow your peers to assess the work.

DoK Level 2: Skills of Conceptual Understanding

Explore an excerpt of any literary piece of your choice and identify some literary tools such as plot, setting and point of view and present it as an assignment.

DoK Level 3: Strategic Reasoning

Differentiate among plot, setting and point of view in a pictorial demonstration with examples from a prescribed text.

DoK Level 4: Extended Thinking and Reasoning

Apply your knowledge in the structure of the plot to write a paragraph on the exposition stage of any prescribed text.

Section Review

This section provided learners with a foundational understanding of literature, emphasising the broader realm of knowledge within the field. The focus was also on the exploration of both oral and written literature and its differences, shedding light on the critical role that literature plays in shaping our society, understanding texts and enriching our lives. Additionally, the section equipped learners with the necessary tools for literary analysis, enabling them to derive pleasure from reading and creating meaningful connections between literature, text and life.

Additional Reading

1. Any approved Literature-in-English book by NaCCA.

References

1. Kachele, E. (2019, June 8). *Definitions of Literature*. Kachele Online. Retrieved February,26,2024 Definitions of Literature (kacheleonline.co.tz)

SECTION 2: PROSE

Strand: **Prose**

Sub-Strand: Knowing your Narrative Elements.

Learning Outcome: *Establish meaning by exploring a variety of prose fictional texts for pleasure and analyse the author's creation of elements of prose and analyse author's choice of language and style in prose fictional text to create effects.*

Content Standard: Demonstrate knowledge and understanding of variety of prose fictional texts and how novelists use elements of prose to create stories.

INTRODUCTION AND SECTION SUMMARY

This section aims to extend learners' knowledge and understanding of literature by focusing on fictional prose forms such as short stories and novels while leading to a specialised realm of knowledge within the field. The focus will be on plot, setting, characters and themes in relation to specific texts, Learners are expected to do extensive reading of the text or to listen to audiobooks version or in addition watch films based on the books, where available. The language and structure of prose is a gentler introduction into literature compared to the stricter and more complex language and structure of the other forms,

Through the exploration of various narrative elements learners will be encouraged to develop love for reading for pleasure while appreciating the craft of the authors; they are expected to gain skills in writing their own narrative works and ultimately should create meaningful connections between literature in general, specific texts and life.

The weeks covered by the section are:

Week 5:

1. Discuss short stories and novels of varied styles which have been enjoyed.
2. Make distinctions amongst a range of prose fiction texts.
3. Use the knowledge gained to examine how the work demonstrates a created plot and setting.

Week 6:

1. Examine characters and themes, and how they reflect contexts and society.
2. Discuss how the elements of language and style enhance meaning in fictional texts.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section adopts various pedagogical exemplars to enable learners to engage in an in-depth exploration of literature. Approaches such as Talk for Learning (think-pair-share, talking point, pyramid discussion, and building on what others say), project-based learning and inquiry-based learning, provide opportunities for collaborative learning, critical thinking and communication. For instance, think-pair-share allows learners to research and discuss in pairs types of fiction, promoting critical thinking and respect for individual ideas. Talking point encourages learners to discuss different fictional texts, fostering awareness of personal biases and values in a democratic and inclusive atmosphere. The pyramid discussion guides learners to form progressively larger groups as they explore the purposes of reading, such as for pleasure or empathy which will improve communication. Additionally, building on what others say will help learners share their ideas on plot structure, expanding on each other's thoughts to contribute to the conversation. Lastly, Inquiry-based

and project-based learning will also help learners explore and discover new information through asking questions and working in long term projects.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as analysing a text's societal implications. Practical group activities, like researching, discussions, presenting short stories and novels and making distinctions between prose fiction texts, examining plot and setting, analysing characters and themes reflecting society and evaluating elements of language and style will foster collaborative learning.

The section's assessment also caters for varying tasks and assessment formats as well as flexible deadlines. Different levels of difficulty in written assignments, oral presentations, projects, multimedia presentations and so on allows learners to choose the one that best suits their needs and challenges them appropriately. And consideration was given to learners' learning pace which allows them to manage their time appropriately.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed assessments records of class exercises, homework assignments and group activities. These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

Week 5

Learning Indicator(s):

1. *Discuss short stories and novels of varied styles for pleasure.*
2. *Make distinctions amongst a range of prose fiction texts*
3. *Use the knowledge gained to examine how an author creates plot and setting.*

Theme or Focal Area: Discuss short stories and novels of varied styles for pleasure.

Definition/Introduction and Application

Reading for pleasure is when people read of their own free will with the aim to get satisfaction. It allows all of us to experience other worlds and roles in our imagination. Use the link to explore reading for pleasure.



Context in literature refers to information the author provides that helps the reader to take meaning out of a text. This can be for example social, psychological, or emotional and so on.

Strategies for reading for pleasure include: allowing students to select their own stories from reading blurbs in the library or from e-books.

Learning Tasks

1. Discuss purposes of reading.
2. Read short stories and novels and have discussions and debates on it.

Pedagogical Exemplar

Talk for learning

1. Learners in their pyramid groupings come up with purposes of reading, this activity will develop their critical thinking skills and learn to understand, relate to and be sensitive to others.
2. Learners select different range of prose text of their choice from their prescribed texts of home/school library to read. They discuss and make oral presentations to the larger group.
3. Learners who exhibit low interest should be given more time to complete their reading tasks. Help them with guided questions on the events in the text and also predict the plot of the text. They could also be given books with picture illustrations in them to whip up their interest after which they share with the larger group for a token.
4. Learners who finish their texts before time can swap texts with others and read a variety of texts within given times.

Key Assessment

DoK Level 1: Recall

1. Mention some purposes of reading.
2. Give oral and written synopsis of selected read texts.

DoK Level 2: Skills of Conceptual Understanding

Distinguish between context in literature and reading for pleasure.

DoK Level 3: Strategic Reasoning:

1. Analyse some features of literary works that make them interesting to read.
2. Design a storyboard illustration of a summary of a short story.

DoK Level 4: Extended Thinking and Reasoning

Apply techniques that make a literary work interesting to read in developing a two-paragraph text.

Theme or Focal Area: Make distinction amongst a variety of prose fiction texts.

Definition/Introduction and Application

Prose is the means by which a writer has selected to fulfil his / her basic promise to a reader to deliver a story with characters, setting, conflict and a plot. The purpose of prose in writing is to convey a message, inform and educate society, explore a new idea or tell a story. Others include persuading, entertaining, satirising or criticising the reader or imitating or criticising a society.

Prose fiction is a form of writing that is written from the author's imagination. It is a made-up story and generally has little or no direct fact based on reality. It can be written in a natural flow of regular speech. It is normally in a narrative form written in chapters and paragraphs.

Types of prose fiction

1. **Epistolary** - A novel that is written through exchange of letters.
2. **Picaresque novel** - A novel that presents the adventures of an individual, often a rascal, usually arranged as a journey taking in different locations.
3. **Historical novel** - A novel which takes its setting and the main characters and events either true or imaginary from history.

4. **Gothic novel** - A style of writing that is characterised by elements of fear, horror, death and gloom as well as nature, individuality and very high emotion/tension.
5. **Science fiction (Sci-fi)** - A genre of fiction that has content based in science but is imaginary. It is creative and based on science that relates to both present and future events such as The Contagion.
6. **Realism in fiction** - Generally a contemporary view of what 'real life' reveals, while the characters are not identifiable as real people.

Learning Tasks

1. Make distinction amongst a range of prose fiction text using their form and subject matter.
2. Give oral explanations on the characteristics of prose texts.

Pedagogical Exemplars

Talk for learning (Think-pair-share and talking point)

1. Learners in pairs, research on the internet or other reading sources to discuss types of fiction. Share answers with other pairs for feedback. Pairing will help learners respect individual differences. Again, communication must be in the English Language as learners use ethically acceptable language.
2. Through talking point, learners discuss the subject matter of the different fictional texts which distinguish them from each other. (Learners must be aware of personal biases, values and work in favour of a democratic inclusive atmosphere).

Project based learning

1. In a group (mixed- ability/gender) activity, read and explore background, context and setting (time and place) in selected prose texts such as Historical or Scientific novels, storytelling sessions, and so on. Learners employ critical thinking skills as they work together as teammates.
2. Groups present their findings for feedback after exhibiting clear understanding of the content discussed and exchange ideas on how the author creates plot and setting.
3. Learners who exhibit a high level of understanding create a simple storyboard illustration of a story with well-arranged plot structure.

Key Assessment

DoK Level 1: Reproduction/Recall

Mention some features of prose in both oral and written presentations.

DoK Level 2: Skills of Conceptual Understanding

1. Categorise these features (plot, character, heroic deeds, cultural values) under fiction or oral prose in a group task.
2. Analyse some features of literary work that makes them more interesting to read.

DoK Level 3: Strategic Reasoning:

Compare and contrast the features of fiction in any prescribed text in a two-paragraph text.

DoK Level 4: Extended Thinking and Reasoning

1. Create a one scene dramatisation to be presented in class on any prescribed prose fiction text.
2. Examine how an author creates plot and setting.

Theme or Focal Area: Use the knowledge gained to examine how the work reveals plot and setting.

Definition/Introduction And Application

Plot And Setting In Prose Fiction

1. Prose has some components that drive its development. For instance, plot and setting.
2. Plot is the sequence of events in the story.
3. Setting provides time, place, culture, historical, geographical and occupational background of the story.

Below is a plot writing sequence:

1. Identify who is the main focus of the story—main character.
2. Identify the situation at the start of the story.
3. What your character wants—motivation.
4. What disturbs the status quo— conflict.
5. What happens next—development.
6. How things came to the peak—climax.
7. How things resolve—resolution.

Things to consider when looking out for a setting:

1. Look out for physical environments such as country, region, city, town, village and community in particular.
2. Look out for the time of year such as market days, rainy season, drought.
3. Look out for times of the day such as morning, afternoon, night, office hours, close of day and so on.
4. Look out for the political, cultural, economic, social and family influences.
5. Look out for emotional and psychological states of mind such as departure from family home, at a marriage or funeral, and so on.



Learning Tasks

1. Explain how an author creates plot and setting in a selected prose.
2. Give chapter summaries to peers on “*The Second Class Citizen*” by Buchi Emecheta or any of your recommended texts.

3. Use the plot writing sequence guide and that of the setting to understand how authors create their setting.
4. Make a catalogue of major incidents and events which make up the plot.
5. Debate on which part of the plot structure is the most important, by referring to the given texts.

Pedagogical Exemplars

Talk for learning Building on What Others Say or Fish Bone chart:

1. Learners brainstorm in task-based groups to present the following orally or in written form the plot structure—beginning, middle, end or exposition, conflict, complication, climax and resolution of a prose text.
2. Learners in their groups discuss setting—time, place, context and linear chronology in plot and so on. They should learn to communicate using verbal or non-verbal academic language, which is ethically acceptable.
3. Learners refer to excerpts of recommended prose text and do the following:
 - a. Make a catalogue of major incidents and events which make up the plot.
 - b. Select some words and phrases which depict time and place/setting.
 - c. Some elements of prose.
4. Learners critique others' work using the plot -writing sequence guide while showing tolerance in discussions with the various teams they are working with.
5. Learners move away from a simple repetition of the narrative. They debate on the prose texts they have read and answer questions like ‘when someone in ten years asks you what you remember of this story/narrative/novel, what will you say?’ In that way, the focus moves to incident, passion or surprise - and what is written by the learner becomes livelier and more personal.

Key Assessment

DoK Level 1: Reproduction/Recall

Define plot and setting as used in a prescribed text.

DoK Level 2: Skills of Conceptual Understanding

Collect and display some common settings in two prescribed African fiction texts.

DoK Level 3: Strategic Reasoning

1. Formulate the background, context and setting of “Second Class Citizen” by Buchi Emecheta.
2. Design a storyboard illustration of a summary of a short story.

DoK Level 4: Extended thinking and reasoning

Analyse some features of literary works that make them interesting to read.

Week 6

Learning Indicator(s):

1. *Examine characters and themes, and how they reflect context and society.*
2. *Discuss how the elements of language and style enhance meaning in fictional texts.*

Theme or Focal Area: **Examine characters and themes, and how they reflect context and society**

Definition/Introduction And Application

1. Society is the raw material from which writers derive their themes.
2. Themes as central ideas are the reflection of what happens in the society. For example, themes such as love, hatred, determination, hard work, jealousy and the rest are the product of human existence.
3. The characters are therefore used to model the happenings or the hidden aspects in the society. For example, in Emecheta's *Second Class Citizen*, Francis is used as a character to reflect how some cultures treat women.

Examples:

1. **Protagonist:** The main character from whose perspective the story is often seen and whom the readers are most invested in.
2. **Antagonist:** The character or a group of characters that oppose(s) the main character.
3. **Hero/Heroine:** A story's main character who often has to overcome conflicts and trials.
4. **Tragic Hero:** A type of character with many heroic virtues but also a tragic flaw.
5. **Foil:** An opposing character or characters whose actions and attitudes generally highlight the main qualities of the protagonist.
6. **Rounded Character:** A type of character that exhibits development or change in behaviour as the plot unfolds as a feature of his or her complex and multi-sided nature.
7. **Flat or one-dimensional Character:** A type of character that does not change too much from the start of the narrative to its end.

Learning Tasks

1. Identify some of the characters and themes discussed in their prescribed texts.
2. Act out a 10–15-minute sketch depicting all the characters studied.

Pedagogical Exemplars

Collaborative learning, Structuring talk for learning

1. In mixed gender groups, task learners to briefly think-pair-share what characters are and why they are important in a story.
2. In groups (mixed- ability/gender), guide learners to distinguish amongst the nature of major and minor, round and flat characters and their characteristics in selected level appropriate texts (texts should vary from simple to complex) with a PEE template. Help learners in groups to

develop collaboration to enable learners to relate to and be sensitive to others, and to develop participatory problem-solving skills.

3. Initiate (class) discussions with the help of KWL charts concepts, maps to discuss and review the meaning of themes. All learners will be required to participate. They therefore need to use ethically acceptable language and be aware of the sensitivities of others. Learners should creatively present their information devoid of personal biases.
4. Teacher moves round the room and assists learners who may need support. Questions and tasks are provided to help them.
5. Learners who are not actively participating or have low ability in performing simple tasks are offered direct instructions and modelling.
6. Learners in groups (mixed- ability/gender), examine the development of main and sub-themes throughout the text.
7. In groups (mixed- ability/gender), make general themes and turn them into thematic statements.
8. In groups, learners identify characters and themes and how they reflect context and society.

Have learners present their work both orally and in written form. A helpful approach to stimulating the discussions is to ask if some characters are more convincing than others. Are all learners in agreement on this topic? Help them to develop the debate as a result.10. Guide groups to act out a 10–15-minute sketch depicting all the characters studied.

Key Assessment

DoK Level 1: Recall

1. Briefly define character and theme.
2. Identify the main theme of a selected short excerpt by referring to related ideas.

DoK Level 2: Skills of Conceptual Understanding

Write down some methods/strategies that are used in analysing characters and themes in texts.

DoK Level 3: Strategic Reasoning

Use a character analysis graphic organiser to bring out some physical traits in a character of choice.

DoK Level 4 Extended Critical Thinking and Reasoning

Prove how a character can be both good and bad.

Theme or Focal Area: How the elements of language and style enhance meaning in fictional texts.

Definition/Introduction And Application

In literature, style refers to the way in which an author uses language to convey his/her ideas by creating a distinctive voice and tone. It encompasses elements such as word choice, sentence structure, figurative language, among others. It is the element that describes how authors use words, sentence structure and literary language to create mood, imagery and meaning.

The writer’s choice of words (diction), types of sentences, and the level of language used enhance the meaning of the fictional text.

Examples

1. **Diction:** It is the choice of words a writer uses to convey an idea, a point of view or to tell a story.

2. **Sentence Structure:** It is how the basic grammatical elements are employed in writing to enhance meaning.
3. **Tone:** It refers to the revelation of feelings, opinions and stance through her/his choice of words. This can be that of the writer, but also that of a created character such as Nick Carraway, the narrator in *The Great Gatsby*. Consider perhaps Abena's point of view in 'The Kaya Girl' by Mamle Wolo, or 'Nelly' Dean's tone in Emily Bronte's *Wuthering Heights*.
4. **Point of view:** It is the perspective through which the narrator narrates the story that includes first person point of view, second person point of view (a rarely used device), third person point of view and omniscient point of view.
5. **Figurative language:** It is a non-literal use of language that emphasises, clarifies and embellishes both written and spoken language.

Learning Tasks

1. Research and share what style and language in literature.
2. Identify elements of style and language in prose texts.
3. Create a paragraph using elements of style and language of your choice.
4. Orally present your paragraphs to the class.

Pedagogical Exemplar

Collaborative learning

1. In groups, guide learners to use phones to research what style and language are in literature and why it's important. Guide learners to use examples of different writing styles from authors of your choice and share your findings.
2. In different task groups (mixed-ability/ gender) distribute different language devices with brief explanations, guide learners to discuss the devices such as humour, verbal irony, exaggerations, proverbs and contracted forms in texts. This activity will help learners communicate effectively and meaningfully in English Language and to value and work in favour of a democratic and inclusive atmosphere.
3. Give more explanation to and modelling to learners who express difficulty in understanding.
4. In different task groups (mixed-ability/gender), adopt Collaborative learning and Inquiry-based learning to explore how the use of humour and suspense in texts, films and so on contribute to meaning.
5. The groups might be encouraged to examine the conflict, the pacing, the red herrings (clues in the stories that mislead readers), the atmosphere and high stakes which accentuate the suspense. Inquiry-based learning will help learners develop critical thinking and an inquiry-based approach to continual learning.

Use might be made at this stage of the South African Film, *The Gods Must be Crazy* (1980) and the highly popular Nigerian film of 2003, *The Egg of Life*, which are excellent in showing conflict, pacing, and red herring.

NOTE: By making use of a Hitchcock movie to show suspense, help groups to look out for what Hitchcock called a MacGuffin, a deliberately irrelevant clue – 'the diamonds in *To Catch a Thief*', or even the 'body in *Rope*', or another body in *The Trouble with Harry*'.

1. Assign groups with different prose texts (ranging from simple to complex). Ask them to analyse the author's style and language used.

2. Each group presents their outlined elements to the class. (encourage questions and discussions after each presentation to promote analysis)
3. In pairs, task learners to write a short paragraph using a specific style and language elements. For example, one group could focus on descriptive language, while another uses short, simple sentences incorporating exaggerations, proverbs and more.
4. Call pairs at random to share their paragraphs and discuss the style and language elements they used. Encourage other students to provide feedback and commend pairs on their work.

Key Assessment

DoK Level 1: Reproduction/Recall

Identify at least two elements of language that are used in texts.

DoK Level 2: Skills of Conceptual Understanding

Collect and display some common narrative devices.

DoK Level 3: Strategic Reasoning

Discuss the use of humour and suspense with textual evidence from a prescribed text.

DoK Level 4: Extended Critical Thinking and Reasoning

Analyse the use of language and style in prescribed texts and how they enhance their meaning in a two-paragraph essay.

Section Review

This section extended learners' knowledge and understanding of literature by focusing on fictional prose forms such as short stories and novels leading to a specialised realm of knowledge within the field. The focus was also on plot, setting, characters and themes in relation to specific texts. Learners were expected to do extensive reading of the text or listen to audiobooks version or in addition watch films based on the books, where available. The language and structure of prose was a gentler introduction to literature compared to the stricter and more complex language and structure of the other forms. Through the exploration of various narrative elements learners developed love for reading for pleasure and appreciated the craft of the authors and gained the skills of writing their own narrative works and ultimately created meaningful connections between literature, text and life.

Additional Reading

Any approved Literature-in-English book by NaCCA

References

- Kachele, E. (2019, June 8). *Definitions of Literature*. Kachele Online. Retrieved February,26,2024 Definitions of Literature (kacheleonline.co.tz)

SECTION 3: PROSE APPRECIATION

Strand: Prose

Sub-Strand: Knowing your Narrative Elements

Learning Outcome: *Apply the knowledge of aspects of context, plot structures and settings in interpreting texts.*

Content Standard: Demonstrate knowledge and understanding in diversity in contexts, plots and settings as tools for interpreting narrative texts.

INTRODUCTION AND SECTION SUMMARY

This section aims to build further learners' knowledge and understanding of literature by exposing them to the basics of prose appreciation. It centres on analysing works of fictional literature through the process of interpreting, evaluating and classifying leading to a specialised realm of knowledge within the field. The focus will be on context and setting, plot types and conflict.

Learners are expected to do extensive reading of the text or listen to audiobooks or in addition watch films based on the books, where available. The application of the knowledge of context and plot types will foster understanding of the suggested texts and lead to answering to assessment prompts by using textual evidence.

Overall, learners will be able to develop love for creating narrative pieces by creating contexts, setting and plots to appreciate the craft of the authors and gain the skills of writing their own narrative works and ultimately create meaningful connections between literature, text and life.

The weeks covered by the section are:

Week 7:

1. Establish the relationship between context and setting.
2. Examine different types of plot devices using level appropriate texts.

Week 8:

Analyse the relationship between/among plot, subplots and conflict.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section adopts various pedagogical exemplars to enable learners to engage in an in-depth exploration of literature. Approaches such as Talk for Learning (think-pair-share, discussion), collaborative learning and gamification, provide opportunities for collaboration, critical thinking and communication. For instance, discussion promotes critical thinking and respect for individual ideas while gamification will increase learners' engagement as they learn through fun activities.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities can also be utilised to assess students' comprehension and application

of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as analysing a text's societal implications. Practical group activities, like researching, discussions, presenting on the relationship between context and setting and making distinctions between types of plot devices used in appropriate level text reflecting on the relationship between plots, sub-plots and conflict will foster collaborative learning.

Week 7

Learning Indicator(s):

1. Establish the relationship between context and setting.
2. Examine different types of plot devices using level appropriate texts.

Theme or Focal Area: Relationship Between Context and Setting.

Definition/Introduction And Application

In a simple language, context means the setting of an event. You can think of context as all the information you need to know to truly understand something. For example, when you watch a movie from the very start, you begin to learn about the names of the characters, where the movie is set and what the plot line is. Once again, the movie will also show where it is set. Therefore, setting is seen in context. In a nutshell, setting is a subset of context.

Examples

1. **Authorial context:** The writer's own life history experiences such as successes, failures and general circumstances which influenced the writing.
2. **Historical context:** This is either influenced by history or just a reflection of the society in which it was written to address social issues to bring about change.
3. **Literary context:** This comes when a text fits into a broad category of literature e.g: Feminism, gothic etc.

Types of Setting include: physical, social, psychological. An example of a physical setting is shown below:



Learning Tasks

1. Research using IT tools on the relationship between context and setting in literature.
2. Use concept mapping to draw the relationship between context and setting.

3. Identify and discuss evidence in selected chapters of the text that reveal the context and setting created by the author.

Pedagogical Exemplars

Talk for learning:

1. In mixed groups (gender, ability), guide learners to research using IT tools on the relationship between context and setting in literature.
2. Guide learners in groups to use concept mapping to draw the relationship between the two.
3. In a whole class discussion, have learners explore examples of context and types of setting.
4. Provide and guide groups to discuss passages /short stories with context clues. For learners who show a high level of understanding, provide complex texts that have rich description of setting and contexts while learners who may have difficulty in understanding should be provided with prose texts with simpler and straightforward settings that are easy to grasp.
5. Guide learners who may have challenges in understanding to use hands-on-activities such as drawings or role-playing to explore the relationship between context and setting.
6. In mixed-ability and gender groups, guide learners to look for background information of authors through the use of ICT to engage in a discussion.
7. In mixed-ability and gender groups, identify and discuss evidence in selected chapters of the text that reveal the context and setting created by the author.
8. Additionally, for gifted learners, offer extension activities such as creative writing exercises where they create their own stories with complex settings and context.
9. Groups present their findings for feedback. In groups, learners will learn from others to understand and respect the needs, perspectives and actions of others. In working with others, learners should use ethically acceptable language in communicating their ideas.
10. Brainstorm on the effect use of setting on the text to enable learners to develop critical thinking skills.

Key Assessment

DoK Level 1: Reproduction/Recall

Identify descriptive words or phrases from given excerpts which highlight setting and context.

DoK Level 2 Skills of Conceptual Understanding

In a given prose text, students scan for quotes that directly describe setting and context illustrating them, either in paintings or physical set up.

DoK Level 3 Strategic Reasoning

Compile important social and national events in the selected texts and discuss how it helps in making meaning of the texts,

DoK Level 4 Extended Critical Thinking and Reasoning

Design or plan a movie set from the setting of their selected text.

Theme or Focal Area: Different types of plot devices using level appropriate texts.

Definition/Introduction And Application

1. A plot is a literary device used by writers to arrange what happens in a story. It presents events, actions, and a turning point that creates a conflict, which needs to be resolved eventually.
2. Plot devices are techniques used by the author to move the plot forward. This can be a material thing like characters or something immaterial like a situation or a change in events in the story.

Examples

The plot used in fictions can be put into four:

1. **Linear plot** also known as dramatic or progressive plot. It presents actions or occurrences chronologically. It starts with exposition-setting-characters-conflict-rising action-climax-falling action-resolution.
2. **Episodic plot** is made up of a series of chapters or stories linked together by the same character, place or theme but held apart by their individual plot, purpose and subtext.
3. **Parallel plot** denotes a story structure in which the writer includes two or more separate narratives linked by a common character, event, or theme.
4. **Flashback** is a plot used to recount events that happened before the story's primary sequence of events to fill in crucial backstory.

Some common plot devices include:

1. Foreshadow - A plot device that hints at something to happen, usually unrecognised until the end of the story.
2. Red Herring- It is a piece of false information used by the writer to mislead the reader about what's really going on in the plot.
3. Flashback- Used to recount events that happened prior to the stories current happenings, They slowly reveal information and keep readers/ audience guessing.
4. Plot Twist- It is a fun and entertaining deviation to an expected end of a plot.
5. *Deus Ex Machina* - This is when an insoluble conflict or point of tension is suddenly resolved by the appearance of some new character, force or event. (The Latin phrase means 'God out of an engine' as when a wise or powerful person arrives on stage at the end, say in a balloon basket to solve all the problems and to do all the necessary healing. This device also reminds the audience that what they are watching is not real life, but is a piece of stage drama).

Learning Tasks

1. Learner's research using IT tools on the types of plot types.
2. Learners explore types of plot devices in short stories and short videos and take notes on them. It might be useful for example to consider '*Things Fall Apart*' by Chinua Achebe, '*Grief Child*' by Lawrence Darmani and '*The Thing Around Your Neck*' by Chimamanda Ngozie Adichie for the exploration of plot devices and other contemporary writers.

Pedagogical Exemplars

Collaborative learning, Gamification, Project-Based Learning:

1. In mixed ability and gender groups, learners research using IT tools on the types of plot types.

2. In groups learners collaboratively explore types of plot devices in short stories, short videos, and complex prose texts varying from simple to complex.
3. Guide learners to play the ‘Story Sequence Game’ where they are given mixed up cards with events from a story to arrange in the correct sequence under any of the types of plot devices.
4. Learners create their own stories incorporating types of plots and present.
5. Provide learners who have difficulty in understanding the concept with guided prompts to help them understand the types of plots.

Key Assessment

DoK Level 1: Reproduction/Recall

Rearrange mixed-up story cards (with pictures) to suit a particular type of plot and explain it.

DoK Level 2: Skills of Conceptual Understanding

Reorganize a jumbled-up plot to suit any of the plot types.

Collect short stories online or from level appropriate text and display them under each plot type.

DoK Level 3: Strategic reasoning

Cite evidence from two or more prose texts highlighting the different plot devices used in them.

DoK Level 4: Extended critical thinking and reasoning

Create at least a three-scene sketch incorporating different types of plots and plot devices to shape the story.

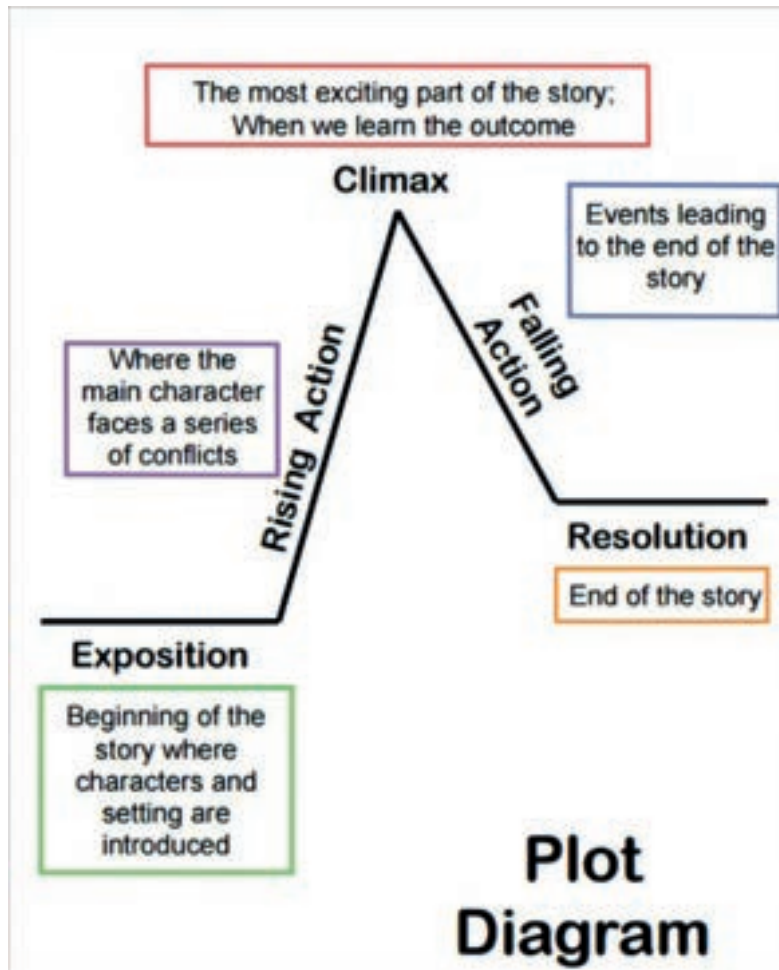
Week 8

Learning Indicator: *Analyse the relationship between/among plot, subplots and conflict*

Theme or Focal Area: Relationship between/among plot, subplots and conflict

Definition/Introduction And Application

Plot is a literary element that provides the structure of the story. Find examples below:



Conflict is the dramatic struggle between two forces which helps the development of the plot. Without conflict, there is generally no plot.

Subplot is a minor story or digression within a main story or main plot. It can be about the main characters or other characters whose narrative interaction influences the development of the plot. It can also reflect in a comic or tragic way what is occurring in the main plot.

Examples

Romeo and Juliet follow the love story between the two main characters. The subplot of the two families (the Montagues and the Capulets) unfolds to increase the conflict and add to the behaviour of these young lovers' forbidden romance.

Learning Tasks

1. Learners read their selected text and identify the main plot which revolves around the protagonist and his/her conflict.
2. Learners identify the subplots and the characters involved.

Pedagogical Exemplars**Problem Based Learning:**

1. Start with an all-inclusive brief discussion on plot, subplot, and conflict in storytelling.
2. Use storytelling techniques to help struggling students relate to and understand complex concepts and provide visual aids or graphic organisers to visually represent the relationships between plot, subplots, and conflict. They may also be given guided reading sessions with more teacher support, breaking down the analysis of plot and subplot relationships step by step.
3. Divide learners into small groups, ensuring a mix of proficiency levels and genders and provide each group with a prose text with clear plot, subplot, and conflict elements and encourage role-playing to visualise and act out key scenes, enhancing comprehension.
4. Learners who demonstrate high understanding may be provided with complex prose texts with multiple layers of plot and subplots featuring intricate conflicts as learners analyse how the main plots and subplots intertwine and how conflicts drive the story forward.
5. Guide learners to analyse the relationship between the plot and conflict in prescribed text in groups (mixed- ability/gender).
6. Orally present the relationship between plots and subplots in prescribed texts. Learners in this activity will learn to use academic language learned from others and embrace diversity and inclusion.

Key Assessment**DoK Level 1 Reproduction/Recall**

Identify the plot build up in a prescribed text.

DoK Level 2 Skills of Conceptual Understanding

Illustrate the plot, subplots and conflict using a visual representation(drawing) from any of the prose texts read.

Dok Level 3 Strategic Reasoning

Create a short story referring to the Freytag's pyramid.

DoK Level 4 Extended Critical Thinking and Reasoning

Use an ICT tool to create a song which tells a story using the Fraytag's pyramid with a moral lesson to be learned. (Teacher plays a similar song for learners to listen to).

Section Review

This section aimed to build further learners' knowledge and understanding of literature by exposing them to the basics of prose appreciation. It centred on analysing works of fictional literature through the process of interpreting, evaluating and classifying leading to a specialised realm of knowledge within the field. The focus was on context and setting, plot types and conflict.

Learners were expected to do extensive reading of the text or listen to audiobooks or /in addition watch films based on the books, where available. The application of the knowledge of context and plot types fostered understanding of the suggested texts and led to answering to assessment prompts by using textual evidence.

Overall, learners were able to develop love for creating narrative pieces by creating contexts, setting and plots to appreciate the craft of the authors and gain the skills of writing their own narrative works and ultimately create meaningful connections between literature, text and life.

Additional Reading

1. Any approved Literature-in-English book by NaCCA
2. Prescribed Texts currently in use.

References

- Kachele, E. (2019, June 8). *Definitions of Literature*. Kachele Online. Retrieved February,26,2024 Definitions of Literature (kacheleonline.co.tz)

SECTION 4: WRITING NARRATIVES

Strand: **Prose**

Sub-Strand: From Narrative to Craft

Learning Outcome: *Adapt and Create Narrative Pieces*

Content Standard: Exhibit creative writing skills by producing short stories and other fictional prose.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks 9 and 10 which will further build on learners' knowledge and understanding of literature by equipping them with the skills of creative writing right from producing summaries of longer texts, developing critical essays, and producing their own narrative pieces.

This will further enhance their ability to answer examination questions in every format be it a passage-based essay, guided essay or complete one. Learners would be exposed to the skill of summarising to help them gather textual evidence from texts. The overall learning outcome is for learners to adapt and create narrative pieces. This will ultimately equip learners with the necessary tools for literary analysis, enabling them to derive pleasure from reading and create meaningful connections between literature, text and life.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs pedagogical exemplars like collaborative learning, group presentations, individual work and project-based learning.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Classroom activities, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as producing summaries of longer texts. Practical group activities on producing narrative pieces with elements of plot and setting and dramatising portions of them will foster collaborative learning.

The section's assessment also catered for varying tasks and assessment formats as well as flexible deadlines. Different levels of difficulty in written assignments, oral presentations, projects, multimedia presentations and so on allowed learners to choose the one that best suits their needs and challenges them appropriately. And consideration was given to learners' learning pace which allowed them to manage their time appropriately.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed records of assessments of class exercises activities, homework assignments and group activities. These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

The weeks covered by the section are:

Week 9:

1. Produce summaries of longer texts exhibiting different parts and types of plot structures.
2. Produce a narrative piece with the elements learnt (plot and setting).
3. Dramatise portions of narrative texts such as subplots.

Week 10: Write a review of other learners' pieces and some novels you have already read.

Week 9

Learning Indicator(s):

1. *Produce summaries of longer texts exhibiting different parts and types of plot structures.*
2. *Produce a narrative piece with the elements learnt (plot and setting).*
3. *Dramatise portions of narrative texts such as subplots.*

Theme or Focal Area: Summarise longer texts exhibiting different parts and types of plot structures.

Definition/Introduction And Application

A summary begins with an introductory sentence that states the title, author, and the main point of the text. A summary is written in your own words. It contains only the ideas of the original text. Avoid using your own ideas and opinions in writing the summary of a literary text. These charts provide a guide:



<https://englishkatta.com/wp-content/uploads/2023/08/Summary-Writing-1024x577.jpg>

Examples

The steps listed below are recommended:

1. STEP 1: Read the text in detail.
2. STEP 2: Break the text down into sections.
3. STEP 3: Identify the key points in each section.
4. STEP 4: Put the key points together to make up the summary.
5. STEP 5: Check the elements in the summary - character identification, conflict in the text, and what the writer seeks to achieve with the text.

Learning Task

1. Learners do a chapter-by-chapter summary or paraphrase of their selected prose text.

Pedagogical Exemplars**Collaborative Learning, Group Presentation, Individual Work and Project-Based Learning**

1. In groups (mixed-ability and gender), learners reflect on the subject matter of a story or plot as a model and make a journal for writing of its summaries, they then share ideas and creatively present their summaries in specific literacy and language of Literature-in-English.
2. Learners in groups (mixed-ability and gender) share their understanding of the parts and types of plot structures in a piece of work, summarise it and share their findings with the larger class for feedback. Presentation sessions will help learners use verbal and non-verbal language. Critiquing work for feedback is a critical thinking activity.
3. For struggling students, offer simple explanations to help learners understand the components of plot and the process of summarisation by breaking it down into smaller steps and with clear examples.
4. Individuals reflect on the plot of a selected story and write a summary in their journals. Journals could be published or exhibited for others to see and appreciate other works. This develops a learner who will continually evaluate and further motivate his/her actions.
5. Let learners in groups or individually reconstruct narratives into other creative art forms such as , animations, story-telling sessions, review blogs/vlogs over a period of time and present finalised work for appreciation and assessment.

Key Assessment**DoK Level 1: Reproduction/Recall**

Recall and tell a story that you have been told/have read.

DoK Level 2: Skills of Conceptual Understanding

Summarise a paragraph of any textual material.

DoK Level 3: Strategic Reasoning

Use the concept of summarising to formulate a page long document on a written text.

DoK Level 4: Extended Critical Thinking and Reasoning

Apply the concept of summarising text to a prescribed text and produce a shorter version of the work.

Theme or Focal Area: Produce a narrative piece with the elements learnt (plot and setting).

Definition/Introduction And Application

In producing narrative piece, the following elements needs to be considered:

1. Pre-writing
 2. Drafting
 3. Revising
 4. Editing
 5. Evaluating the story map template.
1. Pre-writing is the first preparation or first step a writer takes to organise his/her ingredients in writing the text. This activity helps the writer to select appropriate topics to write about, gather important details about the topic, and organise their thoughts before he/she begins the first draft.
 2. Drafting is the first stage of the writing process in which a writer develops a complete first version of a piece of writing. In doing so the following elements should be looked at - setting, plot, character and characterisation, conflict, point of view and so on.
 3. Revising is the stage of the writing process after the first draft the writer writes is improved with additions, corrections and rephrasing. It is also a stage where mistakes are fixed and the goals of the paper are checked.
 4. Editing is a stage of the writing process in which a writer aims to improve a draft by correcting errors and making words and sentences clearer, more precise, and effective.
 5. Evaluating is a process where the entire work is read thoroughly to assess the effect of the use of diction, sentences, style, structure, among others.



Examples

In creating setting, apply the following to answer the questions “when” and “where”:

1. Use sensory details – remember the five senses and colour.
2. Use description instead of narration.
3. Use concrete and not abstract locations.
4. Indicate the time and moments.
5. Incorporate imagery.
6. Focus on details that matter and not go overboard.

In developing the plot, answer the following question:

1. Who is the story about?
2. What happened to distract the normal line of activities?
3. Where did it happen?
4. When did it happen?
5. Why did it happen?

Let us look at these charts to guide us to produce good narrative essays.

**Learning Task**

1. Learners create a short narrative by answering the “5 Ws” of story writing to cover plot and setting (who, where, what, why, and when?)

Pedagogical Exemplars

Project-Based Learning

1. Show videos/films of different cultural settings to enhance the imagination of learners.
2. In groups/pairs, teacher guides learners to produce a draft of a short story with any digital tool on any selected theme to reflect life using the process writing method.
3. For struggling students, break down the writing process into manageable steps such as brainstorming, drafting, revising and editing and provide templates to help learners organise their ideas.

Name

Date

Organize Your Story

Before you write a story, organize your thoughts.

- Use key words like first, next, then, and finally to organize the main events of your story in the order that they happen.
- Tell who, what, where, when, and why.
- Add supporting details by describing events through your five senses: sight, hearing, taste, touch, and smell.

Choose a special day, adventure, or experience that you would like to write about.
Write a title for your story, organize main events and list supporting details for each event.

Title:	
1. Main Event (First)	<div style="text-align: center;">→</div> Supporting Details
<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>
2. Main Event (Next)	<div style="text-align: center;">→</div> Supporting Details
<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>
3. Main Event (Then)	<div style="text-align: center;">→</div> Supporting Details
<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>
4. Main Event (Finally)	<div style="text-align: center;">→</div> Supporting Details
<hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/>

This activity will help learners become digitally literate with strong understanding of ICT, connect meaningfully with varied cultures to develop cultural and global citizenship as well as be aware of personal biases and stereotypes.

4. While working in the groups, learners should learn to tolerate and be sensitive to one another, use language ethically and be creative and original to show integrity and honesty.

Key Assessment

DoK Level 1: Reproduction/Recall

List the guiding questions to be answered when developing the plot of a story.

DoK Level 2 Skills of Conceptual Understanding

Graph the stages in creating a setting of a story.

DoK Level 3 Strategic Reasoning

Create a draft of a short story on any selected theme.

DoK Level 4 Extended Critical Thinking and Reasoning

Create a short narrative by answering the “5 W’s of story writing to cover plot and setting. (Who, where, what, why, and when?)

Theme or Focal Area: Dramatise portions of narrative texts such as subplots.

Definition/Introduction And Application

Dramatisation involves students using a script with accompanying actions as in a play or a movie in class. It is to engage students in literature by reading, discussing and presenting a poem, story or play.

By studying a plot and roles, students build a better understanding of characters and the themes.

Guide on how to dramatise portions of narrative texts

1. Select the type of narrative.
2. Briefly summarise and pick out the main plot of the narrative.
3. List the key characters in the narrative.
4. Divide into acts and scenes by grouping the major events and incidents.
5. Focus on actions instead of descriptions and introduce dialogue.
6. Add dramatic devices such as musical interludes, prologue and epilogue among others.
7. Dramatise portions of narrative texts focusing on setting.

Learning Tasks

1. Select portions from written narrative text or prescribed set/story books per their interest from personal/school library.
2. Summarise and pick out the main plot and subplots from written or chosen narrative texts.
3. Dramatise portions of written or chosen narrative texts.

Pedagogical Exemplars

Collaborative Learning

1. Learners in mixed-ability groups read and choose portions of narrative texts to be dramatised. This will develop independent thinkers who show initiative and are ready to take actions. They share the characters, rehearse and perform roles from chosen texts.
2. Teacher moves round the room and assists learners who may need support. Questions and tasks are provided to help them.

3. Learners who are not actively participating or have low ability in performing simple tasks are offered direct instructions and modelling. They must be encouraged to choose characters they are comfortable with and rehearse along with others to build confidence. This will enable them to develop their abilities, gifts and talents to play meaningful roles in society.
4. Learners who exhibit clear understanding and ability to perform tasks get minimal teacher guidance through questioning; a prompt sheet could be given to these learners to help them break down the process of dramatisation into smaller steps such as, reading excerpts aloud, practising and infusing gestures and expressions.
5. Learners who show a high level of understanding are encouraged to analyse the narrative excerpts and make creative choices about how to bring them to life. They organise and direct with little supervision to develop critical thinking, creativity, innovation and leadership skills. They are probed by the teacher with questions on why they have made certain creative choices to stretch them more.

Key Assessment

DoK Level 1: Reproduction/Recall

1. Read aloud a simple drama script.
2. Recount the storyline or plot to the whole class or larger group.

DoK Level 2: Skills of Conceptual Understanding

Dramatise level-appropriate roles in scripted drama using your own words while focusing on body language, gestures and voice modulation.

DoK Level 3: Strategic Reasoning

Creatively sketch and dramatise your own scripts with costumes.

DoK Level 4: Extended Critical Thinking and Reasoning

Creatively sketch and dramatise your own script with vivid illustrations of prologue and epilogue.

Week 10

Learning Indicator: *Write a review of other learners' pieces and some novels already read.*

Theme or Focal Area(s): Review

Definition/Introduction And Application

A review of a piece is a thorough description, critical analysis, and evaluation of the quality, meaning and significance of a text, often written in relation to prior research on a topic. Focus on impact, key moments and memorability.

Examples

How to write a review:

1. Talk briefly about who wrote the text.
2. Describe what the text is about.
3. Discuss what you like about the text.
4. Mention what you dislike about the text.
5. Outline what the writer seeks to achieve with the text.
6. What is your opinion about the text?

Learning Tasks

1. Describe what the text to be reviewed is about.
2. Describe the style of the work to be reviewed.
3. Outline what the writer seeks to achieve with the written text.
4. Peer review creative narrative pieces.

Pedagogical Exemplars

Project Based Learning

1. Learners are guided on the process of reviewing scripts using a simple template.
2. Learners use the review template to peer review scripts. They consciously develop critical thinking as they read critically through the lines to give feedback.
3. Learners discuss the key elements of the peer work such as characters, plot, setting with the original writers.
4. Learners who exhibit a high understanding of how to use the review template create a portfolio of their reviewed work (they may try to publish their work in a class magazine if there is one in the school). Creativity skills are developed when learners organise their work.

Key Assessment

DoK Level 1 Reproduction/Recall

1. Mention some samples of novels that you have seen or read.
2. List the elements in read novels that made them enjoyable.

DoK Level 2 Skills of Conceptual Understanding

Orally or in writing, review the written work of a peer focusing on the main elements used in the work.

DoK Level 3 Strategic Reasoning

Present a used review template used for a peer’s work with constructive feedback on the process used in the writing.

DoK Level 4 Extended Critical Thinking and Reasoning

Create a review on the “Kaya Girl” by Mamle Wolo or any text of choice.

Section Review

This section covered weeks 9 and 10 which built on learners’ knowledge and understanding of literature by equipping them with the skills of creative writing right which helped them produce summaries of longer texts, developed skills to critique essays, and produced their own narrative pieces.

This has further enhanced their ability to answer examination questions in every format be it a passage-based essay, guided essay or complete one. Learners have been exposed to the skill of summarising which has helped them gather textual evidence from texts. The overall learning outcome was for learners to adapt and create narrative pieces. This has ultimately equipped learners with the necessary tools for literary analysis, enabling them to derive pleasure from reading and create meaningful connections between literature, text and life.

Additional Reading

1. Any approved Literature-in-English book by NaCCA
2. Prescribed Texts currently in use.

References

- Kachele, E. (2019, June 8). *Definitions of Literature*. Kachele Online. Retrieved February,26,2024 Definitions of Literature (kacheleonline.co.tz)

SECTION 5: DRAMATIC ELEMENTS

Strand: **Drama**

Sub-Strand: Knowing your Dramatic Elements

Learning Outcome: *Discuss drama and its elements, the contribution of setting and characterization in dramatic texts.*

Content Standard: Demonstrate understanding of drama and its elements, the contribution of setting and characterization in dramatic texts.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks 11,12 and 13 which is a major shift from one strand to another. Learners are introduced to dramatic elements by reviewing some which are similar to those in Prose In addition, other dramatic devices will be exposed to further build on learners' knowledge and understanding of literature by equipping them with concepts like character and characterisation, theme and dramatic structure.

Through the exploration of various dramatic elements learners will develop the skills to do characterisation with suggested guidelines to gain mastery over drama texts and ultimately create meaningful connections between literature, text and life.

The weeks covered by the section are:

Week 11:

1. Review knowledge in elements of prose and apply them in the discussion of elements of drama.
2. Identify and explain the significance of the plot.

Week 12:

1. Identify the various conflicts in dramatic texts and explain how these move the plot forward.
2. Discuss the significance of setting to the development of selected dramatic texts.

Week 13:

1. Examine the different types of characters making distinction between direct and indirect characterisation in selected dramatic texts.
2. Analyse similarities and differences between characters in relation to their actions and decisions.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section makes use of experiential learning, building on what others say, and problem-based learning to engage learners in exploring the elements of drama. These pedagogies will create interactive and collaborative learning environments where learners actively participate in analysing and understanding the significance of plot, conflicts, setting, and character types in dramatic texts.

Experiential Learning: teachers facilitate hands-on activities such as dramatisations to immerse learners in the world of drama. These experiential tasks will allow them to embody characters, enact scenes, and explore the dynamics of plot and conflict.

Building on What Others Say: collaborative discussions and group activities are employed to encourage learners to build on each other's ideas and perspectives. This pedagogy will create a

supportive learning community where students feel comfortable sharing their thoughts and insights, fostering a culture of active participation and mutual respect.

Problem-Based Learning: Learners presented with authentic and open-ended problems related to analysing and interpreting dramatic texts will help them collaboratively to identify and solve these problems, applying critical thinking and analytical skills to deepen their understanding of the elements of drama.

Learners need to know the fundamental elements of drama, including plot, conflicts, setting, character types, and understand how each contributes to the overall meaning and impact of a dramatic work. Learners should be able to analyse and interpret the significance of plot developments, conflicts, and setting details in shaping character motivations and interactions.

Essential assessment criteria include learners' ability to identify and explain the elements of drama in various texts, analyse their significance and articulate their interpretations effectively through written responses, presentations, and performances.

Gifted and talented learners are challenged with additional content that explores more complex and abstract concepts within drama. They engage in advanced analytical tasks that require deeper critical thinking and creativity, such as comparing and contrasting different narrative structures, analysing the cultural and historical influences on dramatic works, and creating original dramatic pieces with sophisticated storytelling techniques.

Overall, the session aims to foster a deep understanding and appreciation of the elements of drama while providing opportunities for all learners to engage in meaningful and enriching learning experiences tailored to their individual needs and abilities.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as identifying and explaining the significance of a plot and analysing similarities and differences between characters in relation to their actions and decisions.

Week 11

Learning Indicator(s):

1. *Review knowledge in elements of prose and apply them in the discussion of elements of drama.*
2. *Identify and explain the significance of the plot.*

Theme or Focal Area 1: Elements of Drama

Definition/Introduction And Application

Drama is the act of bringing to life a story in front of an audience. It involves characters and events of the story being brought to life on a stage by actors and their interactions (verbal and non-verbal).

Examples

The various elements of drama are as follows:

1. **Theme:** This represents the basic idea of the play. It can be explicit or implicit. The actions and inactions of the characters make the audience deduce the theme of the play.
2. **Plot:** This is the sequence of events or actions in a play. The clarity and coherence of the plot are essential to give the drama a logical and undisturbed flow.
3. **Characterisation in Drama:** It is the way in which characters are modelled and managed in a play.
4. **Setting:** This is when and where the drama unfolds. It can have multiple places or can be confined to a single place. The historical and social contexts, time period and the location of the story are all included in the design of the setting of the drama.

Learning Tasks

1. Learners review elements of prose.
2. Learners read given portions of their prescribed drama texts.
3. Learners discuss the elements of drama in them.

Pedagogical Exemplars

Talk for Learning

1. Learners in (mixed- ability/gender) groups brainstorm the elements of prose and share their findings with the class. The mixed-ability grouping will enable learners to embrace diversity and inclusion as they work together.
2. Learners note the elements that can be applicable in the discussion of drama texts.
3. Learners pick and read portions of their prescribed drama texts or stories of interest to them.
4. Learners use literary terminology in interactive discussions with peers on the elements of drama and present their work by developing presentation skills.
5. Learners who show the ability of discussing more complex drama texts are given guidance on how to go about it.

Key Assessment

DoK Level 1: Reproduction/Recall

Mention some elements of prose.

DoK Level 2: Skills of Conceptual Understanding

Identify incidents and events in simple drama texts which portray setting.

DoK Level 3: Strategic Reasoning

Give an oral presentation on the differences between plot in prose and drama with textual evidence.

DoK Level 4: Extended Critical Thinking and Reasoning

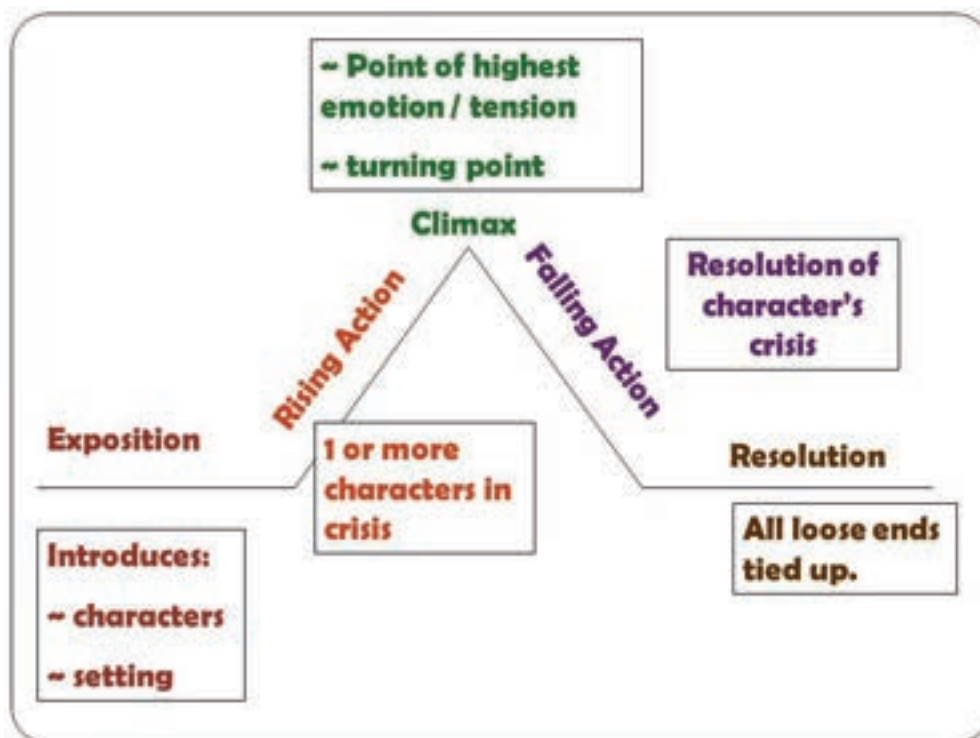
Analyse five elements that are both applied in prose and drama texts.

Theme or Focal Area 2: Significance of the Plot

Definition/Introduction and Application

The plot ensures that every important element of the story is in place to make sense to the reader and to keep the story moving. It also contains the conflict or problem of the day which the main character must resolve in order to reach a successful end. Plot generally contains the following:

1. **Exposition:** The exposition introduces the cast of characters and sets the stage for the conflict or plot driver at the beginning of the narrative.
2. **Rising Action:** This is a series of possibly linked incidents, which create conflict and sets the stage for the story to unfold.
3. **Climax:** The heated point of the story where the character has to make a decision.
4. **Falling Action:** Here the subplots get resolved as the story moves its climax to its resolution and end.
5. **Denouement:** This is the end part of the story where all ties and locked up issues are cleared.



Learning Tasks

1. Learners re-read the excerpt of their prescribed text.
2. Learners identify incidents that make up the different parts of the plot structure.
3. Learners identify and explain some plot devices with textual evidence.

Pedagogical Exemplars**Experiential Learning**

1. Learners watch a popular film or prescribed texts. In groups (mixed-ability/gender), examine the structure of a plot using the film watched and text read and how it contributes to the development of the narrative.
2. Learners work in groups to develop skills of collaboration where they learn to understand others and be sensitive to their needs as teammates. Again, they will communicate using academic language ethically to avoid hurting the sensitivity of others.
3. Learners break down the elements of plot into smaller components and do story maps to highlight its significance.
4. Learners who show a high level of understanding in the content help others who may be struggling to identify and explain the significance of plot.

Key Assessment**DoK Level 1: Reproduction/Recall**

Re-arrange the structure of a plot logically.

DoK Level 2: Skills of Conceptual Understanding

Recognise the use of plot devices in texts and discuss their significance.

DoK Level 3: Strategic Reasoning

Debate on the most interesting part of the plot structure.

DoK Level 4: Extended Critical Thinking and Reasoning

Analyse the importance of exposition in the plot structure.

Week 12

Learning Indicator(s):

1. Identify the various conflicts in dramatic texts and explain how these move the plot forward.
2. Discuss the significance of setting to the development of selected dramatic texts.

Theme or Focal Area: Various conflicts in dramatic texts and how these move the plot forward.

Definition/Introduction And Application

Conflict is defined as two opposing forces within or among characters.

Conflict provides crucial tension in any story and is used to drive the narrative forward.

It is used to reveal a deeper meaning in a narrative while highlighting characters' motivations, values and weaknesses.

Conflict is the element that holds the audience's attention throughout the play.

In drama, there are two main types of conflict. These is internal conflict and external conflict.

An example of a conflict chart is indicated here:



Examples:

Internal Conflict: This exists within the mind of a character that is torn between opposing feelings or goals, for example Ama Ata Aidoo's *Dilemma of a Ghost* (Ato was torn between his wife and family).

External Conflict: This exists when a character struggles against some outside force, such as another person (man against man). For instance, Shakespeare's *Julius Caesar*.

Others include:

1. Man against society e.g., Chinua Achebe's *Things Fall Apart*.
2. Man against nature or fate (divine force) e.g. Ola Rotimi's *the Gods are not to Blame*.

Learning Tasks

1. Learners identify types of conflicts in dramatic texts.
2. Have learners do a class debate on which of the types of conflicts are more difficult to resolve.
3. Learners discuss how conflicts in their written drama texts move the plot forward.

Pedagogical Exemplars**Experiential Learning**

1. Learners watch a film or read a dramatic text to review their knowledge on conflict and identify examples in it. This activity will develop critical thinking skills.
2. Learners brainstorm ideas to come up with the explanation of conflict and identify the types with examples.
3. Learners in their mixed-ability/gender groups apply the knowledge gained in explaining how conflicts move the plot forward in a prescribed dramatic text or any story of interest. While in groups, they develop the ability to learn from others, to understand and respect the needs, perspectives and actions of others.
4. Learners are guided with questions in their groups and present their work while peers critique the presentations. Learners will develop the skills of public speaking, debating and leadership as they make presentations. Care should be taken to ensure that evaluations are generous in approach. There are dangers inherent in unstructured commentary.

Problem-Based Learning

1. Learners are tasked with a project to discuss the effect of plot on the prescribed dramatic text.
2. Learners are provided with questions to help them meet expectations. They develop critical thinking skills as they find answers to the questions and debate their positions,
3. Learners are expected to use formal language and avoid personal biases as well as cultural stereotyping. Extra time should be provided for learners who may struggle with understanding the concept while those who exhibit a higher level of understanding can offer assistance.

Key Assessment**DoK Level 1 Reproduction/Recall**

Identify some examples of conflict in drama.

DoK Level 2 Skills of Conceptual Understanding

Categorise the types of conflicts using evidence from prescribed text.

DoK Level 3 Strategic reasoning

Use the PEE format to highlight conflicts found in given texts.

DoK Level 4 Extended critical thinking and reasoning

1. Draw excerpts from a simplified drama showcasing conflict.
2. Discuss how conflicts in their written drama texts move the plot forward.

Theme or Focal Area: Significance of setting to the development of selected dramatic texts.

Definition/Introduction And Application

Setting tells the time, place and socio-cultural background of a story or a drama piece. The setting helps create the atmosphere or mood of the story, play or a novel. The setting also contributes to the use of language of the story thus the choice of words to use. For example, August Wilson's *Fences* (this story is set in African American community so the language is Negro slang).

An example of a chart indicating plot structure and its importance.



Freytag's pyramid)

Example

1. Settings complement the play's action to maintain the reader's interest.
2. A setting that mimics a realistic world readily engages readers emotionally and intellectually.
3. A setting that employs sensory details paints a vivid picture in the mind of the reader.
4. A setting enhances the impact of the story and helps to reinforce its underlying themes through careful use of descriptive language and attention to detail.
5. By using specific locations like cities, hospitals, villages, schools and so on, a deeper connection with the reader is achieved.
6. It also influences the behaviour of the characters.

Learning Tasks

1. Identify the setting in given drama texts.
2. Adapt the settings in your prescribed texts into other settings and discuss how it can affect the development of the plot and the characters such as village to urban, ancient to contemporary amongst others.

Pedagogical Exemplars

Talk for learning

1. Put learners into groups and task each to brainstorm the importance of setting in drama texts and share.
2. Show a short video clip or pictures (forest, city, village, beach) of different settings.
3. Provide learners with different drama texts varying from simple to complex
4. Guide learners to identify settings in the texts.
5. In groups guide learners to discuss and share the significance of setting in their texts.

Key Assessment

DoK Level 1 Reproduction/Recall

Establish the meaning of setting.

DoK Level 2 Skills of Conceptual Understanding

Collect and display pieces that highlight setting in selected drama texts.

DoK Level 3 Strategic Reasoning

Present a multimedia demonstration of a drawing showcasing basic setting in drama.

DoK Level 4 Extended Critical Thinking and Reasoning

Discuss how setting affects the development of the plot and the characters. e.g. village to urban, ancient to contemporary.

Section Review

This section covered weeks 11,12 and 13 which is a major shift from one strand to another. Learners were introduced to dramatic elements by reviewing some which are similar to those in Prose. In addition, other dramatic devices were exposed to further build on learners' knowledge and understanding of literature by equipping them with concepts like character and characterisation, theme and dramatic structure.

Through the exploration of various dramatic elements learners developed the skills to do characterisation with suggested guidelines to gain mastery over drama texts and ultimately create meaningful connections between literature, text and life.

Additional Reading

1. Any approved Literature-in-English book by NaCCA
2. Prescribed Texts currently in use.

References

- Kachele, E. (2019, June 8). *Definitions of Literature*. Kachele Online. Retrieved February,26,2024 Definitions of Literature (kacheleonline.co.tz)

