



MINISTRY OF EDUCATION
GHANA ASSOCIATION OF
TEACHERS OF ENGLISH



Literature-In-English

for Senior High Schools

Year 2



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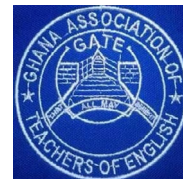
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Ghana Education
Service (GES)





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FOREWORD

Ghana's new Senior High School Curriculum aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, knowledge, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, progress to further studies and enter the world of work. This is the first time that Ghana has developed a Senior High School 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.

The Ministry of Education is proud to have overseen the production of these Learner Materials which can be used in class and for self-study and revision. These materials have been developed through a partnership between the Ghana Education Service, teacher unions (Ghana National Association of Teachers- GNAT, National Association of Graduate Teacher -NAGRAT and the Pre-Tertiary Teachers Association of Ghana- PRETAG) and National Subject Associations. These materials are informative and of high quality because they have been written by teachers for teachers with the expert backing of each subject association.

I believe that, if used appropriately, these materials will go a long way to transforming our Senior High Schools and developing Ghana so that we become a proud, prosperous and values-driven nation where our people are our greatest national asset.

Haruna Iddrisu MP
Minister for Education

SECTION

1

PROSE



KNOWING OUR PROSE ELEMENTS

INTRODUCTION

Welcome to Year 2 of this exciting journey into the world of literature. This first section of the second year is built on the first year. Do not hesitate to go back to read concepts covered in your first year that will help with your understanding of this section. You will recall that in section two of year one, you learned about prose fiction and types of narratives.

This section revisits prose in a very important and interesting way, which is the structure of prose fiction and prose non-fiction. Additionally, this section examines writers' use of theme and style in both prose fiction and non-fiction. Understanding these key concepts will help you analyse literary works and create your own logical and meaningful pieces of writing. Completing this section will equip you with the necessary skills of discovering themes and using suitable styles to express ideas meaningfully and convincingly through your study of texts from different writers and your own creative writing.

KEY IDEAS

- Examples of themes in prose texts include the theme of 'Good versus Evil', 'Courage' and 'Identity versus Self-Discovery'.
- The structure of a literary work refers to the way in which authors arrange and convey information within their writing.
- The structure of a fictional text generally consists of exposition, rising action, climax, falling action and resolution while non-fictional texts have varied structures.
- The theme of a literary work is the central message communicated throughout the work.
- Writers carefully craft their work in styles aiming to ensure that their themes connect with the reader, thus making their work more impactful and meaningful.

STRUCTURE IN LITERATURE

You remember that you learned fiction and non-fiction as the two basic forms of prose texts. I am trusting you have not forgotten their meanings. As a check, pause a minute and recollect the definitions of fiction and non-fiction.

Good! Knowing fiction and non-fiction is good but more importantly, we have to differentiate the structures of fiction from non-fiction.

What does “Structure” mean in literature?

Structure is the way in which elements are organised and arranged in a text. In other words, structure refers to how a text is organised and how the parts of the text fit together to create a

cohesive whole. By organising a text, the message of the work is conveyed to guide readers' understanding as well as to enhance the overall impression of the text.

Different Texts have Different Structures

One thing that distinguishes fiction texts from non-fiction texts is their structure. Usually, fiction texts follow this pattern:



While fiction texts follow this pattern, non-fiction texts may take a different pattern depending on the type of non-fiction or the author's aim. This is to help present the information clearly and effectively.

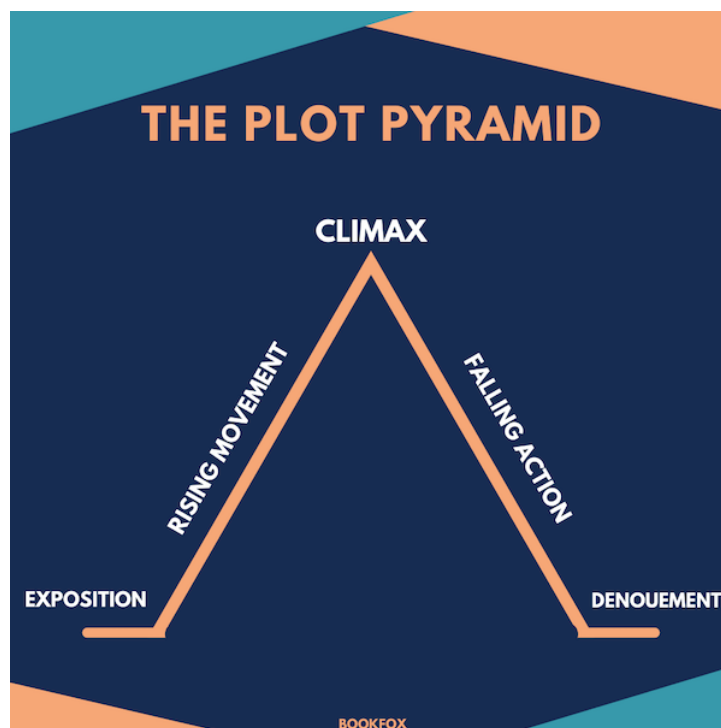


Figure 1.1: Structure of a non-fiction prose text

Types of Fiction and Non-Fiction Text Structure

Fiction and non-fiction texts could take one or more than one of the following structures.

1. Cause and effect structure

Cause and effect structure is a type of non-fiction prose text that shows the correlation between two incidents, situations or events by explaining what led to the situation and its effect. The cause-and-effect non-fiction structure is usually used by writers writing science, history, and argumentative writings. You can identify this type of writing structure by

looking out for causal phrases like “because of”, “due to”, “since”, “consequently” and “as a result of”. Also, consider the impact and consequence of the events described.

2. Compare and contrast structure

With this structure, the text outlines two main ideas side by side and shows their similarities and differences. This type of structure deals with correlation between two subjects. They are commonly done in autobiographies, biographies and memoirs. A good example is provided in demonstrating the relationship between the autobiographies of Martin Luther King and Malcolm X. To identify this kind of structure, consider words and phrases such as “similarly”, “comparatively”, “likewise”, “in a similar manner”, “on the contrary” and “on the other hand”.

3. Descriptive structure

This type of structure shows a vivid explanation of something by looking at its features, traits and examples. With this, non-fiction text can be looked at to come out with the detailed description of that text. Authors adopt this structure to paint a perfect picture of the personality, object or idea being talked about. To identify this structure in non-fiction, look out for words and phrases involving adjectives and adverbs that create picturesque mental and sensory images.

4. Order and sequence structure

This type of structure is mostly found in historical writings, where the events or ideas are portrayed in a sequential manner so that there is orderliness in showing the chronology.

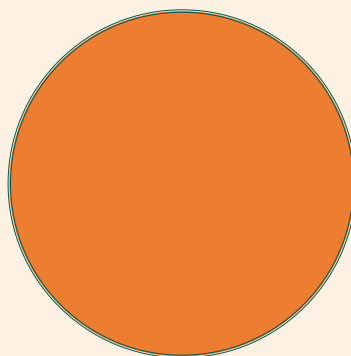
5. Problem and solution structure

This type of structure is problem-solving. A problem or an issue is given and learners are to be shown the ways in which such problems can be settled. This structure is commonly used in persuasive writing.

Activity 1.1

Revising fiction, non-fiction using activity ball

- Below is an activity ball which contains inscriptions on the subject of prose. Respond to the questions that come with the throw of the ball.



2. The activity ball at first throw had the inscription: Differentiate between fiction and fiction.
3. The activity ball at second throw had the inscription: Draw the plot structure of a fictional text.
4. The activity ball at third throw had the inscription: Explain the following - exposition, climax and resolution.
5. When the activity ball was thrown for the fourth time, it had the inscription: group the following titles of prose work as fiction and non-fiction:

Under the Udala Tree

I am Malala

No Easy Walk to Freedom

Slave Girl

Mine Boy

Beyond the Horizon

Petals of Blood

The History of Old Ghana Empire

The Old Man and the Sea

No Longer at Ease

Dreams of My Father

Beggars Strike

Activity 1.2

Group discussion on the structure on non-fiction

Form a group of four (where applicable, ensure that each group has at least, a boy and girl) and respond to the following:

1. Use your tablet or phone to download the soft copy of The Autobiography of Kwame Nkrumah.
2. Read the first five pages of the text.
3. Discuss as a group the structure of this part of the text.
4. How are sequence and order shown in the text?

Activity 1.3

Comparative Analysis and Presentation

1. In a mixed gender group of four, use your tablets to download No Sweetness Here by Ama Atta Aidoo and No Easy Walk to Freedom by Nelson Mandela.
2. Read the two texts carefully.

3. Examine the structure of the two texts to show one as fiction and the other as non-fiction.
4. Write your findings as a group and present them to the whole class.
5. Put your findings into a flip chart presentation and upload it on your school's website
6. Share your experiences in analysing the structure of the two texts with the class.

COMPARING ELEMENTS OF FICTION AND NON-FICTION

We are now going to focus our attention on the comparison of fiction and non-fiction in terms of their elements. Fiction and non-fiction elements refer to the key components or characteristics that define each genre and distinguish them from each other.

Elements of Fiction

Fiction is imaginative writing that builds a narrative from invented events, characters, and settings. It generally has 7 core elements.

Now, let us refresh our memory on what the elements mean.

1. **Plot:** This is the sequence of events in the story, often with a structure that includes an introduction, rising action, climax, falling action, and resolution.
2. **Characters:** These are the people, animals, or beings that are involved in the story. They can be complex (round) or simple (flat) and may develop over time (dynamic) or remain unchanged (static).
3. **Setting:** This refers to the time and place - the context - where the story unfolds. This can be realistic, historical.
4. **Theme:** This is the central message, idea, or insight explored in the story, often reflecting universal aspects of human experience. Common themes include love, courage, morality, and good vs. evil.
5. **Point of View:** The perspective from which the story is told (first-person, third-person limited, or omniscient) is what we call point of view.
6. **Conflict:** The challenge or problem the characters face. This could be internal (character vs. self) or external (character vs. character, society, nature and so on).
7. **Style and Tone:** This is the author's unique way of using language, including tone (the attitude revealed toward the subject), diction, and figurative language like metaphors and similes.

Elements of Non-Fiction

Non-fiction texts refer to texts that are grounded in real events, people, facts, and experiences, aiming to inform, explain, or persuade. There are several features that distinguish a non-fiction text from a fictional text. Let's look closely at these key ones.

1. **Layout:** This is the way the text is visually organised on the page, which helps guide the reader through the content. Non-fiction texts often use headers, subheadings, bullet points, images, charts, sidebars, and captions to break down information. For example, a newspaper article may use bold headlines and columns to organise information, while a textbook may have chapters divided into sections with subheadings, diagrams, and highlighted definitions.
2. **Information:** This is the factual content presented in a non-fiction text, such as data, descriptions, historical facts, and explanations. In non-fiction, accurate, relevant information is critical. It serves to educate, inform, or persuade readers with credible and reliable details. For instance, in a biography, information includes dates, places, and descriptions of significant events in the subject's life. In a scientific article, it includes research data, findings, and explanations of complex theories.
3. **Characterisation:** Characterisation in non-fiction is the portrayal of real people's (namely people who actually exist or existed, such as historical figures, scientists, politicians, or the authors themselves in memoirs and biographies) personalities, motivations, and actions, providing insight into their lives or behaviour.
4. **Style:** Just as in fiction, this is the unique way an author uses language including word choice, sentence structure, tone, and voice. It shapes the reader's experience and can range from formal to conversational, depending on the audience and purpose. For example, in a travel guide, a light, conversational style may encourage readers to explore, while in a scientific journal, a formal and objective style supports the credibility of the information.

Activity 1.4

Identifying fiction and non-fiction texts

1. Write four text cards using the following sentences:
 - a. Once upon a time, in a land far, far away, a young prince set off to find a magical kingdom where dragons danced under the stars.
 - b. The first successful powered flight was made by the Wright brothers on December 17, 1903, near Kitty Hawk, North Carolina.
 - c. In ancient Greece, it was said that Icarus flew too close to the sun, causing his wax wings to melt, and he fell into the sea.
 - d. A year on Earth is approximately 365.25 days, which is why we add a leap day every four years to keep the calendar aligned with the Earth's orbit.

2. After writing the texts on the cards, invite one of your friends to join you. Turn the cards over and shuffle them. Close your eyes and pick any of the cards at random.
Open your eyes, turn the card over and read out loud what is on the card and decide whether it belongs to fiction or non-fiction. Let your friend also close her/his eyes and do the same.
3. Take your cards again and explain to your friend why you have categorised the text as fiction or non-fiction.
4. Discuss with your friend any other key elements that set fiction apart from non-fiction.

THEMES IN SELECTED PROSE TEXTS

Themes are the main concepts, takeaways, or hidden meanings that are examined in a piece of literature. They frequently touch on basic aspects of life, society, or human nature and represent universal ideas or experiences that readers may identify with.

Common themes in literature include the theme of *Love, Death and Mortality*, *Good versus Evil*, *Power and Corruption* and *Identity and Self-discovery*.

The following are some of the themes developed in your prescribed prose texts.

Pede Hollist's *So the Path Does Not Die*

Tradition vs. Modernity: Pede Hollist's novel, *So the Path Does Not Die* discusses the conflict between traditional African customs and contemporary living through the experiences of Fina, the protagonist, who must balance her new life abroad with her cultural upbringing in Sierra Leone.

Elma Shaw's *Redemption Road*

- a. **War and Trauma:** *Redemption Road* by Elma Shaw emphasises the awful impact that violence takes on both people and communities. Trauma is a major subject as characters deal with displacement, loss, and the horrific consequences of war.
- b. **Forgiveness and Redemption:** The novel also discusses the idea of restoration (redemption), both individually and collectively, as characters seek to heal from their past mistakes and the agonies of war. Forgiveness then becomes a path to rebuilding both their lives and their country.

Harper Lee's *To Kill a Mockingbird*

Racial Injustice: The widespread racial prejudice in the American South in the 1930s is one of the main themes of Harper Lee's novel, *To Kill a Mockingbird*. The novel portrays

very convincingly the unjust treatment of African Americans in the legal system through Tom Robinson's trial.

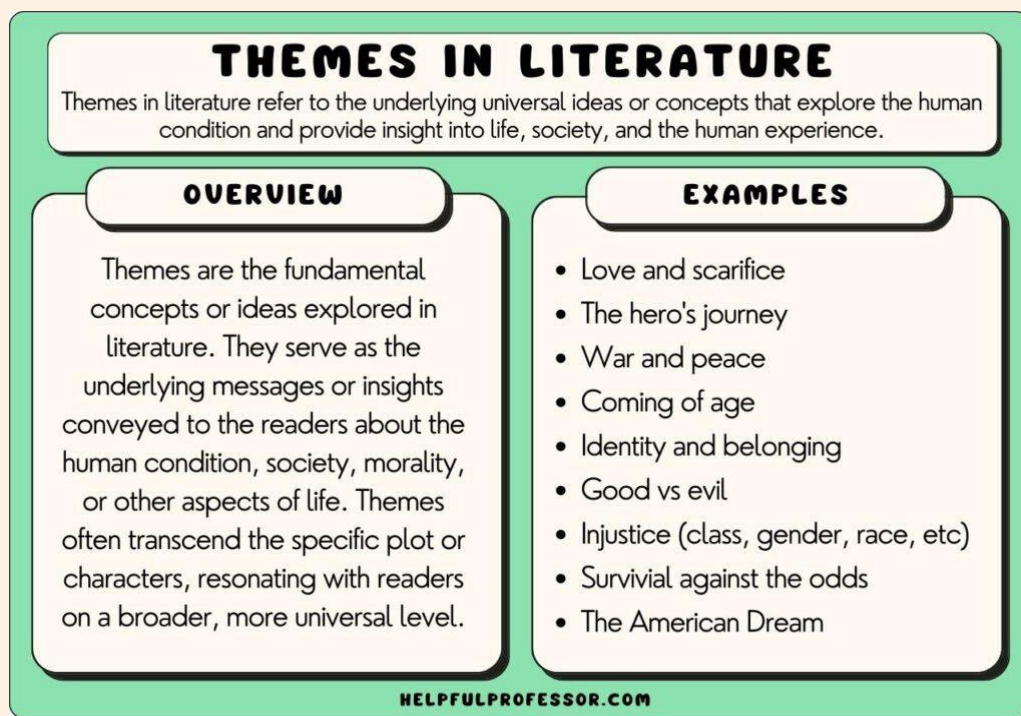
Susanne Bellefeuille's Path of Lucas: The Journey He Endured

Love and Loyalty: The relationships in the novel, especially between Lucas and his family, emphasise the enduring power of love and loyalty. These themes highlight Lucas's determination to keep his family together, no matter the cost.

Activity 1.5

Understanding what themes are

1. Read the content of the chart below carefully. After that, explain to a friend in your own words what the meaning of the word theme is.



A chart showing some themes in literary works

2. Discuss with your friends some of the themes that can be drawn from prose narratives and how they help in the understanding of a story.

Activity 1.6

Identifying themes in prose texts

1. Invite one of your friends to join to select one each of the following prose texts:
 - a. So The Path Does Not Die by Pede Hollist
 - b. Redemption Road by Elma Shaw
 - c. To Kill a Mockingbird by Harper Lee
 - d. The Path of Lucas: The Journey He Endured by Susanne Bellefeuille
2. Use your phone or tablet to search for and reread part of your selected text.
3. After reading the text, discuss it with your friend and write down what you think are the various themes of your stories. Think about the genuinely big ideas or life lessons in the stories, such as friendship, oppression, courage, justice, or love. The following questions will guide you in your discussions:
 - a. What major issues or topics do the characters face throughout the novel?
 - b. How do characters' actions and decisions reflect important messages or lessons?
 - c. What are the central conflicts in the story, and what bigger ideas do these conflicts represent?
 - d. How does the author use the setting to highlight or reinforce key ideas?
 - e. How do the story's events reflect real-world issues or universal experiences?
4. Record in your notebook specific scenes, character actions, or dialogue that reflect each of the themes you have identified.
5. Write a two-paragraph essay on why you think understanding the theme enriches the story. How do the themes help in the development of the plot?

STYLE IN THE SELECTED PROSE TEXTS

Style in literature refers to the distinct way language is used to express ideas, tell a story, or convey meaning. It includes a variety of characteristics, including sentence structure, figurative language, word choice, and narrative techniques. A work's style is what makes it distinct from other texts and gives it a distinct voice.

For instance, some writers may use simple, straightforward language to achieve clarity, while others might employ complex and descriptive language to create rich imagery. In the same way, an author's tone can vary from formal and serious to light-hearted and entertaining, depending on how they wish to draw the reader in or emphasise particular themes.

Now, let us look at some of the main aspects of style in your prescribed prose texts.

1. **Voice:** refers to the unique perspective and personality of the writing, shaped by the author's choices in tone, diction, and narrative style.
 - a. In *To Kill a Mockingbird* by Harper Lee, the voice is that of Scout Finch, a remarkably perceptive and precocious young girl who narrates the story with a

- mix of innocence and wisdom. Her voice evolves as she matures throughout the novel, reflecting her growing understanding of morality, racism, and justice.
- b. In *So the Path Does Not Die*, Pede Hollist creates a voice that reflects the tension between traditional African values and modern life. The protagonist Fina's voice, which is shaped by her diasporic experiences, conveys her inner conflict and search for identity.
2. **Dialogue:** refers to the spoken exchanges between characters. It helps develop character relationships, advance the plot, and reflect the themes of the story.
 - a. In Elma Shaw's *Redemption Road*, dialogue between characters often reflects the psychological toll of war and the difficulty of finding peace in its aftermath. The conversations are often filled with tension, yet they also reveal moments of hope and unity.
 - b. In *Path of Lucas: The Journey He Endured* by Susanne Bellefeuille, dialogue in this novel often reveals deep emotional undercurrents, particularly in the way Lucas communicates with his family. It highlights the themes of love and sacrifice, revealing Lucas's intentions and the characters' emotional ties to one another.
 3. **Narrative Pacing:** refers to how fast or slow the story unfolds. This can influence the emotional impact and tension within the narrative.
 - a. The pacing in *Redemption Road* alternates between fast-paced scenes of action and violence during the Liberian civil war, and slower, reflective moments of healing and rebuilding. This variation reflects the characters' emotional journeys and the impact of the war on their lives.
 - b. In *To Kill a Mockingbird*, Harper Lee uses a measured, slow pacing to allow readers to absorb the social complexities of the South with the introduction of a range of characters. The pacing builds tension, especially during the trial scenes, where the gradual unravelling of events adds to the gravity of Tom Robinson's fate.
 4. **Symbolism:** is the use of symbols (i.e. objects, characters, figures, colours or events that express abstract thoughts or ideas beyond their literal meaning) within a story.
 - a. In *To Kill a Mockingbird*: The mockingbird itself is a powerful symbol, representing innocence and goodness. Characters like Tom Robinson and Boo Radley are symbolically linked to the mockingbird, emphasising the theme of protecting the vulnerable from injustice.
 - b. In *Redemption Road*: The road itself is symbolic of the characters' journey toward healing and redemption. The physical and emotional scars of war serve as symbols for the long-lasting effects of violence, but also for the possibility of recovery and rebuilding.

In each of these works, **voice**, **dialogue**, **narrative pacing**, and **symbolism** contribute to the development of the themes and the emotional depth of the story. The writers skilfully use

these aspects of style to create a strong connection between the reader and the characters, while also highlighting the larger societal or personal conflicts at play.

Activity 1.7

Exploring style in prose texts

1. Get one of your friends to join you to select and read one each of the prescribed texts below which you know well. Select different texts.
 - a. *So The Path Does Not Die* by Pede Hollist
 - b. *Redemption Road* by Elma Shaw
 - c. *To Kill a Mockingbird* by Harper Lee
 - d. *The Path of Lucas: The Journey He Endured* by Susanne Bellefeuille
2. As you read, make brief notes on the various styles adopted by the author. Focus on stylistic elements such as voice, dialogue, narrative pacing and symbolism. Let the following questions guide you:

Voice

- a. What tone does the narrator or main character use? Is it formal, casual, humorous, or serious?
- b. How does the narrator's perspective (first-person, third-person, etc. influence your understanding of the story?
- c. What kind of personality or mood does the narrator's voice convey?
- d. How does it make you feel about the story?

Dialogue

- a. What do the characters' words reveal about their personalities or relationships?
- b. Are there any particular phrases or ways of speaking that make a character unique or particularly distinctive?
- c. How does the dialogue help move the plot forward or reveal important information?

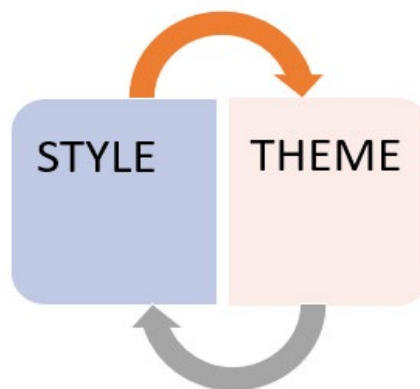
Narrative Pacing

- a. Are there moments in the story where the action feels fast or intense?
- b. How is this effect created?
- c. Are there parts of the story that feel slower or more detailed? What might be the purpose of slowing down the pace here?
- d. How does the pacing affect your emotional response to the story?

Symbolism

- a. Are there any objects, colours, or repeated images that seem to carry deeper or alternative meanings?
- b. How do these symbols relate to the main themes or conflicts in the story?
- c. What do these symbols reveal about the characters or their struggles?
3. Based on the notes you have made, discuss with your friend specific aspects of the text that highlights the unique style of the work and how these contribute to the overall structure of the novel. Your friend should also tell you about the text she/he read.
4. In a two-page essay, explain how the unique style of the author has helped you to understand the novel's themes.

USE OF STYLE TO BRING OUT THEMES



As a birthday planner, you have been asked by your client to plan a birthday celebration on the theme, 'Preserving Cultural Heritage'. To achieve these, you have to consider the following:

1. What are some of the words that you think preserve cultural heritage and how will they be used on the invitation card?
2. Which catch phrases such as simile and metaphor can be used to entice readers to attend the programme?
3. Based on your response in '2' above, do you think your attendees will be happy to attend the program?

Let us relate these questions to style in literature.

In literature, style is the memorable use of language used to bring out important themes in written texts. By selecting their words, figurative language, tone and point of view, authors shape how readers experience and understand the ideas in the narrative. Style does not only help readers connect emotionally to the stories they read but also develops their understanding of themes being used in the work.

Here are some key elements of style and how they help bring out themes.

1. Diction

The words and phrases used in a work or text. These words can bring out characters' personality, beliefs and background. For instance, in Pedé Holist's *So the Path Does not Die*, a word like 'Musu ba' (an initiated woman) reflects the Sierra Leonean culture which projects the theme of cultural perseverance through circumcision.

2. Figurative Language

Words or phrases that mean something beyond the exact meaning. They include features such as similes, metaphors and personification. Figurative language creates strong images in the readers' minds that enhance the theme. For example: In Harper Lee's *To Kill a Mockingbird*, Scout describes Dill using the words ... "his hair was snow white and stuck to his head like duckfluff." In this case, Scout compares Dill's hair to snow (white) when she says "...his hair was snow white..." which is a metaphor comparing his hair to the natural phenomenon of snow. She then adds "and stuck to his head like duckfluff" which is simile. This creates a vivid image of its soft and light texture. The expression brings out the theme of racism and colourism by foregrounding physical differences in Maycomb's society.

3. Tone and mood

Tone derives from the narrator's attitude towards the subject, while mood is the feeling created in the reader. The specific tone and mood help readers connect with the themes on emotional levels. For instance, in *So the Path Does not Die*, the tone is often sombre when dealing with sensitive topics like female circumcision which highlights the "theme", "horrors of female circumcision" bringing out tension as the mood.

4. Point of View

The point of view is the perspective from which the story is told. It influences how readers interpret the theme. For example, *So the Path Does Not Die* is told from a third person omniscient point of view which allows the reader to share in the thoughts and feelings of multiple characters. Exploring these different emotions helps us understand much more clearly the theme of cultural conflict faced by Fina.

Activity 1.8

Reviewing Previous Knowledge

1. Get a small soft ball for this whole class activity.
2. Sit in a circle with your classmates and toss the ball around.
3. When you catch the ball, share one thing you learned on themes and stylistic elements. The following questions could guide you:
 - a. What is a theme in a story?
 - b. Mention some possible themes you can find in a story.
 - c. What is the significance of themes in the development of narratives?
 - d. Mention some examples of stylistic elements.
 - e. Explain a stylistic element with an example.

Activity 1.8

Introduction to Prescribed Text

Use your browser to explore the author of your prescribed novel. Consider the links between the author and the context of the novel. For example: What do you think might have motivated Harper Lee to write *To Kill a Mockingbird*? Explore as an extension the links between Harper Lee and Truman Capote, a great American writer who lived near Harper Lee as a child and was friendly with her.

Harper Lee supposedly wrote *To Kill a Mockingbird* from her own childhood experience. Growing up in a small town, Monroeville, Alabama (Finch's Landing), Lee's childhood played a significant role in the narrative. She witnessed a lot of racial injustice, such as racism and murder firsthand. Her father, a lawyer (Atticus Finch), defended two black men who were charged with murder but lost the case. Lee therefore aimed to expose these ills of her society during the 1930s.

Activity 1.9

Summarising Plot and Key Themes

1. Use your browser and search for the plot of the first chapter of your chosen prescribed novel text (e.g. Chapter one plot of the path of Lucas: The Journey he endured).
2. Summarise what you just read. The following questions could guide you to develop your summary:
 - a. How does the novel begin?
 - b. Who are the main characters?
 - c. What conflict did the characters encounter?
 - d. Were the characters able to overcome the conflict by the end of the chapter?
 - e. Remember to read from multiple sources. Do not read from just one place.

Activity 1.10

Themes Identification

1. In your group, study the table provided below and focus on the themes listed in the table for the specific texts you are studying.
(Your teacher may provide you with other themes)
2. Find your text in the table, then choose two of the themes for those texts provided (themes from your teacher are accepted).

TEXT	THEMES
<i>So the Path Does Not Die</i> by Pede Hollist	<ul style="list-style-type: none"> • Tradition Vs Modernity • Identity and Belonging • Social expectation vs individual desires
<i>Redemption Road</i> by Elma Shaw	<ul style="list-style-type: none"> • Loss and Grief • Resilience • Dehumanisation of war
<i>To Kill a Mockingbird</i> by Harper Lee	<ul style="list-style-type: none"> • Racism and Injustice • Childhood innocence • Gender Expectations
<i>Path of Lucas</i> by Susanne Bellefeuille	<ul style="list-style-type: none"> • Poverty • Love and resilience • Struggle and perseverance

- Write down at least two examples of words or expressions from the text that depict the selected theme. For instance, if your theme is “justice” look for instances in the story where characters face issues of fairness or inequality.

Activity 1.11

Identifying Stylistic Elements

- In your group, study the stylistic elements with the prompts table provided below.
- Think of ways these elements will be used to bring out the themes you selected above for your next activity.

STYLISTIC ELEMENT	QUESTIONS TO ASK	PROMPT
Point of view	<p>Who is telling the story?</p> <p>Which pronouns are present?</p> <p>How does this change how you see the story?</p> <p>For example, if the pronoun “I”, “we” or “you” had been used instead of “he” or “they”, would you still see the story the same way?</p>	<p>Find a part where you notice who is telling the story.</p> <p>Write down how the narration affects your view on the events or characters.</p>

STYLISTIC ELEMENT	QUESTIONS TO ASK	PROMPT
Diction	<p>Are there any outstanding words?</p> <p>How do these words make you feel and why?</p> <p>Do these words help you understand the theme or characters better?</p>	<p>Pick a sentence with interesting words.</p> <p>Explain how these words help you understand a specific theme.</p>
Figurative Language	<p>Can you find any metaphors, similes, or descriptions that compare things?</p> <p>How do these comparisons help you picture things or understand the theme?</p>	<p>Find metaphor or simile.</p> <p>Explain how this comparison (what the metaphor or simile is comparing) helps you see the theme or imagine the scene more clearly.</p>
Tone and Mood	<p>How does the author feel about the subject (Is it serious, playful)?</p> <p>How does the story make you feel?</p> <p>Does this feeling help you understand the theme? In what way?</p>	<p>Choose a part with a strong feeling.</p> <p>Explain how this tone and mood help understand the theme.</p>

Activity 1.12

Discussing the impact of style on Themes

1. With your group, discuss how the author's use of style brings out the theme (refer to table above as guide).
2. Find specific examples from the text that help you bring out the theme. For instance, you might look at how a character's speech during a difficult time (diction) brings out the theme of "courage". Consider the following questions given under different texts:

To Kill a Mockingbird by Harper Lee

- a. How does diction bring out the theme of racism and injustice?
- b. How is diction used to reflect the theme of Childhood Innocence?
- c. How do tone and mood reflect gender expectations?

So the Path Does Not Die by Pede Hollist

- a. How is figurative language used to portray the theme of tradition vs modernity?
- b. How does diction reflect identity and the sense of belonging as a theme?

- c. How is the theme of social expectation vs individual desires reflected in the use of tone and mood?

Redemption Road by Elma Shaw

- a. How does Elma Shaw's choice of words reflect the themes of loss and grief?
- b. How do the tone and mood of the novel reflect the theme of resilience?
- c. How is point of view used to depict the theme, dehumanisation of war?

Path of Lucas: The Journey he Endured by Susanne Bellefeuille

- a. How do tone and mood depict the theme of poverty?
- b. How does figurative language depict love and resilience as themes?
- c. Does the diction reflect the theme of struggle and perseverance? How/why?

Activity 1.13

Locating Passages with Stylistic elements

1. Together with your group, locate a few passages in the text that show your assigned stylistic element in action.
2. Mark the passages and discuss how each one highlights your understanding of the stylistic elements. For example, for the theme of "justice", find a passage where a character defends someone else fairly.
3. Look at how the description and language bring out fairness. The following questions could guide you:
 - a. How does this passage connect to the theme?
 - b. What/how does this style of writing add to your understanding of the theme? Does it make an impact on you?

Activity 1.14

Presenting Findings to class

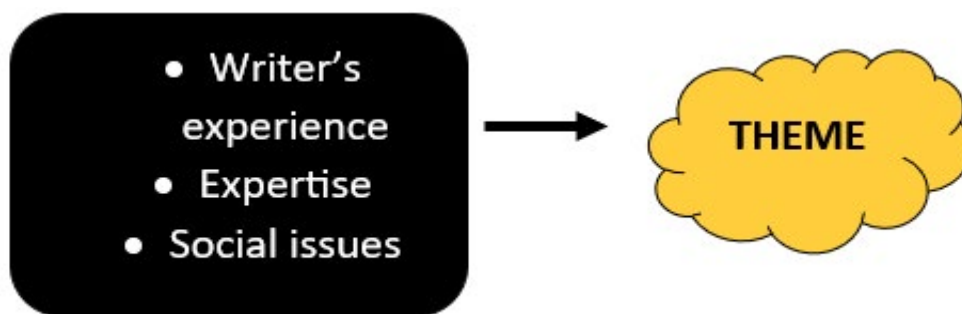
1. As a group, present your findings. Explain your theme(s), the stylistic element(s) and how these elements help bring out the theme.
2. Take feedback from your classmates. This is an ideal opportunity to deal fairly and politely with any negative feedback. Discussions of texts can provide opportunities for differing opinions and perspectives to be clarified.

CREATING NON-FICTION TEXTS USING STYLE AND THEME

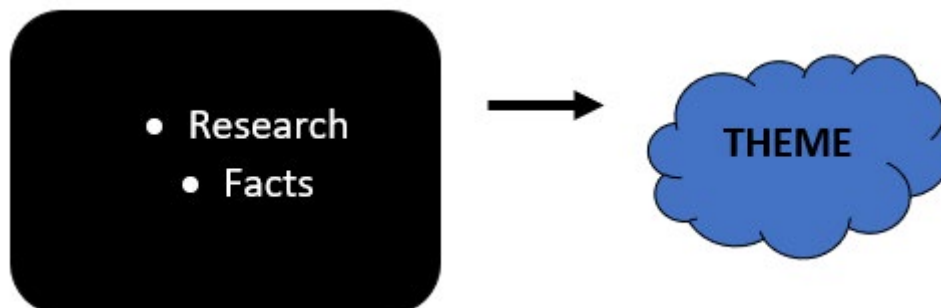
Non-fiction texts such as memoirs, biographies and essays teach us about life. Writers of these texts make use of themes and style to communicate their message. The following are ways employed by writers to develop their themes and style:

1. Themes In Creating Non-Fiction Texts

- a. **Topic Selection:** Non-fiction writers almost always choose topics that connect directly to their personal experiences or expertise and social issues. For instance, a writer might use his or her experience on child abuse to help bring out the theme of “psychological struggles of abuse” in his/her writing.



- b. **Researching Background Information:** Writers of non-fiction texts can use facts, research and examples to help them craft themes for their texts.



2. Using style to Create Non-Fiction Texts

Non-fiction writers employ their distinctive style in creating their texts to communicate their message. The following are the elements of style they employ.

- a. **Language and Tone:** non-fiction writers choose language and tone carefully to match the subject and express their view on the image they want to achieve. For example, a Ghanaian writer writing about the culture of a coastal fishing village might use colourful descriptions to show daily life and traditions. The writer could talk about the bright markets where fishermen sell their catch and how the sound of the waves creates a peaceful background. The writer helps readers see how close the villages are as they work.

- b. **Narrative Techniques:** Like fiction writers, non-fiction authors use storytelling, interviews and case studies to make their message more engaging.
- c. **Structural Choice:** Non-fiction writers use different structures to organise their work. They may arrange information chronologically, by theme or by contrasting points of view. In a non-fiction book about Ghana's history for instance, the author might choose between describing major events and sharing personal stories. Some of the very best writing combines the events at a general level with memorable particular supportive examples and insights.

Activity 1.15

Revision on Non-fiction, Themes and style

With your classmates, brainstorm what you already know about non-fiction, themes and style.

- a. Think of examples of non-fiction texts you have seen (e.g. news articles, biographies).
- b. Share your understanding of what a theme is and give examples (e.g. "Perseverance" in the biography of a famous singer)
- c. Consider what "style" means in writing. Discuss how the author's choice of word, tone and structure affect the story.

Activity 1.16

Analysing Non- Fiction Texts

1. Create a group of five, scan the QR codes provided below to access non-fiction texts related to themes on environmental conservation and technology.



Article on Climate Change



Article on AI Technology

2. As group, read the texts together and think about them, being guided by the following questions:
 - a. How is the message about the theme highlighted and conveyed?
 - b. Which specific words or phrases did you notice that stood out as part of the style?
3. Write down each theme and element of style on sticky notes. Try to allow each member to share their thoughts and work together to decide which ones are most important.

Activity 1.17**Gallery Creation**

1. After your group has identified themes and stylistic elements, display your sticky notes on the walls or tables.
2. Walk around the classroom to see what other groups found. Jot down your thoughts as you observe, being guided by the following questions:
 - a. What differences and similarities do you notice between themes in different groups' findings?
 - b. What particular elements of style seem to cut across different groups' findings and are they the most important in your view?

Activity 1.18**Reflection and Discussions**

Quietly reflect on the themes and style displayed by each group and share your thoughts with your classmates on how each theme and style was represented. Use the question below to guide you in your discussions:

How did the gallery walk help you better understand how non-fictional authors use theme and style in their texts? After completing the task, reflect with your group on why there might have been differences in emphasis from one group to another.

ADDITIONAL READING MATERIALS

- *The Autobiography of Kwame Nkrumah* by Kwame Nkrumah
- *No Easy Walk to Freedom* by Nelson Mandela
- *Desert Flower* by Waris Dirie, a wonderful piece of writing by a Somali woman who was a UN ambassador during the daytime and a desert nomad at night.

REVIEW QUESTIONS

1. How many out of the four stylistic elements discussed do you remember? Write them down.
2. List the structural types of non-fiction texts and explain any two of them.
3. Mention two sources of non-fiction texts.
4. You have come across many fictional texts. Select one fictional text, read part of the text and comment on its structure.
5. Explain each of the stylistic elements listed to the best of your understanding.
6. Refer to your prescribed text and bring out evidence of the stylistic elements explained above.
7. Pick three themes discussed in class and explain them.
8. Do a comparative analysis of the structure of named fiction and non-fiction texts.
9. Examine the structure of either Elma Shaw's *Redemption Road* or Pede Hollist's *So the Path Does Not Die*
10. Give references of the discussed themes from your prescribed text.
11. Write a one paragraph essay on how the stylistic elements bring out specific themes in the text?
12. Create a short story (with at least one specific main theme) making use of at least two of the stylistic elements.
13. Explain how the stylistic elements used help bring out the themes in your story.
14. Explain how writers can use theme and style to create non-fiction texts.
15. Create a memoir using your own theme and style. Remember to be guided by the distinguishing features of non-fiction texts.

SECTION

2

PROSE

APPRECIATION

INTRODUCTION

Think of the many prose texts (fiction and non-fiction) you have read such as short stories, novels, biographies, autobiographies. Think of all the incidents in those texts that have made you like or dislike the text. This is what prose appreciation is about and that is the core of this section. The focus of this section is on activities to help you examine themes and the different aspects of the style of authors. The section will also guide you to examine the impact of authors' narrative devices and their effect on meaning.

This section will also offer you critical thinking and writing skills which will help you in your literary analysis. Also, the section will guide you in critiquing and synthesising prose works based on textual evidence. At the end of the section, you should hope to compose wonderful essays from your appreciation of prose texts.

KEY IDEAS

- Critiquing prose texts means making formal analysis and passing judgement on prose texts.
- Developing complete essays of a prose critiqued text has the structure: Introduction, Body and Conclusion.
- Major incidents are the essential things that happen in the text while related incidents are often the essential lessons the text teaches.
- Narrative devices are methods used to create stories. Examples include Point of view, Flashback, Irony and so on.
- Themes in novels are grouped as major features and minor features.

THEMES IN NOVELS



THEMES IN LITERATURE PandoraPost.com

**STORY
THEME:**
Coming of Age

EXAMPLES: THE FAULT IN OUR STARS, TO KILL A
 MOCKING BIRD, & THE CATCHER IN THE RYE

In novels, important events are used in the story to highlight main themes or ideas. By looking closely at these events and how they affect the characters, readers can understand the message in the story. Here is a simple step by step guide on how to find themes in novels using key events.

How to spot a theme in a story

1. **Look for major events:** Read the story and look out for the most important events in the story without which the story cannot stand. These events usually show characters facing challenges, learning something or changing in some way. They are the essential ‘drivers’ of the narrative.
2. **Ask what these events show about life or people:** Think about what these events teach or say about life, either about courage, honesty, selfishness or something else.
3. **Find patterns:** If similar ideas or lessons keep coming up, they might point to the theme.

Let us look at the example below while focusing on the major events

Kofi was a young boy from a small town. One day, on his way home from school, he found a bag lying on the ground. Inside, he saw a wallet full of money. Kofi was tempted to keep it, as his family was struggling to make ends meet. But he thought about the person who might have lost it and how they would feel. After thinking hard, he decided to take the bag to the local radio station, hoping to find its owner.

The next day, a man came to the radio station to claim the bag. He was so grateful to Kofi that he rewarded him with money and offered him a job at his shop. Kofi was happy, not just because of the reward, but because he knew he had done the right thing.

Finding the theme: Let us break it down to find the theme:

1. **Major events:** Kofi finds the bag with money. He decides to return it. He’s rewarded in the end.
2. **What these events show:** Kofi’s choice to be honest, even when tempted, shows the importance of doing what is right. Theme: The theme could be **honesty** or **integrity pays off**.

By following these steps, you will start to see the themes in any story. Try this with a story you like and see what you can discover.

Activity 2.1

Talking Circle Discussion

1. Sit in a circle with your classmates. Choose a story or movie that most of you know.
2. Take turns to share what you think is the theme of the story or the movie. Think about ideas like friendship, bravery or justice.

3. Discuss the major events and key ideas in the story or movie. Be guided by these questions:
 - a. What is the most exciting or important part of the story?
 - b. What do the characters learn by the end of the story?

Activity 2.2

Studying and analysing using a guide

In your group, study the guide provided below to help you find the major incidents and key ideas in any of your prescribed text(s) for the next activity.

MAJOR INCIDENTS & KEY IDEAS IDENTIFICATION GUIDE		
Step	Description	Questions to Ask
1. Identifying Major Events	Major incidents are important events or turning points in the story that impact the characters (e.g. the climax or a character's big decision)	<ul style="list-style-type: none"> • What is the most exciting or intense moment in the story? • Is there a moment when the main character has to make a big decision? • Are there any surprising turns or changes in the story?
2. Identifying Key Ideas	Key ideas are the important messages or lessons that come up throughout the story. (e.g. loyalty, friendship, courage).	<ul style="list-style-type: none"> • What are the repeated ideas or messages in the story? • What do the characters learn or realise as the story goes on? • How do these lessons connect with the characters' actions?
3. Connecting the Incidents to Themes	Themes are the central messages in the story. The major incidents bring out the theme through character's choices.	<ul style="list-style-type: none"> • What does this incident reveal about the theme? (e.g. does a scene where a character sacrifices for a friend show loyalty?)

Activity 2.3

Identifying Major Incidents and Key Ideas

1. Pair up with a friend,
2. Pick any of your prescribed novels.

3. Using the guide provided above, locate a scene with major incidents like climax. Ask yourself this question: What is happening in this scene?
4. Guide each other in identifying themes in the scene. Ask yourselves this question: How does this event relate to the theme identified?

Activity 2.4

Writing Major Incidents and Themes in Novels

1. Work together as a group to list the major incidents you have identified on sticky notes.
2. For each sticky note, include how the incident is related to a theme in the story for the next activity.

Activity 2.5

Whole-class discussion

Read out your findings to the class as you discuss how different incidents connect to themes and listen to the interpretations of other groups. Jot down your themes in your notebook.

Activity 2.6

Creating a visual representation

1. Pick a theme from any of the groups.
2. Open your browser, go to YouTube and search “how to create a poster” or “how to create a digital slide”.
3. Work with your group to create a poster or digital slide for the theme you picked. Include the following:
 - a. A major incident that shows the theme.
 - b. How the incident reveals the theme
4. Be creative and clear in your visual representation.

Activity 2.7

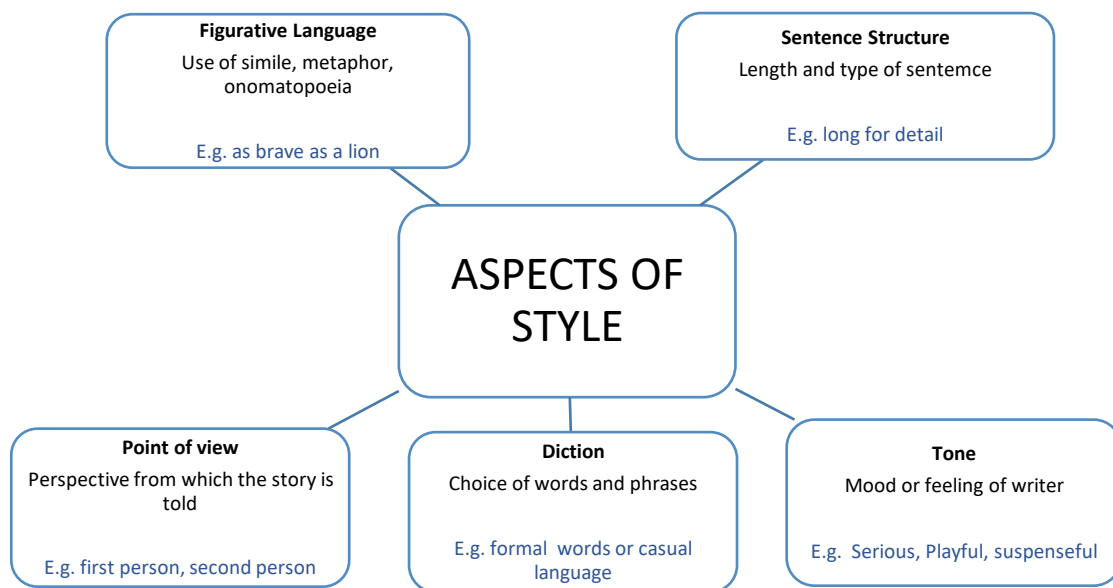
Poster or Digital slide Display for Gallery Walk

1. Display your group’s poster or slide around the classroom.

2. Take a few minutes to review the other groups' work, looking for new perspectives on the themes.
3. Walk around the room, observing each group's theme poster.
4. Take notes on any interesting points or themes you had not noticed before. Be guided by these questions:
 - a. What new themes or incidents did you learn about?
 - b. Did you see any similarities in the way themes were presented?

ASPECTS OF STYLE USED BY AUTHORS

We learned in year one that all authors have their own unique way of telling a story. This is called their style. In the same way every person speaks and acts differently, each author has a different way of writing that makes her or his stories special. The picture below shows some of the aspects of style.



Let us learn how to spot the different aspects of style used in the story below:

The Mysterious Visitor

One rainy night, Ama sat by her window, watching the lightning flash across the dark sky. Suddenly, she saw a figure standing by the old tree in her yard. The figure didn't move, didn't wave, just stood there, watching the house. Ama's heart began to run an unending race. She wanted to scream, but she held her breath, hoping the visitor would leave. After a moment, the figure turned and disappeared into the shadows.

Ama sat there, wondering who it was and why they had come. She could still feel her heart beating fast as she tried to fall asleep.

Let's use *The Mysterious Visitor* to spot the different aspects of style:

1. **Diction:** The author uses words like “lightning,” “dark sky,” and “shadows,” which create a mysterious and tense mood.
2. **Tone:** The tone here is suspenseful and a bit scary, which makes us feel worried for Ama.
3. **Sentence Structure:** The sentences are mostly short, which speeds up the pace and adds to the feeling of suspense.
4. **Figurative Language:** ‘Ama’s heart began to run an unending race’, the use of the personification shows how scared Ama was adding to the suspenseful mood.
5. **Point of View:** The story is told in third person, so we see Ama’s reaction and feel her fear, but we don’t know who the visitor is or why they’re there.

By looking for these aspects, you can see how the author’s style creates a sense of mystery. Try spotting these elements in another story and see how the word-choices change how the story feels. Style is what makes every story unique.

Activity 2.8

Ball Game for Reviewing Previous Knowledge

1. Form a circle and pass a ball around.
2. When you catch it, share something you remember about “style” in writing or why it’s important. If you’re unsure, you can ask a friend to help you. For instance, you could say, “Authors use short sentences to create excitement,” or “Imagery helps us picture things better.”

Activity 2.9

Scanning and Identification of stylistic elements

1. In your group, choose a section of your novel. Scan through and underline stylistic elements like word choice(diction), point of view, sentence structure and figurative language.
2. As you read through your assigned section, use the guide below to help you identify the elements.

SCANNING & IDENTIFICATION TEMPLATE		
Element of style	Example from Text	Why the author used the element
Diction	‘The stars danced majestically, twinkling like diamonds in the sky’	The words are used to create beautiful image of the stars.

SCANNING & IDENTIFICATION TEMPLATE		
Element of style	Example from Text	Why the author used the element
Point of view	'I felt my heart race'	The writer used the pronoun 'I' to give us direct access to how the character truly feels.
Sentence structure	I felt the dark shadow It surrounded me Like I am in an evil forest	The writer uses short sentences to express the feeling of fear and how swift everything happens.
Figurative language	Onomatopoeia The dry leaves crunched under his feet.	To help readers feel and hear what happens in the story

3. Write your findings in the empty template provided below using the above template as a guide.

SCANNING & IDENTIFICATION TEMPLATE		
Element of style	Example from your novel	Possible reason for the element being used
Diction		
Point of view		
Sentence structure		
Figurative language		

Activity 2.10

Discussion on Selected excerpts

Share one of the passages your group highlighted. Explain why you think those words or sentence styles were used. Be guided by the following questions:

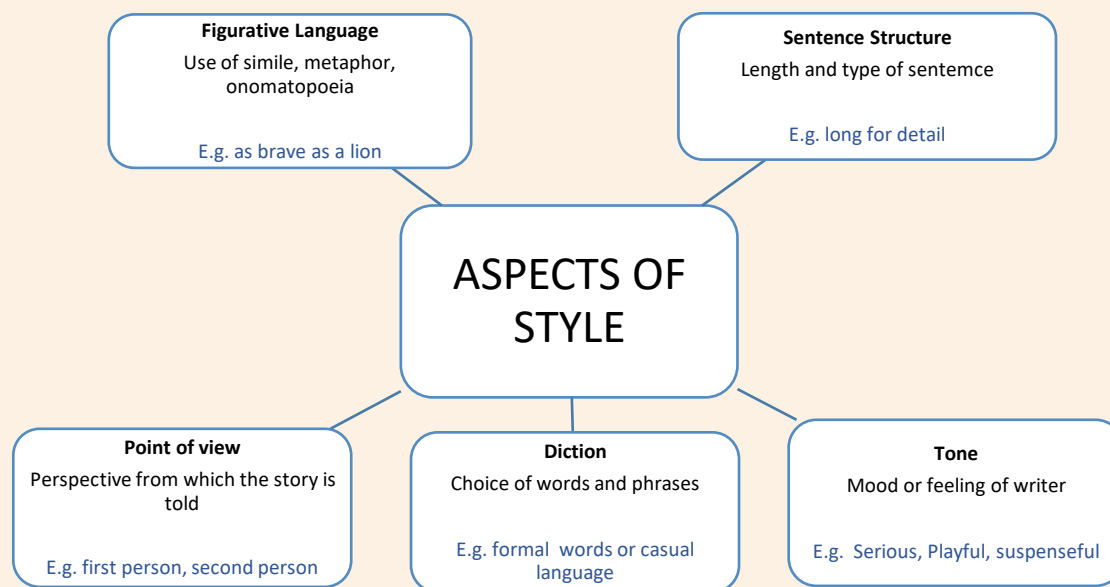
1. Why did you pick this excerpt?
2. How do these words in the excerpt help you understand the character or mood?

Example, you could say "Our group noticed long sentences were used here. Maybe it shows how the character feels overwhelmed."

Activity 2.11

Stylistic element chart

Look again at the chart below, which lists different stylistic elements. Think about how these elements are used in your novel's section and note how the elements were used.



Activity 2.12

Poster Project on assigned Stylistic elements

With your group, make a poster about your assigned stylistic element chart. Include examples from the text that show this style choice. If you are a leader, help your group to organise ideas.

Paste your poster on the classroom walls for other groups to see.

Activity 2.13

Gallery Walk

1. Walk around the room and look at each group's poster.
2. Write down one interesting example from each that shows how a different stylistic element was used. Be guided by these questions:
 - a. What similarities do you notice among the posters?
 - b. How does each element add to your understanding of the story?

Activity 2.14

Reflection on Stylistic elements

Write a short paragraph about how learning these stylistic elements changed your understanding of the story. Use specific examples from the text. Use the following questions as a guide:

1. Which stylistic element did I find most interesting?
2. How did these elements change how I view the text?

MEANING OF NARRATIVE DEVICES

Narrative devices are the storytelling or writing methods that are employed by writers and storytellers to tell their stories in order to effectively give information to the audience or readers to make the story meaningful and interesting. Narrative devices help to shape the structure, style and message of a story. Major narrative devices include **Point of view**, **Cliff-hanger**, **Allegory**, **Foreshadowing**, **Red Herring** among others.



16 STORYTELLING TECHNIQUES

Allegory	Choreographic Narrative	Epistolary	Fable
Flashback	Frame Story	Hero's Journey	In Medias Res
Interactive Storytelling	Multiple Perspectives	Parable	Public narrative
Non-linear Narrative	Serialised Storytelling	Stream of Consciousness	Visual Storytelling



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How to Identify Various Narrative Devices in Prose Texts

When we talk of identifying narrative devices in a prose text, we mean closely reading a literary text, understanding the message which is being conveyed, and critically observing

techniques employed in the telling of the story. The following are major narrative devices and how to identify them in prose texts.

1. Point of view

Point of view involves the angle from which a story is told. To effectively identify the point of view in a prose text, look out for the usage of pronouns as the subject of the narration. A story's point of view is First Person Point of View when the narrator uses the pronouns "I" or "we". When the narrator uses "you" as the point of narration then it is Second Person Point of View and finally, Third Person Point of View is when the narrator employs the pronouns, 'he', 'she' or 'they'. For instance, both Chinua Achebe's *Things Fall Apart* and Ngugi's *Weep Not, Child* use Third Person Point of View.

2. Flashback

Flashback is a narrative device by means of which past events are brought to the current story happening. To identify the flashback of a prose text, consider the change in time. Phrases such as, "in the past", "years ago", "years back" reveal past events. Also, flashbacks are identified when the narrator narrates past events in the present. For instance, in Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born*, flashbacks are used by the protagonist to recall his university days to show the extent of corruption in the society.

3. Irony

Irony involves saying something and meaning the opposite of what is said. You can identify irony in a prose text by observing the contradictions between what the narrator says and what he or she was actually meaning (verbal irony), when the result of a situation is the opposite of what was expected (situational irony) and when readers or audience know more of what is to happen than a character (dramatic irony). An example of irony is seen in Buchi Emecheta's *Second Class Citizen* where Adha has to work hard to feed her lazy husband Francis instead of Francis taking good care of her.

4. Allegory

Allegory is presentation of any artwork (written text, painting, sculpture) which can be interpreted to reveal a hidden meaning, usually a moral, social, religious or political one. To identify allegory in a prose text, think about the general meaning of the story. Then, ask yourself, what other meanings can be deduced from the story? What is the story representing? For instance, George Orwell's *Animal Farm* is an allegory of the development of a totalitarian state after a violent revolution, whereas Nii Ayikwei Parkes' *Tail of the Blue Bird* is an allegory of justice gained through story-telling.

5. Cliff-hanger

Is a narrative device involving an ending or a stopping point calculated to leave a story unresolved in order to create suspense. When you want to identify cliff-hangers in a prose text, look out for the breaks, stops, and unresolved issues. For instance, in Ngugi wa Thiong'o's *The River Between*, the arrest of the protagonist, Waiyaki leaves readers in a cliff-hanger as to the fate that awaits Waiyaki. The clash of cultures is designed to leave the reader thinking.

Impact of Narrative Devices and their effect on Meaning

Narrative devices are not used by accident. Instead, they are employed to have an impact on the story. The following are among the impacts of narrative devices and their effect on meaning.

1. Narrative devices reveal the themes in the prose text which helps to understand the main idea the work is conveying.
2. Narrative devices help to make the plot of the prose text complete by filling in the gaps to make the story interesting.
3. Through narrative devices like cliff-hangers, suspense is created which sustains the interest of readers.
4. Flashback as a narrative device elaborates meaning by helping readers understand the current happenings in a text.
5. Through the device of allegory, readers are able to understand the other meanings a prose text is representing. The reader is thus encouraged to reflect more deeply on the created work.
6. Point of view helps readers to understand the thoughts and emotions of the characters which help to reveal their motivations.

Activity 2.15

Overview of Narrative Devices

During a literature class group discussion, your group was tasked with creating an overview of narrative devices. Find other members of your class to respond to the group work below.

1. Use your phone or tablet to watch an online PowerPoint presentation on narrative devices.
2. After watching the power point presentation, explain narrative devices in your own words as a group.
3. Complete the table below

Narrative Device	Meaning	Words signalling the narrative device	Examples
Flashback			
Point of view			
Allegory			
Foreshadowing			
Red herring			

Activity 2.16

Identifying narrative devices from excerpts

During a prose lesson in your literature class, your teacher asked you to play the lucky dip game where a member of each group dipped a hand in a container containing excerpts with questions. Form a group of three with males and females. After that, read the excerpts below and answer the questions.

Dear Benji and Granny May,

I know you see everything I do, and feel your spirits in those special moments when I need you most. Josiah, you opened my eyes and no one can ever take yes, Commander Cobra, or 'Moses Varney', as we call you now: this is for you too. I didn't know who I was or who I could become until you and this so-called "civil" war touched my life and changed it forever. I didn't die and now I am stronger.

So much has happened in the past few months. Something about the stories from Freetown touched Calvin deeply and he returned from Sierra Leone with a softened heart. He just launched the Benjamin Lewis Jr, Memorial Scholarship programme for war-affected youth, I and I pray that this old mind-set will continue to change. Siata filed for a divorce from Terrance at the end of April and has been walking on air ever since, 'Bendu, 'she explained to me, it's a hundred times better to be alone and free than to be trapped in a lie.' I could certainly relate to what she was feeling. Nothing casts so ominous a shadow on life as a lie, a secret, or a grudge. (Chapter 34, Redemption Road)

1. Show how Elma Shaw creates flashback in the extract above.
2. Write a paragraph about the use of stream of consciousness in the extract above.
3. Briefly comment on Shaw's use of point of view in the extract above.

Activity 2.17

Impact of narrative devices on meaning

Form a group of three with males and females in your literature class and carry out the activity below.

1. Read carefully the first ten chapters of either Pede Hollist's *So The Path Does Not Die* or Susanne Bellefeuille's *Path of Lucas: The Journey He Endured*.
2. Detail the author's use of five narrative devices in the texts.
3. Carefully identify the impact of the narrative devices on the meaning of the text.
4. Present your findings to the class.

Activity 2.18

Researching about other Narrative Devices online

1. Using your phone or tablets, go online and research about other narrative devices different from the ones you have learnt in this lesson. After that, check carefully Harper Lee's *To Kill a Mockingbird* or Elma Shaw's *Redemption Road* and identify in the novel the narrative devices you have searched online.
2. Write a two-page essay on how the authors used the devices to convey their message.

Steps in Critiquing Prose Texts

Critiquing Texts

A critic's job is to **critique**, or critically evaluate, analyze, and judge.

Critics use a set of **criteria**, or **standards**, for making their judgments:

Now that we know that narrative devices such as point of view and flashback have an effect on the meaning of a text, let us look at the steps of critiquing prose texts through using strong, accurate and exhaustive textual evidence. Think of a critique as your personal adventure and search through a piece of literature where you are given the chance to uncover the hidden gems in the text. Critiquing helps you to broaden your understanding of another writer's work. The following steps will guide you to critique any prose text using strong textual evidence.

Step 1: Get to know the story

It goes almost without saying that you must first of all read the text in order to understand it. Think of reading the text like an opportunity to meet new friends, except that in this case, you get to know the plot, the characters, setting and the rest. As you read, take note of specific themes, language and narrative devices that catch your eye.

Step 2: Dig deep into the elements

Elements such as plot when taken seriously will enhance your understanding of the text. Therefore, map out the key events such as exposition, rising action, climax, falling action and resolution. The following questions could guide you:

What conflicts do the characters face?

How do they overcome these challenges or conflicts?

What are some of the themes in the story?

Reflect on these as you read and you will be on the right path to creating a convincing critique by yourself.

Step 3: Examine your narrative devices

The narrative devices determine the narrative perspective. Ask yourself these questions:

What perspective does the author use? Is it first person, second or third person?

How does the narrative perspective affect your connection to the story or your understanding of it? If the narrative perspective had been in another person - say third person as opposed to first- what effect would that have had on your reading of the work?

Apart from point of view, look out for symbols and find out their deeper meanings. Also look out for imagery and how it affects the tone and mood of the text. Do not forget foreshadowing, flashback, irony and others, and how they affect your reading experience.

Step 4: Evaluate the writing style

Pay attention to the diction (choice of words) and how the sentences are put together. Is there significant usage of short sentences, for instance? Do they affect the readability of the text in any way? How about the tone? How do these affect your reading? Note them down.

Step 5: Reflect on your response

Ask yourself how the text made you feel. Did it spark emotions? Did it provoke deeper thoughts at any point? Assess the clarity and coherence of the ideas presented. Consider whether the text offered fresh insights or perspectives that made you see things differently.

Step 6: Craft your Critique

Now it is time to share your thoughts. The following steps will guide you:

Summarise the areas of strength in the text based on the steps above

Summarise the areas which could have provided improvement.

Suggest specific ways to enhance weaker elements or parts of the text

End your critique with your overall impression of the prose. Remember to aim to be positive about the creativity of the author, and offer meaningful insights into strengths and weaknesses.

All these might seem daunting but with practice, you will realise that they are doable, interesting and fulfilling. In adopting (and adapting) this methodology, you will gain confidence in undertaking critical work. With practice comes confidence.

Activity 2.19

Reading Selected Texts

1. Create 4-6 groups in the classroom with each group selecting one of the prescribed prose texts for this exercise.
2. Read or revise your knowledge on the first chapter of the text. You can equally search for the audiobook of your selected prose text. Use the following steps:
 - a. Open your browser or YouTube. Search for the audiobook of your prescribed prose text, e.g. *Path of Lucas: The Journey he Endured* audio book
 - b. Select one of the given options and follow the reading in your textbook (hard copy)
 - c. Reduce the “playback speed” if you must. Consider your friends’ opinions when doing this.

Note

If the reading does not match the words in the hardcopy you are referring to, exit that page and select another. (Sometimes, an audio version is made with minor edits and greater cuts for a variety of reasons - often relating to studio-timing.)

Activity 2.20

Critiquing selected Texts

1. In your groups, discuss the text you just read. If your group members have not finished reading, give them time to finish; you can continue reading the second chapter while you wait for them.
2. Analyse the main elements, narrative devices and writing styles in the text and take careful note of them.
3. Use the steps provided above to critique the content of the work.
4. Remember to keep an open mind as you never can tell who will bring an interesting perspective that will “wow” you. Give all members of the group the opportunity to express themselves. Do not dismiss other’s ideas abruptly, but you can argue.

If there is a member of your group who is finding any form of difficulty (say with language, ideas, or moral stance), aim to assist such a person or refer them to the teacher for further assistance.

Develop Complete Essays Based on the Critique Done on The Prose Texts.

After following the steps to critique a prose text, here is a guide on how to present your essay based on the critique done.

1. Begin with an introduction

The introduction comprises the following:

- a. Name of the author
- b. Summary/Description of the work as a whole
- c. Share the specific elements you will be examining. What is the angle you will take to enable you to dive deeper into the story?
- d. End your introduction with your personal opinion and overall impression.

2. Body

- a. Describe the storyline and how it is laid out.
- b. Delve into the characters; who they are, how they grow or change and how relatable they are.
- c. Discuss the setting and how it enhances the story. Think of it as the stage where the drama unfolds.
- d. Explore the themes presented. Explore the ideas the author wants the readers to think about. Are the themes well-developed?
- e. Do not forget the narrative devices. Take a look at the use of 'point of view, symbolism, imagery, flashback' and the others. How do they shape your understanding of the story?
- f. Think about the author's style of writing. What voice do they use to communicate in the text? How do language and sentence structure affect your reading of the work?

3. Conclusion

- a. Summarise the key points but avoid merely repeating what you have already written.
- b. Re-state your overall impression - be fair and honest. Your view, deriving from your personal engagement, really matters at this stage.
- c. Share your final thoughts.

Activity 2.21

Critiquing prose texts using a guide

1. In groups of five, discuss your selected prescribed prose texts with your friends - what the text is about and the main events.
2. In your groups, discuss the guide (steps) above to every member's understanding.
3. Analyse the main elements and narrative devices such as theme, style, point of view and the rest as shown above.
4. Now follow the guide and do a step-by-step detailed critique of the text you just discussed. Make sure every learner in the group understands the work.
5. Individually, write a detailed essay critiquing the text you have just read.

REVIEW QUESTIONS

1. Give an example of a major incident in your favourite story.
2. Write down five stylistic elements used in creating novels.
3. What is the first step to critique someone's work? Why should that be the first step?
4. What are some of the main elements to look out for in a prose text.
5. Choose a prescribed text and write down the events leading to three major incidents in it.
6. Explain each of the stylistic elements used to create novels listed above.
7. You have been asked to peer teach your classmates during a literature lesson on narrative devices. Write a detailed essay on how to identify any four narrative devices in a prose text.
8. What is the first step to critique someone's work? Why should that be the first step?
9. What are some of the main elements to look out for in a prose text.
10. Create a concept map that shows how a major incident in your novel relates to a particular theme.
11. Narrative devices have shown to have impacts on the meaning of a prose text. Examine the overall effect of an author's narrative device on the meaning of a prose text.
12. Tabulate the elements of style used by two different writers

Writer 1	Writer 2
Sentence Structure	
Imagery and Descriptive Language	
Symbolism and Motifs	

13. Make a detailed critique of the work of your prescribed prose text using the six steps discussed above.

14. Use the knowledge of one major incident in your prescribed texts to recreate that scene by giving it your own twist. Are there new themes as a result of your twist? Write them down.
15. Create a story using at least three of the stylistic elements used in creating novels.
16. Stories are best made and best written through the use of narrative devices. Evaluate how Pedie Hollist or Elma Shaw achieved meaning through the use of narrative devices in both, *So The Path Does Not Die* and *Redemption Road*.
17. Make a detailed critique of the work of your prescribed prose text's author using the six steps discussed above

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SECTION

3

PROSE

FROM NARRATIVE TO CRAFT

INTRODUCTION

In this section, you will learn how to bring stories to life in unique ways. First, you will practise creating brief summaries of selected novels, focusing on identifying key themes like friendship, resilience or justice. By capturing these themes, you will gain a deeper understanding of the main ideas in each story. Also, you will write your own narrative pieces using different writing styles. You will experiment with expository writing to explain, descriptive to paint vivid scenes, narrative to tell a story, and the persuasiveness to express a strong viewpoint. Finally, you will learn about adapting stories, which means changing parts of a story to suit a new audience or setting, such as updating a classic tale for modern readers. Through these activities, you will build your storytelling skills and learn to craft stories that connect with other readers.

KEY IDEAS

- A summary is a short version of a story that captures main ideas, key events, and themes to give a clear overview.
- Authors use different writing styles, such as expository (explaining or informing), descriptive (using vivid details), narrative (telling a story with a clear sequence), and persuasive (convincing the reader of a viewpoint) to create unique storytelling experiences.
- Adapting a story means modifying it for a different context or audience, such as rewriting it for a younger group or a different cultural setting.

SUMMARY PRODUCTION



Writing a summary can be a fun way to explore a novel and get to the heart of the story. Summaries let you capture the excitement, struggles and lessons in a book without every single detail. Here's a guide to help you create an engaging, memorable summary:

STEPS	DESCRIPTION
1. Read the novel	a. Read into the story with sharp focus. b. Notice the characters, key events, settings and any themes that pop up. c. Take notes on memorable moments to understand the big picture.
2. Spot the themes	Circle or underline these ideas to connect with the story's message. Example Bravery
3. Map Out the Plot and Write a Clear, Engaging Summary in fewer than 100 words	Write your summary guided by these questions: a. Who is/are the Main Character(s)? Who drives the story, and what makes them interesting? b. What's their Goal or Desire? What is the character striving for? Motivation? c. What Challenges Do They Face? What stands in the way of their goal? d. How Do They Solve the Problem? Describe what they do to overcome obstacles. e. How Does It End? Wrap up with the resolution? f. What Impact Did the Story Have on You? Reflect on the story's effect on you. What would make it even more impactful?

Now that you have a clear understanding of how to summarise a novel, it is time to put your knowledge into action. The following activities will help you practise these skills while engaging with the stories you read.

Imagine you are a journalist, and you have been asked to recount a major event that happened in your community. You would not just focus on every tiny detail; instead, you would capture the key events, the main people involved, and the deeper meaning of what happened. Summarising a novel works in a similar way. It's all about capturing the big picture and the themes in a way that brings the story to life for others.

Writing a summary can be a fun way to explore more deeply into a novel and get to the heart of the story. Summaries let you capture the excitement, struggles and lessons in a book without every single detail.

Here's a guide to help you create an engaging, memorable summary

Now that you have a clear understanding of how to summarise a novel, it is time to put your knowledge into action! The following activities will help you practice these skills while engaging with the stories you read.

Activity 3.1

Think-Pair-Square and Share

1. Think quietly about why summarising novels is helpful for understanding and sharing the main ideas of a story.
2. Share your thoughts with a partner.
3. With your partner, join another pair and share your combined insights with the group.

Activity 3.2

Group Novel Assignment and theme Identification

1. In your group, choose any of your prescribed novels or pick an excerpt from it.
2. Read the text together as a group and discuss your initial thoughts and feelings.

These questions can guide you:

- a. What is the main idea of the story?
- b. What do you think the story is really about?
- c. Who are the main characters, and how do they feel?
- d. Can you name the important characters and share how they feel in the story?
3. Use sticky notes to write down the main themes you find in your text. Remember to cite evidence from the text.
4. Place the sticky notes on the whiteboard as you share with your group. For instance: Sticky Note 1: “Friendship” Sticky Note 2: “Courage”

Activity 3.3

Outline the Plot Points

1. Work together in your group to create a timeline of the main events in your novel.
2. Identify key events that are crucial to the story. The following question will guide you to identify the key events:
 - a. What is the first major event that changes the main character’s life? Think about the beginning of the story.
 - b. What challenges does the main character face? Look for events that create tension or conflict.
 - c. When do important decisions or actions take place? Identify moments when characters make choices that affect the story.

- d. How does the story begin to resolve? Look for events that lead to the ending of the story.
 - e. What is the final event that wraps up the story? Consider what happens at the end of the novel.
3. Write your responses to these questions in your notebook and discuss them with your friends. Guide a friend who might have difficulty in identifying the key events.

Activity 3.4

Write Summaries

Use the notes and discussions to write a summary of your novel. Include the main characters, themes and plot points in your summary.

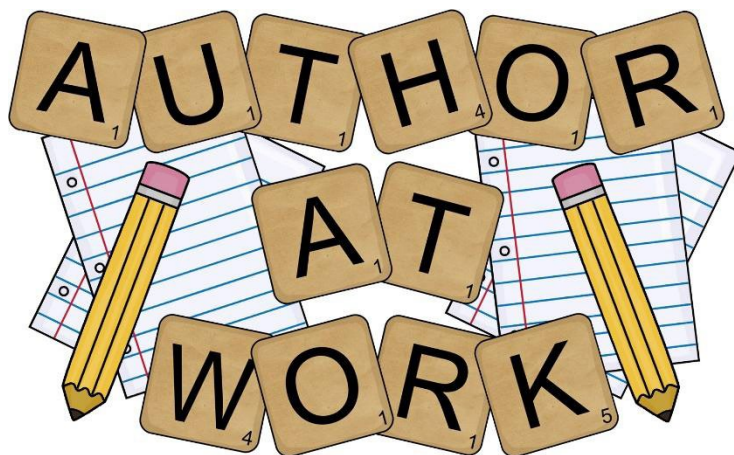
Activity 3.5

Gallery Walk and Discussion

1. Display your group 's summary in the classroom for others to see.
2. Walk around and read other groups' summaries.
3. Take notes on what you find similar and different. Example: Compare the way two groups summarised the same novel and highlight key differences in their interpretations.
4. Lead a class discussion about the themes and issues identified in the novels. Encourage your friends to participate by sharing their thoughts and insights.

PRODUCING NARRATIVE PIECES APPLYING WRITING STYLES

Writing is like magic. It is a way to transport readers into different worlds, share important ideas, and arouse emotions. To become a great storyteller, you need to understand the different styles of writing that authors use to express their themes. Let's focus on four main writing styles that can help you craft attractive narratives.



1. Expository Writing: The Fact Detective

Imagine you're a detective uncovering the truth! Expository writing is all about presenting facts and explaining ideas clearly. It answers the who, what, why, and how of a topic. Think of news articles: they aim to inform readers about current events and issues, breaking down the facts in an easy-to-understand way.

Example: If a journalist writes about a local event, they will include the “who,” “what,” “when,” “where,” and “why” to give readers the full picture.

2. Descriptive Writing: Painting with Words

Now, let's become artists! Descriptive writing allows you to create vivid images in the reader's mind. Through sensory details, you can help your audience see, hear, smell, taste, and feel what you're describing. It's all about bringing scenes and characters convincingly to life.

Example: Instead of saying, “She was beautiful,” you could say, “Her thick, raven hair danced in the breeze, and her laughter was a sweet melody.” This paints a picture that helps readers imagine her vividly.

3. Narrative Writing: Your Story, Your Adventure

Every great adventure starts with a story. Narrative writing is your chance to tell a tale through a sequence of events. This style includes characters; settings and a plot filled with conflict and resolution. It is what makes novels and short stories so engaging.

Example: Picture a young hero embarking on a journey. You would want to discover their emotions, the challenges they face and how they grow along the way.

4. Persuasive Writing: The Power of Persuasion

Are you ready to convince others? Persuasive writing is all about using strong arguments and emotional appeals to sway your audience to your point of view. It is like being a lawyer fighting for your case or a politician trying to win support.

Example: When writing an editorial, you might argue for a cause you believe in by using facts and emotions to make your case convincing.

Now that you have thought about some styles, let's create your own narrative piece. Here is a fun, easy-to-follow guide:

1. **Draft something**

- a. Think about what story you want to tell? Decide on the main idea that will drive your story.
- b. Outline the key events and how you want to present them.

2. **Write the First Draft**

- a. Bring your characters to life and describe what happens to them.
- b. Experiment with exciting twists, humorous moments or dramatic turns.

3. **Revise your Story**

- a. Read it aloud and ensure it flows smoothly. Are there any confusing parts?
- b. Look for ways to enhance your descriptions and develop your characters further.

4. **Edit your story**

- a. Polish your writing by correcting spelling and grammar errors.
- b. Make sure your style remains the same throughout your piece.

5. **Evaluate your story:** Reflect on whether your story captures what you wanted to express. Is it engaging and clear?

6. **Publish it**

- a. Add any finishing touches based on feedback and format it nicely.
- b. Show it to friends, family, or even publish it online for a wider audience.

7. **Reflect on your story**

Consider what you learned through the writing process. How did different styles affect your storytelling?

By mastering these writing styles and following these steps, you hold the power to create stories that captivate and inspire. Whether you want to inform, describe, narrate, or persuade, you're now equipped to share your unique voice with the world. So, grab your pen (or keyboard) and start your storytelling adventure.

Activity 3.6

Class Discussion on Writing Styles

1. Discuss with your classmates the different writing styles (e.g., narrative, descriptive, expository, persuasive).
2. Think about how each style affects the reader and what makes each one unique. Use the discussion points below as a guide:

- a. **Narrative:** Tells a story, often with characters, plot, and setting.
- b. **Descriptive:** Focuses on vivid details to paint a picture in the reader's mind.
- c. **Expository:** Explains facts and concepts clearly and straightforwardly.
- d. **Persuasive:** Aims to convince the reader of a particular point of view.

Activity 3.7

Group Analysis of Writing Styles

1. In groups, open your browser and search for “short stories or excerpts with.... (add any of the writing styles)”. You could be guided by this question: What are some key words or phrases that show the style?
2. Pick any of the short stories you find interesting.
3. Read your short story or excerpt that shows a clear writing style.
4. Discuss and write down what you notice about the style used in your story or excerpt. For example, if you are re reading a descriptive piece, look for details about the setting, character appearance or mood that help paint a picture.

Activity 3.8

All-Inclusive Class Discussion on Writing Styles

Come back together with your classmates and share what each group noticed about their text's style. Think about how each style changes your experience as a reader.

Activity 3.9

Group Selection of Preferred Writing Style

1. In your group, choose a writing style you are most comfortable with. The question questions could help you:
 - a. What style do you feel most comfortable writing in, and why?
 - b. How will this style help you communicate your story idea?
 - c. What parts of the story will need special attention with your chosen style?
2. Use the guide provided below to help you plan a short story using that style. If you choose descriptive writing, focus on choosing rich details and sensory language to bring your story to life.

WRITING PROMPTS FOR DIFFERENT WRITING STYLES				
Story Writing Prompt	Expository Style	Descriptive Style	Narrative Style	Persuasive Style
Start with the Setting	Explain the facts about the setting. Example: "The village is located near the ocean."	Describe the sensory details. Example: "The small fishing village, cloaked in salty mist, awakened slowly at dawn."	Tell it like a story introduction. Example: "In a small fishing village, Ama watched the sunrise, her heart full of hope."	Try to convince the reader of its importance. Example: "This village holds secrets worth uncovering if you dare."
Introduce the Main Character(s)	Provide factual details about the character. Example: "Ama is a young girl in the village who loves to explore."	Use vivid description. Example: "Ama, a curious girl with bright, eager eyes, dreamed of adventure beyond the shore."	Set the scene with a storytelling tone. Example: "Ama, known for her bravery, had her heart set on uncovering the cave."	Persuade readers to care about Ama. Example: "Ama's courage is an inspiration that shows what bravery truly is."
Set Up the Conflict: What problem or goal does the main character have?	Explain the issue factually. Example: "Ama wanted to find a cave hidden near the village but needed to face her fears."	Paint a vivid image of the challenge. Example: "Ama felt a chill as she imagined the cave shrouded in shadows."	Narrate the conflict. Example: "Ama knew she must find the hidden cave, but fear stood in her way."	Convince the reader of the challenge's significance. Example: "Finding the cave could change Ama's life forever."
End with the Resolution: How does the story conclude?	Give a straightforward conclusion. Example: "Ama reached the cave and achieved her goal."	Add sensory details to the ending. Example: "She felt the cool, damp air of the cave and smiled, knowing she had succeeded."	Narrate the conclusion naturally. Example: "Ama finally reached the cave, a smile spreading as she realised her dream."	Convince the reader of the story's impact. Example: "Ama's discovery is a triumph that proves the power of perseverance"

Activity 3.10

Creating a Short Narrative Piece

Work in your group to write a short narrative (one to two paragraphs) in your chosen style. Focus on creating clear, memorable images or engaging dialogue. For example, if you are using descriptive writing, start with an opening line like, “*The old library smelled of dusty pages and felt like stepping into another century.*” Add more detail as you continue.

Activity 3.11

Presenting Narrative Pieces to the Class

Present your group’s story to the class, explaining the writing style you used and how it improved the story. The following questions could guide you:

1. What made this style the best fit for your story?
2. How did the style help your story feel real or exciting?
3. What did you find most challenging about using this style?

Activity 3.12

Peer Feedback Session and Reflection

1. After each group presents, listen carefully and give helpful feedback on what you liked and what could be improved. Think about clarity, creativity and how well the style was applied. Be guided by the following feedback Points:
 - a. Is the story easy to follow?
 - b. Did the style make the story more interesting?
 - c. Were there any unclear or confusing parts?
 - d. What did you enjoy about this story?
 - e. How well did the style suit the story’s theme?
 - f. What advice would you give the group to improve the story?
2. Discuss with your class what you learned from using different writing styles.
3. Think about what made each style unique and which style was hardest or easiest to use. The following questions could guide you:
 - a. Which style did you find most enjoyable?
 - b. What were some challenges of using different styles?
 - c. How can using different styles improve your storytelling?

EDITING AND REVIEWING SHORT STORIES (ADAPTATION)

Imagine taking a story you love and giving it a new twist, like turning a book into a movie or changing the characters to fit a new place or time. This is called adaptation. Adaptation is all about transforming a story to make it fresh and exciting in a new format or setting while keeping its main ideas or themes.



There are many creative ways to adapt stories, and each approach can make the story feel completely different. Here are some common ways authors and creators adapt stories:

Ways to adapt a story	What to do
Swapping Cultural Contexts	Imagine moving a story to a new country or culture. This changes how characters talk, act and react, showing how culture shapes people and stories. For example, imagine a Ghanaian story set in China.
Changing Endings	Switch the ending to give it a new feeling. A sad ending could become happy or vice versa, giving readers a new way to think about the story.
Modifying Characters	Characters can be updated, given new traits, or changed to bring fresh energy to the story. Maybe the main character is braver in one version, or maybe a side character becomes more important.
Adding Themes or Subplots	Adding new themes or smaller storylines can deepen the main story and give it extra layers. For instance, a simple love story might include themes of family, friendship, or self-discovery.

Trying Different Genres or Styles

Transforming a story into a new genre can be exciting, like turning a serious drama into a funny comedy or a romance into an adventure story. This lets the story reach new audiences in different ways.

Adaptation gives stories new life, thus allowing creators to keep the heart of the story while changing elements to suit new audiences and mediums. As you learn about these techniques, think about how adaptations you've seen have made familiar stories feel new and engaging.

Activity 3.13**Changing the Rhythm of Songs or Debating Adaptations**

Form a group, and pick one of the activities below:

1. Choose a song you know well and try changing its rhythm. For example, change a fast-paced pop song into a slow ballad or turn a slow song into an upbeat tune. Use these questions to guide your discussion:
 - a. How did the change affect the feel of the song?
 - b. Which version do you prefer and why?
2. If you have recently watched a movie adapted from a book or video game, debate with a partner or another group why the movie is better or worse than the original. You could use the instruction below to guide you:

Open YouTube on your browser, Watch a play on any of these two texts:

Dilemma of a Ghost or ***The Marriage of Anansewa*** by **Efua Sutherland** and discuss how the play or movie version adds something special that the book did not seem to have at the outset.

Activity 3.14**Researching Literary Adaptations**

In your group, research the meaning of “literary adaptation.” Relate it to your previous activity (song rhythm change or adaptation debate), then share your findings with the class. For example, look up how different movies were adapted from books (like *Harry Potter* or *The Hunger Games*). Notice how certain story elements were changed or adapted for the screen. Be guided by the following questions:

1. What is literary adaptation, and why do specialist writers adapt stories into different forms?
2. How does changing a story's form (book, movie, video game) affect the way it's told?
3. What are some examples of stories you know that have been adapted in different ways?

Activity 3.15**Class Discussion on Adaptation Ideas**

Participate in a class discussion on creative ideas for adapting stories. Consider ideas like changing the time period, altering characters or adding new themes. Use the discussion prompts and question below to guide you:

1. Discuss how moving a story to a different time period could change it.
2. Think about the ways adapting a mystery story into a romantic comedy would be different.
3. What are some unique ways to adapt a story for a different audience?
4. How would the story change if set in a different country or time?
5. How could changing the ending affect the message of the story?

Activity 3.16**Exploring Excerpts from Different Genres or Cultures**

1. In group, open your browser and search for short stories or excerpts from any literary genre with different culture.
2. Read a short story or excerpt from a different genre or cultural background.
3. Think about how the story could be adapted for a new audience. You might read an African folktale or an excerpt from a science fiction story and consider how it would look if it were to be adapted to a modern setting.

Activity 3.17**Creating Adaptation Ideas for Stories**

1. In your group, brainstorm ways to adapt your assigned story. Try changing the setting, character motivations or even the story's ending. The following questions could guide you:
 - a. What part of the story would you change first to create an adaptation?
 - b. How would your changes impact the characters and plot?
 - c. What tools (mind maps, Venn diagrams) did you find helpful in organising your ideas?
2. Use your browser to search for tools like graphic organiser, mind maps and Venn diagram to organise your thoughts.
3. Select any of the tools that will help you in your organisation.

Activity 3.18**Drafting an Adapted Short Story**

1. Using your adaptation ideas and previous writing skills, write a draft of your adapted story.
2. Focus on developing characters, adjusting the plot and using new narrative techniques. For example, if you adapted a historical story to a modern time, describe how characters react to current social issues.

Activity 3.19**Presentation, Feedback and Reliction**

1. Present your adapted story to the class, explaining the style you used and how it improved or changed the original story. For example, share how changing the story's setting made it feel different or more relatable to you and your group.
2. Listen to feedback from Your classmates. Discuss what you learned about adaptation and the challenges and strategies of adapting a story. The following questions will guide you in your reflection:
 - a. How did your classmates' feedback help you improve your story?
 - b. What was the biggest challenge in adapting your story?
 - c. What did you learn about using different styles to tell a story?

REVIEW QUESTIONS

1. What is summarising?
2. What novel did your group read?
3. What is a theme in literature?
4. What is 'literary adaptation'?
5. Give two reasons why summarising is important.
6. Give one theme you found in your text.
7. How did you decide what to include in your summary?
8. Why might a writer change the ending of a story when adapting it?
9. Discuss how the theme of courage appears in your text.
10. Analyse how the key events contribute to the main theme of the novel.
11. Prove how summarising can improve your understanding and overall awareness of a novel.
12. Describe how moving a story from the past to a modern setting could impact the characters' motivations.
13. Analyse how the skill of summarising can be applied in real-life situations, like writing a report.
14. Evaluate the effectiveness of a summary that you read. How well did it capture the novel's essence?
15. Compare the plot structure of your novel to another novel. What similarities or differences do you see?
16. Choose a story you know and outline how you would adapt it for a different cultural context. What elements would you change, and why?

SECTION

4

DRAMA



KNOWING OUR DRAMATIC ELEMENTS

INTRODUCTION

It will be recalled that in Year One you learned about drama and getting to know your dramatic elements. This section now will further strengthen your understanding of drama with forms of drama, their features and how you can distinguish among the various forms of drama in texts.

Additionally, the section deals with how dramatic forms are developed in texts. It also identifies the main forms of drama in literature and why a text is categorised under each form of drama. Knowing this will enable you to be equipped with the skills to analyse different dramatic texts in order to explore the various issues in life, how to go about it, and how you will be able to fit in situations in your own life, in your society and the world as a whole.

KEY IDEAS

- Drama is a form of literature that is acted using dialogues.
- The main forms of drama are comedy, tragedy, tragic-comedy and melodrama.
- The theme of a literary work is the central message communicated throughout the work.
- The main difference between comedy and tragedy is that comedy has comic scenes while tragedy has tragic scenes

DIFFERENT FORMS OF DRAMA IN TEXT

Drama

It is a form of storytelling that includes acting, dialogue and performance. It is also an art form that deals with one's experiences, emotions and relationships. Drama has key elements such as stage direction, plot, characters, dialogues, setting, conflicts and theme.

Forms of Drama

1. **Comedy:** Comedy is a drama with humour that is meant to create laughter, and it generally has a happy ending. Comedy is one of the most popular forms of drama in literature. Its tone is light and has humour that is meant to create laughter. Example, *Dilemma of A Ghost* by Ama Atta Aidoo, *Ananse in the Land of Idiot* by Yaw Asare and *As You Like It* by Shakespeare.
2. **Tragedy:** Tragedy is a type of drama that deals with serious actions with a sad destructive or disastrous ending. In tragedy, the protagonist or hero is brought down by his or her flaws. Murder, pain, death and insanity are among the most common ideas in tragedy. In tragic stories, the main character usually has some weakness or defect that causes their downfall. Example, *Julius Caesar* by William Shakespeare and *The Gods are not to Blame* by Ola Rotimi.

3. **Tragi-comedy:** It is a type of drama that represents both happy and sad events. It also explores serious themes with humorous undertones. It often has an ambiguous ending. Such plays can have a sad plot and a happy ending or be serious with some elements of humour emerging throughout the play, for example, *The Lion and The Jewel* by Wole Soyinka and Shakespeare's *Midsummer Night's Dream*.
4. **Melodrama-** It is a kind of drama that makes good use of extensive exaggeration. Melodrama is characterised by exaggerated emotions, sensational plot twists, and a clear distinction between good and evil.

Example: *An Inspector Calls* by J B Priestley and many movies such as *Casablanca*, *Gaslight*, *Love Actually* and the lengthy *Gone With the Wind*.



Figure 4.1: An image showing forms of drama. It summarises what has been discussed so far.

Activity 4.1

Reviewing knowledge using talking point

Below is an activity involving a talking point. This activity, talking point, is to help you revise what you have learned so far about drama.



1. With your close friend, discuss how you will define drama in your own way.
2. Discuss with your friend three ways drama is distinctive from the other genres of literature.
3. Complete the table below.

Forms	Ending	Scenes	Protagonist	Theme
Comedy	Has a happy ending	Comic	Common	Love, beauty
Tragedy				
Tragi-comedy				
Melodrama				

Activity 4.2**Researching on drama forms**

Observe the picture below carefully with your literature study partner.



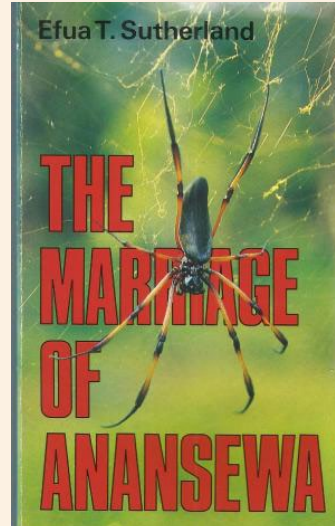
1. With your tablet or phone or dictionary, carry out research about the two forms of drama shown in the picture.
2. Identify African and non-African examples of the two drama forms shown in the picture.
3. Do another search about another form of drama which is not shown in the picture above.
4. Write and/or type neatly your findings from the research and share your findings for class discussion.

Activity 4.3

Analysing dramatic forms

During a literature class discussion. You were asked to analyse drama text in groups. Form a group of at least four people to carry out the activity below.

1. Use your tablet or phone to download one of the texts below:



2. Analyse the play with your friends.
3. With evidence from the text, determine its type of drama.
4. Put your findings into a flip chart presentation and upload it on your school website.
5. If you find difficulty, you can be guided by the prompts below
 - a. What is the background of the main character?
 - b. Did the hero die in the text?
 - c. What theme is dominant in the text?

DISTINGUISHING AMONG THE FORMS OF DRAMA

The forms of literature are distinct in several ways. Each of the forms of literature has some features that are unique only to it.

1. **Tragedy**
 - a. It has a serious or sad tone.
 - b. It has a tragic hero.
 - c. The hero has tragic flaws that lead to his or her downfall.

- d. It evokes emotions such as fear, pity and sorrow.
- e. Decisions made by the protagonist result in death or suffering at the end. An example, *Macbeth* by William Shakespeare.

2. Comedy

- a. It makes use of love, false appearance and mistaken assumptions.
- b. Sometimes, actions result in confusion and extreme entertainment.
- c. It evokes emotions such as laughter, joy and amusement.
- d. It ends happily usually with marriage and reconciliation, example, *As You Like It* by Shakespeare.
- e. It generally has a light tone.

3. Tragi-comedy

- a. It has a serious plot that is conveyed in a funny, sarcastic and exaggerated manner.
- b. It uses complex characters who are dynamic but weak.
- c. It employs plot twists.

4. Melodrama

- a. Characters exaggerate in their actions.
- b. It evokes emotions such as excitement, sympathy and suspense.
- c. The literary themes are clear and concise.
- d. Characters usually overcome downfalls to reach resolutions.

Tap on the link below to watch video on the types of drama

Types of Drama in Literature: mini-lesson

How Dramatic Forms are Developed in Varied Texts

In drama, irrespective of the types of drama we have it is usually developed by several key elements of the text. These elements encourage the overall tone, theme and character interactions while shaping the form of the play.

1. Tragedy

- a. It includes internal and external struggles, emotional release of pity and fear, protagonist weakness and a turning point leading to downfall.
- b. Structurally, there is an exposition which introduces setting, rising action climax, falling action and resolution.
- c. It also deals with human nature, suffering, fate, justice and exploring meaning, purpose and existence.
- d. Emotionally, the audience feels pity, fear, empathy, shock and sadness for the protagonist.

2. Comedy

- a. There are humorous flaws in characters.
- b. There are exaggerated character types
- c. Characters are mistaken for someone else.
- d. Characters experience unexpected comic twists and fate.
- e. It provides humorous moments to release tension.

3. Tragi-comedy

- a. It combines elements of both tragedy and comedy giving complex, uncertain and open-ended resolutions.
- b. It makes use of non-linear narratives which have comic sequence, unexpected twists and turns, shifts in tone and often an ambiguous conclusion.
- c. It has human nature's contradictions, ambiguity, complex morality and emotional self-awareness.

4. Melodrama

- a. There is exaggeration in expressions and feelings, unrealistic events, clear distinction between good and evil, cruel and manipulative characters.
- b. It stresses emotional response, builds suspense and tension, and arouses pity or sympathy.
- c. Unlikely events drive the plot.
- d. There are unexpected surprises, last-minute saves, shocks and usually ends in suspense.

Activity 4.4

Reviewing Knowledge through the guessing game



1. Play the guessing game with your friend on the forms of drama.
2. Your friend reads the guessing prompts below as you respond to them.

- a. I am a form of drama with my protagonist as a person with noble characters. Guess who I am.
- b. I am a form of drama full of farce. Guess who I am.
- c. I am a form of drama. I combine two different drama forms. I bring in comic relief when actions are tense. Guess who I am.

Activity 4.5

Analysing excerpts using the 5 Whys

This is the first longer and demanding exercise in this section. The more time you allocate to it, the fuller your understanding of drama and its devices will become. Don't be tempted to rush through it.

1. Observe the passage below which is from the speech of Mark Antony in the play Julius Caesar by William Shakespeare. Here is a celebrated film version of the speech:

Charlton Heston Mark Antony speech "Julius Caesar" (1970)

And another extract from Damian Lewis's version

Damian Lewis as Antony in Julius Caesar: 'Friends, Romans, countrymen' | Shakespeare Solos

Below is the first section of the speech.

Friends, Romans, countrymen, lend me your ears;

I come to bury Caesar, not to praise him.

The evil that men do lives after them;

The good is oft interred with their bones;

So let it be with Caesar. The noble Brutus

Hath told you Caesar was ambitious:

If it were so, it was a grievous fault,

And grievously hath Caesar answer'd it.

Here, under leave of Brutus and the rest—

For Brutus is an honourable man;

So are they all, all honourable men—

Come I to speak in Caesar's funeral.

He was my friend, faithful and just to me:

But Brutus says he was ambitious;

And Brutus is an honourable man.

He hath brought many captives home to Rome

Whose ransoms did the general coffers fill:
 Did this in Caesar seem ambitious?
 When that the poor have cried, Caesar hath wept:
 Ambition should be made of sterner stuff:
 Yet Brutus says he was ambitious;
 And Brutus is an honourable man.
 You all did see that on the Lupercal
 I thrice presented him a kingly crown,
 Which he did thrice refuse: was this ambition?
 Yet Brutus says he was ambitious;
 And, sure, he is an honourable man.
 I speak not to disprove what Brutus spoke,
 But here I am to speak what I do know.
 You all did love him once, not without cause:
 What cause withholds you then, to mourn for him?
 O judgment! thou art fled to brutish beasts,
 And men have lost their reason. Bear with me;
 My heart is in the coffin there with Caesar,
 And I must pause till it come back to me.

2. Form a group of three members and use the information above to answer these '5' whys:
 - a. Why is this long speech so compelling?
 - b. There are conflicts here, personal, moral and societal? Discuss why they stand out so clearly in the videos you have watched. Provide evidence of building irony in Mark Antony's speech.
 - c. Why did the conflict in the text result in violence?
 - d. The violence has consequences. Why?
 - e. The issues of hatred and fate are important in the text. Prove this with evidence.
3. Organise your thoughts on the above in a straightforward manner.
4. Share your findings with the class on white or sticky notes.

Activity 4.6

Discussing a video of popular drama.

1. For a class discussion, watch the video below before class:

Tap on the link below to watch a comedy by Ola Rotimi, *Our Husband Has Gone Mad Again*.

<https://www.youtube.com/watch?v=4PsyE3DQQ7o>

2. Discuss the form of drama in the movie you have watched and reasons for your view.
3. With your friend, explain your emotions about the movie you have watched. How much is the Ola Rotimi video you have watched on comedy different from the videos of the speech of Mark Antony in *Julius Caesar* by William Shakespeare?
4. Use the 5 Whys strategy to analyse Anowa. Use the 5 Whys strategy to examine the speech from *Julius Caesar* after that.

REVIEW QUESTIONS

1. Differentiate amongst the forms of drama.
2. Tabulate the forms of drama with their corresponding meanings.
3. Write the similarities and differences between:
 - a. Comedy and tragedy
 - b. Tragi-comedy and melodrama
4. What are the key differences between comedy and tragedy?
5. Using the PowerPoint app, do a presentation on how the types of drama can have an impact on the characters in a story.

SECTION

5

DRAMA



APPRECIATION

INTRODUCTION

Welcome to yet another section on drama. This section is a continuation from the previous section. Did you know that understanding drama also involves exploring themes, style and language used by playwrights to convey their stories and messages? In this section, we will delve into identification of themes, style and language in drama texts. We will also explore how these themes are developed to bring out the main ideas and concerns in drama texts. Practically, we will analyse the use of dramatic devices in different texts and finally, we will come to appreciate drama texts that reflect diverse contexts and concerns. It will be an interesting journey to explore more of the world of playwrights and their drama texts. Your involvement and enthusiasm are all it takes to make this experience enjoyable and indeed thrilling for everyone.

KEY IDEAS

- Dramatic devices are tools used to make the drama engaging and emotional. Examples of dramatic devices include: Story-telling technique, Cliff-hanger, Foreshadowing, Dramatic Irony and Folklore Elements.
- Drama reflects different contexts, like historical events, cultural traditions, and social issues.
- Style refers to how the drama is presented, such as using dramatic irony, traditional theatre, and symbolism. Language in drama shows characters' actions, dialogues, and interactions.
- Themes are the main ideas and driving principles in drama texts. Examples include class and social status, poverty, and ambition.
- Themes and language help to express the main issues through character traits, dialogue, relationships and motivations. Style is developed using tone and dramatic devices like images and symbols which add depth to the story.
- To appreciate drama, we aim to understand its context, to analyse the characters, to study the themes, to examine the structure, to explore the setting, to appreciate dramatic techniques, and to reflect on personal responses.

THEMES, STYLE AND LANGUAGE IDENTIFICATION (DRAMA)

Drama is an interesting way to discover important life lessons and human experiences. Plays use themes, style and language to tell stories and make us think about the world around us. Let us identify how these elements work together to create meaningful drama.

What are themes in drama? Themes are the main ideas or messages in the play. They help us understand the challenges, dreams and emotions of the characters. Some common themes in drama are mentioned below.

1. **Family and Responsibility:** In the *Marriage of Anansewa* by Efua T. Sutherland, Ananse's responsibility to secure his daughter's future shows the channellings of balancing family duty with personal ambitions.
2. **Ambition and Deception:** *The Marriage of Anansewa*, proves how ambition can lead to deception as Ananse uses cunning tactics to improve his social and economic status.
3. **Mass Hysteria and Fear:** *The Crucible* by Arthur Miller, shows how fear and false accusations can cause chaos and destroy communities. Neighbours suddenly turn on each other and accuse people they have known for years of practising witchcraft and devil-worship. This causes a mass fear where logic no longer exists.

What is Style in Drama?

Style is how the story is told. It makes the play unique and memorable. Here are some examples of style used in drama:

1. **Dramatic Irony:** In *The Crucible*, the audience understands the hysteria and false accusations in Salem, which the characters fail to see making the events more powerful and threatening.
2. **Traditional Theatre:** *The Marriage of Anansewa* uses storytelling from the Akan culture in Ghana, with audience participation and lively performances to create a rich cultural experience.
3. **Symbolism:** In *The Crucible*, the Salem witch trials symbolise the dangers of mass hysteria and the consequences of blind conformity.

What is Different about Language in Drama?

Language in drama is like the voice of the characters. It reveals their personalities, relationships and goals. Short pauses, repeated words and long speeches in plays make characters feel real and relatable. For example, In *The Marriage of Anansewa*, language is used creatively to mirror traditional Ghanaian storytelling and Ananse's cunning personality. One example is Ananse's use of proverbs and figurative language to manipulate situations to his advantage.

Drama combines themes, style and language to bring at times complex stories to life. By understanding these elements, we can better enjoy and appreciate the plays we read and watch. Let us discover more and see how these tools make drama powerful for everyone involved.

Activity 5.1

Revising Vocabulary: Themes, Style and Language

With your classmates, review your knowledge by defining themes, style and language in simple terms. The following questions could guide you:

1. What is a theme you remember from any story you have read?
2. How can individual language features used reveal a character's personality in a story?

Activity 5.2

Reading Scenes or Acts

In a group, read the first scene or act of your prescribed drama text.

While reading, underline or note phrases or parts of the text that show important themes, styles and language. Example, In *The Crucible*, note words or phrases that show fear and panic in the town and discuss how this reflects the theme of mass hysteria.

Activity 5.3

Identifying Themes, Style and Language

Write down examples of themes, stylistic features (like irony or symbolism), and language from the play. If you have challenges in identifying these elements, be guided by the following question:

1. Theme: What is the main idea? (e.g., ambition in *The Marriage of Anansewa*).
2. Style: How is the story told? (e.g., traditional storytelling).
3. Language: What key phrases stand out? (e.g., Ananse's use of proverbs).
Example: What does John Proctor say in *The Crucible* that shows his integrity?

Activity 5.4

Comparing Drama and Prose Texts

1. Think about a prose text you have read before and recall themes, style and language from the prose text.
2. Compare the elements in the prose text to that of the drama text you identified in the activity above. For example, compare how the theme of ambition in *The Marriage of Anansewa* is similar or different to ambition in a prose text like *The Boy Who Spat in Sergranti's Eye* by Manu Herbstein.

Activity 5.5

Discussing Themes, Style and Language

In your group, discuss how themes, style and language help develop the plot. For example, how does Ananse's use of storytelling style in *The Marriage of Anansewa* make the play more engaging? These questions could guide you:

1. How do the themes shape the characters' actions?
2. How does the style make the story exciting or emotional?
3. How does the language used reveal characters' traits as the plot develops?

Activity 5.6

Creating Flip Chart Presentations

1. Create a flip chart to explain one theme, style or language feature from the play.
2. Use examples from the text to support your points.
3. Present your findings to the class and take feedback.

DEVELOPING THEMES, STYLE AND LANGUAGE IN DRAMA TO BRING OUT SOCIAL CONCERNS

Imagine you and your friends are putting on a play for your school. You will want your audience to feel the excitement of the story and also think deeply about life, so you think carefully about three things:

1. What your play is about (theme): You agree that your play will be about friendship and how important it is to be together during hard times.
2. How will you present your play (the style): You add funny moments to make the audience laugh but also include serious parts to make them think deeply about the value of true friendship.
3. What your character will say in the play (the language): You decide to make some characters use casual, playful language, while others speak formally to suggest they are more serious or important.

As the audience watches, people see how your characters' actions, words and interactions bring out the message of friendship. They laugh at the jokes, feel sad during emotional scenes and leave thinking about how they can be better friends in their own lives.

To enjoy and understand a play better, it is important to look at how its theme, style and language work together. These elements do not just make the play enjoyable; they help us discover important social issues, human emotions and even psychological topics like

Identity and self-belonging, social class and economic status, false accusation and wrongful conviction, and gender roles and expectations.

The table below shows how these elements are developed to bring out the social issues in the play, using examples from your prescribed drama text.

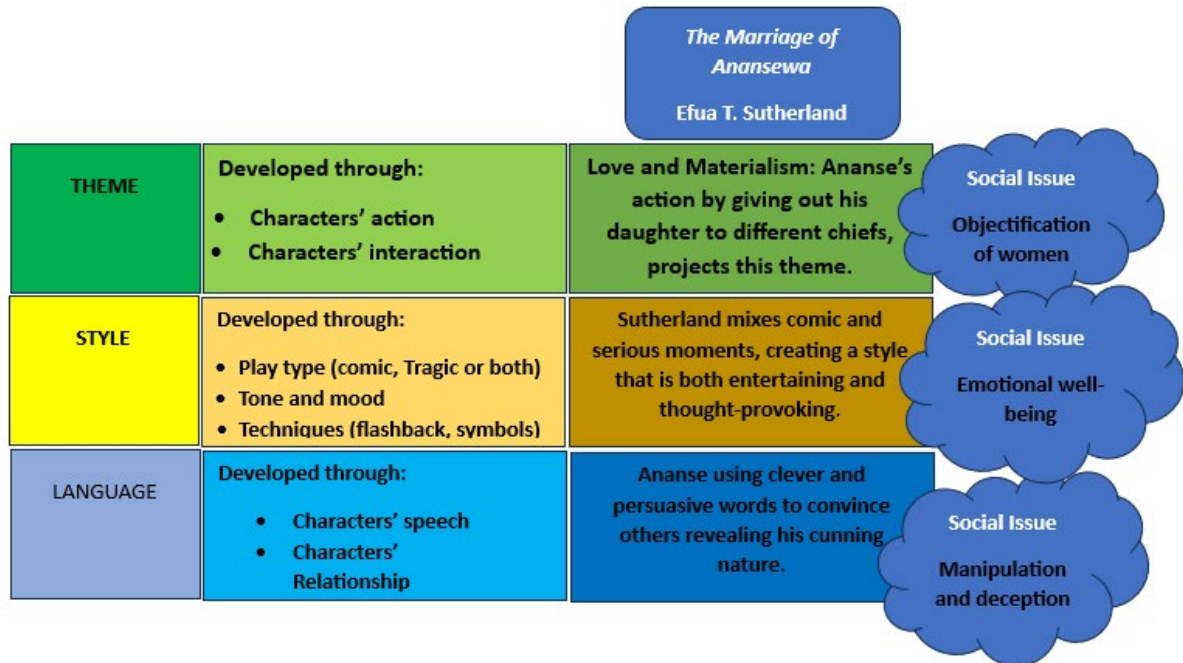


Figure 5.1: A picture illustrating how theme, style and language are developed to bring out social issues

Activity 5.7

Critiquing Drama Texts

1. Form a group of five with your classmates
2. Read parts of your prescribed drama texts. Focus on actions of characters, themes and narrative techniques.
3. Use the critic guide table provided below as a guide to help you answer some questions while reading. For example, In *The Marriage of Anansewa*, how does Anansewa's father's actions reflect themes of love and sacrifice?

CRITIQUE GUIDE	
QUESTIONS	EVIDENCE FROM TEXT
What actions by the characters bring out the theme?	

What narrative techniques are used?	
How does the language used in the text reflect social concerns or characters' emotions?	

Activity 5.8

Identifying Social Concerns in Drama Texts

1. In your group, read through your drama texts and look out for the following:
 - a. Identify parts of the drama where themes address social concerns, such as: Family values, Justice and fairness, the impact of societal norms.
 - b. Look out for the style and language use by noting the use of the following:
 - i. Dialogue (what do characters' words reveal?)
 - ii. Imagery (Are there symbols that represent social concerns?)
 - iii. Tone (Are there words that highlight seriousness, humour or critical issues that bring out social concerns?)
2. In your group, discuss and connect these concerns to something happening in your community and reflect on them.

Activity 5.9

Discussing Reviewed work

1. Join other groups and share your notes and critiques of the text you did in the activity above with the groups. For example, A group might say, "I think Ananse's decision reflects the social concern of living a good life through any means possible. Do you agree?"
2. Take feedback from the groups as by asking them the following:
 - a. What they agree with in your critique.
 - b. What suggestions do they have for you to improve your critique?

Note

If you have difficulty in critiquing, share your thoughts even if they are brief. Ask your group specific questions like, "Do you think this scene shows the theme well?"

Activity 5.10

Essay Writing

Individually, write an essay of your critique findings and feedback from your group. The essay could be a two-page or one-page depending on your strength. Use the essay structure below as a guide.

1. Introduction: mention the drama, the theme and key social concerns. Example, In the Crucible by Arthur Miller, Salem's witch trial reflects social fears and injustice.
2. Body: Discuss the key actions of characters, Narrative Techniques and Language, Examples from the text to support your points.
3. Conclusion: Summarise how the text highlights social concerns.

USING DRAMATIC DEVICES IN DRAMA TEXTS

Dramatic devices are like ingredients used in preparing a meal. The dramatic devices, collectively, are what qualifies an author's work as drama and not a different genre. They are the tools used by playwrights to create drama, tension and thus reveal emotions. There are many dramatic elements. Examples include dialogue, stage direction, monologues, soliloquies, flashbacks and foreshadowing. This week, we will focus on some specific dramatic devices used in your prescribed drama texts. Let us look at some of such dramatic devices.

1. Story-Telling



Explanation	Evidence in Text
<p>This technique depicts how the playwright tells the story.</p> <p>In a story-telling drama, there is the use of narrators.</p> <p>Again, the way the characters communicate with each other also depict story-telling.</p>	<p>In <i>The Marriage of Anansewa</i> by Efua T. Sutherland, Ananse acts as both narrator, engaging the audience directly, and as an actor.</p> <p>In Arthur Miller’s <i>The Crucible</i>, Miller uses linear plot and developing characters to reveal the story through their dialogues and actions.</p>

2. Cliff-Hanger



Explanation	Evidence in Text
<p>A cliff-hanger is a moment of suspense at the end of a scene or act which makes the audience eager to see what happens next.</p> <p>In common soap operas on TV like <i>Brothers</i>, most of the episodes shown one day end just when viewers are curious about what will happen next.</p> <p>This is what is referred to as a cliff-hanger.</p>	<p>In <i>The Marriage of Anansewa</i> by Efua T. Sutherland, Ananse pretends that his daughter Anansewa has died, leaving the audience in suspense about her fate.</p> <p>In Arthur Miller’s <i>The Crucible</i>, John Proctor is arrested and the play ends with Proctor opting to die and save his name.</p>

3. Foreshadowing



FORESHADOWING
 Foreshadowing is a hint or a clue early in the work that indicates what will happen later on.

Create your own at Storyboard That

Explanation	Evidence in Text
<p>Foreshadowing gives hints or clues about what will happen later in the story.</p> <p>Sometimes, foreshadowing can be a direct statement of what will happen. Sometimes, a foreshadow may not be as direct but a hint of what is to be expected.</p> <p>In the above image for instance, readers only get the hint that “something was very wrong” but what exactly the problem is, readers are yet to find out.</p> <p>That is how foreshadowing works.</p>	<p>In “the Marriage of Anansewa” by Efua T. Sutherland, Ananse’s early scheming and deceit foreshadow the chaos that will unfold later.</p> <p>In Arthur Miller’s “The Crucible”, the tension in the community and the girls’ initial accusations foreshadow the widespread hysteria and tragic events that follow.</p>

4. Dramatic Irony



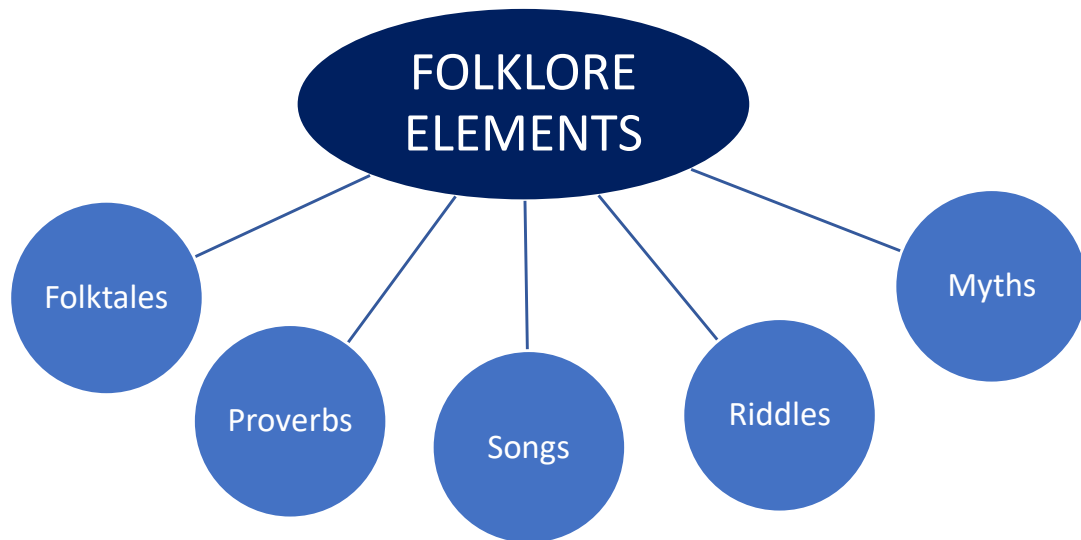
DRAMATIC IRONY

Dramatic irony is when the audience is aware of a situation in the plot, but the characters are not.

Create your own at [Storyboard That](https://storyboardthat.com)

Explanation	Evidence in Text
<p>When something occurs in a drama that the audience knows about but the characters themselves are unaware of, that is dramatic irony.</p> <p>That point in a movie or drama where you are tempted to suggest something to a character based on what you heard or saw previously is what we term as dramatic irony.</p> <p>If a friend puts poison in his best friend's food in her absence, sometimes you find yourself asking the character not to eat it. This is because you know that the best friend might die.</p>	<p>In <i>The Marriage of Anansewa</i> by Efua T. Sutherland, the audience knows that Anansewa is not actually dead but everyone else wrongly believes that she is.</p> <p>In Arthur Miller's "The Crucible", the audience is aware of Abigail's manipulation and lies, while the characters believe that those lies are actually true.</p>

5. Folklore Elements



Explanation	Evidence in Text
<p>Folklore elements include traditional stories, myths and cultural practices that are woven into the play. These elements add depth and cultural significance to the story.</p> <p>Examples include proverbs, songs, riddles, myths and folktales</p>	<p>In <i>The Marriage of Anansewa</i> by Efua T. Sutherland, Ananse uses a lot of <i>proverbs</i>, mostly to manipulate situations to his favour</p> <p><i>Traditional songs</i> are also used to enhance the cultural atmosphere. Songs are also used to provide commentary on events.</p> <p><i>Riddles</i> are also used to reveal cleverness.</p> <p>The play references several <i>myths</i> that reflect the beliefs and traditions of the people.</p> <p>Ananse himself is a character from many African folktales, known for his cunningness and trickery.</p>

Activity 5.11

Revising Dramatic Devices in Mixed-Ability Groups

1. Form groups of four with classmates of different skill levels (and different gender where applicable).
2. Each group member should mention one dramatic device and explain it in their own words. If a member can recall other dramatic devices after everyone has had their turn, he/she should be allowed to mention them.
3. Find evidence of the dramatic device you mentioned in your chosen prescribed drama text (*The Crucible* or *The Marriage of Anansewa*), read out the instance in your drama text which supports your dramatic device to the group. If possible, explain which circumstances led to that scene (if there are any).

4. Rehearse one scene of a dramatic device with your friend (e.g. a foreshadowing scene in *The Marriage of Anansewa*) and perform it in front of your colleagues. You will thus gain a deeper understanding of the devices as a class.

Activity 5.12

Discussing the Importance of Dramatic Devices

Let us use the 5-Whys Strategy to discuss and appreciate the importance of dramatic devices.

This strategy is often used during investigation or to cover truths or realities that may be hidden or that require deeper levels of thinking.

To use this strategy, you ask yourself “why” for the first time (as in, why are dramatic devices important), find a tangible reason for that and keep asking why, finding reasons on every occasion until you are sure that all the possible reasons are exhausted.

Now that you have a clear understanding of the 5-Whys Strategy, apply it in your drama text to find out the importance of dramatic texts and how the dramatic devices drive the plot. Use the example below as guide:

Dramatic devices are important.

- a. Why? They make the work more real.
- b. Why? They make the characters express the authors’ emotions

(In this manner, you keep giving your reasons until you have exhausted all five whys).

- c. Why?
- d. Why?
- e. Why?

Activity 5.13

Presenting and Receiving Feedback

Put your ideas together and present your findings to the whole class.

You can use a concept map, flip chart, PowerPoint presentation or board illustration for the presentation. The presentation should cover the following;

1. Dramatic devices with explanation and textual evidence (if available in text).
2. Importance of dramatic devices and how they drive the plot
3. A short drama on just a scene that depicts a dramatic device.

APPRECIATING DRAMA TEXTS

In drama, appreciation means understanding and enjoying the various elements that make up a literary work or the text. Appreciation involves delving deeper into the story to understand what the literal and deeper meanings of the work are. This helps readers understand the artistic and cultural significance of the text. You will be becoming more aware of the fact that an author's background has a great influence on his or her works. Furthermore, different cultures have specific things that identify them. Through appreciation, all the hidden details can be uncovered and this makes the work more enriching for everyone. There are steps to guide you towards this journey of appreciation filled with eye-openers to make your experience understandable, enjoyable and fun. They discussed below.

1. **Understand the context:** It is important to dive into the context of any given story. It helps you to understand the story and appreciate it better. To understand the context, consider the circumstances in which the story takes place. For example; the context of *The Marriage of Anansewa* is a traditional African village in Ghana. Readers need to understand the typical African village life where the traditions of the land are held in higher esteem compared to the cities (the presence of singers and chiefs). Again, as of the time this book was written, transportation was mainly by bus, train and ferry-boat. That is why Ananse says "...I travelled the country, by bus, by train, by ferry-boat." Ananse had to use these means of transport to send Anansewa's pictures to the chiefs.
2. **Analyse the characters:** Characters are the heart of any story. To analyse them, ask yourself the following questions and answer them based on the particular text you are using:
 - a. What motivates the character?
 - b. Do their names have any significance (e.g. cultural or other significance)?
 - c. What are their strengths and weaknesses?
 - d. How does the character relate to/with other characters?

For example; in *The Crucible* by Arthur Miller, the character John Proctor is a complex one. He is a flawed hero who struggles with his own guilt and redemption. Analysing a character like John helps us understand the themes in the play.

3. **Study the themes:** In order to analyse the themes, we need to follow the following steps:
 - a. What is the work trying to say?
 - b. How do the characters and plot relate to the theme?
 - c. What message do you think the author hopes the readers will take away?

For Example: In *The Marriage of Anansewa*, one of the major themes is the importance of cultural heritage. The story highlights the significance of customs and values in an African society.

4. **Examine the structure:** The structure as we have already studied refers to how the text is organised and presented. Ask yourself the following questions while you examine the structure:

- a. What is the plot sequence?
- b. Does the plot take a standard form – exposition, rising action, climax, falling action and resolution or something else?
- c. How do the chapters or scenes contribute to the overall story?
- d. What literary devices are used to create suspense or tension?

For example: In *The Crucible*, the play is divided into four acts. Each act builds on the previous one, creating a sense of escalating tension and drama

5. **Explore the setting:** The setting is the place and time in which the drama takes place. The setting of a play has an influence on the plot and characters. The following questions can guide the appreciation of the setting of a play:

- a. *What is the historical or cultural setting of the play?*
- b. *How does the setting shape the characters' experiences and interactions?*
- c. *What role does setting play in creating context, mood or atmosphere?*

For example: *The Marriage of Anansewa* tells readers that the work dates back to 1975 when colonisation was still in place, hence, the typewriter.

6. **Explore the elements of style:** An author's style is his/her unique way of writing. To appreciate the style, think about the following:

- a. *What literary devices does the author use? (metaphors, similes, other imagery)*
- b. *How does the author's use of language create tone or mood?*
- c. *What role does the dialogue play in revealing character or advancing the plot?*

For example: In *The Crucible*, Arthur Miller's use of language creates a sense of urgency and tension. His dialogue is concise and revealing, exposing the characters' motivations and conflicts.

7. **Appreciate the dramatic techniques:** The use of dramatic techniques such as flashback, such as foreshadowing, cliffhanger, dramatic irony, and storytelling, and how they have been used to create drama and tension should be appreciated. Example: In *The Marriage of Anansewa*, the use of foreshadowing hints at the consequences of Ananse's actions. This creates a sense of tension and anticipation in the reader.
8. **Reflect on Personal responses:** Reflect on how you responded to the different parts or aspects of the play. Discuss your thoughts with your friends and find out how they also think or feel about these aspects of the book. Note where you agree with your colleagues and where you don't. Ask yourselves why your opinions and thoughts differ from your colleagues. Remember that it is a discussion and not a fight. Finally put all these thoughts together in a carefully crafted essay.

Activity 5.14**Reviewing Knowledge on Context**

1. Form a group of four.
2. Now form a circle with your group members.
3. Get one soft ball as a group or crumble a sheet of paper into a ball.
4. Each group member should get the chance to catch the ball and share his or her knowledge on what context is.
5. If you are having trouble remembering, then each member should answer the following questions in turns, otherwise, move to the next activity:
 - a. Do you think an author's background and experiences impact their work? Give an example.
 - b. How does the author's background influence the story?

Activity 5.15**Analysing Drama Texts**

In your groups, identify the development of each of the following:

1. Characters
2. Themes
3. Structure
4. Setting
5. Style
6. Dramatic techniques such as cliffhanger and foreshadowing

Activity 5.16**Analysing the Author's background**

1. Search for the background of the author using the browser of your ICT device and read about him/her. Check the background of Arthur Miller / background of Efua T. Sutherland. Remember to read from multiple sources or options for verification and consistency.
2. Discuss how this author's background affects or influences his/her work. You can use the questions below as guide.
 - a. How do you think Arthur Miller or Efua T. Sutherland's background influence their work?
 - b. Which instances in the text exemplify, depict or reflect the author's personal experiences?

Activity 5.17**Creating group-based critiques of drama texts**

1. Using the steps in appreciating a poem, in your groups, discuss how the setting reflects the theme.
2. In your groups, examine how the characters of your prescribed text are connected to the themes in the text.

The following steps will guide you:

- a. Who are the characters?
 - b. What are the themes in the text?
 - c. Do you see the themes playing out well due to the presence and progression of the text ... the characters have a role to play in the development of the themes?
 - d. How do the characters help bring out the themes?
3. Prepare your responses in the form of an essay and present it to the class. Be willing to give and accept feedback.

REVIEW QUESTIONS

1. What are themes in drama and why are they important in real life?
2. Name five themes from any of your prescribed texts.
3. Explain dramatic irony and give an example of when you have seen or experienced it in real life.
4. How is language used in any of your drama texts?
5. Below is a crossword puzzle with hints to guide you to solve it.

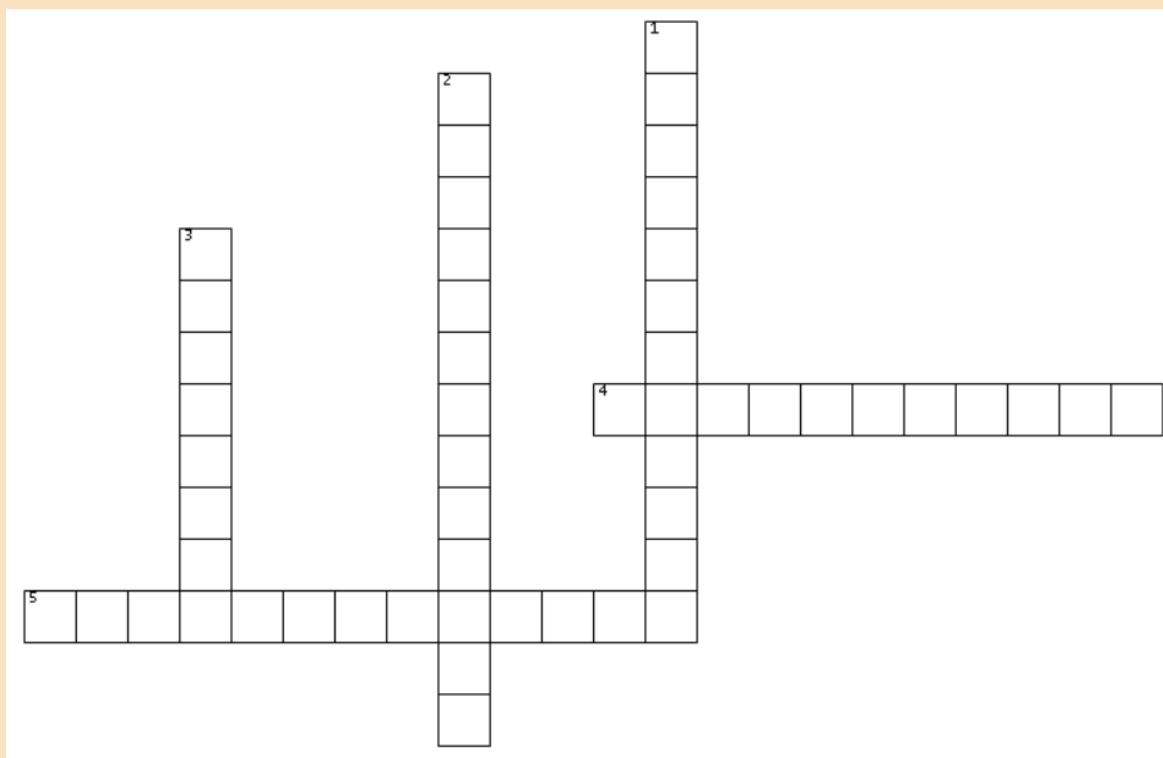
Instruction: Some of the words must go from right to left (across). Others must go from top to down (down). Each box must contain just one letter of the alphabet. Individually, re-create this puzzle in your exercise book or on an A4 sheet and fill in the letters using the hints given below (across and down). The clues below will help you and the numbers by the clues (4. 5. 1. 2. and 3.) will show you where to write your answer.

ACROSS

4. a form of suspense usually in the end of a scene
5. Giving hints or clues on what is to come in a drama

DOWN

1. a technique that involves telling a story in drama
2. a situation where the audience know something that some characters are unaware of
3. involves traditional stories, myths, cultural practices.



6. List and discuss at least three things to consider when appreciating a drama text.
7. Explain with evidence some themes in any of your drama texts.
8. Explain how traditional theatre conventions are used in any of your drama texts.
9. Explain how the use of language by a character in any of your drama texts, helps him/her achieve his/her goal. Use evidence from the text.
10. Explain how dramatic irony is used in *The Marriage of Anansewa*.
11. How does the use of dramatic elements impact the plot of your prescribed text?
12. Identify the social concerns addressed in your chosen prescribed text
13. Themes like family responsibility and ambition appear in some of your drama texts. How do these themes reflect the struggle people face in life? Give an example of someone balancing family and personal goals in drama and in real life.
14. Dramatic irony makes the audience see the bigger picture in your drama texts. In real life, how can seeing situations from different perspectives help us avoid mistakes?
15. Analyse the impact of cliff-hangers in your prescribed text.
16. Consider the how the background of the author might influence his/her work.
17. Create a short dialogue that uses dramatic irony to show a misunderstanding between characters. You might find it helpful to consider a comic instance.
18. Design a brief scene where a character uses proverbs similar to Ananse in *The Marriage of Anansewa* to solve a problem.
19. Write a paragraph explaining how a playwright's choice of style and language can change the way an audience interprets a theme.

20. Discuss how effectively the dramatic devices convey the themes in *The Crucible*.
21. Convince your colleagues by writing an essay on why dramatic elements must not be overlooked in creating drama, using your prescribed text as point of reference.
22. Produce a detailed appreciation of your selected drama text.

SECTION

6

DRAMA



FROM SCRIPT TO STAGE

INTRODUCTION

Welcome to yet another world of creativity and performance. You have already learned how to write sketches in Year One. That was a real challenge but just so successful. Now, let us take it a step further and explore playwriting. Playwriting is all about creating stories that actors bring to life on stage. In this section, you will learn how to plan your story, build characters, outline scenes, write and edit scripts. But it does not stop there. You will also discover how to perform your drama, from choosing a script and rehearsing to setting up the stage and reviewing the performance.

This knowledge does not just make you a better writer or performer; it helps you think creatively, work with others and solve problems. These are skills that are valuable in any career, whether you are acting, directing or working in a completely different field. Let us sail into the brave new world of playwriting and performance.

KEY IDEAS

- Creating a drama piece involves steps like deciding on a story, making characters, outlining scenes, writing and editing the script.
- Performing a drama piece involves steps like choosing a script, rehearsing, setting up a stage, performing and reviewing the show.
- Playwriting is the process of writing stories for the stage where actors perform live for an audience. It includes elements such as dialogue, actions, setting and characters.

DRAMA CREATION DEPICTING REAL WORLD EVENTS

Imagine watching a play where the characters feel so real, and the story keeps you on the edge of your seat. Have you ever wondered how those plays are written? That is what you are about to learn.

In year one, you wrote literary sketches, but now you will explore “playwriting” while turning your story ideas into scripts for actors to perform on stage, and using themes to make your script depict real life experiences. A play includes dialogue (what the characters say), actions and stage directions to guide how the story is performed. Let us start creating a story.

Steps to Write a Play

The picture below shows the steps to take in writing your play.



Figure 6.1: A picture showing the steps in writing a script.

1. **Decide on Your Story**

Think about what kind of story you want to tell. Choose a theme that reflects real-life events or important ideas. Create a main conflict to make your story exciting. Imagine how your story will look on stage, including any special effects or creative ideas.

2. **Create Your Characters**

Your characters are the heart of your play. Make your main character realistic and interesting by thinking about his or her personality, goals, and background. Include a strong opponent (antagonist) to challenge your main character.

3. **Outline Your Play**

Plan the structure of your play by dividing it into acts, like chapters in a book. Each act should have a clear beginning, middle, and end. Think about how the story builds to a climax and ends with a satisfying resolution.

4. **Add Stage Directions**

Stage directions tell actors how to move and act on stage. Write simple instructions for things like entrances, exits, or important actions. Include notes about props, lighting, or sound effects to guide the performance.

5. **Write Your Acts and Scenes**

Using your outline, start writing the scenes. Each act should tell part of the story and keep the audience interested. Mix dialogue and action to make the play lively and engaging.

6. **Format Your Script**

Format your script so it's clear and easy to read. Use all capital letters for character names, and italicise stage directions. A well-formatted script makes it easier for actors and directors to work with.

7. **Review and Revise**

Once your first draft is done, read through your play. Look for anything that can be improved, like dialogue, character actions, or plot points. Ask friends or classmates for feedback to make it even better.

8. **Edit Your Script**

Make changes to improve your play. Fix any mistakes, and make sure the dialogue is clear and the actions make sense. A polished script is ready to be performed!

Activity 6.1

Sharing memorable experiences

Think about an experience that stands out to you or someone you know. Examples: a moment of difficulty, success or overcoming fear.

Share this experience with your classmates in a discussion. Listen to other examples to get ideas.

Note down some key details about your experience. They may include:

1. The people involved (e.g. Your friend, a family member)
2. The location (e.g. your school)
3. The time it happened (e.g. last year, last week)
4. Why this moment is important to you.

Think about what your experience teaches or shows. Example: Does it show “friendship”?

Choose a theme that best fits your experience. If you find it hard to think of themes, use these: kindness, courage, team work.

Activity 6.2

Outlining Script

Form a group of five members. As a group, plan the script using the following points:

1. Identify the main characters (based on real people or imaginary ones)
2. Decide on the setting (where and when the story happens)
3. Plan the main conflict (what makes the story interesting?)

Think about how the theme fits your story and add to your story

Add a dialogue that shows how the characters feel or act (the dialogue should bring out the theme). For example, the dialogue could go like this:

Character 1: “I didn’t think you’d help me after what happened.”

Character 2: “That’s what friends are for. We get through tough times together.”

Activity 6.3

Writing the script using a sample

Look at the sample script provided below to guide your writing. Use your outline drafted in **Activity 6.2** above as a reference.

SCENE 1: The Shore

(The stage is set with a backdrop of a sunny beach. Ama is walking along the shore, humming a tune. She notices a fish caught in a net.)

Ama: *(kneeling by the net)* Oh no, little fish! How did you get stuck here?

Fish: *(speaking with a magical voice)* Please, kind girl, free me! If you do, I will grant you one wish.

Ama: *(surprised)* You can talk? All right, I will help you!

(Ama carefully frees the fish from the net.)

Fish: Thank you, Ama! What is your wish?

Ama: *(thinking)* I wish for my village to prosper and for everyone to be happy.

Fish: It is done! Remember, true happiness comes from sharing.

(The fish swims away, leaving a shimmering scale behind.)

SCENE 2: The Village

(The stage changes to show a vibrant village. Villagers are dancing and celebrating.)

Villager 1: Look at our crops! They're growing like never before!

Villager 2: Ama is a hero! She must have done something special!

(Nana enters, looking annoyed.)

Nana: *(to himself)* They'll never know that it was me who brought this prosperity! I'll take all the credit!

SCENE 3: The Confrontation

(Ama stands in front of the villagers, who are gathering around her.)

Ama: Everyone, let's work together to share this bounty!

Nana: *(stepping forward)* No, Ama! I am the chief! I will decide how we use this wealth.

Ama: But Nana, it should belong to everyone! We can help each other!

(The villagers murmur in agreement with Ama.)

SCENE 4: The Turning Point

(Nana glares at Ama, feeling threatened.)

Nana: You think you can challenge me? You'll regret it!

(Ama stands tall, facing Nana.)

Ama: I believe in the power of kindness and sharing. You cannot stop us!

(The villagers rally around Ama, showing their support.)

SCENE 5: Resolution

(The stage brightens as the villagers unite.)

Villager 3: Let's work together to keep our village thriving!

Villager 4: Ama is right! We are stronger together!

(Nana realises he's outnumbered and steps back, defeated.)

Nana: Fine! I agree. I have changed my mind. But remember, I will always be watching!

(Ama smiles, looking at her friends.)

Ama: Together, we will make our village a wonderful place for everyone!

(The villagers cheer and celebrate as the lights fade.)

PERFORMANCE OF FULL ACTS AND SCENES

Welcome to another thrilling experience in the world of drama. Have you ever wondered what it takes to be an actor/actress? Have you ever thought of what it takes to produce the movies you watch? What does it take to become Jackie Appiah or Majeed Michel? If you have ever thought of these questions while watching a movie, say no more! This week's lesson is going to make you an authentic actor/actress by all standards. You only have to follow a few steps so get ready! Scan the QR code below to watch a short film on movie production by young people.



Script performance goes beyond reading scripts. It involves a few steps.

1. Get a script. You need to choose a suitable scene or text to work with.
It begins with selecting a script/text/scene that you want to dramatise.
Read the script for understanding. Make sure you understand the plot, characters, theme and context.
2. Rehearse your chosen scene
You need to memorise the lines if you can. Otherwise, you can paraphrase it (by using your own words but keeping the original content of the text. Do not deviate from the text.

Discuss how you will move on stage and work on it.

3. Decide on a stage that fits your chosen text
Which designs should be used to create the effect you want?
Which costumes can best depict who the characters are?

4. Work on technical aspects like the sound effects and lighting issues which will also affect the mood.
5. Perform the drama once all is set. Be sure to work within time.
Introduce the performance with a brief overview
Deliver like a pro. You have put in a lot of effort to get this far.
As we have rehearsed, we want you to put in your best.
6. Reflection
Like every good artist, sit and reflect on your performance.
Give yourself a pat on your back if you deserve it.
Then, think about which areas you would like to improve upon when next you have the opportunity to perform a drama and note them. Take feedback from your friends and note them also. When next you are called to perform again, build on these areas of improvement and deliver to the best of your ability.

Activity 6.4

Short drama for discussion

1. Scan the QR code/click the link below to watch a short drama for discussion on how actors bring characters to life through their acting.



THE HAPPY MAN x Bedtime Stories x Story for Kids, Teenagers & Adults | AFRICAN FOLKTALES

2. From the video, how do you think the actors bring the characters (in terms of the roles they play in the video) to life?
3. In mixed-ability and gender groups (where applicable), discuss the following terms and how you think they will be applied in your drama/performance.
 - a. Blocking
 - b. Characterisation
 - c. Expression
 - d. Props
 - e. Script
 - f. Improv

Activity 6.5

Short Drama Performance

1. With your group members, read the following script and choose a scene for dramatisation (You can choose to act out a scene/act form your prescribed drama text or another text with your teacher's approval).
2. Pick a role. Each group member must select a role they are comfortable with.
3. Interpret the dialogue and emotions so you know how to act each part well.
4. Note any basic blocking terms you want to incorporate.
5. Rehearse your work, incorporating the new terms where applicable. Assist each other as you rehearse your scenes. Break down the drama into smaller scenes to make the performance easier.
6. Perform your script, bringing your A-game on board.
7. Discuss each group's strengths and areas of improvement after their performance. Be willing to accept change to improve upon your drama skills in subsequent performances.

A Short Drama Script for Performance.

The School Festival

Characters

Ama: A hardworking student and the organizer of the school festival.

Rahman: Ama's best friend who helps with the festival.

Mensima: A talented singer but shy student.

Theo: The class joker who loves to entertain.

Mrs Sena: The head teacher who supports the students.

Scene One

[Ama and Rahman in the classroom]

Ama enters, excited to see her best friend, Rahman.

Ama: *(excited)* Rahman, the school festival is just around the corner. We need to start planning.

Rahman: *(nodding)* You're right, Ama. What do we need to do first?

Ama: *(talking while counting on fingers)* We need to arrange performances, decorations and the speakers. Everyone must come and help.

Rahman: *(thoughtfully)* Let's form teams for each task. I'll help with performances. Let's get more people to help with the rest.

Exit Rahman and Ama

Scene Two

Rahman, Mensima and Theo at the school's assembly hall.

Rahman: (*calling out*) Mensima, Theo, come over here! We're looking for performers for the festival.

Mensima: (*shy as always*) I can sing, but I'm not sure if I can perform in front of everyone.

Theo: (*laughing*) Write my name, I'll do it! I'll make everyone laugh with my jokes.

Rahman: (*encouraging*) Mensima, you have a beautiful voice. Just imagine you're singing for friends.

Mensima: Hmm, okay. I will try.

Rahman: I know you can do it.

Scene Three

[During rehearsals at the school auditorium]

Ama: (*clapping to draw everyone's attention*) Okay, everyone, let's start with Theo's performance.

Theo: (*acting with a straight face*) Why did the student bring a ladder to school? (*Everyone listening attentively*) Because they wanted to go to high school!

Students: (*laughing and clapping*)

Ama: (*smiling*) Great job, Theo. Let's give it up for him. (*Audience clapping*). Now, Mensima, your turn.

Mensima: (*nervous but starts singing beautifully*)

Students: (*applauding and cheering*) Go Mensima! Go Mensima! Go Mensima!

Scene Four

[On the day of the festival at the school grounds]

Mrs Sena: (*proudly*) Welcome to the school festival! You students have worked hard to make this event special and I am proud of you all for the efforts you have put in. I will hand over the microphone to Ama, our MC for today.

Ama: (*holding a microphone*) Thank you, Mrs Sena. Let's start the performances. First up, Theo!

Theo: (*performing*) Thank you!

Theo then goes ahead to crack the whole school up until his time is up and he leaves the stage with a resounding clap.

Audience: (*laughing and cheering as he leaves the stage*)

Ama: (*smiling*) Next, we have the lady with the beautiful voice... Mensima...

Audience: *Clapping as she mounts the stage.*

Mensima: (*singing confidently*)

Audience: (*cheering applauding loudly*)

Scene Five

[Right after the Festival, Mrs Sena calls Ama, Rahman and Theo]

Ama: (*smiling*) We did it! The festival was a success.

You students have made me proud. How was the students' reaction from where you sat, Rahman?

Rahman: Everyone enjoyed it. They did not want the programme to end. Great job, team!

Mensima: Thank you for encouraging me, Rahman. I loved performing.

Theo: (*joking*) Next year, I'll need new jokes.

Mrs Sena: (*proudly*) Well done, everyone. You made the school proud.

REVIEW QUESTIONS

1. What is the purpose of stage directions in a play?
2. List three new key terms in acting.
3. Describe how you would create an interesting main character for a play.
4. Explain how the key terms listed above apply to real life with examples.
5. Imagine your story idea is about a student overcoming a challenge. Plan a three-act outline for the play and explain how each act builds to the climax.
6. Point out each of the new key terms in scenes of a popular movie you watched.
7. What could hinder you from creating your own drama which incorporates the new terms?
8. Suggest a different way to still create the effect you need with the limited resources you have.
9. Write a short scene for your play, including stage directions, dialogue, and actions. Perform it with a group, then evaluate how well the stage directions helped communicate the story to the audience.
10. Write a script for to be performed during an upcoming programme which seeks to speak against Gender-Based Violence and empower victims of sexual harassment. Incorporate the new dramatic devices and other familiar dramatic devices too.



SECTION

7

POETRY

KNOWING YOUR POETIC ELEMENTS

INTRODUCTION

The journey to exploring the world of poetry is long and interesting. Each stop uncovers a surprising new aspect of the genre. You will recall that in Year One you were introduced to lyrical and narrative poems. This section complements your exploration of the various forms of lyrical poetry such as elegy, ode, sonnet and haiku. This section also highlights how the forms of lyrical poetry are distinctive in terms of style and context.

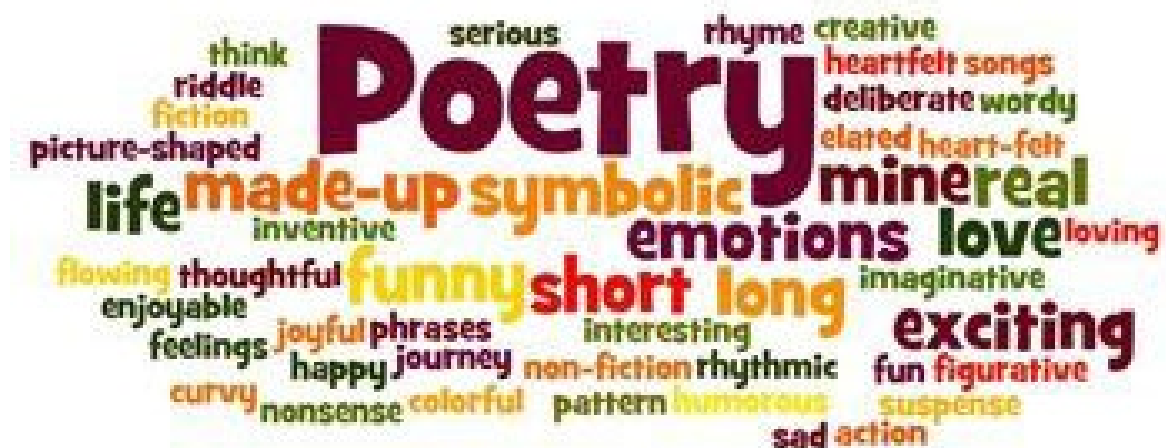
Additionally, the section gives you an opportunity to compare language use in the various lyrical poetry forms to reveal their aesthetic appeal. You will also understand how the poetic elements of diction, imagery and tone aid the meaning of a poem.

Again, this section offers you an opportunity to analyse the poetic devices employed by lyrical poets to create style and meaning. An exploration of lyrical poetry is a step towards the broader field of poetry appreciation.

KEY IDEAS

- Lyrical poems are poems that express personal emotion and feelings.
- Notable forms of lyrical poems are ode, elegy, sonnet and haiku.
- Poets achieve effects by experimenting with different poetic devices.
- The language of lyrical poems is characterised by imagery, figurative and sound devices and personal voice.
- The elements of style in poetry include diction, symbolism, tone, mood and a range of literary devices.

EXPLORING DIFFERENT FORMS OF LYRICAL POEMS



One important poetic form that has been in existence since the dawn of poetry is lyrical poetry. It is one of the much written and much read among the types of poems.

Take a minute to read the poem below. Pay particular attention to how you feel as a reader. Then think about how the poet might have felt while writing the poem.

The Futility of our Futurity by *Shadrack Oteng*

Do I preach, cry, write or sing a song
 About the rape of our land
 When the wind of illegality has swept a trillion trees along
 When the degradation of our home homeland is out of hand?
 In the market of greed
 On the altar of selfishness
 Many of our virgin forests have no weed.
 The tomorrows of the unborn are swallowed in darkness.
 The intestines of our rivers are truncated
 Causing cancerous diseases to us all
 As the unpatriotic Ghanaians gather gold excavated
 While our future fertile forests fall.
 I look thirsty as you, my fellow
 But the muddy waters show no arrow.

Meaning of a Lyrical Poem

A lyrical poem is a type of poem that expresses the poet or persona's (speaking voice) emotions, feelings and personal experiences often with musical or songlike qualities. Lyrical poetry originated as a form of poetry that was meant to be sung accompanied with the playing of a musical instrument known as *lyre*.

Characteristics of Lyrical Poems

1. Lyrical poems express personal emotions
2. They often have a musical quality.
3. They are often short and concise.
4. Lyrical poems have simple language.
5. Lyrical poems employ varied literary devices.
6. They typically use First Person Point of View.
7. Lyrical poems have a subjective tone.

Different Forms of Lyrical Poems (elegy, ode, sonnet, haiku)

Lyrical poems come in many forms. Each form is distinct from the other in terms of structure and the message it conveys. The major lyrical forms are explained below.

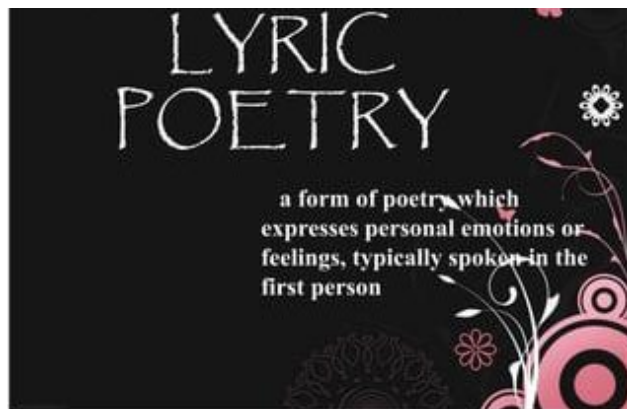


Figure 7.1 : A picture showing lyric poetry

1. **Sonnet:** A sonnet is a form of lyrical poem typically having fourteen lines and usually written in iambic pentameter (a type of rhyme consisting of ten syllables arranged in five metrical feet each consisting of an unstressed syllable followed by a stressed syllables). Basically, there are two main types of sonnets. They are Shakespearean and Petrarchan sonnets. Structurally, the Shakespearean sonnet is made up of three quatrains (four lines) and a couplet (two lines) making $3 \times 4 = 12 + 2 = 14$ whereas the Petrarchan sonnet has an octave (eight lines) and a sestet (6 lines) making $8 + 6 = 14$.

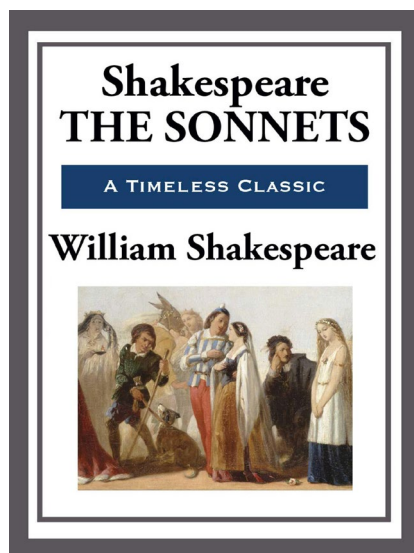


Fig 7.2: A picture showing a book of Shakespeare's sonnets

2. **Ode:** An ode is a form of lyrical poem that is written in praise of a person, place, object or an idea. Ode comes in three main types. They are the Pindaric ode which is characterised by formal language and structure. The Horatian ode named after the ancient Roman poet Horace has a conversational tone, and a Keatsian ode named after

English poet John Keats which focuses on beauty, truth and personal experience. John Keats' Ode to a Nightingale is a major example.

3. **Elegy:** An elegy is a form of lyrical poem that mourns the death of a person. Elegies usually pay tribute to a departed soul. A good example of elegy is Thomas Gray's Elegy Written in a Country Churchyard which reflects on loss over the centuries.
4. **Haiku:** Haiku is a type of Japanese short lyrical poem that consists of three lines with a seventeen-syllable count of 5-7-5. In Ghana, a good example of Ghanaian haiku is the collection of poems compiled by Adjei Agyei-Baah.

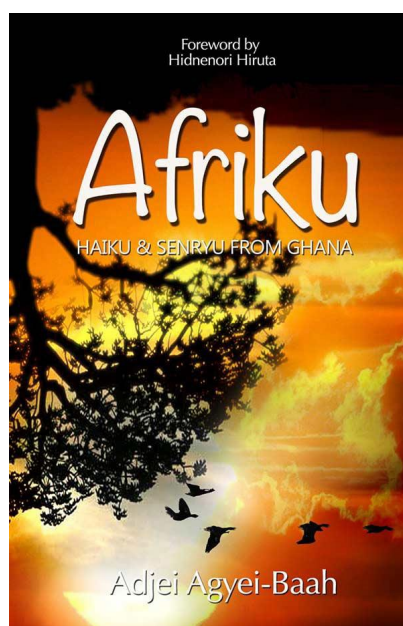


Figure 7.3: A picture showing a collection of African haiku.

5. **Villanelle:** A Villanelle is a nineteen-line poetic form comprising five tercets (three lines) and a quatrain (four lines). An example of villanelle is Dylan Thomas's Do Not Go Gentle Into That Good Night.
6. **Free verse:** this is a form of lyrical poem that does not follow a specific rhyme or metrical pattern.
7. **Blank verse:** This is a lyrical poetry type that is usually written in unrhymed iambic pentameter. It is called "blank verse" because it doesn't have a rhyme scheme.

Activity 7.1

Reviewing learners' knowledge on poetic forms

Form a group of five with your classmates, include males and females where possible and carry out the activities below:

1. Choose any three questions from the list below:
 - a. What is a lyrical poem?
 - b. What is a narrative poem?

- c. What are the features of a lyrical poem?
- d. What are the features of a narrative poem?
2. Discuss the selected questions in your group, taking turns to read the questions out aloud.
3. Share your ideas, listen to others' perspectives and note down the main points your group agrees on. You could use the cyclic matrix picture below as a guide.

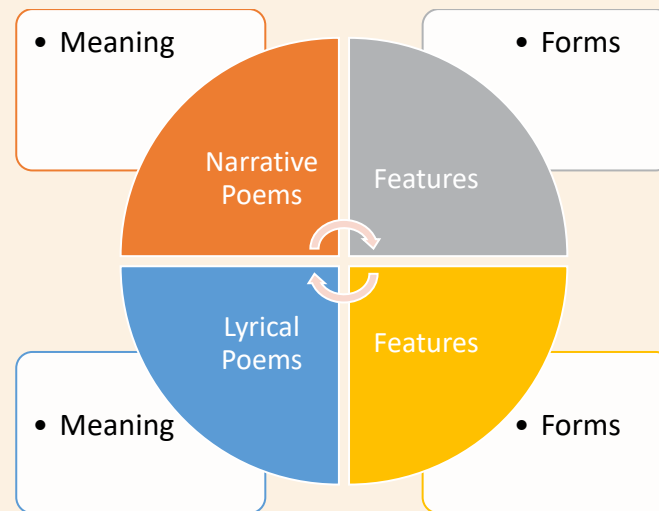


Figure 7.4: A picture showing a cyclic matrix.

Activity 7.2

Researching on poetic forms

1. In your group, observe the cards image below carefully and read out the poetic forms written on them.



Figure 7.5: A picture showing forms of lyrical poem

2. Use your tablet or phone to research thoroughly about each of the lyrical poetic forms on the card above. Your search could be a written text, audio or video.
3. Make a PowerPoint presentation of your findings from your research.

4. Download an example of one African and one non-African poem that suit the lyrical poetic forms above.

Activity 7.3

Analysing and justifying lyrical poetic form

In your group, carry out the activities below.

1. Read the poems below carefully.
2. Analyse the poems critically.
3. Categorise the poems based on their lyrical forms.
4. Support your categorisation with evidence from the poems.

A Song of Sorrow

I write and remove thy name
 In this way I punish my heart
 Thy love was nothing but a game
 And I was defeated by thy ways smart.
 I am still alive leading a life of curse
 My vivacity departs, my light is fading.
 No one is here to find me a nurse,
 And yet my peace thy memory is invading.
 O soul, o life, be ready for something worse,
 Something thou would never have seen,
 My death will soon quench thy thirst
 Thou may get what I mean.

Mohammad Akmal Nazir

An ancient pool,
 A frog jumps in –
 The sound of water.

Matsuo Basho

Telephone Conversation

The price seemed reasonable, location Indifferent. The landlady swore she lived Off premises. Nothing remained But self-confession. “Madam” , I warned, “I hate a wasted journey - I am African.” Silence. Silenced transmission of pressurized good-breeding. Voice, when it came, Lipstick coated, long gold-rolled Cigarette-holder pipped. Caught I

was, foully. “HOW DARK?”...I had not misheard....”ARE YOU LIGHT OR VERY DARK?” Button B. Button A. Stench Of rancid breath of public hide-and-speak. Red booth. Red pillar-box. Red double-tiered Omnibus squelching tar. It was real! Shamed By ill-mannered silence, surrender Pushed dumbfoundment to beg simplification. Considerate she was, varying the emphasis- “ARE YOU DARK? OR VERY LIGHT” Revelation came “You mean- like plain or milk chocolate?” Her accent was clinical, crushing in its light Impersonality. Rapidly, wave-length adjusted I chose. “West African sepia”_ and as afterthought. “Down in my passport.” Silence for spectroscopic Flight of fancy, till truthfulness changed her accent Hard on the mouthpiece “WHAT’S THAT?” conceding “DON’T KNOW WHAT THAT IS.” “Like brunette.” “THAT’S DARK, ISN’T IT?” “Not altogether. Facially, I am brunette, but madam you should see the rest of me. Palm of my hand, soles of my feet. Are a peroxide blonde. Friction, caused- Foolishly madam - by sitting down, has turned My bottom raven black- One moment madam! - sensing Her receiver rearing on the thunderclap About my ears- “Madam,” I pleaded, “wouldn’t you rather See for yourself?”

Wole Soyinka

(It is helpful to note that in the UK, during the middle of the twentieth century, there were red telephone booths on many city streets. Calls were made by putting coins in the slot, and pressing the button when the connection took place. If none was made, the other button returned the unused coins. Soyinka had come to the UK as a Nigerian student.)

Sonnet 18

Shall I compare thee to a summer’s day?
 Thou art more lovely and more temperate:
 Rough winds do shake the darling buds of May,
 And summer’s lease hath all too short a date;
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimm’d;
 And every fair from fair sometime declines,
 By chance or nature’s changing course untrimm’d;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow’st;
 Nor shall death brag thou wander’st in his shade,
 When in eternal lines to time thou grow’st:
 So long as men can breathe or eyes can see,
 So long lives this, and this gives life to thee.

William Shakespeare

Activity 7.4**Performing parts of poems studied**

1. In your group, use your phone or tablet to scan the QR code above to watch a video on poetry performance.
2. Critically observe the personal voice, feelings and musicality used by the performer.
3. With your group, choose Wole Soyinka's *Night* and memorise the lines.
4. After memorising the lines, perform the poem to suit the key features of lyrical poems.
5. As one member of the group performs, let another member take a video.
6. Upload your poetry performance on your social media platform.

DISTINGUISHING BETWEEN THE LYRICAL POEMS IN CONTEXT

Lyrical poems, as indicated in the first focal point of this section, come in different forms, such as sonnet, elegy, ode, haiku and others. These forms of lyrical poetry are distinctive in terms of their structure, rhyme scheme, message, language and context. Understanding their distinctive features is critical in identifying, analysing and understanding lyrical poems you may come across. The pictures below show the distinction among forms of lyrical poetry.

LITERARY DEVICES

SONNET

VS

VILLANELLE

DEFINITION	A poem of 14 lines using any of several rhyme schemes.	DEFINITION	A nineteen-line poem with two rhymes throughout.
PURPOSE	To explore complex themes within a strict form.	PURPOSE	To deal with themes of obsession and repetition.
USAGE	Popular in romantic and contemplative poetry.	USAGE	Used to emphasize formal pattern and thematic repetition.
EXAMPLE	Shakespeare's Sonnet 18.	EXAMPLE	Dylan Thomas's "Do not go gentle into that good night."

LitDevices.com

Figure 7.6: A picture showing the distinction between sonnet and villanelle as two distinct lyrical poetic forms

<div> <div>BLANK VERSE</div> <div>VERSUS</div> <div>FREE VERSE</div> </div>	
Blank Verse does not use a consistent meter, rhyme or any other pattern.	Free Verse is written in regular metrical but unrhymed lines.
Blank Verse is not written in a regular metrical pattern.	Free Verse is written in regular metrical pattern.
Blank Verse does not follow iambic pentameter.	Free Verse mostly follows iambic pentameter.
Blank Verse is mostly used by contemporary poems.	Free Verse began to be commonly used after the 16th century.
Pediaa.com	

Figure 7.7: An image showing the differences between Blank verse and Free verse

Table 7.1: A table showing the differences between ode and elegy

Ode	Elegy
Ode has a formal structure	Elegy does not always have a formal structure
Ode praises and glorifies	Elegy mourns and laments
It arouses positive emotion	It arouses negative emotion

Activity 7.5

Review knowledge on forms of lyrical poetry

You have been asked to peer teach your friends on the topic of lyrical poems. Prepare your notes to do the presentation based on the following prompts.

1. Explain to your peers the meaning of lyrical poems.
2. Explain the features that make the following lyrical poems.

- a. Sonnet
 - b. Elegy
 - c. Ode
3. Present your notes using a Word document or PowerPoint presentation.

Activity 7.6

Interacting with level appropriate poems

During a literature class discussion on poetry, Afiba Ewenam of Keta Senior High School argued that all poems categorised as lyrical poems will share a common feature. You have been granted the opportunity to help Ewenam out.

1. Use your phone or tablet to listen to or watch a performance of Andrew Marvell's *To His Coy Mistress*, John Keats's *Ode to a Nightingale* and Kofi Awoonor's *Rediscovery*.
2. Interact with the poems by reading and analysing with your friend.
3. From your interaction, critically and creatively explore the distinct features of the poems.
4. Present your findings in a social media post to help Ewenam.

Activity 7.7

Agreeing or disagreeing with the subject matter

Form a group of three or more members including males and females where possible to carry out the activity below.

1. Read carefully and critically the poems below.
2. Comment on the subject matter of the poems.
3. With evidence from the poems and vivid explanation, show to what extent you agree or disagree with the subject matter of the poems.
4. Present your response for class discussion.

Moon and stars wonder

Where have all the people gone

Alone in hiding

Albert Classen

On My First Son

Farewell, thou child of my right hand, and joy;

My sin was too much hope of thee, lov'd boy.

Seven years tho' wert lent to me, and I thee pay,

Exacted by thy fate, on the just day.

O, could I lose all father now! For why
 Will man lament the state he should envy?
 To have so soon\ 'scap'd world's and flesh's rage,
 And if no other misery, yet age?
 Rest in soft peace, and, ask'd, say, "Here doth lie
 Ben Jonson his best piece of poetry."
 For whose sake henceforth all his vows be such,
 As what he loves may never like too much.

Ben Jonson (1572 - 1637)

Poem 94

Nathlesse the cruell boy not so content,
 would needs the fly pursue:
 And in his hand with heedlesse hardiment,
 him caught for to subdue.
 But when on it he hasty hand did lay,
 the Bee him stung therefore:
 Now out alas (he cryde) and welaway,
 I wounded am full sore:
 The fly that I so much did scorne,
 hath hurt me with his little horne.

Edmund Spenser (1552 - 1599)

(The spelling in the two poems above is that of the period, over 400 years ago, when they were written.)

Activity 7.8

Reviewing literary devices in lyrical poems

At the main office of an Association of Lyrical Poetry is the inscription "Literary devices beautify the language of lyrical poems". Carry out the activity below to authenticate the statement above.

1. Use your tablet or phone to research the common literary devices in lyrical poems.
2. With your tablet or phone, read, listen or watch a performance of Wole Soyinka's *Night* and John Donne's *Holy Sonnet 14*, 'Batter my heart...'.
 3. Critically examine how both poets use literary devices to enhance the language of the poems.
4. Use the identified literary devices to distinguish the features of lyrical poems.

Activity 7.9

Playing guessing game to consolidate learning

In your poetry class, your teacher introduced the guessing game. Find a friend or two other learners to form a group and play the game.



Figure 7.8: A picture illustrating the guessing game

The container below contains cards for the guessing game.

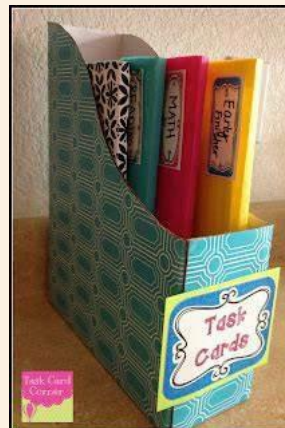


Figure 7.9: A picture showing task cards

1. Assuming your friend picked a card with the inscriptions below, read the inscriptions and respond accordingly.
2. Card 1: A form of lyrical poem with the rhyme scheme ababdcdefefgg is

What is the specific name of the lyrical poem shown in b?

3. Card 2: Felicia Minnow of Ningo SHS wrote a poem entitled Fare Thee Well Maku. Her poem had 19 lines structured as 3, 3, 3,3,3, 4.
 - a. What form of lyrical poem is Minnow's poem in terms of theme?
 - b. What form of lyrical poem is Minnow's poem in terms of structure?
 - c. Is Minnow's poem a free verse or blank verse? Justify your answer.

COMPARING LANGUAGE USE IN LYRICAL POETRY

Language Use in Lyrical Poetry

Language is every poet's greatest tool and ingredient in creating a good poem. Like all types of poetry, stylised language is at the heart of lyrical poems. Since lyrical poems express emotions and personal experiences, the language of lyrical poetry can be simple and straightforward. The language of lyrical poetry is designed to evoke strong emotional feelings in readers. The language of lyrical poetry has melodic or musical appeal creating rhythm that enhance the readers' involvement.

Features of the Language of Lyrical Poetry

Using language as a means of creating strong emotions and musicality, the language of lyrical poetry is characterised by certain unique features that distinguish them from other forms of poetry.

1. **Imagery:** Imagery involves the creation of sensory pictures by writers. Among common forms of imagery in poetry are images of seeing, images of hearing and other senses. Lyrical poems often create mental pictures and an inner voice as we read them. For instance, William Wordsworth's *London 1802* creates a vivid picture of an England in desolation and decline.
2. **Figurative Language:** One typical and powerful feature of the language of lyrical poetry is the extensive use of figures of speech or literary devices. Lyrical poems make use of figurative language such as personification, simile, metaphor, symbolism, synecdoche, and so on. These devices are used to express emotions and personal experiences. A good example is Wole Soyinka's personification of night as having a heavy hand in his poem, *Night*.
3. **Sound Devices:** An equally important aspect of the language of lyrical poetry is the vast use of sound devices particularly alliteration, assonance, rhyme, consonance, and more. These sound devices can be used to create rhythm and musicality.
4. **Emotional Tone:** Lyrical poems often employ a tone that expresses emotion of the persona or speaking voice in the poem. The language of lyrical poetry includes joy, happiness, worry, nostalgia.
5. **Personal Voice:** The language of lyrical poems is generally personal. The voice in lyrical poems thus has personal appeal. The voice usually reveals the emotions and personal experiences of the poet or the narrator. The poet or persona in lyrical poems speaks directly to the reader or the audience. This connection of persona-reader relationship brings the reader closer to the poet to feel for him or her. Wordsworth's *Solitary Reaper* for example creates intimacy with the reader through the personal voice of the poet.
6. **Subjectivity:** Language subjectivity has to do with the assumption that a text expresses a writer's personal opinion, feelings, beliefs and perspectives. The language of a lyrical

poem is personal, making use of First-Person Point of View. Shakespeare's sonnets all express his personal beliefs about love, death and relationships.

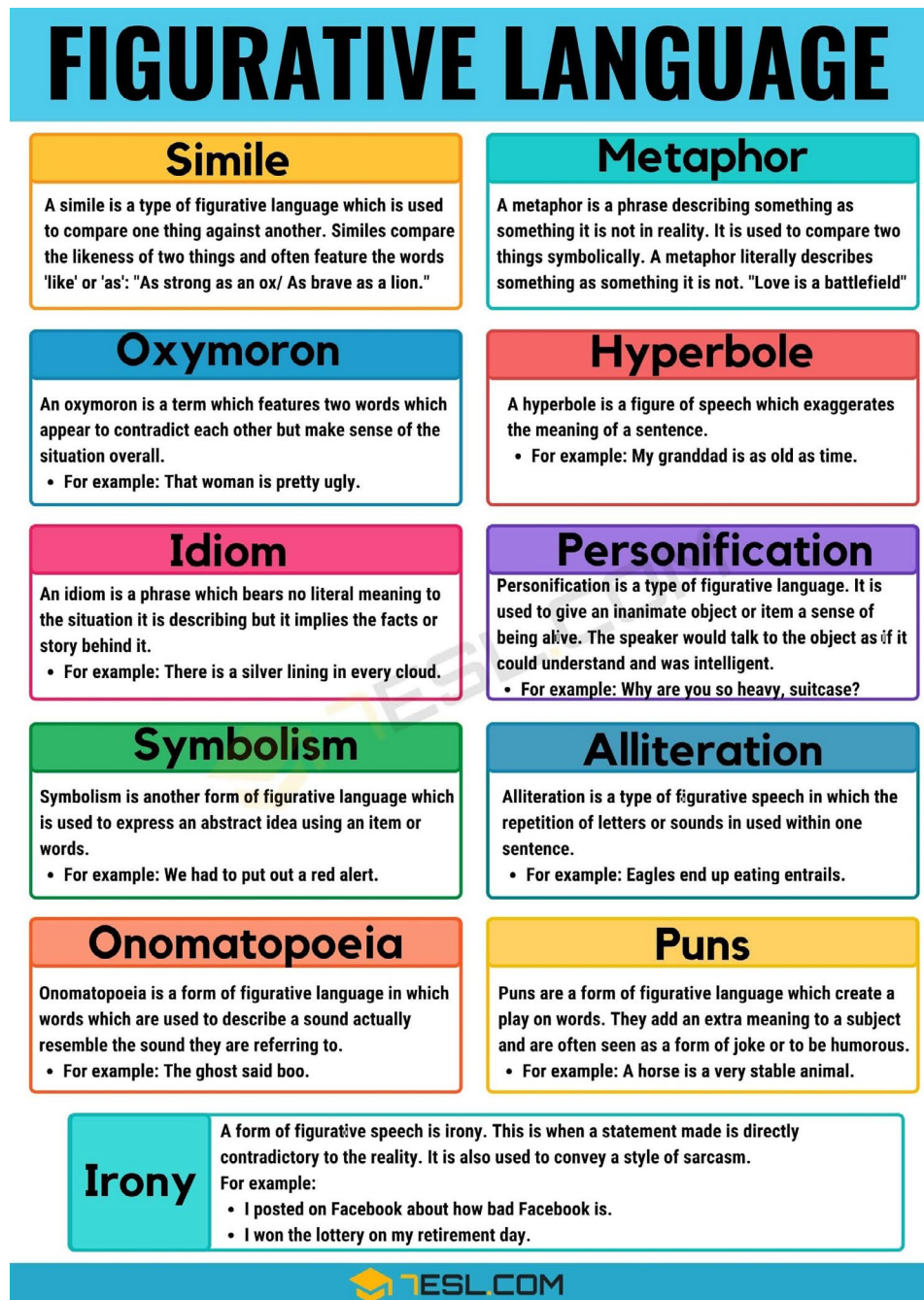


Figure 7.10: A picture showing examples of figurative language

Activity 7:10

Reviewing knowledge on features of Sonnets

1. Use your phone or tablet to search online or watch a performance of William Shakespeare's Sonnet 130.

2. What particular feature makes the poem a sonnet?
3. What features make the poem a lyrical poem?
4. How is the poem distinct from other forms of lyrical poems you have read?

Activity 7.11

Analysing the language of lyrical poems

1. Analyse the poems below carefully and critically.
2. Identify the various forms of language that are employed by the poets.
3. Show how the poets develop the language of the poems with figurative language and sound devices.
4. Quote lines from the poems to show the poems as having the personal voice of the poets.

The Next War

*War's a joke for me and you,
While we know such dreams are true.*

Siegfried Sassoon (1886 - 1967)

~~~~~

Out there, we've walked quite friendly up to Death, —  
Sat down and eaten with him, cool and bland, —  
Pardoned his spilling mess-tins in our hand.  
We've sniffed the green thick odour of his breath, —  
Our eyes wept, but our courage didn't writhe.  
He's spat at us with bullets and he's coughed  
Shrapnel. We chorused when he sang aloft,  
We whistled while he shaved us with his scythe.

Oh, Death was never enemy of ours!  
We laughed at him, we leagued with him, old chum.  
No soldier's paid to kick against His powers.  
We laughed, — knowing that better men would come,  
And greater wars: when each proud fighter brags  
He wars on Death, for lives; not men, for flags.

**Wilfred Owen (1893 -1918)**

**Owen died in battle near the end of the First World War.**

#### Ozymandias

I met a traveller from an antique land,  
Who said—"Two vast and trunkless legs of stone  
Stand in the desert... Near them, on the sand,  
Half sunk a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read

Which yet survive, stamped on these lifeless things,  
 The hand that mocked them, and the heart that fed;  
 And on the pedestal, these words appear:  
 My name is Ozymandias, King of Kings;  
 Look on my Works, ye Mighty, and despair!  
 Nothing beside remains. Round the decay  
 Of that colossal Wreck, boundless and bare  
 The lone and level sands stretch far away.”

**Percy Bysshe Shelley**

### **The Mesh**

We have come to the cross-roads  
 And I must either leave or come with you.  
 I lingered over the choice  
 But in the darkness of my doubts

You lifted the lamp of love  
 And I saw in your face  
 The road that I should take.

**Kwesi Brew**

## **Activity 7.12**

### **Thinking and Sharing elements of language**

Using the three poems in **Activity 7.11**, Identify one friend in your class, think-pair-share with him or her to answer the questions below.

1. What elements of language, specifically, subjectivity, personal voice are shown in the poems?
2. What emotional tone is evoked in the poems?
3. For what reasons are the emotions evoked?
4. How have these language elements contributed to the overall impact of the poems?

# **HOW THE ELEMENTS OF STYLE CONTRIBUTE TO MEANING**

## **Elements of Style in Poetry**

In poetry, elements of style involve the various tools, methods, techniques and principles that poets employ to create their poetic work and convey meaning. Elements of style promote

the overall effects and aesthetics of the poem. Though, there are many elements of style in poetry, some are discussed below.

1. **Diction:** In poetry, diction is one of the main elements of style used by poets. Diction involves a poet's use of words. The meaning of a poem as well as its beauty is best expressed through diction. Diction could be simple or complex. It could also be formal or informal. For instance, Wole Soyinka employs a varied diction to highlight the complex issue of racial discrimination in his poem *Telephone Conversation*.
2. **Imagery:** Imagery involves the creation of sensory pictures by writers. Among common forms of imagery, poetry includes images of sight, images of hearing amongst others. Imagery helps the poem to convey meaning by vividly describing the personality, object or idea being written about. The creation of the picturesque through imagery helps the reader to understand better. For instance, the vivid description of guns, brutality and fear in Kwesi Brew's *A Goodbye to Arms* helps to clarify the evils of war and military rule.
3. **Symbolism:** This involves using concrete things to represent abstract things. When symbols are used, they help poets to convey meaning. Symbols could be objects, colours, animals or human beings. For example, in Kofi Awoonor's *The Anvil and the Hammer*, he uses Anvil to represent African culture and Hammer as the attack on African culture by colonialism.
4. **Figurative Language:** The meanings conveyed in poetry are also expressed through the use of literary devices or figures of speech. Literary devices such as personification, metaphor, simile, irony, oxymoron, synecdoche and many more help readers to take the meaning of poems beyond the literal into the literary. For instance, in Afriyie Vidza's *Hearty Garlands*, personification is used extensively. Words like 'hope', and 'fight', are given human attributes.
5. **Tone:** Poems also influence the mood and attitudes of readers through their words. Tone is what moves the reader on an emotional journey. The tone sustains the reader from the beginning to the end of the poem. Usually, tone is influenced by diction and other stylistic elements like imagery and figurative language. For instance, in David Diop's *Listen Comrades*, the tone is that of anguish and hope.
6. **Voice:** Voice has to do with the unique angle of presentation by the poet or persona. Voice gives agency and authority to the message being put across. Voice helps to dramatise the poem. Voice helps to make the reader a part of the message through interactivity. Through voice, the inner thoughts of the poet or persona are revealed to the reader. For instance, in Lenrie Peter's *The Panic of Growing Old*, the poet-person's voice is full of anxiety about how quickly his life is coming to an end through aging.
7. **Mood:** Mood is the overall feeling the reader or audience go through as a result of reading a poem or listening to the performance of a poem. The mood of a poem helps the reader to deduce the meaning of the poem since it influences the emotion of the reader or audience. The mood of the poem could evoke joy, pain, uncertainty, inspiration among others. A.A. Amoako ignites readers' anger at how Africans fight and kill their own more than European oppression in his poem, *Peace Has Lost; War Has Won*.

**Activity 7.12****Exploring stylistic devices in Prescribed Poems**

During your mid-term break. Your literature teacher gave you a mid-term assignment. The assignment involved exploring stylistic devices in narrative poems. Perform the activity below to answer the assignment.

1. Use your tablet or phone to download, listen or watch a performance of Geoffrey Chaucer's *The Nun's Priest's Tale*.
2. Read the poem critically to reflect and explore stylistic devices.
3. Identify and discuss with your friend stylistic devices in the poem.
4. Compare the stylistic devices identified to the stylistic devices in Gabriel Okara's *Once Upon a Time*.
5. Share your experiences after interacting with the two poems and your findings on the stylistic devices with your peers during class discussion.

**Activity 7.13****Exploring other devices that contribute to meaning**

Your friend in the literature class argues that beyond figurative language, diction, imagery, symbolism and mood, there are no other stylistic devices that contribute to meaning in poetry.

1. Form a group of three people ideally including males and females and carry out research using ICT tools like tablet or reading at the school library to explore other stylistic devices used by poets.
2. Tease out the new literary devices in any poem of your choice.
3. Discuss with your elbow partner in class how the stylistic devices you have researched contribute to the meaning of the poem you have selected.
4. Form a group of three people ideally including males and females and lead a discussion using flip chart presentation on the distinct style employed by S.O.H Afriyie in *Hearty Garlands*. (The poem can readily be downloaded to tablet or phone)

## HOW ELEMENTS OF STYLE ARE USED TO ACHIEVE EFFECTS

### Elements of Style and Their Effects

In poetry, elements of style are employed by the poet to achieve the poem's overall effects. Such effects include the meaning of the poem, the stylishness or aesthetic appeal of the

poem, as well as the degree of emotion in the reader. These effects are achieved through the poet's use of stylistic elements like diction, imagery, figurative devices among others. Below are some of the ways poets use the elements of style to create effect in their poems.

## Figurative Language

The overall effect of a poem is largely on the poet's use of appropriate literary devices. Through the use of figures of speech such as simile, personification, metaphor, oxymoron, paradox and so on, the poet is able to bring deeper, more complex meaning to the poem. Figurative language also helps to create more evocative effects as one thing is placed side by side the other. The depth of the reader's emotion is also stressed through the use of literary devices. The use of literary devices also creates aesthetic appeal.

1. **Imagery:** By employing imagery and vividly creating mind-pictures in the poem, the poet aims to assist readers to understand and relate the object of description to something concrete. By using imagery to create sensory appeal, the poet creates memorable ideas and appeals to the emotions of the readers.
2. **Diction:** All effects of a poem are created using diction. It is the choice of words that creates emotional effect, aesthetic effect and aims to convey meaning. What is the meaning of a poem if there are no words? What is the power of a poem if its words do not elevate it? How can you bring your emotions to a poem if it is not by the words you read? For instance, the impact of Charles Kabuto Kabuye's *Great Escape* lies in his choice of inspiring words.
3. **Sound Devices:** The rhythm and musical effects of poetry are achieved by poets through their use of sound devices. The use of sound devices like assonance, alliteration, rhyme, and onomatopoeia help to develop thematic issues which give meaning to the poem. Sound devices also create emotion and aesthetics.
4. **Form and Structure:** a poem's form and structure involve the arrangement of lines, stanza, rhyme and metrical patterns. A poem's form and structure such as sonnet, limerick, elegy, ode, haiku, help readers to make meaning as the form of a poem usually reveals its thematic concern. Form and structure also add to the aesthetic appeal. The beauty of Shakespearean sonnets is not only as a result of the diction but also the form.
5. **Syntax:** In poetry, the syntactic element of style involves arranging words, phrases and sentence structures. The meaning of a poem is affected by the syntactic arrangement; a complex syntactic arrangement renders the poem difficult to comprehend by many people, whereas a simple syntactic arrangement assists in easy understanding. How the words and sentences are arranged also affect the mood of the reader reading the poem. Over-complicated syntax can dismay even the most sophisticated of readers.
6. **Voice:** The voice employed by the poet or persona has an effect on rhythm, musicality, emotion and beauty of the poem. Alternating the voice of the poem affects the emotion of the reader. For instance, David Diop's lamenting voice in most of his poems invites readers to share in the pain of colonialism.

### Activity 7.14

#### Exploring stylistic devices using Diamond 9 Strategy

1. Use your phone or tablet to read, listen to an audio version or watch a performance of Geoffrey Chaucer's *Wife of Bath's Tale*.
2. Analyse the narrative poem and identify the stylistic devices employed throughout.
3. Based on the identified stylistic devices, complete the Diamond 9 strategy below by filling out each diamond box with a particular stylistic device.

### Activity 7.15

#### Identifying aesthetic qualities in poems

1. The beauty of a poem is in the use of elements of style. Form a group of three learners and identified the various stylistic elements in Maya Angelou's *Still I Rise* and Fleur Adcock's *The Telephone Call*.
2. From your reading of the two poems, discuss with your group members the aesthetic qualities of poetic elements in the present in the poems.
3. Discuss with your friends in the group how the various styles identified help to achieve effects.
4. Together with your group members, discuss the importance of the effects created by the elements of style and how they contribute to the meaning of the poem.
5. Lead a discussion on the importance of style and how it contributes to the development of the overall structure of the poem.



# COMPARISON OF POETIC DEVICES USED BY DIFFERENT POETS

## How Different Poets Experiment with a Range of Poetic Devices

All poets write differently. Different poets employ different poetic devices for different purposes. A study of the comparisons and contrasts between poets and their usage of such devices helps readers to gain insights into the power of the poetry, the emotion generated as well as the themes. Doing comparative analysis of two poems, requires that one creatively analyses two poems, identifies the usage of devices and looks for areas of convergence and divergence. The strategy below shows some of the ways comparative analysis of poems can be done.

1. **Comparing the poems' language:** One way different poems experiment with different poetic devices is through their usage of language. Language is the driving force of poetry. When comparing poems by different poets, consider the two poets' use of figurative language such as simile, personification, metaphor, irony, oxymoron and others. Consider how the poets use language to create a vivid picture of their message. Comparison can be made about the form of language used - formal, informal, slang, jargon. The language might be complex or simple, openly descriptive or elliptical, abstract or concrete.
2. **Comparing imagery and symbolism:** comparing poems could also be done through the descriptive sensory images employed by the two poets. These sensory images create mental pictures that help readers to understand more clearly the 'meaning' of the poem. Again, how symbols are used by the poets to represent abstract ideas could be a source of distinction among poems. Comparing poems based on imagery and symbolism helps to identify the literal and more abstract meaning of poems.
3. **Comparing poems using sound devices:** Poems can also be compared based on the poet's use of sound devices. Sound devices such as alliteration, assonance, rhythm, rhyme among others affect the mood and flow of the poems. Comparing the metrical patterns of the poems help to identify blank verse and free verse. This helps to reveal the overall effect of the poems.
4. **Using tone and mood to compare poems:** identifying the persona's response to what the poem is discussing is another way of comparing poems. Some poems may have a serious, deadly, harsh tone while others may be joyful, funny or nonchalant. It is also important to compare the mood of the poems in relation to the themes explored.
5. **Identify and compare themes and subject matter in poems:** Analyse the subject matter of the poems and the themes or main ideas that are embedded in the subject matter. Compare how the poems use language to develop the themes and subject matter of the poems. How are the poem's ideas revealing issues affecting the contemporary world? How do the poets address these contemporary issues in their poems?

**Activity 7.16****Revising achieving effects with element of style**

1. Use your phone or tablet to read, listen or watch a performance of David Diop's *Listen Comrades* and Birago Diop's *Vanity*.
2. Analyse the elements of style you identified in the poems.
3. Comment on how the poems use elements of style to achieve their effect.

**Activity 7.17****Comparing and contrasting prescribed poems**

1. Form a group of fewer than four literature friends.
2. With your group members, read S.O.H Afriyie – *Vidza's Hearty Garlands* and Geoffrey Chaucer's *The Nun's Priest's Tale*.
3. Compare and contrast the use of different poetic devices employed by both poets.
4. Discuss the literary devices in context and evaluate how they contribute to the overall meaning of poems.
5. With your friends in the group, discuss how the two poets above put their works together.
6. Share your findings with the whole class.
7. As a way of consolidating your understanding of comparing and contrasting poems, select any two different poems of your choice from two African poets and compare and contrast the poets with regard to their use of elements of style.

**ADDITIONAL READING MATERIALS**

- Sonnet 18, 29, 73 116, 130 by William Shakespeare
- *A Place We Call Home* an Anthology by Kofi Anyidoho
- Pages 61 to 99 of *Poems of Black Africa* edited by Wole Soyinka.
- Senanu, K. E. & Vincent, T. (1989). *A Selection of African Poetry*. Longman.
- Pages 129 to 171 of *A Pageant of Longer Poems* edited by E.W Parker
- Pages 133 – 141 of *Twentieth Century Narrative Poems*
- *The Rape of Lucrece* by Shakespeare

## REVIEW QUESTIONS

1. Use your tablet to search and read Stephen Lubega Evening, Awoonor's Songs of Sorrow, To the memory of my beloved Author, William Shakespeare by Ben Jonson, John Pepper Clark's Olukon and John Donne's Death Be Not Proud, Shall I compare Thee by Shakespeare. After reading, categorise them under the forms of lyrical poetry.
2. Your school is about to celebrate its annual Speech and Prize Giving Day. As part of the celebration, you have been tasked to write a poem in honour of the school head. Create a short ode or sonnet to be performed at the ceremony.
3. Compare and contrast Gabriel Okara's Once Upon a Time and Wole Soyinka's Night showing how the two poets experiment with different poetic devices.
4. Explain how the elements of style contribute to the meaning of Fleur Adcock's The Telephone Call. (You might wish in addition to consider the poem in comparison with Wole Soyinka's Telephone Conversation.)





SECTION

# 8

## POETRY



# POETRY

## Appreciation

### INTRODUCTION

You are welcome to the section 8 of this manual, which is closely linked to what you just studied in the previous section. The purpose of this section is to help you to scrutinise the dominant themes of poems and explore how these themes are developed throughout the text. We will also analyse the impact of diction on meaning, theme and other poetic elements, and this will enhance your understanding of how word choice influences interpretation. Additionally, we will review literary devices and poetic elements, and apply the knowledge gained to critique and write essays on poetry. By the time you have completed all the content of this section, your ability to analyse and appreciate poetic works critically will be deepened.

#### KEY IDEAS

- The title of a poem, the poet’s background, diction and the structure of a poem help in identifying the dominant themes in poems.
- Techniques used by poets to develop themes in their poems include imagery, symbolism, repetition, tone and mood.
- The careful and deliberate selection of words enables poems to communicate complex ideas and emotions in a convincing manner.

### DOMINANT THEMES IN POEMS

The following guiding questions will help you to identify themes in poems.

#### Note

The sample responses from Maya Angelou’s poems, *Still I Rise* is for illustrative purpose only.

**Table 8.1:** A table showing questions that can help in identifying themes in poems

|   | Question                       | Sample Response Using Maya Angelou’s <i>Still I Rise</i>       |
|---|--------------------------------|----------------------------------------------------------------|
| 1 | What is the topic of the poem? | The topic of the poem is resilience in the face of oppression. |

|   |                                                                                      |                                                                                                                                                                                                                                                                                         |
|---|--------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2 | <b>Who is the speaker, and what is their perspective?</b>                            | The speaker represents a confident and empowered voice, possibly Maya Angelou herself or a collective voice for those who have faced oppression. The tone is defiant and hopeful.                                                                                                       |
| 3 | <b>What is the speaker trying to tell us about that topic?</b>                       | The speaker conveys that no matter the hardships, prejudices, or attempts to suppress her, she will continue to rise with dignity and strength.                                                                                                                                         |
| 4 | <b>Does the author's background give any additional insight into the theme?</b>      | Yes, Maya Angelou's life experiences as an African American woman who endured racism, sexism, and personal struggles deeply inform the poem.                                                                                                                                            |
| 5 | <b>What does the author's word choice indicate about the theme?</b>                  | Angelou uses rich metaphors and symbols to reinforce the theme of resilience. For example, the use of the word <i>dust</i> represents the ability to rise despite being trampled upon.                                                                                                  |
| 6 | <b>What images or symbols stand out in the poem? What do they represent?</b>         | Images like 'dust,' 'oil wells,' 'moons,' and 'gold mines' stand out. They symbolise resilience, wealth, and natural beauty, showing the speaker's strength and worth.                                                                                                                  |
| 7 | <b>Does the structure of the poem lead you to the theme?</b>                         | Yes, the repetitive and rhythmic structure of the poem mirrors the unyielding rise of the speaker.                                                                                                                                                                                      |
| 8 | <b>What details in the poem hint at a message the author might want us to learn?</b> | Details like,<br><i>"You may write me down in history/With your bitter,<br/> twisted lies"</i><br>suggest overcoming false narratives about the speaker or her community; and<br><i>"I'm a black ocean, leaping and wide"</i><br>highlights the speaker's boundless strength and depth. |
| 9 | <b>What is the central message or theme of the poem?</b>                             | The central theme of the poem is resilience and empowerment. It shows the power of rising above oppression and embracing one's self-worth and strength.                                                                                                                                 |

By the time you finish reflecting on these questions and providing answers to them based on the poem you are looking at, you will be able to analyse the poem and identify the major and minor themes.

Now, let us look at the steps we can follow to identify themes in poetry.

### Steps in Identifying themes in Poetry



**Step 1: Read the Poem Carefully**

- a. Read the poem several times to understand its overall meaning.
- b. Focus on the surface-level story and emotional tone during the first
  - i. reading.

**Step 2: Understand the Literal Meaning**

- a. Ask: What is happening in the poem? What is the poem describing?
- b. Identify the main subject or situation (e.g., a memory, an event, a feeling).

**Step 3: Identify the Speaker and Audience**

- a. Determine who is speaking in the poem and to whom they are speaking.
- b. Consider how the speaker's perspective might influence the poem's meaning.

**Step 4: Analyse Key Details**

Look for:

- a. **Imagery:** Visual, sensory, or descriptive language that evokes
- b. emotions or ideas.
- c. **Symbols:** Objects, colours, or events that represent larger concepts.
- d. **Repetition:** Words or phrases that are repeated for emphasis.
- e. **Figurative Language:** Metaphors, similes, and other devices that
- f. add depth.

**Step 5: Examine the Tone and Mood**

- a. **Tone:** What is the speaker's attitude (e.g., hopeful, nostalgic, angry)?
- b. **Mood:** What feelings does the poem evoke in the reader?

Consider how these elements connect to larger ideas.

**Step 6: Look for Big Ideas**

- a. Identify universal themes or concepts, such as:  
Love, loss, nature, identity, freedom, justice, conflict, amongst others.
- b. Ask yourself: What does the poet seem to be saying about these topics?

**Step 7: Pay Attention to Structure**

- a. Note the poem's form (e.g., free verse, sonnet) and structure (e.g., stanzas, rhyme, rhythm).
- b. Ask yourself: How does the structure emphasise certain ideas or reinforce the message?

**Step 8: Consider the Title**

Reflect on how the title relates to the poem's meaning.

Often, you will notice that the title hints at a theme.

### Step 9: Reflect on the Central Message

Synthesise all your observations by asking yourself:

- a. What is the poem trying to communicate?
- b. Is there a lesson, insight, or truth being revealed?

### Step 10: Articulate the Theme

Express the theme in a complete sentence, focusing on what the poem says about a universal idea. For example, instead of just saying “love,” articulate the theme as “*Love requires sacrifice and resilience to endure hardships.*”

## Activity 8.1

### Exploring the Message of a Literary Work

1. Share with a friend some the songs you usually listen to and the movies you love watching. Let your friend do the same. After that tell each other what message or lesson you get from these songs and videos and for your reason for enjoying them.
2. Let your friend join you to use your phones to scan the QR code below to access Wole Soyinka’s Night. Listen to the poem two or three times.
3. Using the questions below, reflect on the content of the poem individually. The table below can serve as further guidance.
  - a. What is happening in the poem?
  - b. What emotions or messages stand out?
  - c. Are there any repeated words, phrases or images?
4. After your reflections, complete the table below by writing some potential themes and support them with quotes/lines from the poem. Also provide a brief explanation for your identified themes.

| Theme | Quotes | Explanation |
|-------|--------|-------------|
|       |        |             |
|       |        |             |
|       |        |             |

5. Use the information you have gathered so far on Soyinka's *Night* to prepare a five minutes presentation. Your presentation should include your chosen theme(s), key quotes/lines from the poem and explanations of how those lines/quotes support your chosen theme(s). Your friends should also do the same.
6. You and your friends should take turns to present your work in the presence of other classmates.

## HOW THEMES ARE DEVELOPED THROUGHOUT POEMS

Poets gradually explore, elaborate, and deepen the central idea or message in their poems as the poem progresses. The theme evolves and becomes clearer to the reader through the use of certain techniques.

Let us look at some of the important techniques used by poets to develop their themes.

### 1. Imagery

This is a vivid and descriptive language that appeals to the senses (sight, sound, smell, taste, touch). The purpose of using this is to create mental pictures and evokes emotions that highlight the theme. For example, in *Still I Rise*, Maya Angelou uses power imagery such as 'You may tread me in the very dirt/But still, like dust, I'll rise' to stress resilience and defiance against oppression.

### 2. Symbolism

The use of objects, characters, or events to represent larger ideas or concepts. The purpose is to encourage deeper interpretation and connect readers to universal themes.

For example, in *Once Upon a Time*, Gabriel Okara, the use of 'wear different faces like dresses' symbolises the deceptive outward appearance people display to hide their true feelings and intentions, highlighting the theme of disconnection from genuine emotions.

### 3. Tone and Mood

The tone is the poet's/persona's attitude toward the subject and the mood is the emotional atmosphere created for the reader. The tone can be one of joy, sorrow, anger or it can be one of optimism. Tone and mood reinforce the theme by shaping how readers feel about the poem's message.

For example, Maya Angelou's confident and triumphant tone reinforces the theme of rising above oppression with unwavering resilience and celebrating one's power and heritage.

### 4. Figurative Language

This includes metaphors, similes, personification, hyperbole, and other literary devices. The use of figurative language adds depth and layers of meaning to the poem, making

the theme more memorable and powerful. For example, In Langston Hughes's *Dreams*, metaphors like "life is a broken-winged bird" emphasise the fragility of aspirations.

## 5. Repetition

Repeating words and phrases highlight key ideas and reinforces the theme by drawing attention to specific elements. Repetition can draw attention to what the poet deems important. For example, in Angelou's *Still I Rise*, the repetition of phrases such as 'I rise' and "Still I Rise" reinforces the theme of overcoming adversity and asserting one's strength.

## 6. Contrast and Juxtaposition

This is the placing of opposing ideas or images close together for comparison. The purpose is to highlight conflicts or tensions central to the theme.

For example, in William Blake's *The Tyger*, the juxtaposition of beauty and terror dramatises the duality of creation.

## 7. Structure and Form

This deals with the organisation of the poem, including its rhyme scheme, line breaks, stanza divisions, and rhythm. The structure of a poem creates emphasis and mirrors the theme through its arrangement.

For example, in E.E. Cummings's *anyone lived in a pretty how town*, the unconventional structure reflects themes of individuality and the cyclical nature of life. The rhythmic patterns of the poem also add substance to the idea being expressed about ordinary life.

### Activity 8.3

#### Identifying Themes

1. Use your phone /tablet to search for Gabriel Okara's poem, *Once Upon a Time* online and read it a number of times.
2. Relying on the guidelines you have studied, identify the central theme of the poem and write it in your notebook.
3. Discuss with one of your classmates how you think the theme you have identified has been developed in the poem. Did you agree on the theme? If not, what caused the difference of ideas? How did you resolve it?

### Activity 8.4

#### How Themes are Conveyed

Let three of your friends join you to discuss how themes are conveyed through elements such imagery, tone, diction and symbolism (use the techniques discussed above as a guide)

### Activity 8.5

#### How Themes are Developed

1. You and a classmate should scan the QR code below to watch a video on Maya Angelou's *Still I Rise*. After that, use your phone/tablet to search for S.O.H. Afriyie-Vidza's *Hearty Garlands* online and read it several times aloud. After that, choose one of the poems and let your friend have the other.
2. Read/study closely your chosen poem for about ten minutes. After that, use the questions below as a guide to discuss with your friend what themes you have identified in your poems and how they have been developed in the poems. (You can also refer to the content on techniques used by poets to develop their themes).

What is the central theme of the poem?

- a. How does the poet use imagery, tone or symbols to develop this
  - b. theme?
  - c. What specific lines or phrases contribute to the theme?
2. Write your findings on sticky notes, focusing on the theme and how it is developed through the poem's elements.
  3. Use about seven minutes to do a presentation of your analysis in **Point 3** in **Activity 8.4** above in class for feedback.

### Activity 8.6

#### Exploring the Connections Between Different Poems

1. Read both *Still I Rise* by Maya Angelou and *Night* by Wole Soyinka and make brief notes on key phrases, images, and lines that are similar.
2. Analyse the two poems using the following guiding questions for each:
  - a. What is the main theme of each poem?
  - b. How does the tone, the use of imagery and symbols shape the
  - c. delivery of the theme?
  - d. What emotions or messages do you experience while reading the poem?
3. Use the information gathered in **point 2** of **Activity 8.5** above to create a comparison chart. Your chart should indicate how the poets use different techniques to highlight their themes. (The table below can serve as a guide)

| Feature  | Still I Rise by Maya Angelou | Night by Wole Soyinka |
|----------|------------------------------|-----------------------|
| Theme(s) |                              |                       |

| Feature   | Still I Rise by Maya Angelou | Night by Wole Soyinka |
|-----------|------------------------------|-----------------------|
| Tone      |                              |                       |
| Imagery   |                              |                       |
| Symbolism |                              |                       |

4. Write a one-page reflection on the new insight(s) you have gained about theme development in poetry.

## IMPACT OF DICTION ON MEANING, THEME AND OTHER POETIC ELEMENTS

Diction is the poet’s tool for crafting a unique voice and experience. Through the careful selection of words, a poet guides readers to not only understand the poem’s meaning but also feel its emotional and sensory impact. Thus, diction transforms a poem from mere words on a page into a more profound artistic expression.

The impact of **diction** on a poem is significant, as it shapes the poem’s tone, imagery, meaning, and emotional effect. Let us look at how diction influences various aspects of a poem.

### Impact of Diction on Meaning

The words chosen by the poet affect the clarity and depth of the poem’s message. The diction situates the poem within a specific emotional, physical and often philosophical context, allowing the reader to uncover deeper meanings. It hints at cultural, historical, or personal contexts, enriching the meaning of the poem. For example, in Maya Angelou’s *Still I Rise*, words like “rise,” “sassiness,” “haughtiness,” and “black ocean” directly link to ideas of strength, defiance, and triumph, clarifying the poem’s core message of overcoming adversity. In Fleur Adcock’s “Telephone Call,” the simple and straightforward diction reflects the directness and urgency of the speaker’s emotions. Words like “I haven’t bought a lottery ticket for years and years” convey the immediate tension of the situation, making the reader feel the speaker’s anxiety and frustration.



## Impact of Diction on Theme

Diction serves as a powerful tool for shaping the **theme** of a poem. The choice of words can highlight themes such as love, death, nature or social issues. For example, in Gabriel Okara's *Once Upon a Time*, the use of nostalgic and contrasting words such as “*once upon a time*,” “*laugh with their hearts*,” “*ice-block-cold eyes*,” and “*unlearn*,” highlight the loss of genuine human connection and hint at the theme of ‘Loss of Innocence and Authenticity in Modern Society’. And in Maya Angelou's *Still I Rise*, the use of assertive and empowering words such as “*rise*,” “*sassiness*,” “*haughtiness*,” and “*black ocean*” reveal the theme of ‘Resilience and Defiance in the Face of Oppression’.

## Impact of Diction on Imagery

Imagery refers to the vivid sensory details that evoke visual, auditory, tactile, olfactory, or gustatory experiences - involving thus the reader's sight, hearing, touch, smell and taste. Diction creates specific and powerful imagery. The poet's choice of descriptive or evocative words helps readers imagine scenes or emotions more vividly. For example, in Maya Angelou's *Still I Rise*, words like “*moons*,” “*suns*,” and “*tides*” create natural, cyclical imagery that symbolises resilience and continuity. These images help readers visualise strength and endurance as unstoppable forces. In Wole Soyinka's *Night*, words like “*velvet dark*” and “*caress*” evoke tactile and visual imagery, painting the night as soft, comforting, and intimate. The imagery reinforces the theme of renewal and introspection.

## Impact of Diction on Tone

Tone refers to the attitude revealed in the poem toward the subject or audience, conveyed through word choice. **Diction determines the poem's tone**, which can be formal, informal, sombre, joyful, defiant, or reflective. For example, in Maya Angelou's *Still I Rise*, the use of bold and defiant language like “*I rise*” and “*sassiness*” creates an empowering tone. However, in Wole Soyinka's *Night*, the softer, mysterious diction like “*caress*” and “*velvet dark*” evokes a meditative tone.

## Impact of Diction on Mood

Mood refers to the emotional atmosphere experienced by the reader, and diction evokes specific emotions. The poet's word choices directly influence how readers feel while reading the poem. For example, in Soyinka's *Night*, words like “*rustle of silence*” and “*renew*” create a calm, serene, and reflective mood. This allows the reader to feel a sense of peace and renewal. In Angelou's *Still I Rise*, repetitive and empowering phrases like “*I rise*” and “*I'll rise*” create an uplifting and determined mood. And in Okara's *Once Upon a Time*, words like “*child*,” “*genuine*,” and “*empty*” evoke a melancholic mood, emphasising the longing for lost innocence.

### Activity 8.7

#### Exploring the Power of Word Choice in Communication

1. Pair with a friend to discuss how the poems read demonstrate the power of words. You can use the following questions to guide your discussions:
  - a. Why is one's choice of words important in communication?
  - b. How can a single word change the tone of a message (e.g., polite vs. rude, formal vs. informal)?
2. Take turns to share one instance from your own lives where word choice made a difference (and thus led to a misunderstanding or clarity).
3. Discuss among yourselves the role of word choice in conveying emotions and intentions. You should also look at how you can apply insights from the activity to improve your everyday communication.

### Activity 8.8

#### Exploring Diction in Poetry

1. Invite two of your friends to join you to have an open discuss the concept of diction. The following questions can provide direction for your discussion:
  - a. What is diction?
  - b. How is diction important in poetry?
  - c. How does word choice affect the reader's experience?
2. Use your phone to search online for Maya Angelou's Still I Rise. Together with your friend, read the first two stanzas of the poem several times.
3. Analyse the diction of the poem using the following questions as a guide:
  - a. Which words or phrases stand out as particularly powerful,
  - b. unusual, or repeated?
  - c. How do the words contribute to the poem's overall impact?
  - d. What might the purpose have been in choosing these
  - e. specific words?
  - f. How does the diction of the poem influence the theme, meaning of
  - g. the poem, imagery, tone and mood?
4. Present your findings to other member of your class and explain to them how the diction in a poem contributes to poetic element such as theme, meaning, imagery, tone, and mood.

## Activity 8.9

### Analysing Diction in Prescribed Poems

1. Let three of your classmates join you to form a group of 4 (the group should include mates who are not so strong academically). Each of you should select one of the following poems and use your phone to search for the content online.
  - a. *Night* by Wole Soyinka
  - b. *Once Upon a Time* by Gabriel Okara
  - c. *Still I Rise* by Maya Angelou
  - d. *Telephone Call* by Fleur Adcock
2. Take 5–10 minutes to read and familiarise yourself with your selected poem.
3. After each of you reading and familiarising yourselves with a poem, have a general discussion about the poems' diction using the prompts below.
  - a. **Word Choice:** Which words or phrases stand out? What do they suggest about the poet's intent?
  - b. **Tone:** How does the diction create the speaker's attitude or emotional perspective?
  - c. **Imagery:** What vivid mental images or sensory details are created through the poet's word choices?
  - d. **Theme:** How does the diction reinforce the central idea or message of the poem?
  - e. **Mood:** What feelings or atmosphere does the diction evoke in the reader or listener?
4. After your general discussion, have a more specific discussion using the prompts below.

#### **Wole Soyinka's *Night***

- a. How are descriptive and evocative words used to portray the natural world and its mysteries?
- b. How does the diction reflect the interplay between beauty and fear at night?

#### **Gabriel Okara's *Once Upon a Time***

- a. How does the choice of words convey nostalgia and disillusionment?
- b. Discuss the contrast between the diction used to describe the past and the present.

#### **Maya Angelou's *Still I Rise***

- a. How does the use of bold and rhythmic diction express defiance and empowerment?
- b. How do repeated phrases like "I rise" enhance the poem's message and mood?

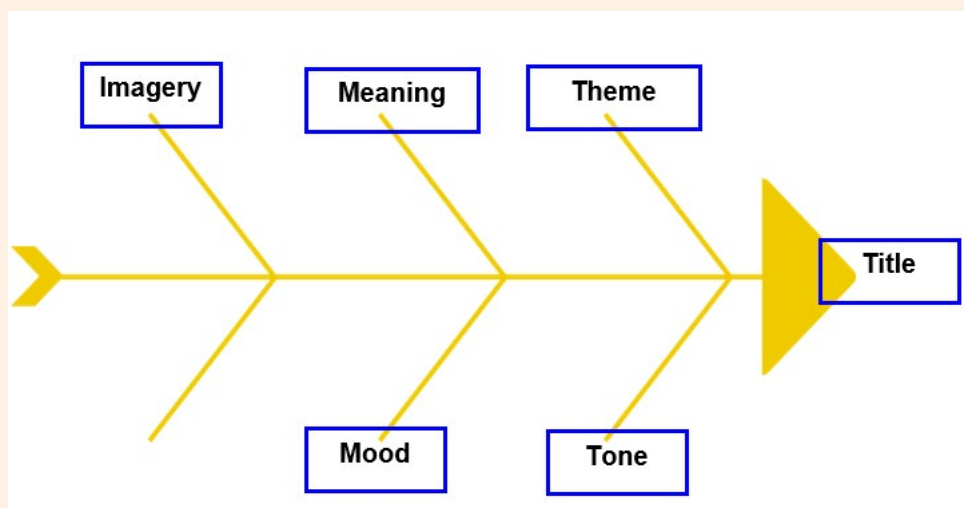
**Fleur Adcock's *Telephone Call***

- a. How does the conversational and precise diction create tension and build the reader's curiosity?
  - b. What role does diction play in reflecting the speaker's emotions and internal conflict?
5. After all the poems have been discussed, make brief notes on them and share with your class for feedback.

**Activity 8.10****Analysing the Impact of Diction**

Observe the picture of fishbone diagram below as a tool for analysing the impact of diction. After that, use the poem you analysed in **Activity 8.9** to fill in the fishbone diagram. Write the title at the head of the fish and use the bones to note how specific words influence each category

FISHBONE DIAGRAM



**Figure 8.1:** A picture illustrating the fishbone diagram

## LITERARY DEVICES AND POETIC ELEMENTS REVIEW


### Literary Devices

The content of the charts below will help you refresh your memory on the literary devices and poetic elements you studied in year one.

# SECRETS OF GREAT WRITING

## LITERARY DEVICES EXPLAINED!

| LITERARY DEVICE        | DEFINITION                                                       | EXAMPLE                                                                     |
|------------------------|------------------------------------------------------------------|-----------------------------------------------------------------------------|
| <b>Simile</b>          | A comparison using "like" or "as"                                | Her eyes were like shining stars                                            |
| <b>Metaphor</b>        | A comparison without using "like" or "as"                        | Life is a journey                                                           |
| <b>Personification</b> | Giving human qualities to non-human things                       | The wind whispered through the trees                                        |
| <b>Hyperbole</b>       | An exaggeration for emphasis                                     | I've told you a million times                                               |
| <b>Alliteration</b>    | Repetition of the same sound at the beginning of words           | Peter Piper picked a peck of pickled peppers                                |
| <b>Onomatopoeia</b>    | Words that sound like what they mean                             | Buzz, hiss, sizzle                                                          |
| <b>Irony</b>           | A contrast between what is expected and what actually happens    | A fire station burning down                                                 |
| <b>Foreshadowing</b>   | Hinting at what will happen later in the story                   | The ominous music in a horror movie                                         |
| <b>Symbolism</b>       | Using objects or actions to represent ideas or qualities         | A dove as a symbol of peace                                                 |
| <b>Imagery</b>         | Descriptive language that creates a picture in the reader's mind | The sun set over the ocean, painting the sky with shades of orange and pink |


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**Figure 8.2:** A chart showing some brief explanations of some literary devices with Examples.



QR code to notes on Literary Devices

## Poetic Elements



Figure 8.3 A chart showing some poetic elements.

### Activity 8.11

#### Literary and Poetic Devices in Wole Soyinka's *Night*

1. Join three of your friends to form a group of four. Each of you should take one of the following devices to focus on:
  - a. Simile
  - b. Symbolism
  - c. Stanza
  - d. Structure



2. As a group, access and read Wole Soyinka's *Night* aloud, taking turns reading stanzas to ensure everyone is familiar with the text. Each person should analyse the poem based on his or her assigned device. After that, each should share its findings with the group, explaining how the assigned device is used and its effect on the poem.
3. After the individual work, do a more detailed analysis of Wole Soyinka's *Night* as a group. Use the following guidelines to direct the group focus:

### **Simile**

- Identify similes in the poem.
- Discuss what two things are being compared and how the comparison enhances the imagery or meaning.
- Example prompt: *How does Soyinka's use of similes deepen the reader's understanding of the night's atmosphere?*

### **Symbolism**

- Identify symbols in the poem (e.g., "night" itself, specific imagery).
- Discuss what these symbols might represent in the context of the poem.
- Example prompt: *What does night symbolise in the poem, and how does this contribute to the theme?*

### **Stanza**

- Analyse the poem's stanzaic structure.
- Discuss how the length and organisation of stanzas affect the flow and meaning of the poem.
- Example prompt: *How does the stanza arrangement emphasise key moments or shifts in the poem?*

### **Structure**

- Examine the overall structure of the poem, including line breaks, rhythm, and progression of ideas.
  - Discuss how the structure influences the reader's experience and understanding.
  - Example prompt: *How does the structure mirror or contrast with the themes explored in the poem?*
4. Write a brief group summary of how these devices contribute to the poem's overall impact and share with your class for feedback.

# POETRY CRITIQUING AND ESSAY WRITING USING POETIC ELEMENTS

## Guide to Critique a poem

Critiquing a poem involves analysing their themes, structure, language, and emotional impact. The simple steps below will guide you to critique a poem with greater ease.

### STEP 1: Read the Poem Closely

Read the poem several times, aloud, if possible, to grasp its rhythm and nuances. Then write down your immediate feelings and impressions.

### STEP 2: Understand the Context

Research briefly the poet's life, era, and cultural influences and consider the time and setting in which the poem was written.

### STEP 3: Analyse the Theme

Identify the central theme or message of the poem. Look for secondary ideas or motifs and relate the themes to broader social, cultural, or personal issues.

### STEP 4: Examine the Structure

Note the poem's structure (e.g., sonnet, free verse, haiku). Look carefully at the arrangement of stanzas and how they contribute to the flow and observe rhyme schemes and meter patterns.

### STEP 5: Study the Language and Imagery

At this point, focus on the poet's choice of words and their connotations. Identify metaphors, similes, personification, and symbolism and note how sensory details affect the poem.

### STEP 6: Explore Sound Devices

Examine the repetition of sounds (alliteration, assonance). You also have to identify words that mimic sounds if any (onomatopoeia) and note whether the sounds are harmonious or discordant (euphony or cacophony).

### STEP 7: Analyse the Tone

Determine the poem's mood (e.g., joyful, melancholic, angry). Note who is speaking and their attitude towards the subject.

### STEP 8: Consider the Audience

Whom was the poem written for? How might different audiences interpret it? Examine the poem to find answers to these crucial questions.

### STEP 9: Critique the Effectiveness

Highlight what works well in the poem (e.g., vivid imagery, emotional depth) and point out areas where the poem may fall short or be unclear.

## STEP 10: Conclude Thoughtfully

Summarise your overall thoughts about the poem and reflect on how the poem resonates with you personally or intellectually.

## Writing a Critique Essay

Writing a poem critique essay involves analysing and evaluating the poem's literary elements, themes, and impact. Here's a structured guide to help you write an insightful and cohesive essay.

### 1. Introduction

Begin with a brief overview of the poem, including its title, author, and a concise summary of its content or subject. Clearly state your main argument or thesis, which outlines the approach you will be taking to the task.

### 2. Body Paragraphs

Organise the body of your essay into focused paragraphs, each addressing a specific element of the poem such as:

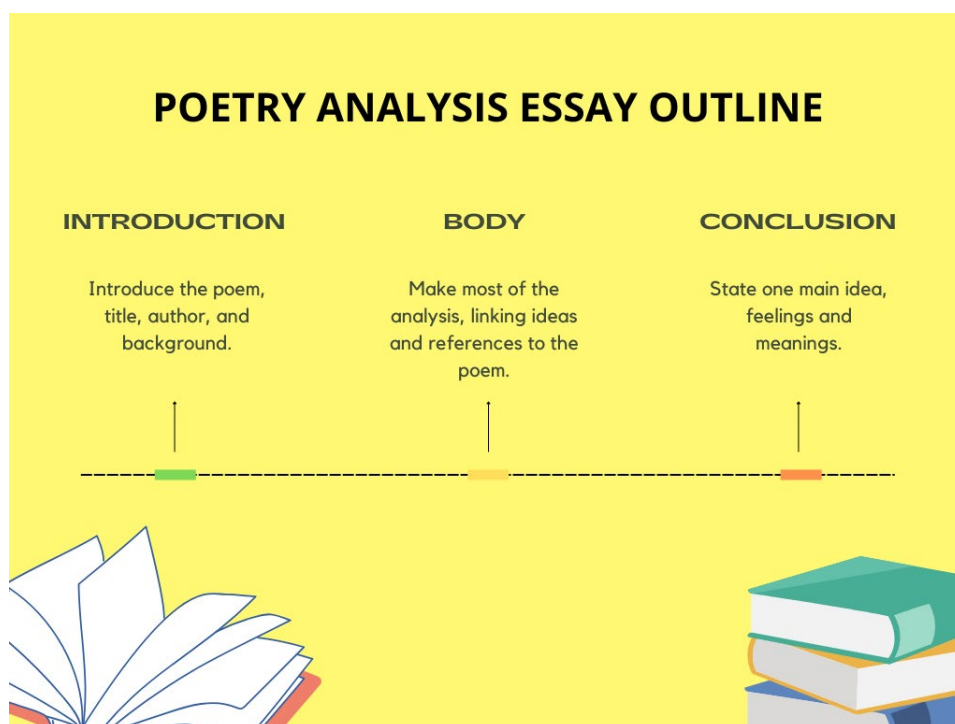
- a. **Theme:** Analyse the central theme or message and its relevance.
- b. **Structure:** Examine the form, stanza arrangement, rhyme scheme, and meter, discussing how they shape the poem.
- c. **Language and Imagery:** Evaluate the poet's word choice, figurative language (e.g., metaphors, similes), and imagery.
- d. **Tone and Sound:** Explore the tone, mood, and sound devices (e.g., alliteration, onomatopoeia) and their contribution to the poem's impact. Use detailed analysis and examples from the text to support your points, explaining how the elements work together to unify the poem. Note any areas where the poem fell short or left you feeling disappointed by it.

### 3. Conclusion

Summarise the overall conclusions of your analysis and offer any further reflections on your main argument. At this point, give your overall perspective on the poem and its effectiveness. End with the poem's impact, its success in achieving its purpose and, if appropriate, its significance within the broader context of poetry. At this point you should allow your own personal judgement to be clear.

### 4. Revision

After drafting your essay, revise it for clarity, coherence, and depth of analysis. Remove any needless repetition. Ensure that your critique is well-organised and supported by evidence from the poem and that you don't appear to change your mind on the way through your work. Pay attention to your grammar, style, and the logic of your arguments.



**Figure 8.4:** A chart showing the outline of a critique essay

<https://papercoach.net/blog/poetry-analysis> This website offers a helpful extension.

### Activity 8.12

#### Purpose for Critiquing a Poem

Let one of your friends join you to go through the steps for critiquing a poem (provided above in the content). After that, discuss with him/her the purpose of critiquing a poem. The following prompts can serve as a guide.

1. Why are these components important for understanding a poem?
2. How does a guide like this help readers analyse poetry more effectively?
3. Which section do you think is the most essential when critiquing poetry?

### Activity 8.13

#### Critiquing a Poem

1. Invite four of your friends to join you to form a group of five to discuss the guide for critiquing a poem (provided in content). Your discussion should focus on how to analyse the:
  - a. theme and message,
  - b. form and structure,

- c. language and imagery,
  - d. tone and voice
  - e. emotional impact of a poem.
2. After the discussion, each of you should scan the QR code below to access Okara's poem, *Once Upon a Time* and read it silently. After the reading, each of you should take one of the five sections above.



3. Take turns to read the poem aloud. After the reading, analyse the poem using the questions under the 5 sections below. As you do the analysis, jot down key points.
- a. **Theme and Message:** What is the poem about? What is its underlying message?
  - b. **Form and Structure:** How is the poem organised? Does the structure support the meaning?
  - c. **Language and Imagery:** What kinds of language (e.g., figurative, descriptive) and imagery are used?
  - d. **Tone and Voice:** What is the poem's tone (e.g., joyful, sombre)? Who is speaking?
  - e. **Emotional Impact:** How does the poem make the reader feel? What emotions does it evoke?
4. After the analysis, compile all your points into a well written essay which might be presented to the whole class for feedback.

# REVIEW QUESTIONS

1. List five guided questions used in critiquing poems.
2. Write a one-page essay on what you think might be the motivation of a poet to choose simple everyday words in creating a poem.
3. Apply the critiquing guide to analyse Wole Soyinka's poem, Night.
4. Create a five-stanza poem about your hometown using words to suggest the place as lively and busy - or if you wish, to suggest the opposite.





SECTION

9

POETRY



# FROM VERSE TO PERFORMANCE

## INTRODUCTION

Welcome to the poetry world. In this section, you will explore the exciting process of writing and performing your own poems. You will start by creating stanzas using a simple guide to help shape your ideas. Next, you will refine your work through editing, making your poem clear and expressive. Finally, you will perform your poem, experiencing poetry not just as a writer but as a performer. This journey will help you see how writing, editing, and performing connect, making poetry a lively and creative experience. By combining what you have already learned about poetic elements and forms, you will improve both your writing and presentation skills. Get ready to dive into the art of poetry and discover your creative voice!

### KEY IDEAS

- During poetry the performance, use your voice, gestures and expressions to bring the poem to life, then reflect on how you did and share feedback with others to improve
- In poetry writing, you need to choose a theme, the main idea or message of your poem, like love, nature or a memory. Next, find inspiration by observing the world around you or drawing from personal experiences. Finally, write your draft, use comparisons and vivid images and improve it by editing and seeking feedback from others.
- Performing poetry is a fun way to share your emotions and ideas.
- To perform a poem, choose a poem, understand its meaning and practice reading it out loud.

## POETRY CREATION USING A TEMPLATE

Writing a poem is a fun and creative way to express your thoughts and emotions. Now, become a poet by following these simple steps to guide you in creating your poem. Do not worry about making it perfect. Poetry is all about expressing yourself. Let us explore the steps:

### 1. Choose a Theme

A theme is the main idea or message of your poem. It could be about love, nature, a memory or something that inspires you. Think about what excites or moves you, and write down some ideas. Your theme will guide the direction of your poem.

### 2. Find Inspiration

Look around for things that inspire you. Take a walk, listen to music, or observe people and places. Even something as simple as the sky or a song can spark ideas. You might also keep a journal to jot down thoughts and images that come to mind.

### 3. Write Your First Draft

Just start writing. Don't worry about getting it perfect. Simply focus on your ideas and feelings. Write freely, and let the words flow. You can improve the structure and rhythm later.

### 4. Use Comparisons

Make your poem interesting by using metaphors and similes. A metaphor compares two things directly, like "life is a journey." A simile uses "like" or "as," such as "her smile is like sunshine." These tools can make your poem more colourful and memorable.

### 5. Create Vivid Images

Good poems paint pictures in the reader's mind. Use words that describe sights, sounds, smells, tastes, and feelings to bring your poem to life. For example, describe a sunset by talking about the colours in the sky, the warmth of the sun, and the sounds of birds.

### 6. Edit and Improve

Once your draft is ready, read it aloud. Listen to the flow and rhythm. Check for grammar mistakes and remove extra words. Keep your language simple and clear. Editing makes your poem stronger.

### 7. Share and Get Feedback

Show your poem to friends, family, or classmates and ask for their thoughts. Feedback helps you improve your work and gives you fresh ideas. Ghana has many great poets, and they started just like you, with practice and feedback.

#### Activity 9.1

##### Sharing Favourite Poems or Song Lines

1. Think of a short poem or a line from a song you love. Write the poem or song line down and practice reading it aloud. It can be in any language you are comfortable with.
2. Share your favourite poem or line with the class by explaining briefly why you like it. For example:
  - a. Does it remind you of something special?
  - b. Do you like the way it sounds?

#### Activity 9.2

##### Understanding Poetry and Its Elements

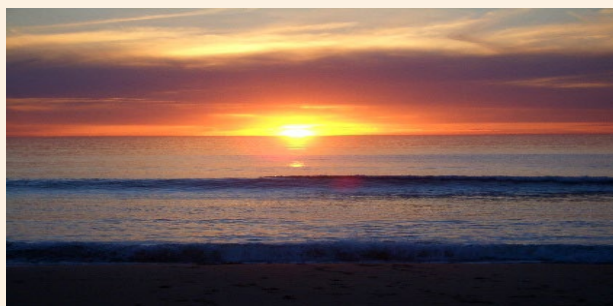
Sit in small groups of three to five and choose a leader to guide a discussion by doing the following activities:

1. Read the definition of poetry together: Poetry is a way of expressing thoughts, feelings, or stories using creative language.
2. Discuss the basic elements of poetry:
  - a. Theme: What is the poem about?
  - b. Imagery: What pictures or scenes does the poem create in your mind?
  - c. Emotion: How does the poem make you feel?
3. Write down an example for each element from a poem or song you like and share your answers with the class.

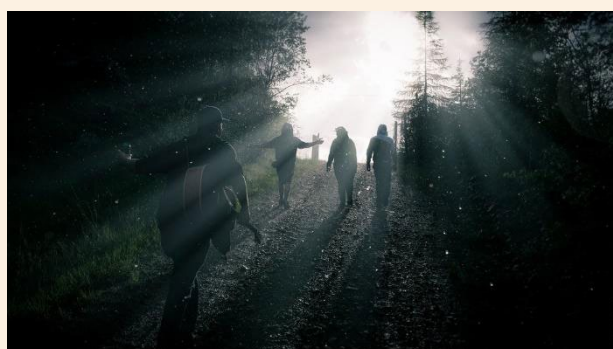
### Activity 9.3

#### Choosing Images for Inspiration

1. Look at the images shown below and pick one that inspires you the most.



**Figure 9.1:** A picture showing a sunset



**Figure 9.2:** A picture showing people walking in darkness

2. Write a short description of the image using simple words. For example:  
 What do you see? (colours, shapes, people)  
 What do you feel? (happy, calm, excited)  
 Share your chosen image with a partner or the class, and explain why it inspires you. Example: Image: A sunset over the ocean. Description: “The sky is orange and pink, the water sparkles, and I feel peaceful.”

### Activity 9.4

#### Writing a Poem Using a Template

Use the image you chose as inspiration to write your short poem of four to six lines. Follow this poetry writing template below:

**Line 1:** Describe the image using colour or sound.

**Line 2:** Add a feeling or emotion the image gives you.

**Line 3:** Write a simile or metaphor about the image. Try to include at least three poetic devices:

- Simile (e.g., “The sunset is like a warm hug.”)
- Metaphor (e.g., “The sky is a painting.”)
- Imagery (e.g., “I see the golden light dancing on the waves.”)

**Line 4:** End with a thought or question. **Example Poem:**

The ocean sparkles like diamonds,  
Its waves whisper calmness to my heart.  
A golden sky cradles the evening,  
Will the stars tell me their secrets tonight?

### Activity 9.5

#### Sharing Poems and Giving Feedback

Pair up with a classmate and exchange your poems. Take turns reading each other’s poems aloud.

After listening, give feedback to your partner on what you liked about their poem and images or lines what stand out?

Suggest one way they can make it better (e.g., “You could add more details about how the sky looks.”). Be sensitive and respectful when sharing your feedback.

You can volunteer to share your poem with the whole class. Reflect on the activity as a class by discussing What was fun about writing poetry and how the images helped you think creatively.

## POETRY PERFORMANCE

Performing poetry is a fun and creative way to share your thoughts and feelings with others. This section will guide you through the simple steps to prepare, perform and reflect on a poem. Whether you’re sharing your favourite poem or one you have written, these steps will help you shine.

## Step 1: Getting Ready to Perform

1. **Choose Your Poem:** Pick a poem you connect with. It could be about a theme or feeling that matters to you.
2. **Understand It:** Read the poem carefully. Think about what it means, how it's written, and what feelings it shows.
3. **Practice, Practice, Practice:** Read your poem out loud several times. Focus on how you say the words, your tone, and your pace. Practice in front of a mirror or with a friend.

## Step 2: Performing Your Poem

1. **Start with an Introduction:** Before you perform, give a short introduction about the poem. Share who wrote it and what it's about.
2. **Bring the Poem to Life:** Use your voice, gestures, and expressions to show the poem's emotions.
  - a. Make eye contact with your audience to keep them interested.
  - b. Change your tone, pitch, and volume to make the words powerful.
  - c. Use your hands, posture, and movements to add meaning.

## Step 3: After Your Performance

1. **Talk About the Poem:** Discuss the poem with your classmates. What is the theme? What emotions or ideas does it show?
2. **Think About Your Performance:** Reflect on how you did. What went well? What can you do better next time?
3. **Give and Receive Feedback:** Share helpful comments with each other. For example:
  - a. What did you enjoy about the performance?
  - b. What could make it even better?

### Activity 9.6

#### Watch and Discuss a Poetry Performance

1. Click on the link below to watch a short poetry performance video.  
<https://www.youtube.com/watch?v=lzhyKqxUjAc>
2. After the video, discuss the following questions as a class:
  - a. What did you notice about the performer's gestures, tone and pacing?
  - b. How did these elements help you understand the poem?
3. Write down one thing you liked about the performance and one thing you would do differently if you were performing the poem. Example:



- a. Observation: The performer used a calm tone and slow pacing to show sadness.
- b. Improvement idea: “I would add more facial expressions to show the emotion.”

### Activity 9.7

#### Explore Gestures, Tone and Pacing

1. Sit in small groups of three to four and play back the video you watched in **Activity 9.6** above. Listen carefully and notice how the poet uses gestures, tone and pacing. Discuss with your group:  
 Did the gestures match the poem?  
 Was the tone happy, sad or serious?  
 Was the pacing (speed) fast or slow?
2. Write down your group’s ideas to share with the class.

### Activity 9.8

#### Group Performance Practice

1. Your teacher will assign a stanza or section of a poem to your group. You could also use the poem below for practice.

#### **Night** by Wole Soyinka

Your hand is heavy, Night, upon my brow.  
 I bear no heart mercuric like the clouds,  
 to dare.  
 Exacerbation from your subtle plough.  
 Woman as a clam, on the sea’s crescent.  
 I saw your jealous eye quench the sea’s  
 Fluorescence, dance on the pulse incessant  
 Of the waves. And I stood, drained  
 Submitting like the sands, blood and brine  
 Coursing to the roots. Night, you rained  
 Serrated shadows through dank leaves  
 Till, bathed in warm suffusion of your dappled cells  
 Sensations pained me, faceless, silent as night thieves.  
 Hide me now, when night children haunt the earth  
 I must hear none! These misted cells will yet

Undo me; naked, unbidden, at Night's muted birth.

2. As a group, follow these steps to practise your performance:

**Step 1:** Read the stanza out loud together.

**Step 2:** Decide what emotions the stanza shows (e.g., excitement, anger).

**Step 3:** Practise saying the lines with clear delivery (loud enough, words pronounced properly).

**Step 4:** Add gestures and facial expressions to match the words.

**Step 5:** Rehearse your performance together at least twice.

### Activity 9.9

#### Share Performances

Take turns performing your section of the poem in front of the class. Before performing, briefly explain what your stanza is about. While watching other groups, think about:

1. How well they used gestures, tone and pacing.
2. What emotions or ideas they brought out in the poem.

### Activity 9.10

#### Reflect on the Experience

1. Take a few minutes to think about your performance experience. By answering these questions individually or in pairs:
  - a. What did you find fun or challenging about performing?
  - b. How did your group work together to bring the poem to life?
  - c. What would you improve in your next performance?
2. Share one of your answers with the class if you feel comfortable.

# REVIEW QUESTIONS

1. What is a theme in poetry?
2. What is the first step in preparing for a poetry performance?
3. Look at this image of a sunset. Describe it by using two poetic devices: a metaphor and imagery.



4. After watching a poetry performance, how can you tell if the performer used the correct tone for the poem?
5. Based on the poem below, identify its theme and explain how the poet uses imagery to support it.

*The river flows, whispering secrets to the trees. Its silver dance sparkles under the moon, a journey that never ends.*

6. How would you use gestures to emphasize a line in the poem “The wind whispered through the trees”?
7. Write a short reflection on how using images to inspire poetry can help you think creatively. Provide examples from your own writing or class activities.
8. Imagine you are performing a poem about a storm. How would you use body language, voice, and pacing to create a memorable, captivating performance?

## An appendix for your thoughts

The unique American poet, Marianne Moore (1887-1972), wrote many poems with ‘her tongue in her cheek’ - the popular phrase which indicates the use of irony. Moore wrote about animals, about love and about the unusual behaviour of human beings on our planet. Read this poem on the subject of Poetry, and, with a group of friends, explore carefully what is being said. It is in free verse, and it is *very* difficult to learn by heart. Nevertheless, it hints at some truths about the special features of poetry and is an excellent touchstone if you continue to write poetry yourself. In the end, what do you think is the meaning of the phrase “imaginary gardens with real toads in them”, which are put in quotation marks - though as yet, no-one has found the source of the quotation?

“Poetry” (Original Version)

I, too, dislike it: there are things that are important beyond all this fiddle.

Reading it, however, with a perfect contempt for it, one discovers in it, after all, a place for the genuine.

Hands that can grasp, eyes

that can dilate, hair that can rise

if it must, these things are important not because a

high-sounding interpretation can be put upon them but because they are

useful. When they become so derivative as to become unintelligible

the same thing may be said for all of us, that we

do not admire what

we cannot understand: the bat

holding on upside down or in quest of something to

eat, elephants pushing, a wild horse taking a roll, a tireless wolf under

a tree, the immovable critic twitching his skin like a horse that feels a flea

the base-ball fan, the statistician—

nor is it valid

to discriminate against “business documents and

school-books"; all these phenomena are important. One must make a

distinction

however: when dragged into prominence by half poets, the result is not

poetry,

nor till the poets among us can be

literalists of

the imagination”—above

insolence and triviality and can present

for inspection, “imaginary gardens with real toads in them,” shall we have

it. In the meantime, if you demand on the one hand,

the raw material of poetry in

all its rawness and

that which is on the other hand

genuine, you are interested in poetry.

—Marianne Moore

## Acknowledgements



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