

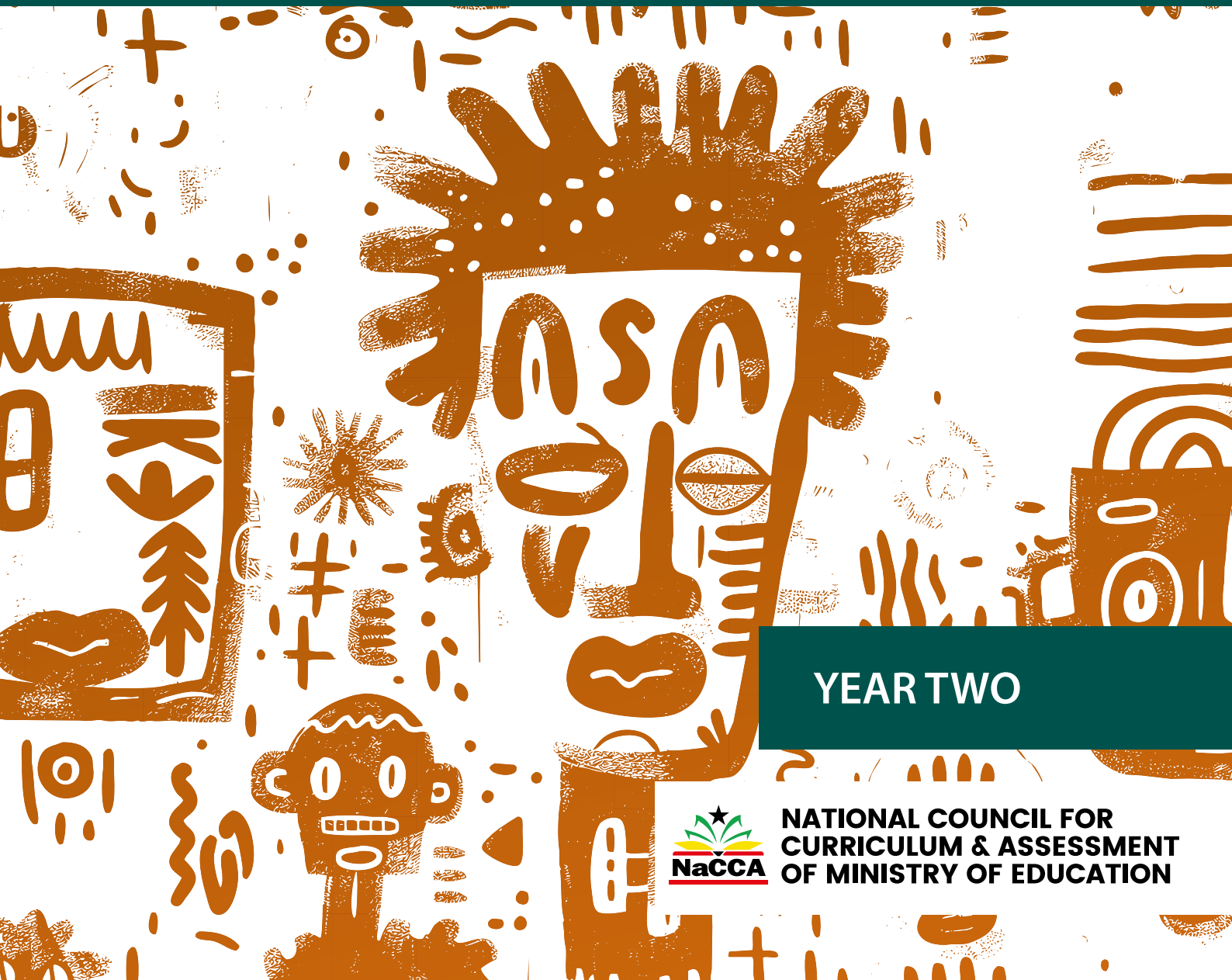


MINISTRY OF EDUCATION

Literature-in-English

for Senior High Schools

TEACHER MANUAL

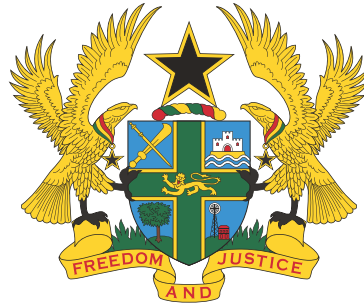


YEAR TWO



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Literature-in-English

for Senior High Schools

Teacher Manual

Year Two



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

LITERATURE-IN-ENGLISH TEACHER MANUAL

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INTRODUCTION

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

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

This Teacher Manual for Literature-in-English is a single reference document which covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year Two of the new curriculum. It contains information for all 24 weeks of Year Two including the nine key assessments required for the Student Transcript Portal (STP).

Thank you for your continued efforts in teaching our children to become responsible citizens.

It is our belief that, if implemented effectively, this new curriculum 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.

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SECTION 1: PROSE

Strand: Prose

Sub-Strand: Knowing our prose elements

Learning Outcomes

1. Accurately establish meaning by exploring a variety of non-fiction prose texts.
2. Confidently analyse the author's use of themes and style in creating works

Content Standards

1. Demonstrate knowledge and understanding of a variety of prose non-fiction texts
2. Demonstrate knowledge of how authors apply style and themes in their creative works

Hint



- Assign **Individual Portfolio** in Week 3. See **Appendix B** which has been provided at the end of this section detailing the structure of the individual portfolio. The individual portfolio will be submitted in week 20.

Give **Group Project** assessment to learners in week 2 to be submitted in week 8. Refer to **Appendix A** for more details on how to conduct the group project.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks one to three which look closely at fiction and non-fiction texts. It explores the structure, themes and styles used in both types of writing. These key concepts will guide learners in analysing texts effectively and in creating their own coherent and meaningful texts. By the end of this section, learners will have developed skills in identifying text elements, exploring themes, and using appropriate styles to express ideas clearly and persuasively in their writing and works from authors.

The weeks covered by the section are:

Week 1: Structure and elements of fiction and non-fiction texts

Week 2: Development of themes and style in prose texts

Week 3: Use of style to bring out themes and creating non-fictional texts with themes and styles

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical approaches to extend learners' understanding of prose. Talk for learning approaches such as discussion and activity ball will facilitate collaborative exploration of fiction and non-fiction structures. Learners engaging in discussions

to analyse narrative techniques in fiction and factual presentation in non-fiction, will enhance critical thinking and communication skills. Also, through experiential learning, learners will directly interact with texts to compare elements of fiction and non-fiction. They will create biographies to examine factual writing styles, fostering deeper comprehension and application of literary concepts. Moreover, games in exploring themes, styles, fiction and non-fiction in prose texts will allow learners to uncover how stylistic elements enhance thematic development in both fiction and non-fiction, promoting engagement and analytical skills. Finally, project-based learning will enable learners to integrate real-world contexts into their thinking and discussions. For example, by researching types of non-fiction to present their findings - this approach will enhance ICT competence and research skills while allowing learners to apply stylistic techniques to create impactful non-fictional texts with genuine thematic depth.

Assessment will encompass learners' abilities to analyse the structure of fiction and non-fiction, compare elements of fiction and non-fiction, analyse how themes and style are developed in prose texts, evaluate style to bring out themes and to create non-fictional texts with themes and style effectively merged.

Gifted and talented learners will be made peer teachers to help their peers in understanding some concepts or be given advanced texts to analyse.

ASSESSMENT SUMMARY

A variety of assessment modes should be implemented to evaluate learners' understanding and performance in the concepts covered in this section. It is essential for teachers to conduct these assessments regularly to track students' progress effectively. You are encouraged to administer the recommended assessments each week, carefully record the results, and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 1: Class Exercise

Week 2: Poster Presentation

Week 3: Discussion

Refer to the "**Hint**" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marketing scheme and provide prompt feedback to learners on their performance.

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be used to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to identify and explain the elements of prose in various texts, to analyse coherently their significance, and to articulate their interpretations effectively through written responses, presentations and performances.

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

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow learners to demonstrate their grasp of concepts. Homework assignments will offer learners opportunities to apply their knowledge in practical contexts, such as in analysing

the structure of fiction and non-fiction texts, the development of themes and styles in texts, the use of style to bring out themes and creating non-fictional texts through the effective mixture of themes and styles.

WEEK 1

Learning Indicators

1. Examine the structure of fiction and non-fiction texts
2. Compare the elements of fiction and non-fiction texts

FOCAL AREA 1: STRUCTURE OF FICTION AND NON-FICTION TEXTS

Definition of Structure

It refers to how authors organise and present information in their writings.

Structure of fictional text: Exposition, rising action, climax, falling action and resolution

Structure of nonfiction text This is a more varied genre in terms of structure and stance.

1. **Cause and Effect structure:** The structure of this kind of text shows the relationship between two events or ideas. This structure presents a situation or event and then explains why it happened or it presents a cause and then explains the resulting effects. This structure is used in science, history and persuasive writing. Example: The impact of colonialism on Ghana's economic development (cause: colonialism, effect: economic challenges). Things to look out for:
 - a. Events or actions linked to consequences
 - b. Words like “because”, “since”, “as a result”, “consequently”
 - c. Causal relationships explained
 - d. Emphasis on why something happened
2. **Compare and Contrast structure:** Works with this structure look at two or more things side-by-side and point out their similarities and differences. Such texts help readers gain insight into both topics by looking at them together instead of separately. It is commonly used in literature, science and social studies. Example: Comparing the leadership styles of Kwame Nkrumah and Jerry John Rawlings in their autobiographies, contrasting the colonial experiences of Ghana and Nigeria in historical accounts.

Things to look out for:

- a. Similarities and differences highlighted
 - b. Words like “similarly”, “likewise”, “on the other hand”, “however”
 - c. Side-by-side comparisons or charts - dates, wider world events and so on
 - d. Emphasis on similarities and differences
3. **Descriptive structure:** This structure describes something by listing its features, characteristics or examples. These non-fiction works focus on one topic and provide detailed information about it. This structure can be found in content-area texts, such as science and social studies. It also applies to fiction texts. Examples: Descriptions of Ghana's cultural heritage in autobiographies such as Efua Sutherland's *The Marriage of*

Anansewa. Vivid descriptions of Ghana’s history, like the slave trade, in historical accounts. Things to look out for:

- a. Vivid descriptions of people, places, objects or events
 - b. Sensory details (sight, sound, smell, taste, touch)
 - c. Adjectives and adverbs used to clarify/intensify
 - d. Emphasis on creating a mental image
4. Order and Sequence structure: Chronological order is one of the most common text structures, particularly in historical writing. In this structure, events or ideas are presented in the order in which they occurred. This structure is helpful for readers who want to understand the progression of events over a particular period. It is commonly used in biographies, history books and news articles. For instance, *The biography of Ama Ata Aidoo* (chronicles her life from childhood to death), history of different Ghanaian tribes (traces the kingdom’s history from its founding to the present day). Things to look out for:
- a. Events in order from beginning to end
 - b. Time order words (first, next, then, finally)
 - c. Dates, years or time periods mentioned
 - d. Sequential events or steps
5. Problem and Solution: The problem and solution text structure present a problem or issue and then offers one or more solutions to solve the problem. This structure is often used in persuasive writing, such as in opinion pieces or essays. It is also common in more formal writing, where a problem is presented and solutions are offered. Example: Kwame Nkrumah’s autobiography: addressing the problem of colonialism and finding solutions through independence. Things to look out for:
- a. A problem or issue identified
 - b. Possible solutions or answers offered
 - c. Words like “however”, “but”, “therefore”, “thus”
 - d. Emphasis on resolving the problem, but occasionally showing the ‘impact of unintended consequences.’

Learning Tasks

1. Differentiate between fiction and non-fiction texts.
2. Identify the structure of fiction and non-fiction texts.

Pedagogical Exemplars

Talk for learning and Experiential learning

1. Use the activity ball to revise learners’ knowledge on the difference between fiction and non-fiction texts and structure of fictional text (plot elements). Use a quiz based on titles of fiction and non-fiction works not already read by the learners.

2. In a whole class discussion, guide learners to discuss any of the structures of non-fiction prose. For instance, order and sequence. Give assistance in the form of explanations to learners who may struggle to explain them.
3. Through reflection, groups of mixed-abilities select one prose fiction and another prose non-fiction text and examine their structures. Provide a guide (example of a question in the guide; does the follow the order and sequence structure?) in identifying them to learners who may struggle.
4. Learners in groups, take turns to do flip-chart presentations on knowledge of the structure of the selected fiction and non-fiction texts. Assign advanced learners to lead group discussions or to present findings to the class. This can deepen their understanding and allow them to apply their analytical skills in teaching others.
5. Learners share experiences they had analysing the structure of the texts and discuss how the various unique features identified added to their overall understanding of the work.

Key Assessments

DoK Level 1: Reproduction/Recall

Briefly describe the structure of fiction and non-fiction texts.

DoK Level 2: Skills of Conceptual understanding

Read any fiction text of your choice and identify its structure.

DoK Level 3: Strategic Reasoning

Compare and contrast the structure of a fiction and nonfiction text.

DoK Level 4: Extended thinking and reasoning

Write a two-paragraph essay on how the structures of fiction and non-fiction texts differ.

FOCAL AREA 2: COMPARING THE ELEMENTS OF FICTION AND NON-FICTION

Elements of fiction and non-fiction refer to the essential components that make up a narrative. They are the vital components that contribute to the structure and effectiveness of texts.

There are seven key elements of fiction. They include characters, setting, plot, conflict, point of view, theme and style:

1. **Plot:** The sequence of events that unfold in the story, such as following the protagonist Lucas through various challenges or experiences.
2. **Characters:** The individuals who populate the story, including Lucas, Isabelle Clarkson, John Clarkson among others in the text *The Path of Lucas* by Susanne Bellefeuille.
3. **Setting:** The time and place where the story takes place, which could be a specific geographical location or a broader cultural context. Pede Hollist uses Sierra Leone as a setting in *So the Path Does not Die* to bring out the struggles of Fina the protagonist.
4. **Conflict:** The central problem or struggle that Bendu faces, during the war just when she decides to return to her parents in *Redemption Road* by Elma Shaw
5. **Theme:** The underlying messages explored in the narrative, such racial prejudice, loss of innocence and others in *To Kill a Mockingbird* by Harper Lee.
6. **Point of View:** The perspective from which the story is told, whether first-person (narrated by Lucas himself) or third-person (an external narrator describing Lucas's experiences). In *To Kill a Mockingbird*, Harper Lee employs an observant child, Scout, as narrator throughout, giving a sharply different perspective. The errors of the adults are more powerfully revealed.
7. **Style:** The author's writing style, including the use of language, tone and literary devices to convey emotions and create atmosphere. Harper Lee uses humour and complex elevated language on occasion to create the convincing small-town setting of *To Kill a Mockingbird*.

Elements of non-fiction

There are four key elements of non-fiction. They include Layout, Information, Characterization and Style.

1. **Layout** refers to the physical organisation and structure of the text. It should attract the reader and encourage reading and progression through the work. It focuses on the following: title, table of content, heading and subheadings, paragraphs, visual elements and others. Examples can be web articles, magazines, biographies, autobiography and newspapers.
2. **Information** refers to the content and factual data provided in the text. This includes facts, little known information and ideas that spark curiosity, create mystery, and drive the listener/reader/viewer to discover and learn. It focuses on facts and data, examples and case studies, statistics, quotations, definitions and background information. Examples include: textbooks, historic writings, essays, technical writings and so on.
3. **Characterisation** refers to how real people and entities are analysed. It involves profiles of people, anecdotes and personal reflections. It is prominent in narrative forms like biography, autobiography and memoirs.

4. Style refers to the way the text is written and can vary widely depending on the type of non-fiction. It includes tone, language and stance. Some examples are, reviews, interviews, reports and so on.

Learning Tasks

1. Identify elements of fiction and non-fiction
2. Compare the elements of fiction and non-fiction

Pedagogical Exemplars

Talk for learning, Gamification, Experiential learning

1. Review learners' previous knowledge on fiction and nonfiction by playing the card game.
2. Give each group four cards with short texts (a sentence or two) from various sources (fairy tales, historical events, biographies, scientific facts articles, website)
3. In an all-inclusive class discussion, groups share their texts and explain why it is fiction or non-fiction. Encourage debate if other learners disagree on the classification.
4. Guide groups to come out with the characteristics that led them to classify the text.
5. Project on a screen or give printed key elements of each to class or groups and discuss.
6. In groups, assign texts (fiction and non-fiction) and guide learners to analyse the texts that support its classification. Remind learners that writers can frequently adopt an extreme stance in order to stress a point of view. Pair struggling learners with more confident peers who can offer guidance and support. This peer partnership allows for more individualised help and encouragement.
7. Learners paste their findings for gallery walk.

Key Assessments

DoK Level 1: Reproduction/Recall

Identify the elements of fiction and non-fiction texts.

DoK Level 2: Skills of Conceptual understanding

Categorise given prose texts under fiction and non-fiction using the elements.

DoK Level 3: Strategic Reasoning

Differentiate between the elements of fiction and non-fiction texts with textual evidence.

DoK Level 4: Extended thinking and reasoning

Create a biography of a friend by employing the elements of non-fiction.

WEEK 2

Learning Indicators

1. Discuss the development of themes throughout the selected prose texts
2. Discuss the development of style in the selected prose texts

FOCAL AREA 1: THEMES IN SELECTED PROSE TEXTS

Themes are the central ideas, topic or underlying message that recur in written pieces. This is the author's main message that pervades the work. There can be more than one theme in a prose text.

Some examples of themes in prose texts

1. **Theme of Good versus Evil:** as highlighted by Harper Lee in *To Kill a Mockingbird* is good versus evil. This theme permeates every aspect of the book. Atticus Finch is driven by the belief that, while most people may have elements of both good and evil in them, good will usually win in the end. Throughout the novel, though, he sees for himself that evil does not often win out, especially when it grows out of ignorance, racism, fear and hatred of those who are different or have ideas that challenge the status quo.
2. **Theme of Courage:** In *To Kill a Mockingbird*, it emphasises that standing up for what is right requires courageous traits in many characters of the novel, while others exhibit cowardice. Atticus exhibits courage and bravery in their insistence on speaking out for justices rather than the status quo, even when doing so puts them at risk. Boo Radley also shows the same to the children.
3. **Theme of Love:** In *Redemption Road*, Elma Shaw uses love as a multifaceted theme to drive the narrative and character development, showing how love, in its various forms, can lead to healing, growth and redemption. The romantic relationships amongst characters highlight both the joys and challenges of love and how romantic love can be a source of strength and healing; it also shows how it can lead to heartache and conflict.
4. **Theme of Identity and Self-Discovery:** In *So The Path Does Not Die*, Pede Hollist creates the protagonist Fina, who embarks on a journey of self-discovery as she navigates her life between Sierra Leone and the United States. The novel examines how cultural, social and personal identities are shaped and reshaped through these experiences.

Learning Tasks

1. Discuss the important themes in selected prose texts
2. Analyse how the themes identified are significant in the development of the narrative

Pedagogical Exemplars

Initiating Talk for Learning

1. In mixed ability groups, a learner leads the discussion on the revision of themes and their contribution to the development of the plot. Assign advanced learners to lead group discussions or present findings to the class. This can deepen their understanding and allow them to apply their analytical skills in teaching others.
2. By building on what others say, learners discuss the various themes identified in selected prose texts.
3. Learners who have a clear understanding of the concept analyse the development of themes throughout the selected prose texts by citing instances in the prose that bring out the theme. Provide graphic organisers to help struggling learners map out their ideas and organise their thoughts.
4. Learners construct meaning from the theme created by the author in the groups and pairs present their work to the whole class. In preparation for this, reminders should be given of how to raise objections to a particular reading of a text by an individual. At all points, debate should be factually clear and civilised. Getting the class atmosphere in tune with this philosophy is vital; and reminders on the topic should be regularly given.

Key Assessment

DoK Level 1: Reproduction/Recall

List five major incidents and events in your prescribed text.

DoK Level 2: Skills of Conceptual understanding

In a two-paragraph essay discuss incidents and events that point out to the themes.

DoK Level 3: Strategic Reasoning

Develop a presentation showcasing strong textual evidence which supports predicted themes in two prose texts.

DoK Level 4: Extended thinking and reasoning

Create a short story making use of your themes.

FOCAL AREA 2: STYLE IN THE SELECTED PROSE TEXTS

Style is the distinctive way in which an author uses language to convey his or her story, ideas and emotions. It encompasses various elements, including diction, syntax, tone, point of view, sentence length, and use of literary devices. Here are some key aspects of style as reflected in some selected prose texts.

1. **Voice:** The unique style and personality of the author. Voice is what makes an author's writing distinctive and recognisable. In Elma Shaw's *Redemption Road*, some notable characteristics of the voice include, empathetic and reflective, authentic and reliable, hopeful and resilient, descriptive and vivid, culturally rich and many more.
2. **Dialogue:** The way characters speak. Dialogue can reveal a lot about a character's background, personality and relationships. Susanne Bellefeuille's *The Path of Lucas: The Journey of Life Endured*, based in a farming community in 19th Century Canada, uses

dialogues for character development, authenticity and realism, advancing the plot, conflict and resolution among others.

3. **Narrative Pacing:** The speed at which the story unfolds. Pacing can be controlled through sentence length, dialogue and the amount of detail provided. In Pede Hollist's *So The Path Does Not Die*, pacing is managed by alternating timelines, developing characters, varying narrative speed, descriptive passages, tension and resolution among others.
4. **Symbolism:** the use of symbols to represent ideas or concepts beyond literal meaning. Symbols can add deeper layers of meaning to a text. In Harper Lee's *To Kill a Mockingbird* symbolism is used extensively to add depth to the narrative. Some key symbols are the Mockingbird, the Radley House, the Camellias, the Knot-Hole in the tree, Atticus's Glasses among others.

The combination of these elements creates Scout's unique style of observation, and influences how readers interpret and engage with the text. Different authors have different styles and even within a single author's body of work, style can vary depending on the genre, purpose and audience of the piece.

Learning Tasks

1. Discuss styles in selected prose texts.
2. Analyse how the styles identified add to the development and depth of the narrative.

Pedagogical Exemplars

Initiating Talk for Learning

1. In mixed ability groups, a learner leads the discussion on the importance of identifying style and how it contributes to the development of the overall structure of the work.
2. By building on what others say, learners discuss the various styles identified in selected prose texts.
3. Learners who have a clear understanding of the concept analyse the aspects of the prose texts that highlight the unique style of the author. Pair struggling learners with more confident peers who can offer guidance and support. This peer partnership allows for more individualised help and encouragement.
4. Learners share experiences they had in reading the prose texts and discuss how the various unique things identified added to their overall understanding of the book.

As a group exercise, learners might be asked to bring a short page of writing from any author and explain to the group the features of the writer's style which makes him/her so distinctive. Texts chosen could be fiction or nonfiction. The word 'idiolect' could be introduced to clarify how everyone, not just published writers, has a distinctive method of communicating in speech or writing.

Key Assessments

DoK Level 1: Reproduction/Recall

List some elements in your prescribed text that highlight the style of the author.

DoK Level 2: Skills of Conceptual understanding

In a two-paragraph essay, compare and contrast the style of authors of two different prose texts.

DoK Level 3: Strategic Reasoning

Evaluate how the style used in the prose text enhances the reader's understanding.

DoK Level: Extended thinking and reasoning

Write a two-paragraph essay on how style is used to convey emotions.

Hint



- *The Recommended Mode of Assessment for Week 2 is **Poster Presentation**. Ensure to use a blend of items of different DoK levels from the key assessments.*
- *Give **Group Project** assessment to learners this week to be submitted in week 8. Refer to **Appendix A** for more details on how to conduct the group project.*

WEEK 3

Learning Indicators

1. Discuss how authors use their style to bring out themes in their works
2. Discuss author's use of themes and style in creating non-fictional texts

FOCAL AREA 1: USE OF STYLE TO BRING OUT THEMES

Using style to bring out themes in a prose text involves employing the linguistic elements to enhance the reader's understanding and emotional engagement with the themes presented in the narrative piece. Here's how style can be effectively used to bring out themes:

1. **Diction:** The choice of words and phrases in speech or writing. The usage reflects characters' personalities, beliefs and societal contexts, thereby highlighting the themes. Different characters may use language differently, revealing their perspectives. For instance, in *So the Path Does Not Die* by Pede Hollist the character Amadu, who fights against the circumcision of young girls speaks in a manner that reflects the horrors of circumcision. The aim is not merely to shock, but also to lead to a more positive world.
2. **Figurative Language:** Words or phrases that mean something different from usual meaning to make writing more interesting or to paint a picture in the reader's mind. It includes metaphors, similes, personification and other imagery which play a crucial role in literature by enriching the text and deepening the exposition of themes. For instance, describing a character's heartache as "a storm raging within" paints a vivid picture of inner turmoil and sets a melancholic tone, enhancing themes of emotional conflict and the need for resilience.
3. **Tone and mood** - words which convey the attitude of the writer towards the subject. These features contribute significantly to how themes are perceived by readers. By employing specific tones (for instance, ominous, hopeful, melancholic) and creating a particular mood (for instance, suspenseful, nostalgic, serene), the author can evoke emotional responses that align with the thematic content. For instance, in *To Kill a Mockingbird*, when Scout and Jem learn about the unjust conviction of Tom Robinson, a black man accused of raping Mayella, the tone shifts to one of disillusionment and outrage. Through Scout's 'mature child' narrative voice, readers experience the emotional impact of injustice and the harsh realities of racial prejudice in their community. Adults are not necessarily right; and the view of an innocent child can so often be superior.
4. **Point of View:** The perspective from which the story is told. It influences how themes are portrayed and interpreted. For instance, *To Kill a Mockingbird* is narrated by Scout Finch, a young girl who matures throughout the story. Lee's choice of Scout as the narrator provides a child's perspective on the complexities of racial inequality and societal prejudice in the Southern United States. More than anything else, in showing the child's purity of thought and outrage at injustice, the reader realises that the prejudices of adults are learned responses, shaped by society. The instincts of the 'innocent' child are genuinely moral.

Learning Tasks

1. Identify principal themes from the text
2. Discuss how the stylistic elements that bring out the themes

Pedagogical Exemplars

Talk for Learning, Collaboration, Experiential Learning and Problem-Based Learning

1. Use the ball activity to review learners' previous knowledge on themes and elements of style.
2. Introduce them to any of their prescribed texts. Example, *To Kill a Mockingbird* by Harper Lee.
3. In an all-inclusive class discussion, guide groups to summarise the plot briefly and mention key themes from the texts.
4. Assign each group a specific theme from the text.
5. Provide each group with a list of stylistic elements and corresponding clues or prompts related to their theme.
6. Guide learners to discuss how they think the elements of style bring out the given themes. Encourage them to refer to specific examples from the novel. For struggling learners, give them guided questions which are simpler and more direct questions to help guide them.
7. Challenge groups to locate passages in the novel that exemplify their assigned stylistic element and explain how these passages contribute to the understanding of their themes.
8. Have each group present their findings to the class by explaining their assigned themes, share their chosen stylistic elements, and analyse how the use of style enhances the exploration of their themes. Encourage advanced learners to present findings to the class. This can deepen their understanding and allow them to apply their analytical skills in teaching others.

Key Assessments

DoK Level 1: Reproduction/Recall

List elements of style in any prose text.

DoK Level 2: Skills of Conceptual understanding

Draw the connection between the style and themes using a concept map.

DoK Level 3: Strategic Reasoning

Write a two-paragraph essay discussing the significance of the author's style and how it brings out the theme.

FOCAL AREA 2: USE OF THEME AND STYLE IN CREATING NON-FICTIONAL TEXTS

The use of themes in non-fiction

Literary non-fiction writers develop their themes by:

1. **Selecting their subject matter:** They choose topics and subjects that are central to their themes, often based on personal interest, expertise or societal relevance. For example, a journalist might focus on investigative reporting related to corruption of a sector of society as a theme in her or his non-fiction work.

2. **Researching on the background to topics:** They use support references and factual details to illustrate their point. For instance, in a memoir, you can easily find universal themes such as love, family, courage and personal growth.

The use of style in non-fiction

Just as in fiction writing, literary non-fiction uses descriptive language, tone, narrative techniques, structural choices and others.

1. **Language and Tone:** Authors carefully select language and tone to match the subject matter and convey their stance on the theme. For instance, an author writing about social inequality might use a compassionate tone to highlight injustices.
2. **Narrative Techniques:** Non-fiction authors employ various narrative techniques to engage readers and to communicate their themes effectively. These techniques include storytelling, interviews and case studies. For example, a memoirist might use personal stories and reflections to explore themes of identity and self-discovery.
3. **Structural Choices:** Authors make deliberate structural choices to organise their non-fiction works around themes. This could involve chronological storytelling, thematic chapters or contrasting viewpoints. For instance, in a historical non-fiction book about World War II, the author might alternate between military strategies and personal narratives to highlight themes of bravery and sacrifice.

Learning Tasks

1. Mention some types of non-fiction.
2. Differentiate between style and theme.
3. Identify themes and style used in a non-fiction text.

Pedagogical Exemplars

Collaborative Learning, Talk for Learning

1. In a whole class discussion, review learners' previous knowledge on non-fiction, themes and style.
2. Assign groups different non-fiction texts or excerpts related to a specific theme (for instance, environmental conservation, human rights, technological innovation) and style.
3. Guide groups to read their assigned text together and to identify key themes and stylistic elements present in the text. They should list them on sticky notes. Encourage advanced learners to lead group discussions
4. Guide groups to create a gallery walk by displaying their identified themes and stylistic elements on the walls or tables around the classroom.
5. Give learners time silently to review the themes and style identified by other groups.
6. Facilitate a whole class discussion where learners share their observations and insights from the gallery walk.

Key Assessments

DoK Level 1: Reproduction/Recall

List five themes and styles used in a non-fictional text.

DoK Level 2: Skills of Conceptual understanding

Compare the themes and style used in two different prose texts.

DoK Level 3: Strategic Reasoning

Prove how an author's use of themes and style impact learners' understanding of a prose text.

DoK Level 4: Extended thinking and reasoning

Create any non-fiction type of your choice using your own style and themes.

Hint



- Remember to ask learners to start building their **Individual Portfolios** in this week. Refer to **Appendix B** detailing the structure of the individual portfolio. This should be submitted in week 20 of the second semester.

SECTION 1 REVIEW

This section covered weeks one to three which delved into fiction and non-fiction texts. It explored the structure, themes and styles used in both types of writing. These key concepts guided learners in analysing texts effectively and creating their own coherent and meaningful texts. By the end of this section, learners will have developed skills in identifying text elements, exploring themes and using appropriate styles to express ideas clearly and persuasively in their writing and works from authors.

Additional Reading

There are five common non-fiction text structures. Please choose the structure(s) you are most comfortable with and use its features to explain the concept to the learners. (**Week 1, Focal area 1**)

Images/Pictures

| No. Weeks to be put in) | Name of Image | Reference (link) |
|-------------------------|-----------------------------------|--|
| Week 1 (Focal Area 1) | Freytag's Pyramid | https://kindlepreneur.com/story-structure/  |
| Week 1 Focal (Area 1) | Structure of non-fiction text | https://slideplayer.com/slide/8072877/#google_vignette  |
| Week 1 (Focal Area 2) | Elements of fiction | https://blog.kotobee.com/elements-of-fiction/  |
| Week 1 (Focal Area 2) | Elements of non-fiction | https://prezi.com/fu3ehligaium/elements-of-nonfiction/  |
| Week 2 (Focal Area 1) | Themes in prose texts |  https://www.thoughtco.com/common-book-themes-1857647 |
| Week 2 (Focal Area 2) | Style in prose texts | (PPT) https://www.slideserve.com/isra/style-analysis-prose-power-point-ppt-presentation#google_vignette  |
| Week 3 (Focal Area 1) | Literary analysis |  https://www.scribd.com/presentation/541460572/Theme-Character-language-Style |
| Week 3 (Focal Area 2) | How to write creative non-fiction | https://www.customessaymeister.com/blog/how-to-write-creative-non-fiction  |



APPENDIX A: GROUP PROJECT FOR ASSESSMENT

Task

Design a concept map based on the literary elements of a selected prose text. Create silhouettes of key characters from a novel or play, filling them up with quotes, symbols and images that represent the characters' traits and development.

Refer to Teacher Manual Section 1, Week 2 and Learner Material Section 1 for more task examples.

How to administer

1. Grouping and tasking

- a) Learners in mixed ability select the central theme of a prescribed.
- b) Assign specific roles such as researcher, writer, presenter and editor to learners to encourage active participation.
- c) Give access to necessary resources such as books, articles and online databases.
- d) Break the project into smaller tasks with deadlines. For instance, set dates for completing the research, drafting the project and rehearsing the presentation.
- e) Share assessment rubrics with learners to guide them in the course of their work.

2. Creating the concept map and silhouettes

Look out for:

- a) the visual representations of predominant theme with the use of diagrams/drawings as used by the authors in their works.
- b) a link/demarcation between themes and characters as developed in the work such as "a character's portrayal of the theme by their thoughts and actions.
- c) the creation of visible arrows to illustrate the flow of ideas and thoughts in the mapping.
- d) eligible writing and orderly presentation of work. For instance, footnotes under each illustration or diagram/pictures,
- e) the creation of silhouettes of key characters from a novel or play, filling them up with quotes, symbols and images that represent the characters' traits and development, etc.

3. Overall Presentation:

The project is well presented and organised, with attention to detail in both content and presentation. Grammar, spelling and showing a good level of effort and creativity.

Rubric for scoring: *Total score – 20 marks*

| Criteria | Marks | | | | |
|--|--|--|--|--|--|
| | Excellent (5 marks) | Very good (4 marks) | Good (3 marks) | Average (2 marks) | Fair (1 mark) |
| <i>Designing a concept map based on the literary elements of a selected prose text such as tone, imagery, anecdote, metaphor, allusion, symbolism, juxtaposition, etc.</i> | <i>Design a concept map based on any 5 literary elements of a selected prose text.</i> | <i>Design a concept map based on any 4 literary elements of a selected prose text.</i> | <i>Design a concept map based on any 3 literary elements of a selected prose text.</i> | <i>Design a concept map based on any 2 literary elements of a selected prose text.</i> | <i>Design a concept map based on any literary element of a selected prose text.</i> |
| <i>Creating silhouettes of key characters from a novel or play, filling them up with quotes, symbols and images that represent the characters' traits and development.</i> | <i>Create 5 silhouettes of different characters from a novel or play, filling them up with quotes, symbols and images that represent the characters' traits and development.</i> | <i>Create 4 silhouettes of different characters from a novel or play, filling them up with quotes, symbols and images that represent the characters' traits and development.</i> | <i>Create 3 silhouettes of different characters from a novel or play, filling them up with quotes, symbols and images that represent the characters' traits and development.</i> | <i>Create 2 silhouettes of different characters from a novel or play, filling them up with quotes, symbols and images that represent the characters' traits and development.</i> | <i>Create a silhouette of a key character from a novel or play, filling them up with quotes, symbols and images that represent the character's traits and development.</i> |
| <i>Group Collaboration</i> | <i>Group members exhibiting all 5 of these skills: information gathering, synthesis, task delegation, editing and proof reading.</i> | <i>Group members exhibiting any 4 of these skills: information gathering, synthesis, task delegation, editing and proof reading.</i> | <i>Group members exhibiting any 3 of these skills: information gathering, synthesis, task delegation, editing and proof reading.</i> | <i>Group members exhibiting any 2 of these skills: information gathering, synthesis, task delegation, editing and proof reading.</i> | <i>Group members exhibiting any 1 of these skills: information gathering, synthesis, task delegation, editing and proof reading.</i> |
| <i>Creativity</i> | <i>The concept map and silhouettes have detailed footnotes under each illustration.</i> | <i>The concept map and silhouettes have detailed footnotes under only 4 illustrations.</i> | <i>The concept map and silhouettes have detailed footnotes under only 3 illustrations.</i> | <i>The concept map and silhouettes have detailed footnotes under only 2 illustrations.</i> | <i>The concept map and silhouettes have detailed footnotes under only 1 illustration.</i> |

Feedback

Praise features of groups' work that highlights their creativity and suggest possible areas for improvement in future tasks.



APPENDIX B: GUIDANCE FOR INDIVIDUAL PORTFOLIO

Task example

Create a portfolio containing the following elements:

1. A stanza of a poem between 20-25 lines using a simple template as a guide.
2. Marks received from
 - i. Class exercises
 - ii. Home works
 - iii. Peer assessment
 - iv. Individual project work
 - v. Group project work
3. Report on research work
4. Results from mid-semester and end of semester examinations
5. A weekly summary of what you have learned from weeks 1 to 18 (80-100 words per week).

Hint



Learners present their works for supervision of progress in week 10 and submit the final work in the 20th week of the academic year in hard copy.

Organisation/Structure

1. A cover page which specifies the learner's name, class and academic year
2. A 60-80-word introduction that summarises the contents of the portfolio
3. A glossary of new terms picked up during the year

Rubric for scoring: Total score – 80 marks

| Criteria | Marks | Description | Examples of Expected Responses |
|-----------------------------|----------|---|--|
| Creating a stanza long poem | 20 marks | a) Clearly stated title of the poem b) A dominant theme being expressed in the poem c) Clarity in expression of thoughts using poetic devices d) Creativity and play on words e) Number of lines used | a) Oh Galamsey, etc. b) The theme of degradation of resources, etc. c) In rivers where the shadows dance, Machines dig deep with greedy trance, The earth cries out beneath the gold, A tale of riches, darkly told, etc. |

| | | | |
|---|----------|--|--|
| | | | <p>d) Forests weep as axes fall, Echoes of the miners' call, Silent streams now tainted brown, Nature's smile begins to drown, etc.</p> <p>e) 20 lines, etc.</p> |
| Weekly Learning Summary (80-100 words per week) | 40 marks | Gives a clear and relevant summary of what was learned each week. Summaries should show understanding of key ideas and skills gained from week 1 to week 18. | Week 1: Learned about the structure and elements of fiction and non-fiction texts. Week 2: Learned about the development of themes and styles in selected prose, etc. |
| Overall Presentation | 20 marks | The project is well presented and organised, with attention to detail in both content and presentation. Grammar, spelling and showing a good level of effort and creativity. | The project is free from spelling mistakes and is neatly presented, showing understanding and creativity, etc. |

How to administer

1. Clear instructions on the purpose of the portfolio and the items to be included are given to learners.
2. The marking rubric for scoring is provided to and discussed with learners.
3. Learners are reminded throughout the academic year which exercises to include in their portfolios.
4. Provide guidance to learners throughout the period of the project work.

Feedback

Commend individual learners for creativity in the design of their portfolios and suggest areas for improvement in future work.

Date of submission

Learners are expected to submit their individual portfolios in the 20th week of the second semester. Learners with special needs can be allowed few days or an extra week to submit their work.

SECTION 2: PROSE

Strand: Prose

Sub-Strand: Appreciation

Learning Outcomes

1. Apply the knowledge of themes and style in interpreting the selected texts.
2. Apply knowledge of elements of prose in critiquing narrative/prose texts

Content Standards

1. Demonstrate knowledge and understanding of diversity in themes and style as tools for interpreting narrative text.
2. Communicate personal and critical responses to narratives through different contextual factors.

Hint



*Mid-Semester Examination for the first semester is in Week 6. Refer to **Appendix D** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 5.*

INTRODUCTION AND SECTION SUMMARY

This section covers weeks four to six. It focuses on exploring themes and style in prose texts. Learners will engage in activities that deepen their understanding of narrative devices and their impact on literary meaning. They will practise critiquing texts and synthesising their analyses into persuasive essays. This section fosters critical thinking and writing skills essential for literary analysis. It may intersect with language arts and writing composition, where skills in analysing texts and crafting essays contribute to broader literacy and communication competencies.

The weeks covered by the section are:

Week 4: Themes and different aspects of style

Week 5: Impact of narrative devices and the effect on meaning

Week 6: Steps in critiquing prose texts and development of essays based on critique done

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical approaches to help learners apply various concepts regarding prose in analysing a variety of prose texts. Talk for learning approaches such as discussion, talking circle, and activity ball will facilitate collaborative exploration of themes,

key incidents, stylistic elements and dramatic devices in prose texts. Learners engaging in discussions to analyse these key elements, should be aiming to enhance their critical thinking and communication skills rapidly and through new angles on study. Also, through experiential learning, learners will directly interact with texts to identify themes and stylistic elements. Games introduced in exploring themes and styles in texts will allow learners to uncover how stylistic elements enhance thematic development in novels; this should promote learner engagement and their analytical skills. Finally, project-based learning will enable learners to integrate real-world contexts - for example, through creating posters. This approach will enhance ICT competence and research skills while allowing learners to apply stylistic techniques to bring imaginative concepts to light but with renewed thematic depth. At all stages, the aim must be one of inclusion of new ideas from all individuals.

Assessment will evaluate learners' abilities in identifying themes and recognising various aspects of style in prose texts. The learners will analyse how the particular narrative approach influences the meaning and interpretation of literary works; through critiquing prose texts, the aim will be to construct well-structured essays based on their analyses and critiques. Gifted and talented learners will be made peer teachers to help their peers in understanding some concepts or be given advanced texts to analyse. The extension activities can also be found online arising from the basic textual explorations here.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods - such as oral and written presentations, paired tasks, reports and homework assignments - will be employed. Projects and group activities will also be utilised to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to identify themes and to recognise various aspects of style in prose texts, analyse how narrative method influences the meaning and interpretation of literary works, and critique prose texts to construct well-structured essays based on their analyses and brief written or oral critiques. It will analyse their significance and articulate their interpretations effectively through written responses, presentations and performances. These will be tailored to cover levels 1, 2, 3 and 4 of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 4: Group research

Week 5: Self-assessment

Week 6: Mid-semester examination

Refer to the "**Hint**" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/markings scheme and provide prompt feedback to learners on their performance.

WEEK 4

Learning Indicators

1. Examine more themes in novels through the major incidents and related
2. Discuss the different aspects of style authors use in creating their works

FOCAL AREA 1: THEMES IN NOVELS

Major incidents

These are the most important things that happen in a story. They could be big events such as when a hero saves the day or when something surprising or scary happens.

Related ideas

These are the important thoughts or lessons that the story is trying to teach us - such as how being kind is good or how working together helps us solve problems.

Examining themes in novels through major incidents and related ideas involves a structured approach to understanding how the story's key events contribute to the meaning. Here's a step-by-step guide:

1. **Identify major incidents:** Look for key moments in the story that change things for the characters or move the plot forward.
2. **Think About What Happened:** Consider what happened in those big moments and why they are important to the story.
3. **Look for main Ideas:** Think about the main ideas the author is talking about, like friendship, bravery or facing challenges.
4. **Connect major incidents to Ideas:** See how those major incidents connect to those ideas. How does what happened show us more about those ideas?
5. **Think About Characters:** Pay attention to how the characters react to those events. How do their actions and feelings show us more about the big ideas?
6. **Relate to Real Life:** Think about how the ideas in the story are like things in real life. How do they connect to things that happen to you or others you know?

Learning Tasks

1. Identify major incidents and key ideas in a novel
2. Explain how the theme relates to the major incidents

Pedagogical Exemplars

Talk for learning, Inquiry-Based Learning, Project-Based

1. Using the talking circle, discuss themes, major events and key ideas in stories or movies.

2. Provide each group a guide in identifying the major incidents and key ideas that drive the story and how they relate to themes.
3. Guide learners to identify parts of their novels which have major incidents and related ideas for instance, climax scenes, important character decisions, friendship, bravery and so on. Pair struggling learners with more confident peers who can offer guidance and support. This peer partnership allows for more individualised help and encouragement.
4. In groups, have learners identify and write on sticky notes the major incident(s) and how each incident might relate to broader themes in the story.
5. Facilitate a whole-class discussion based on the groups' findings. Encourage learners to share their interpretations of how the major incidents connect to larger ideas or messages in the novel.
6. Assign each group a different theme (for instance, courage, friendship, justice) that they identified from the major incidents.
7. Task groups to create a visual representation (poster or digital slide) that showcases:
 - a. The major incident(s) related to their assigned theme.
 - b. How the incident(s) illustrate(s) the theme through character actions, consequences
 - c. Encourage creativity, clarity and accuracy in their presentations.
8. Display the completed posters or digital slides around the classroom.
9. Encourage learners to conduct a gallery walk, observing and taking notes on each group's interpretation of themes through major incidents.

Key Assessments

DoK Level 1: Reproduction/Recall

List the major incidents in a story you have read. (No more than five incidents)

DoK Level 2: Skills of Conceptual understanding

Compare and contrast two major incidents from the same novel.

DoK Level 3: Strategic Reasoning

Create a poster representation that shows how a major incident in a novel relates to a particular theme.

DoK Level 4: Extended thinking and reasoning

Write an alternative ending to a novel, incorporating a major incident that highlights a different theme from the original. Justify why this new theme is important to explore.

FOCAL AREA 2: DIFFERENT ASPECTS OF STYLE USED BY AUTHORS

Steps in analysing the aspects of style used by an author

1. **Scan Through the Text:** Read through the text swiftly but attentively to get a sense of its style and overall tone.
2. **Identify Specific Stylistic Elements:** Look for particular aspects such as language choice, sentence structures, dialogue patterns, narrative perspective, imagery and figurative language.
3. **Underline Parts of the Text:** Highlight or underline sections where you notice these stylistic elements. Focus on passages that stand out to you or seem important in conveying the author's style.
4. **Thorough Analysis:** Analyse these identified aspects by considering the following:
 - a. **Diction**
 - i. Look for distinctive word choices: Note any unusual or powerful words the author uses and consider why they are particularly effective.
 - ii. Pay attention to linguistic style: Determine if the language is formal, informal, poetic, technical amongst others. How much direct speech is used?
 - b. **Sentence Structure**
 - i. Observe sentence length and complexity: Notice if sentences are short and direct or long and elaborate and consider how this affects the pacing and mood.
 - ii. Identify sentence patterns: Look for repetition or variation in sentence structures to see how the author emphasises certain ideas or creates rhythm.
 - c. **Narrative Point of View**
 - i. Identify the narrator: Determine who is telling the story (first-person or third-person) and how this affects the reader's understanding and perspective.
 - ii. Notice shifts in point of view: Be aware of any changes in narrative perspective and consider why the switch of viewpoints is employed.
 - d. **Imagery and Descriptive Language**
 - i. Visualise the scenes: Pay attention to vivid descriptions that appeal to the senses (sight, sound, smell, touch, taste) to create imagery.
 - ii. Look for figurative language: Identify metaphors, similes and symbols that enhance the text's meaning and deepen its themes.
 - e. **Tone and Mood**
 - i. Interpret the author's attitude: Consider the author's tone towards the subject matter and how it influences your perception of the story.
 - ii. Feel the emotional atmosphere: Reflect on the mood created by the author's choice of language and imagery.

f. Symbolism and Motifs

- i. Identify recurring symbols or motifs: Notice objects, images or ideas that appear repeatedly and consider their symbolic meanings.
- ii. Connect symbols to themes: Analyse how symbols contribute to the development of themes and enhance the overall message of the work.

g. Structure and Organization

- i. Outline the story's framework: Note how the text is divided into chapters, sections or parts and how this structure impacts the flow of the narrative.
- ii. Recognise narrative techniques: Look for techniques such as flashbacks, foreshadowing or nonlinear timelines that affect the pacing and reveal information.

- 5. Summarise Findings:** Write a brief summary or fuller response that reveals how the author's stylistic choices enhance the text. Include examples and explain their impact on your understanding and appreciation of the writing. If there are aspects of the style which you regard as inappropriate, or less successful, clarify your argument here also.

Learning Task

List the elements of style identified in your prescribed texts.

Pedagogical Exemplars

Talk for Learning, Collaborative and Project Based Learning

1. Using the ball activity, review learners' previous knowledge by discussing stylistic elements in writing and their importance in understanding an author's style.
2. In groups, task members with a selection of parts of their novels to scan through and underline specific stylistic elements they notice which are worthy of further reference and discussion. For struggling learners, offer a more structured template with prompts and examples to guide their identification. This can help them focus on specific aspects without feeling overwhelmed.
3. In an all-inclusive class discussion, ask learners to share their highlighted excerpts. Encourage them to explain why they chose those passages and what they think the purpose of the language in the selected extracts might be.
4. Prepare a chart with different stylistic elements labelled (for instance, language choice, sentence structures, imagery).
5. Assign each group a stylistic element paper chart to focus on. Have groups create posters that showcase examples from their selected parts of the text that demonstrate their assigned element. Assign advanced learners to lead group discussions or present findings to the class.
6. Guide groups to display their posters around the classroom for a gallery walk. Each group should visit other posters, taking notes on examples and discussing similarities and differences in how stylistic elements are used.

7. Task learners to write a short reflection individually on how understanding stylistic elements enhances their appreciation of the text. Prompt them to consider specific examples they found most impactful.

Key Assessments

DoK Level 1: Reproduction/Recall

List the stylistic elements in writing a novel.

DoK Level 2: Skills of Conceptual understanding

Compare the use of first-person and third-person narration in a text.

DoK Level 3: Strategic Reasoning

Analyse the style of two different writers. Compare and contrast the results.

DoK Level 4: Extended thinking and reasoning

Write an alternate ending to the text, incorporating a different stylistic approach.

Hint



- *The Recommended Mode of Assessment for Week 4 is **Group Research**. Ensure to use a blend of items of different DoK levels from the key assessments.*
- *Scores on individual class exercise should be ready for submission to the **STP** this week. It should be an average of the various class exercises you have conducted over the past four weeks.*

WEEK 5

Learning Indicator: *Examine the overall impact of the author's narrative devices and the effect on meaning*

FOCAL AREA: **IMPACT OF NARRATIVE DEVICES AND THE EFFECT ON MEANING**

Narrative devices are writing techniques that a writer uses to tell a story effectively with the aim of sustaining the interest of the readers. These devices help the author develop the framework of their writing and, when used well, effectively enhance the narrative and convey the story's message more powerfully. Some key narrative devices include point of view, flashback, irony, cliff-hanger, allegory amongst others.

Identifying narrative devices involves paying close attention to the text and understanding the techniques authors use to convey their ideas. By closely reading the text and analysing these elements, you can identify the narrative devices used by the author and gain a deeper understanding of the story.

Look out for these things in identifying various narrative devices in selected prose texts

1. **Point of view:** Look at the pronouns used. If the narrator uses “I” or “we”, it's the first person point of narration. If “you” is used, it's the second person point of narration (very rare) while “he”, “she”, “they” refer to the third person point of narration whether limited or omniscient. Where the narrator focuses on the thoughts and feelings of one character, the narration is limited. When the narrator assumes an all-knowing posture, it is omniscient.
2. **Flashback:** Look out for the shifts in the timeline. Look for phrases like “years ago,” “in the past,” or “back then,” which signal a return to an earlier time. Also, notice changes in verb tense or explicit mentions of past events.
3. **Irony:** Identify contradictions between what is said and what is meant. This points to verbal irony. Unexpected outcomes that differ from what was anticipated illustrates situational irony and when the audience knows more than the characters, dramatic irony has been employed.
4. **Cliff-hanger:** Look for unresolved situations at the end of chapters or sections that leave you wanting to know what happens next. Authors use cliff-hangers to create suspense and engage the reader, enticing them to read on to find out how conflicts are resolved.
5. **Allegory:** Look out for the meaning of the story. Some stories have double meanings where the characters and events often symbolise larger truths or generalisations about human existence. Consider how the surface story parallels deeper moral, political or philosophical messages.

Learning Tasks

1. Identify various narrative devices in selected prose texts.
2. Analyse and then demonstrate how narrative devices contribute to the overall story.

Pedagogical Exemplars

Talk for Learning

1. Provide a brief overview of narrative devices using PowerPoint presentation. Put learners into mixed-ability groups and assign them different narrative devices. Encourage them to ask questions or provide other examples they already know of.
2. Assign groups with excerpts of prescribed prose books for discussion. Guide them with questions to help them identify the narrative devices. Struggling learners should be offered straightforward prompts and examples to guide their analysis.
3. Allow groups time to discuss the effect of the narrative devices on the meaning of the texts. Let learners take notes while the discussion is ongoing. Assign advanced learners to lead group discussions or present findings to the class.
4. Allow learners to surf the internet for more narrative devices and find them in relation to the prescribed texts they have selected to read.

Key Assessments

DoK Level 1: Reproduction/Recall

List at least five narrative devices identified in your prescribed prose text.

DoK Level 2: Skills of Conceptual understanding

Detail how to identify at least three narrative devices in your selected text.

DoK Level 3: Strategic Reasoning

Discuss the overall impact of an author's narrative devices and the effect on meaning.

DoK Level 4: Extended thinking and reasoning

Evaluate the use of narrative devices and comment on how it adds to the development of the story as the overall effect on meaning.

Hint



- *The Recommended Mode of Assessment for Week 5 is **Self-Assessment**. Ensure to use a blend of items of different DoK levels from the key assessments.*
- *Remind learners of the up-coming mid-semester examination in week 6 and make time to guide them in their preparation for it.*

WEEK 6

Learning Indicators

1. *Discuss the steps of critiquing prose texts using strong and exhaustive textual evidence from both explicit and inferential material*
2. *Develop complete essays based on the critique done on the prose texts.*

FOCAL AREA 1: STEPS OF CRITIQUING PROSE TEXTS USING STRONG AND EXHAUSTIVE TEXTUAL EVIDENCE

A critique is a detailed formal analysis and evaluation that people write in response to a work of literature. Critics analyse and interpret a work or concept and draw conclusions based on those findings. Critiques might be written to analyse and interpret prose texts which will broaden one's knowledge of someone else's work.

Critiquing prose texts involves a systematic approach to analyse and evaluate the elements in them. Here are detailed steps to follow in critiquing prose texts:

1. Read the prose text for general understanding. This will help you get a sense of the plot, characters and setting. Take notes on specific elements that stand out such as themes, narrative devices and language as you read the text again. What causes a memorable impact?
2. Analyse the main elements such as plot. This will help you identify the main events and structure of the story (exposition, rising action, climax, falling action and resolution). Analyse the development of main characters: consider their conflicts, motivations and growth throughout the story. Examine the time, place and atmosphere created by the author, in how they are described and their significance to the story. Identify the central themes in the text. Consider what messages or insights the author seeks to convey and evaluate how effectively these themes are developed and supported throughout the text.
3. Examine the narrative devices to determine the narrative perspective (first-person, second-person, third person) to analyse how the point of view influences the reader's understanding and engagement with the story. Identify any symbolism used in the text and interpret its meaning by considering how those symbols enhance the themes or characters. Analyse the use of imagery and sensory details and how they contribute to the mood and tone of the text. Look out for foreshadowing, flashback, irony and others and how they impact on the text and the reader's experience.
4. Evaluate the writing style by assessing the appropriateness of the author's choice of words and phrases. Examine the variety and complexity of sentences and how they contribute to the flow and readability of the text. Consider what is conveyed throughout the text by the use of tone and voice.
5. Assess the overall impact of the text on the reader. Look out for the emotional response the text gave, whether it engaged or made the reader think deeper. Another thing to look out for is the clarity and coherence. Note that the ideas in the text are logically connected, clear

and easy to follow. At this point, the originality and creativity of the text can be checked to consider the new insights or perspective they offer.

6. Formulate the critique based on the strengths, areas for improvement, and overall evaluation. Constructive feedback should be given on elements that were effectively incorporated. Specific suggestions should be given areas of the text identified to need improvement. Finally, a summary of the overall evaluation and final impression of the prose text should be neatly and chronologically written down. The final work should have an introduction, body and conclusion.

By following these steps, you can systematically critique prose texts, providing a thorough and balanced analysis that considers all key elements of the writing. Consider and take note of whatever weaknesses you consider to be shown in the writing.

Learning Tasks

1. Read selected prose texts
2. Follow steps to critique prose texts using strong and exhaustive textual evidence

Pedagogical Exemplars

Collaborative Learning, Talk for Learning and Experiential Learning

1. Learners read selected prose texts individually or in groups.
2. Audio books of the prose texts could be played for the learners to develop their listening skills. Audio should be paused for learners to make notes. Playback speed should be reduced if the reading speed is too fast.
3. Learners in their mixed ability groups discuss the text read. Those who could not finish reading should be given more time to finish.
4. Learners analyse main elements, narrative devices and writing styles of texts. For advanced learners, provide more challenging prompts that encourage deeper analysis.
5. Learners follow the critiquing approach to analyse thoroughly and to interpret the text. The aim here is to broaden their knowledge and develop their confidence.
6. Support and guidance should be given to learners who may struggle with the critiquing. Note: provide an example which might be helpful to those who find the concept difficult.

Key Assessments

DoK Level 1: Reproduction/Recall

Read and discuss your prescribed prose text.

DoK Level 2: Skills of Conceptual understanding

Analyse the main elements in your selected prose text.

DoK Level 3: Strategic Reasoning

Examine narrative devices as used in your selected prose texts.

DoK Level 4: Extended thinking and reasoning

Formulate critique based on strengths, areas that need improvement and overall evaluation of selected prose texts. Your opinion matters: it is vital that you begin to note strengths and weaknesses in the work you are critiquing. You thus become critically more aware, and your own writing will be strengthened as a result.

FOCAL AREA 2: DEVELOP COMPLETE ESSAYS BASED ON THE CRITIQUE DONE ON THE PROSE TEXTS

After following steps to critique prose texts systematically, providing a thorough and balanced analysis that considers all key elements of the writing should follow naturally.

Follow the guide below to put together a comprehensive essay based on the critique done.

1. Introduction

- a. name of author and work
- b. brief summary/description of work as a whole
- c. focusing sentence indicating what element you plan to examine
- d. overall impression of the work

2. Body

- a. literal description of the plot and structure
- b. detailed analysis of characters, their development, motivations and relatability
- c. interpret the significance of setting and how it enhances the story
- d. literal description of themes and how effectively they have been developed
- e. detailed analysis of the use of narrative devices such as point of view, symbolism, imagery and others
- f. interpretation and assessment of the author's writing style which includes language, diction, sentence structure, voice and tone.

3. Conclusion

- a. summary of key points
- b. restate overall evaluation which includes strengths and areas that need improvement of text within context
- c. provide final thoughts or recommendations

Learning Task

Critique prose texts in simple completed essays using guides. (Guide attached in reference)

Pedagogical Exemplars

Collaborative Learning

1. Learners revise content of selected prose texts individually or in groups.
2. Learners in their mixed ability groups discuss the guide to be used for critiquing texts to understand the requirements. Assign advanced learners to lead group discussions.
3. Learners analyse main elements, narrative devices and writing styles of texts.
4. Learners follow the critiquing approach to analyse thoroughly and to interpret text to broaden their knowledge.
5. Support and guidance should be given to learners who may struggle with the critiquing.
6. Learners individually complete essays of critiqued texts.

Key Assessments

DoK Level 1: Reproduction/Recall

List at least three components each of the guide for a comprehensive essay-based critique.

DoK Level 2: Skills of Conceptual understanding

Orally critique a selected prescribed text.

DoK Level 3: Strategic Reasoning

Complete the introductory part of a critiquing essay of a prescribed prose text.

DoK Level 4: Extended thinking and reasoning

Critique selected prescribed texts using the right format in an essay form.

Hint



- *The Recommended Mode of Assessment for Week 6 is **Mid-Semester Examination**.*
- *Refer to **Appendix D** which has been provided at the end of this section detailing the structure of the mid-semester examination and a table of specification covering weeks 1–5 has also been provided to guide you to set the questions across all DoK levels.*

SECTION 2 REVIEW

This section covered weeks four to six. It focused on exploring themes and style in prose texts. Learners engaged in activities that deepen their understanding of narrative devices and their impact on literary meaning. They practised critiquing texts and synthesising their analyses into persuasive essays. This section fostered critical thinking and writing skills essential for literary analysis. It intersected with language arts and writing composition, where skills in analysing texts and crafting essays contribute to broader literacy and communication competencies.





Additional Reading

1. Scan this QR code on how to use the talking circle in class (Focal area 1)



2. Learners are expected to have read sections of the novel before class. To facilitate easier text analysis, learners could be assigned specific chapters as extension activities outside the classroom to optimise class time.
3. When teaching aspects of style, guide learners to explore some of these aspects in class, leaving other features for independent study. This approach will allow learners to explore more deeply into the text at their own pace, and ensure there is ample time for thorough discussion.
4. Writing of the critique should be given to learners as a project as it will allow them enough time to read and research the prose texts before developing the critique essay.

Images/Pictures

| No. (Weeks found in) | Name of Image | Reference (link) |
|-----------------------|---------------------------------|--|
| week 4 focal area 1 | Major events in a story | https://teach.educeri.com/lesson/304/  |
| Week 4 Focal area 2 | Elements of style | https://www.slideserve.com/Audrey/elements-of-style  |
| Week 6 (Focal Area 1) | Critical writing: Main steps | https://custom-writing.org/blog/how-to-write-a-critique  |
| Week 6 (Focal Area 2) | Critique essay creation/ sample | https://study.com/academy/lesson/essay-critique-examples-lesson-quiz.html  |



APPENDIX D: GUIDELINES FOR MID-SEMESTER EXAMINATIONS

Nature

1. Cover content from weeks 1-5. Taking into consideration Depth of Knowledge (DoK) levels.
2. Resources:
 - a) Answer booklets
 - b) Learning Material
 - c) Teacher Manual
 - d) Assessment Toolkit
 - e) Smart devices/computers
3. The test should include:
 - a) Section A: Multiple choice questions (30 questions)
 - b) Section B: Short answers questions (10 questions)
4. Time: 50 minutes
5. Total Score: 40 marks to be scaled down to 20 marks for submission.
6. Provide a Table of Specification

Assessment strategy

1. Multiple choice questions
2. Short answer questions

Assessment Tasks

This mid-semester examination comprises Section A (30 multiple choice questions) and Section B (10 short answer questions). All questions are to be answered by learners within 40 minutes. Each question attracts 1 mark if correctly answered.

SECTION A

Multiple Choice Questions

Carefully read the questions below and choose the correct answer from the options lettered A - D.

1. *Which of the following narrative devices is used to provide background information about characters and setting?*
 - A. *Flashback*
 - B. *Foreshowing*
 - C. *Irony*
 - D. *Metaphor*

2. Which narrative device involves the use of **Hints** or clues to suggest what will happen later in the story?
- Allusion
 - Flashback
 - Foreshadowing
 - Symbolism

SECTION B

Read the passage below and provide short answers to the questions following it

True wealth is not measured by material possessions, but by the values we hold dear. Integrity, compassion and humility are the building blocks of a well-lived life. When we prioritize honesty, kindness and selflessness, we create a ripple effect of positivity that touches those around us. By embracing these values, we not only uplift ourselves but also contribute to a more harmonious society. As Mahatma Gandhi once said, ‘Be the change you wish to see in the world.’ By living with purpose and principle, we can inspire others to do the same.

- What is the predominant theme in the passage?
- What is the effect of making honesty, kindness and selflessness a priority?

Refer to Teacher Manual Section 1-2, Week 1-5 and Learner Material Section 1-5 for more examples of assessment tasks for the mid-semester examination.

How to Administer

- Provide clear instructions and resources needed for the tasks.
- Prepare a table of test specifications or blueprints (see table of specification below).
- Write the test items.
- Ensure questions are of a similar level of difficulty.
- Provide time allocation for the completion of the test and assign marks to each of the questions (Give additional time for learners with SEN).
- Clarify any doubts about the assessment task.
- Control the environment to prevent cheating.
- Mark and record learners result into their transcript and provide feedback.

Refer to Teacher Assessment Manual and Toolkits pages 66-67 for more information on how to administer MCQs as an assessment strategy.

Marking Scheme Rubrics (Scale the total marks to 20)

Correct answer to MCQs (1 mark per question)

- A
- C

Correct answer to short answer questions (1 mark per question)

- Values are more important than material wealth
- A ripple effect of positivity

Providing Feedback

1. Discuss assessment questions with learners after the mid-semester
2. Identify the areas that were answered well and areas that needs improvement
3. Communicate individual results to learners and record into their transcript
4. Ask learners to review their own work and do the corrections
5. Engage individual learners to set targets for the end of semester examination, etc.

TABLE OF SPECIFICATION FOR MID-SEMESTER EXAMS (FIRST SEMESTER)

| Weeks | Focal Area(s) | Type of Questions | DoK Levels | | | | Total |
|-------|---|-------------------|------------|----|----|---|-------|
| | | | 1 | 2 | 3 | 4 | |
| 1 | <i>Structure of Fiction and Non-Fiction Texts Comparing the Elements of Fiction and Non-Fiction</i> | Multiple Choice | 2 | 3 | - | - | 5 |
| 2 | <i>Themes in Selected Prose Texts Style in the Selected Prose Texts</i> | Multiple Choice | 2 | 3 | - | - | 5 |
| 3 | <i>Use of Style to Bring Out Themes Use of Theme and Style in Creating Non-Fictional Texts</i> | Multiple Choice | 2 | 3 | | | 5 |
| | | Short answers | | | 3 | | 3 |
| 4 | <i>Themes in Novels Different Aspects of Style Used by Authors</i> | Multiple Choice | 2 | 3 | - | - | 5 |
| | | Short answers | | | 3 | | 3 |
| 5 | <i>Impact of Narrative Devices and the Effect on Meaning</i> | Multiple Choice | 3 | 4 | 3 | | 10 |
| | | Short answers | | | 4 | | 4 |
| | Total | | 11 | 16 | 13 | - | 40 |

SECTION 3: PROSE

Strand: Prose

Sub-Strand: From Narrative to Craft

Learning Outcome: *Make adaptations of existing works and write your own novels by applying the narrative writing skills.*

Content Standard: Exhibit creative writing skills by producing works as fictional and non-fictional prose.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks seven and eight, it focuses on developing learners' skills coherently, but briefly, summarising selected novels, crafting narrative pieces and refining their editing abilities. Learners will practise summarising novels by identifying key plot points, themes and character developments. This task aims to enhance their comprehension skills and ability to convey complex narratives concisely. In narrative writing exercises, learners will create stories with well-developed characters, settings and plots. Emphasis will be placed on using effective storytelling techniques to engage readers and convey ideas creatively. Additionally, learners will refine their narrative writing through editing and peer reviewing short stories. This process will encourage critical thinking and revision skills, focusing on clarity, coherence and narrative effectiveness. These activities will support interdisciplinary connections with language arts, social studies and history, particularly in exploring historical fiction and media studies. They aim to equip learners with essential skills for academic and creative writing tasks across various disciplines.

The weeks covered by the section are:

Week 7: Production of summaries of selected novels and production of narrative pieces

Week 8: Application of the narrative writing skills to edit and review short stories created

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical exemplars to help learners explore their creativity skills. Talk for learning approaches such as discussion and building on what others say will facilitate collaborative exploration of the importance of summarising novels. Learners engaging in discussions on various themes found in novels, will enhance critical thinking and communication skills. Also, through experiential learning, learners will create their own narratives and adapt the works of other writers. Moreover, games exploring the elements in fiction and nonfiction will allow learners to uncover how stylistic elements enhance thematic development in these texts, promoting engagement and analytical skills. Finally, project-based learning will enable learners to integrate real-world contexts. For example, creating their own narratives and literary galleries.

Assessment will encompass learners' abilities to produce summaries of some selected novels, produce narrative pieces, apply narrative writing skills to edit and review short stories created. Gifted and talented learners will be made peer teachers to help their peers in understanding some concepts or be given advanced texts to analyse according to the patterns outlined in the course.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be used to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to produce summaries of some selected novels, produce narrative pieces, apply narrative writing skills to edit and review short stories created. They should be able to analyse their significance and articulate their interpretations effectively through written responses, presentations and performances.

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

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow learners to demonstrate their grasp of concepts. Homework assignments will offer learners opportunities to apply their knowledge in practical contexts, such as in a production of short summaries of some selected novels, production of narrative pieces and application of the narrative writing skills to edit and review short stories created.

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 7: Individual Project Work

Week 8: Dramatisation

Refer to the "**Hint**" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 7

Learning Indicators

1. Produce summaries of some selected novels based on varied themes
2. Produce narrative pieces applying different styles

FOCAL AREA 1: PRODUCTION OF SUMMARIES OF SOME SELECTED NOVELS BASED ON VARIED THEMES

Guide to Producing Summaries of Selected Novels

1. **Read Actively** (Learners should have read books before arriving in class): Begin by reading the novel attentively. Take note of key events, characters, settings and any recurring themes.
2. **Identify Themes:** Identify by highlighting or underlining the main themes conveyed throughout the novel. Themes could include love, friendship, identity, justice or overcoming adversity.
3. **Outline the Plot:** Create a basic outline of the novel's plot. Note the major events and how they contribute to the development of the story and its themes.
4. **Focus on Key Events Highlight:** significant events that drive the plot forward or reveal important aspects of the characters and themes. These events should be vital in understanding the novel's message. note that, the key events should follow the same order in which the story occurs.
5. **Outline your summary:** Write a concise summary that captures the essence of the novel. Include the main characters, their goals or conflicts, the central theme(s) and the resolution or conclusion of the story. The following questions can guide you:
 - a. Who is the main character(s)?
 - b. What does the character (s) desire? or What drives the story?
 - c. What does the main character(s) have to overcome in order to get what they desire?
 - d. What did the character do? or how did the character solve the problem?
 - e. What was the solution? or what happened at the very end of the end story?
 - f. Overall, what effect did the writing have on you? What would have made it more effective?

Learning Tasks

1. Identify the main themes in the novel. Keep thinking about how the novel 'works'.
2. Write brief summaries of the novel while referring to the themes identified.

Pedagogical Exemplars

Talk for Learning

1. Guide learners to think-square and share the importance of summarising novels and how it helps in understanding and communicating the main themes of a story.
2. In groups, assign different novels or excerpts.
3. Guide groups to read their assigned text and identify the main themes present. They can use sticky notes to jot down key themes and supporting evidence from the text.
4. In groups, task learners to outline the main plot points of the novel or excerpt. They should focus on identifying the key events that drive the story forward and contribute to the development of themes. Pair struggling learners with more confident peers who can offer guidance and support. This peer partnership allows for more individualised help and encouragement.
5. Guide groups to discuss the main characters in their assigned text. and note character traits, motivations and how these contribute to the exploration of themes.
6. Guide learners to use the information gathered to write their summaries.
7. Guide groups to display their summaries around the classroom for a gallery walk. Each group should visit other works, taking notes on examples and discussing similarities and differences in the summaries.
8. Gifted learners should lead whole class discussion on issues identified.

Key Assessments

DoK Level 1: Reproduction/Recall

List some key events in the novel that contribute to the development of its themes.

DoK Level 2: Skills of Conceptual understanding

Describe the main themes explored in the novel your group summarised.

DoK Level 3: Strategic Reasoning

Create a new summary that integrates contrasting themes from two novels.

DoK Level 4: Extended thinking and reasoning

Write a reflective essay discussing how summarising novels and analysing themes have influenced your understanding of the novel.

FOCAL AREA 2: PRODUCTION OF NARRATIVE PIECES APPLYING DIFFERENT STYLES

Different writing styles

There are four main writing styles which are commonly recognised - expository, descriptive, narrative and persuasive.

1. **Expository Writing:** provides factual information and explains ideas, concepts or processes in a straightforward manner. In writing an expository piece, rely almost exclusively on facts to answer the questions of what, why and how. Most forms of journalism, for example, fall under the expository category because the writing is intended to “expose” the facts.
2. **Descriptive Writing:** focuses on vivid details to create a sensory experience for the reader, painting a clear picture of characters, settings and events. The main purpose of descriptive writing is to paint a picture in the reader’s mind of a person, place or thing. This is best achieved through imagery and other literary devices, such as similes, metaphors and personification. For example, what makes the girl “beautiful”? Is it her thick, raven hair? Her melodic laughter? The loping way she walks? These details help create a more vivid imagination in the reader’s mind.
3. **Narrative Writing:** tells a story through a sequence of events, often with a narrator guiding the reader through the plot and character interactions. Narrative writing includes many novels and works of fiction. Unlike most poems or other types of descriptive writing, narrative style involves a much more developed plot and characters. To develop a plot, you’ll have to think about many factors: the setting, the psychology of the characters, the main conflict, the resolution, the timeline, and the relationship amongst all of these. Other examples of narrative writing include novels, short stories, and some poems.
4. **Persuasive Writing:** aims to convince the reader of a particular viewpoint or argument, often using rhetorical devices and emotional appeals. Persuasive techniques are often used by politicians, salespeople, critics and others. Examples of Persuasive Writing include editorials, advertisements and marketing, cover letters and more.

Steps in creating a narrative piece with different styles

1. Drafting

- a. **Think of Ideas:** first, think about what your story will have as its key idea. Decide how you want to tell the story, for instance, with lots of details or lots of talking between characters.
- b. **Plan:** write down a plan of what you aim to make happen in your story. Write down the main parts of the story and how you will shape it.

2. Writing the First Draft

- a. **Start Writing:** Begin writing your story using your plan. Write about the characters, what happens to them, and how they feel.
- b. **Try Different Ways:** Use different ways of writing, like making the story exciting or adventurous or mysterious.

3. Revising

- a. **Check Your Story:** Read your story again to make sure it makes sense. Make sure the story flows well from one part to the next.
- b. **Make It Better:** Change parts of your story to make it better. Make sure your writing style (word-choice, sentence length, use of imagery) matches the story you want to tell.

4. Editing

- a. **Fix Mistakes:** Look for mistakes in your writing, like spelling or how sentences are put together. Fix any problems to make your story clear and easy to read.
- b. **Keep It the Same:** Make sure your writing style stays the same all through the story. Use words and sentences that fit the style you chose.

5. Evaluation

Decide if it's good: Think about whether your story does what you wanted it to do. Does it make sense? Is it interesting to read? Does the style fit the story? Would someone else wish to read it?

6. Publishing

- a. **Make It Final:** Make any last changes to your story based on feedback. Make it look neat and ready to show to others.
- b. **Share Your Story:** Share your story with others by printing it out or sharing it online. Let others read and enjoy your work!

7. Reflection

Think About Your Story: Think about what you learned from writing this story. How did using different styles change the story?

Learning Tasks

1. Read different stories.
2. Identify writing styles in read stories.

Pedagogical Exemplars

Collaborative Learning and Project Based Learning

1. In a whole class discussion, discuss writing styles used by a selection of writers.
2. Give groups printed examples of short stories or excerpts that demonstrate different styles.
3. Lead an all-inclusive discussion about what the groups noticed about each example and how the style influences their experience as readers.
4. Task groups to select the style that they are comfortable with and provide them with a writing guide.
5. Guide groups to create short narrative pieces (one to two paragraphs) using their selected style and guide. Encourage them to focus on vivid, memorable descriptions, character development or dialogue based on the style. For struggling learners offer a more structured template with prompts and examples to guide their writing.

6. Guide groups to present their narrative piece to the class, explaining their chosen style and how it enhances their story. Encourage advanced learners to lead in presenting findings to the class. This can deepen their understanding and allow them to apply their analytical skills in teaching others.
7. Provide opportunity for peers to provide constructive feedback on clarity, creativity and how well the style was applied.
8. Lead a class discussion on what learners learned about using different styles in narrative writing and discuss challenges faced and strategies for improving storytelling through varied styles.

Key Assessments

DoK Level 1: Reproduction/Recall

List the steps in producing narrative pieces.

DoK Level 2: Skills of Conceptual understanding

Describe two different writing styles used in narrative writing.

DoK Level 3: Strategic Reasoning

Rewrite a scene from a story, changing the narrative style from descriptive to narrative; or from narrative to conversational.

DoK Level 4: Extended thinking and reasoning

Design a writing prompt that encourages learners to experiment with a new writing style not covered in the lesson.

Hint



*The Recommended Mode of Assessment for Week 7 is **Individual Project Work**. An **Appendix E** has been provided at the end of this section detailing the structure of the project work.*

WEEK 8

Learning Indicator: *Apply the narrative writing skills to edit and review short stories created*

FOCAL AREA: APPLICATION OF THE NARRATIVE WRITING SKILLS TO EDIT AND REVIEW SHORT STORIES CREATED

Definition of adaptation

Adaptation refers to the process of modifying something to suit a new purpose or environment. In literature and arts, it can be called literary and artistic adaptation. It involves transforming a work from one form (such as a novel or play) into another (such as a film, TV series or stage production). This process often involves altering elements of the original to fit the new medium or audience while retaining the core themes or storyline. Think of examples you can cite of novels which have been adapted into TV series or movies. Think of works (films, action cartoons and so on which have been adapted into video games).

Adaptation ideas include the following:

1. **Swapping Cultural Context:** Changing the cultural setting of a story involves relocating its events, characters and societal norms to a different cultural backdrop. This adaptation allows writers to explore how cultural contexts influence character motivations, behaviours and relationships. It also offers opportunities to introduce readers to diverse cultural perspectives and experiences.
2. **Changing Endings:** Altering the ending of a story shifts its emotional impact and thematic message. Changing from a happy to a sad ending or vice versa can evoke different reader responses and interpretations. This adaptation technique allows writers to explore alternative resolutions to conflicts or moral dilemmas, influencing how audiences perceive the story's meaning and relevance.
3. **Modifying Characters:** Altering the traits, motivations or relationships of characters to fit the new narrative or to explore different aspects of their personalities.
4. **Updating Settings or Time Periods:** Moving the story to a different historical era or modernising the setting to reflect contemporary issues and contexts.
5. **Exploring Alternative Perspectives:** Retelling the story from the viewpoint of a different character or introducing multiple narrators to provide diverse viewpoints.
6. **Integrating More Themes or Subplots:** Introducing more themes, subplots or conflicts that complement or enhance the original storyline while adding depth to the narrative.
7. **Experimenting with Narrative Structure:** Changing the narrative structure by using non-linear storytelling, flashbacks or multiple timelines to create intrigue and complexity.
8. **Developing Secondary Characters:** Giving more prominence to secondary characters from the original work or creating new characters to enrich the narrative and support the main storyline.
9. **Emphasising Symbolism or Imagery:** Incorporating symbolic elements, metaphors or imagery to convey deeper meanings and enhance the thematic resonance of the narrative.

10. **Adopting Different Genres or Styles:** Transforming the story into a different genre (for instance, turning a drama into a comedy) or adopting stylistic elements (for instance, stream-of-consciousness narration, epistolary format) to achieve specific narrative effects.
11. **Addressing Contemporary Issues:** Using the adaptation as a platform to address contemporary social, political or cultural issues relevant to today's audience.
12. **Maintaining Authenticity and Integrity:** Ensuring that any changes made to the original work align with its core themes, messages and spirit, maintaining respect for the source material while adding creative innovation.
13. **Editing and Revision:** Review your work critically for coherence, clarity and consistency. Edit for grammar, punctuation and sentence structure to enhance readability and flow.
14. **Feedback and Revision:** Seek feedback from peers, teachers or writing groups. Use constructive criticism to revise and refine your narrative, ensuring it achieves its intended impact.

Learning Tasks

1. Highlight part of a story you might wish to alter.
2. Draft stories adapted from existing stories.

Pedagogical Exemplars

Experiential Learning, Collaborative learning, Inquiry based learning

1. Task learners to change the rhythm of any song they know into another rhythm. Alternatively, guide groups to debate on why a movie they have watched is better/worse than the novel/video game it was adapted from (Refer learners to watch the movie/play of the *Dilemma of a Ghost*, *The Marriage of Anansewa* by Efua Sutherland to aid in discussion).
2. Task groups to research the meaning of literary adaptations, relate the concept to the activity above and share findings.
3. In an all-inclusive class discussion, discuss some adaptation ideas.
4. Provide learners with short story excerpts from different genres or cultural backgrounds.
5. In groups, guide learners to come up with adaptation ideas, they can alter in their given stories (changing settings, altering character motivations). Provide visual aids such as graphic organisers to help struggling learners map out their ideas and organise their thoughts. Tools like mind maps or Venn diagrams can be useful for breaking down the adaptation process.
6. Guide learners to write a draft of their adapted short story using the writing skills learned in the previous lesson. Encourage them to focus on developing characters, adjusting plot elements and applying narrative techniques from the guide.
7. Facilitate a class discussion on the adaptation process. Encourage learners to share insights, challenges faced and improvements made based on the narrative writing guide.
8. Guide learners to create a literary gallery showcasing their adapted short stories with reflections on the adaptation process.

Key Assessments

DoK Level 1: Reproduction/Recall

List five areas in a story you can alter.

DoK Level 2: Skills of Conceptual understanding

Describe one adaptation idea you brainstormed for the short story and why you chose it.

DoK Level 3: Strategic Reasoning

Write a two-paragraph essay on adaptation process, including challenges faced and lessons learned.

DoK Level 4: Extended thinking and Reasoning

Debate on why a movie you have watched and know is better/worse than the novel/video game it was adapted from.

Hint



- The Recommended Mode of Assessment for Week 8 is **Dramatisation**. Ensure to use a blend of items of different DoK levels from the key assessments.
- Remember to take group project given to learners in week 2.




SECTION 3 REVIEW

This section covered weeks seven and eight, it focused on developing learners' skills in summarising selected novels, crafting narrative pieces and refining their editing abilities. Learners practise summarising novels by identifying key plot points, themes and character developments. The task aimed to enhance their comprehension skills and ability to convey complex narratives concisely. In narrative writing exercises, learners created stories with well-developed characters, settings and plots. Emphasis was placed on using effective storytelling techniques to engage readers and convey ideas creatively. Additionally, learners refined their narrative writing through editing and peer reviewing short stories. This process encouraged critical thinking and revision skills, focusing on clarity, coherence and narrative effectiveness.

Additional Reading

Exploring all pointers in this lesson is optional. Allow learners to choose the pointers they feel most comfortable with.

Images/Pictures

| No. (Weeks found in) | Name of Image | Reference (link) |
|-----------------------|--|--|
| Week 7 (Focal Area 1) | How to summarise a novel | https://www.tckpublishing.com/how-to-summarize-a-novel/  |
| Week 7 (Focal Area 2) | Styles of writing | Styles of Writing: Narrative, Descriptive and Persuasive Writing Styles (toppr.com)  |
| Week 8 (Focal Area 1) | Narrative writing editing and revising checklist | https://www.teacherspayteachers.com/Product/Narrative-Writing-Peer-Editing-Checklist-3769926  |

Caption: The Museum of Contemporary Art in Sydney, Australia (<https://www.mca.com.au/>) sits alongside the famous Sydney Harbour Bridge. It aims to show the ongoing development of Art in Australia which is now fully celebrating the art of its First People as well as new arrivals. Two massive art-works hang side by side and offer contrasting views of societies in state of change. In one, by the British artist William Strutt, colonial destruction in the 19th Century is portrayed when burning leads to inhuman removal of people from their lands; in the other, the Ghanaian artist (Serwah Attafuah) shows an extraordinary apocalyptic scene of terror in the 21st century in a frame comprised of waste electronic goods. But in the latter, there is a new vision appearing through the violence, and female power is celebrated. The concept of ADAPTATION is the main link between the two - and you might wish to consider the ideas and context behind the works of art. Adaptation in Literature takes many forms which sometimes weaken and sometimes strengthen the works affected.



WILLIAM STRUTT

Born 1825, Teignmouth, United Kingdom.
Died 1915, Wadhurst, United Kingdom.

Black Thursday, February 6th, 1851, 1864
oil on canvas
Pictures Collection, State Library Victoria

In 1851, after the large-scale displacement of the peoples of the Kulin Nation interrupted Indigenous fire management practices, the Black Thursday bushfire burnt five million hectares of Victorian bush, grass and farmland. In a departure from the sunlit depictions of settler-life which defined the colonial aesthetic, William Strutt's memorialisation of the inferno captures the existential terror of what was a significant setback for the colony.

An unintentional testament to the detrimental consequences of failing to respect Indigenous knowledge and agriculture, *Black Thursday, February 6th, 1851* depicts wildlife trampled by an onslaught of fleeing settlers and stockmen. Spilling across a slim canvas, their escape is literally and symbolically narrow. Terrified faces capture the anxiety of utter destruction which has informed colonial Australia since its inception.

This legacy remained unsurpassed until 2019 when the Black Summer bushfires decimated over 24.3 million hectares mere months before COVID-19 spread across the globe. Shadowed by a familiar unease, Australia once again found itself in the grip of catastrophe with nowhere to run.



SERWAH ATTAFUAH

Born 1998, Sydney, Australia.
Lives and works Dharug lands/Western Sydney,
Australia.

Between this World & the Next,
2023–2024
digital 3D render, e-waste, wood
20 minutes, loop

Commissioned by the Biennale
of Sydney with generous assis-
tance from Create NSW and the
Australian Government through
Creative Australia, its principal
arts investment and
advisory body
Courtesy the artist

Serwah Attafuah's digital creation unfolds in a near-future Ghana, drawing viewers into an Afrofuturistic vista contrasting colonial remnants with utopian hope. The narrative, propelled by burning slave castles, sinking colonial ships and formidable female warriors, weaves a tale that is both haunting and empowering. This work embodies Ghana's matrilineal legacy, while addressing contemporary issues like e-waste dumping, symbolised by a bespoke frame crafted from e-waste and the incorporation of *Sakawa*, or 'internet magic'. Responding to William Strutt's *Black Thursday, February 6th, 1851*, also on display, Attafuah delves into West African history, land rights and climate impact on its indigenous communities, fostering a dialogue between historical reverence and visionary insight.

Through imaginative storytelling, Attafuah challenges conventional viewpoints and incites reflection, offering commentary on transcending historical bounds. Her avant-garde blend of cultural reflections with futuristic aesthetics establishes this work as a conversation between past legacies and speculative horizons, towards a reimagined future.

SECTION 4: DRAMA

Strand: Drama

Sub-Strand: Knowing your Dramatic Elements

Learning Outcome: Use your knowledge of forms in drama while exploring varied drama texts.

Content Standard: Demonstrate knowledge and understanding of a variety of dramatic forms in analysing varied texts.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks nine and ten. It explores different forms of drama and how they are crafted in various texts. Learners will learn about forms like comedy, tragedy, tragicomedy and how each shapes the story, themes and momentum of a play. By the end, learners should be able to recognise these forms, understand their impact on drama and explain how playwrights use them to convey ideas and emotions. This will help deepen the learners' understanding of plays and improve their skills in analysing literature. Teachers may also find connections with literature studies, history (for historical dramas) and performing arts, as these subjects often overlap with the study of dramatic forms.

The weeks covered by the section are:

Week 9: Identify and distinguish between varied forms of drama texts

Week 10: Examine how dramatic forms are developed in varied texts

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs various pedagogies and approaches to help learners to identify and distinguish among dramatic forms. Collaborative learning, as one of the pedagogies used, encourages learners to discuss and analyse various dramatic forms together. Through this approach, learners collaboratively in groups utilise online resources to research different types of drama, thus fostering teamwork and understanding. Through structured discussions, such as Talk for Learning, learners can articulate the features and purposes of drama. Also, experiential learning such as acting out scenes from plays allows learners to embody characters and to deepen their comprehension of dramatic techniques. Watching movies related to different genres illustrates these forms in action, providing a visual context and sparking critical thinking. Finally, the use of gamification by playing guessing games with dramatic elements, adds an interactive and engaging dimension to learning. For gifted and talented learners, additional challenges such as deeper analysis of complex plays or creating original dramatic works could be given to them, encouraging creative expression and advanced comprehension of dramatic forms.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be used to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to identify various forms of drama and distinguish them and articulate their interpretations effectively through written responses, presentations and performances.

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

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow learners to demonstrate their grasp of concepts. Homework assignments will offer learners opportunities to apply their knowledge in practical contexts, such as in analysing how dramatic forms are developed in various texts.

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 9: Gamification

Week 10: Presentation

Refer to the “*Hint*” at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 9

Learning Indicators

1. Identify the forms in varied drama texts
2. Distinguish between the forms of drama

FOCAL AREA 1: DIFFERENT FORMS OF DRAMA IN TEXTS

Definition of drama

It is a form of composition, designed for performance, in which actors take roles of the characters, perform the indicated action and speak the written dialogue.

Forms of Drama

1. Comedy: comedies are usually light-hearted plays with happy endings, meant to entertain and make people laugh. Example, *A Midsummer Night's Dream* by William Shakespeare.
2. Tragedy: type of drama which represents serious actions with sad endings often showing the downfall and death of the central figure(s). Example: *Romeo and Juliet* and *Macbeth* by William Shakespeare.
3. Tragi-comedy: type of drama with a mix of both sad and happy moments. Example: *Twelfth Night* and *The Merchant of Venice* by William Shakespeare.
4. Melodrama: Melodramas are often an exaggerated kind of drama in literature, in which conventional one-dimensional characters such as heroes, heroines and villains contend with exciting, passionate and frequently deadly situations. Example: *A Doll's House* by Henrik Ibsen.

Learning Tasks

1. Research online the various forms in the development of drama
2. Categorise cards with brief descriptions of different plays under the various forms

Pedagogical Exemplars

Collaborative Learning, Talk for Learning and Experiential Learning

1. Review learners' knowledge on drama using the talking point (assign each group at least two questions to discuss and use examples to explain their points).
2. In mixed ability and gender groups, assign each group a specific drama form to research by using an ICT device or dictionaries. Learners who show understanding of the basic forms could research other forms while the teacher moves around and assists learners who may need support with the basic forms.
3. Allow groups to share findings with the whole class; the shy learners should be encouraged to read out headings of the presentation while confident learners explain further.

4. Provide groups with short description cards of different plays (“*Macbeth*”, “*The Importance of Being Earnest*”, “*The Marriage of Anansewa*”) to analyse the description and categories under the given forms, supporting their answer with evidence from the text. Learners who show a high level of understanding are given minimal guidance while those who have challenges analysing and categorising are provided with prompt sheets (an example of the questions could be: “did the hero die?”) to help them categorise.
5. Select groups at random to act out scenes for plays. Learners must be encouraged to choose characters they are comfortable with. Those who exhibit clear ability should get minimal teacher guidance, while those who may have challenges should read excerpts aloud using basic gestures and expressions.

Key Assessments

DoK Level 1: Reproduction/Recall

List the forms of drama.

DoK Level 2: Skills of Conceptual understanding

Categorise different drama scenes under each form.

DoK Level 3: Strategic Reasoning

Create a short cartoon story depicting any of the forms of drama.

FOCAL AREA 2: DISTINGUISHING BETWEEN THE FORMS OF DRAMA

1. Tragedy
 - a. Tragic Hero: has tragic flaws (something about his or her character which brings their downfall) – but also has significant ‘heroic’ qualities.
 - b. Decisions result in death and grave consequences.
 - c. Main character dies or suffers at the end.
2. Comedy
 - a. Makes use of love, disguise and mistaken identity.
 - b. Decisions usually results in confusion and hilarity
 - c. Main characters usually get married or partake in a feast/celebration at the end.
3. Tragicomedy
 - a. A serious plot delivered in a funny, sarcastic or exaggerated manner.
 - b. Characters with significant flaws whose acts do not result in death
 - c. Complicating subject-matter
 - d. Characters with broad personalities who act in stereotypically humorous ways
 - e. There is often no joyful or funny conclusion.

4. Melodrama

- a. Character clichés like heroes, heroines, villains, mentors - and frequently two-dimensional.
- b. Stories are either romantic or sombre, with grand narratives.
- c. Plots are either epic or very focused but dramatic.
- d. Characters react in exaggerated ways.
- e. Clear and defined literary themes.
- f. Characters must overcome flaws to reach resolutions.
- g. Endings vary between cheerful and sad.

Learning Tasks

1. List the features of each of the forms of drama.
2. Distinguish amongst the forms of drama.

Pedagogical Exemplars

Collaborative Learning, Talk for Learning, and Gamification

1. In a whole class discussion, briefly review learners' knowledge on the forms of drama and its features (tragedy, comedy, tragicomedy, melodrama) with simple examples or descriptions.
2. In mixed ability and gender groups, guide learners to play the guessing game by giving the class a pile of cards with different drama forms written on them.
3. Task a learner from each group to pick one card from the pile (without showing it to their team).
4. Have the learner describe the form without using the form's name in thirty seconds as his or her group members try to guess the form based on the description given by their teammate.
5. The group earns a point, if they guess correctly within the time limit, if not, another group earns the chance to guess the correct form.
6. After each round, discuss with the class why that form was identified and what characteristics helped them recognise it. Encourage learners to share examples or experiences they have with each form. Focus should be given to learners who might have challenges in the discussion through probing yet supportive, lateral questioning (Which type of drama has a happy ending? Why?) to enable them to share their views.
7. For an extension, guide groups to create a bulletin board or display showcasing the distinctions amongst the drama forms. Learners who may not understand the concepts clearly should be given explanations of the forms to guide them in the creation of the bulletin board.

Key Assessments

DoK Level 1: Reproduction/Recall

List some different forms of drama you have learned about?

DoK Level 2: Skills of Conceptual understanding

Match each description with the correct form of drama:

1. A story with a happy ending
2. A story with a sad ending
3. A story that mixes humour and serious themes
4. A story with exaggerated emotions and actions.

DoK Level 3: Strategic Reasoning

Compare and contrast a tragedy and a comedy. How are they similar? How are they different?

DoK Level 4: Extended thinking and reasoning

In a three-paragraph essay, explain why you might choose to perform a comedy, tragedy, tragicomedy or melodrama. How do you think your choice will make your friends feel? Give reasons and examples to explain your decision.

Hint



The Recommended Mode of Assessment for Week 9 is **Gamification**. Ensure to use a blend of items of different DoK levels from the key assessments.

WEEK 10

Learning Indicator: *Examine how dramatic forms are developed in varied texts*

FOCAL AREA: HOW DRAMATIC FORMS ARE DEVELOPED IN VARIED TEXTS

In drama, whether it is tragedy, comedy, tragicomedy or melodrama, the type is often developed by several key elements within the text. These elements influence the overall tone, themes and character interactions, while shaping the form of the play.

1. Tragedy

- a. Tragedies involve audiences with their serious themes of fate, human suffering and the consequences of hubris or moral failings, and aim to strike a chord with the attitudes and thoughts of the audience.
- b. These plays unfold with protagonists facing overwhelming challenges that lead to their downfall or to a catastrophic outcome. Characters are complex and flawed, driving the plot towards its unavoidable and tragic resolution.
- c. Tragedies employ language that is poetic and reflective, enhancing the emotional depth and profound issues of the narrative.

2. Tragicomedy

- a. Tragicomedies blend elements of both tragedy and comedy, offering an intriguing exploration of life's complexities.
- b. They generally combine serious conflicts and moral dilemmas with humorous moments and light-hearted observations.
- c. Themes in tragicomedy often include the unpredictability of fate, the coexistence of joy and sorrow, and the resilience of the human spirit.
- d. Characters undergo personal growth amidst adversity and the tone shifts between seriousness and comedy, reflecting the dual nature of human experience.

3. Melodrama

- a. Melodramas engage audiences through exaggerated conflicts, heightened emotions and clear moral contrasts between characters.
- b. They explore themes such as love, betrayal, revenge and justice.
- c. Characters are often portrayed in plain contrasts as virtuous heroes or cunning villains, engaging in dramatic confrontations that emphasise moral dilemmas and emotional turmoil.
- d. Melodramas use dramatic and dramatic language, with impassioned speeches and exaggerated gestures, to evoke strong emotional responses and sometimes convey moral lessons in a heightened, sensationalist manner.

Note: *As a less serious opportunity for the class, if time allows, show an extract from a YouTube video classified as Grand Guignol - a form of drama which mixes components of*

Tragedy, Horror and Comedy - and encourage the learners to identify the features on display. A number of Hitchcock films could be classified in this way. Arsenic and Old Lace is a gentler, old-fashioned version of the form. Tragedy and Comedy are closely aligned here.

Learning Tasks

1. List the main forms of drama.
2. Discuss why a text is categorised under each form of drama.

Pedagogical Exemplars

Talk for Learning and Experiential Learning

1. In a whole class discussion, review learners' knowledge on the features of the forms of drama.
2. Provide a short excerpt from a tragic text, comedy or tragicomedy (For instance, a scene from *Romeo and Juliet*, or *The Lion and the Jewel*).
3. In groups, guide learners to apply the "5 Whys" strategy to discuss why the text is categorised as a tragedy or comedy. Guide them through asking and answering "why" questions to gain deeper insights into the text's features. For instance:
 - a. Text A is a tragedy: (Why?) because it ends with the deaths of the main characters.
 - b. (Why?) Caused by a series of misunderstandings and family conflicts.
 - c. (Why?) The conflict escalates into violence.
 - d. (Why?) The violence results in irreversible consequences.
 - e. (Why?) The consequences highlight the destructive power of hatred and fate.
4. Encourage the learners to organise their thoughts and come up with a concise explanation together; learners who have a higher level of understanding provide more examples for the group to analyse.
5. Guide groups to share their findings with the class, using sticky notes to jot down key points on the whiteboard or chart paper under the category of "tragedy, comedy or tragicomedy."
6. Show a short clip with subtitles from a popular movie or drama that exemplifies one of the other forms of drama (comedy, tragicomedy, melodrama) and guide learners to observe the elements of that form of drama in the clip.
7. Facilitate a whole-class discussion on the observed form of drama in the movie or clip. Provide assistance for pairs who might have challenges with the use of prompts (What happened to the hero in the movie?) to guide them in the discussion.
8. Use "Think-Pair-Share" to encourage learners to discuss: What elements of drama (comedy, tragicomedy, melodrama) did they notice? How are these elements similar to or different from the text analysed earlier? What emotions did the drama evoke and why?
9. For homework or further exploration, have learners find examples of different forms of drama in books, movies or TV shows they enjoy. They can apply the "5 Whys" strategy to analyse why those texts fit their chosen forms of drama.

Key Assessments

DoK Level 1: Reproduction/Recall

Mention a funny story you know. Briefly explain why it is funny?

DoK Level 2: Skills of Conceptual understanding

What makes a story a comedy? How is it different from a tragedy?

DoK Level 3: Strategic Reasoning

Compare a comedy, tragedy, tragicomedy and melodrama. How are they similar? How are they different?

DoK Level 4: Extended thinking and reasoning

In a PowerPoint presentation or a three paragraph essay, explain how the type of drama (comedy or tragedy) influences what happens to the characters in the story?

Hint



The Recommended Mode of Assessment for Week 10 is **Presentation**. Ensure to use a blend of items of different DoK levels from the key assessments.

SECTION 4 REVIEW



This section covered weeks nine and ten. It explored different forms of drama and how they are crafted in various texts. Learners learned about forms like comedy, tragedy, tragicomedy and others and how each shapes the story and themes of a play. Learners are shown how to recognise these forms, understand their impact on storytelling, and explain how playwrights use them to convey ideas and emotions. This deepened their understanding of plays and improved their skills in analysing literature. Teachers also found connections with literature studies, history (for historical dramas) and performing arts, since these subjects overlapped with the study of dramatic forms.

Additional Reading

1. The pedagogical exemplar in week ten could be divided into two or three segments depending on the number of periods available, since it covers a single focal area within the week.
2. Scan QR code for a short video on *Romeo and Juliet*. This could be useful for week ten.



Images/Pictures

| No. Weeks to be put in) | Name of Image | Reference (link) |
|-------------------------|------------------------|---|
| Week 9 focal area 1 | forms of drama | DIFFERENT TYPES OF DRAMA ~ Literature Hand Note  |
| Week 9 focal area 2 | comedy vs tragedy mask | 44+ Comedy And Tragedy Pictures - Comedy Walls  |

SECTION 5: DRAMA

Strand: Drama

Sub-Strand: Appreciation

Learning Outcome: Use the dramatic tools to appreciate varied drama texts

Content Standard: Demonstrate knowledge and understanding of tools of appreciation in analysing varied dramatic texts

Hint



- **End of Semester Examination** for the first semester is in Week 12. Refer to **Appendix F** for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 1 to 11.
- **Individual Project Work** should be assigned to learners by the end of week 14. Ensure that the project covers several learning indicators and spans over several weeks. Also, develop a detailed rubric and share with learners. Refer to the sample provided in **Appendix G**.
- **Individual Project Work** is in Week 14. Refer to **Appendix E** for guidelines on the task.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks eleven to fourteen. Its purpose is to help learners identify, explain and analyse themes, style and language in drama texts. It also extends knowledge on how these elements bring out the main concerns and message of the text. Learners will analyse dramatic devices such as style, language and characters to gain insights into artistic choices. Learners will come to appreciate drama texts reflecting varied contexts and concerns, including social issues, historical events or cultural perspectives. Teachers may link this study to history for contextual understanding and language arts for linguistic analysis. This approach will enhance learners' understanding of drama as an art form and its reflection of societal and cultural dynamics.

The weeks covered by the section are:

Week 11: Identify and explain themes, style and language in drama texts

Week 12: Explain how themes, style and language are developed to bring out the main issues of drama texts

Week 13: Analyse the use of dramatic devices in varied level-appropriate drama texts

Week 14: Appreciate drama texts that reflect diverse context and concerns

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical approaches which include collaborative learning and problem-based learning. Collaborative learning strategies are used to deepen learners' understanding of drama texts. Through group discussions, learners analyse how themes contribute to the development of plot, while also revising literary devices used in their prescribed texts. This interactive approach promotes peer interaction and allows learners to gain insights from different perspectives.

Additionally, problem-based learning is essential to the pedagogical approach. Learners read and analyse each other's essays to identify social concerns portrayed through themes, language and style in drama texts. This method encourages critical thinking as learners apply theory to real-life contexts, enhancing their ability to analyse and interpret complex themes.

Assessment focuses on learners' ability to draw connections, themes and plot, demonstrate understanding of literary devices and analyse social issues within texts. Teachers will differentiate instructions by providing support for less confident learners and by offering opportunities for gifted learners to explore additional texts, conduct independent research on topics or peer-tutor struggling learners.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments will be employed. Projects and group activities will also be utilised to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to identify and explain themes, style and language, explain how themes, style, language are developed to bring out the main concerns of drama text, analyse the use of dramatic devices in varied level-appropriate drama texts and appreciate and value drama texts that reflect diverse context and concerns. It will analyse their significance and articulate their interpretations effectively through written responses, presentations and performances. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 11: Research

Week 12: End of Semester Examination

Week 13: Essay

Week 14: Dramatic Monologue

Refer to the "**Hint**" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 11

Learning Indicator: *Identify and explain themes, style and language in drama texts*

FOCAL AREA: IDENTIFICATION OF THEMES, STYLE AND LANGUAGE IN DRAMA TEXTS

Themes in drama

Themes in drama often explore fundamental aspects of the human experience. Different themes can be interwoven in various ways to create rich and compelling narratives that resonate with the audience. Some common themes include: love, power, social issues, redemption and forgiveness.

Examples of themes in drama texts

- 1. Theme of Class and Social Status:** This theme is seen in J B Priestley's *An Inspector Calls* where the play explores the class divide in early 20th Century Britain, highlighting the disparities and tensions between the wealthy Birling family and working-class citizens like Eva Smith.
- 2. Theme of poverty and ambition:** By intertwining poverty and ambition, Efua Sutherland's play *The Marriage of Anansewa* offers a nuanced exploration of the motivations and challenges faced by individuals striving for a better life within a constrained socio-economic context. Ananse's ambition to elevate his and Anansewa's social and economic status is a central theme in that work of drama.
- 3. Theme of Autocracy and Tyranny:** This is explored in depth, providing a critical examination of power, control and resistance in Bosade Ademilua Afolayan's *Once upon an elephant*. The play portrays a society where power is centralised in the hands of a single ruler or a small elite group. This autocratic rule allows for absolute authority and decision-making without accountability.
- 4. Theme of Integrity:** *A Man for all Seasons* by Robert Bolt examines the challenges and consequences of maintaining one's principles in the face of external pressures. When Sir Thomas More's unwavering principles remain true to his conscience and beliefs despite immense pressure from King Henry VIII and others, it highlights his commitment to moral and ethical values despite the suffering he endures.

Varied Styles in Drama

Style in drama refers to the distinct ways in which plays are written, performed and interpreted. Different styles can influence the tone, structure and overall presentation of a work of drama.

Some examples of styles in drama text

- 1. Dramatic Irony:** this type of style is used to let the audience in on more about situations than the characters know. In *An Inspector Calls*, J.B. Priestley's use of dramatic irony extensively enhances the themes and underscores the moral lessons of the play. Critiques of arrogance, ignorance, moral complacency and societal attitudes are represented. This

device enhances the impact of the plays' social and moral messages while making the audience more engaged and reflective.

2. **Traditional Theatre:** In *The Marriage of Anansewa* by Efua Sutherland, the style of Anansesem, a traditional theatrical form of storytelling from the Akan people of Ghana, plays a crucial role in the play. This style influences the narrative structure, performance element and thematic presentation of the play. It is reflected in the language, plot and audience participation which created a vibrant, engaging and culturally rich play that resonates with audiences both within and beyond Ghana.
3. **Symbolism:** In his preface, Robert Bolt announces that his play is rife with water and seafaring imagery, which symbolises the uncertain moral territory of their great beyond, the unknowable realm of God and the devil. Throughout the play, references were made to the four seasons spring, summer, autumn and winter which were used metaphorically to reflect the stages of Sir Thomas More's moral and political journey. This imagery is used to vividly evoke themes, emotions and characterisation. Overall, the imagery in *A Man for all Seasons* enhances the thematic exploration of integrity, conscience and moral courage. It enriches the audience's understanding of the characters and their inner conflicts as well as the broader social and political dynamics of the time.

Language in drama

Language is a critical element that shapes characters' dialogue, drives the plot and conveys themes. We can say the language is that tool used to reveal the personalities, relationships and intentions of characters. How language is used can ultimately add to the style of the text. Prominent in the prescribed drama texts are dramatic pauses, repetitions, gaps and interruptions as well as fluency and longer speeches. These exemplify real life character traits in the texts. This technique adds a greater sense of realism to the various characters in the plays.

Learning Tasks

1. Identify themes in prescribed drama texts.
2. Explain the themes identified.
3. Identify the distinct style and language used in prescribed drama texts.
4. Explain the style and language identified.

Pedagogical Exemplars

Collaborative and Experiential Learning

1. Revise learners' previous knowledge of essential vocabulary - themes, style and language - through questioning.
2. Encourage learners to read a part of their prescribed drama text (the first scene or act in the drama).
3. Learners cite themes, style and language in their prescribed drama text. Learners who show a clear grasp of the concept are given minimal guidance while learners who may have challenges are given guidance from the teacher in identifying the themes, style and language.

4. Learners share similar experiences they had when they read their prescribed prose texts and apply the knowledge in the discussion of the theme, style and language identified in the prescribed drama texts.
5. In mixed ability groups, learners discuss how themes, style and language contribute to the development of plot.
6. Learners do flip chart presentations on the themes and distinct style and language employed by authors in the drama texts read and discussed.

Key Assessments

DoK Level 1: Reproduction/Recall

List major themes identified in your prescribed drama text.

DoK Level 2: Skills of Conceptual understanding

Write about the unique and distinct style used in your prescribed African drama text.

DoK Level 3: Strategic Reasoning

Evaluate how the use of the language structure such as word-choice and pace in your drama text helped in your understanding of it.

DoK Level 4: Extended thinking and reasoning

Write an essay discussing a theme, style and how language has been used in an African and non-African drama text.

Hint



*The Recommended Mode of Assessment for Week 11 is **Research**. Ensure to use a blend of items of different DoK levels from the key assessments.*

WEEK 12

Learning Indicator: Explain how themes, style and language are developed to bring out the main ideas and concerns in drama texts

FOCAL AREA: HOW THEMES, STYLES AND LANGUAGE ARE DEVELOPED IN DRAMA TEXTS

Steps on how themes, style and language are developed to bring out the main concerns of drama

In bringing out the main concerns of drama, relate how all these elements can explore social issues like justice, equality or morality. Show also how they investigate human emotions and experiences like love, loss and identity and enable you to delve into psychological topics like mental health issues.

1. **Themes:** they are the **underlying ideas or message** that the play aims to convey. They are developed through the following: characters' actions, dialogue and interactions.
 - a. What actions by the characters bring out the theme?
 - b. What dialogue and interactions of characters bring out the theme? For instance, in *The Marriage of Anansewa*, Efua Sutherland develops the theme of love and materialism through the characters' actions and interactions with other characters.
2. **Style:** this refers to **the way a play is written or presented**. It might include tragic and comic elements (serious and sarcastic), tone and dramatic devices (images and symbols).
 - a. What genre does the drama come under?
 - b. What tone is used?
 - c. What narrative techniques are used? For instance, *An Inspector Calls* by J.B. Priestley becomes a modern morality play by using repetition of issues in a quest to emphasise a powerful message. It incorporates elements of surrealism, mystery and time-lapses, and is also a police thriller in genre.
3. **Language:** Is the **words and dialogue** used in a play. Language can be formal or informal and can help reveal character traits, relationships and motivations. How does the dialogue bring out traits?

Learning Tasks

1. Critique the works of writers on the themes, style and language and how they are developed to bring out the main concerns in drama texts.
2. Discuss findings of works critiqued.
3. Incorporate feedback into written essays.

Pedagogical Exemplar

Problem-Based Learning

1. Provide learners with a critique guide (Examples of the questions could be: What actions by the characters bring out the theme? What narrative techniques are used?) and drama texts.
2. Task learners to read through drama texts and look for instances from the text that bring out social concerns through the theme, style and language.
3. Learners discuss their reviewed work and point out their suggestions made to it. Learners who might have challenges in critiquing should be given extra support.
4. Learners who show clear understanding write a two-page essay, while learners who might have difficulty write a page essay incorporating the feedback from the critique.

Key Assessments

DoK Level 1: Reproduction/Recall

Read and discuss your prescribed drama text.

DoK Level 2: Skills of Conceptual understanding

Analyse how the theme, style and language are developed to bring out major concerns in your selected drama text.

DoK Level 3: Strategic Reasoning

Follow the critique guide and provide constructive feedback on your colleague's work.

DoK Level 4: Extended thinking and reasoning

Incorporate feedback based on strengths, areas that need improvement and overall evaluation of selected drama texts.

Hint



*The Recommended Mode of Assessment for Week 12 is **End of Semester Examination**. Refer to **Appendix F** which has been provided at the end of this section detailing the structure of the end of semester examination and **Table of Specification** to guide you to set the questions. Set questions to cover all the indicators covered for at least Weeks 1 to 11 across all the DoK levels.*

WEEK 13

Learning Indicator: Analyse the use of dramatic devices in varied level appropriate drama texts

FOCAL AREA 1: THE USE OF DRAMATIC DEVICES IN DRAMA TEXTS

Dramatic devices are elements used by writers in plays or scripts to create drama, tension and emotions. These include the use of dialogue, stage direction, monologues, soliloquies, flashbacks, foreshadowing and others.

Some dramatic devices used in the prescribed drama texts are:

1. **Story-telling Technique:** There is a significant technique used in *The Marriage of Anansewa*. The play is a narration of a story in action. The source of the story is known as Anansesem and the dramatisation process is Anansegoro. The play is deliberately structured to involve the audience in the action, especially in the singing and clapping.
2. **Cliff-hanger:** This means the audience has to wait to find out what happens, even though they have already anticipated what will happen. In *An Inspector calls*, the acts end with a lot of questions in the mind of the audience as to what will happen next. They would have to continue reading/watching the next act to find out.
3. **Foreshadowing:** This is a plot element used in Robert Bolt's *A Man for all Seasons* to Hint at something to come later in the story. The story largely dwells on this device to reveal more information to the readers and to build the suspense and level of expectation.
4. **Dramatic Irony:** This abounds in *Once Upon an Elephant* by Bosade Ademilua Afolayan. There are instances where the audience is aware of things happening in the play that characters are not privy to. This also sustains the interest of the readers to see how things will turn out.
5. **Folklore Elements:** The play *The Marriage of Anansewa* by Efua Sutherland incorporates elements of traditional Ghanaian folklore, particularly the character of Ananse, who is a cunning spider from Akan folklore. This adds a layer of cultural depth and connects the story to broader oral traditions.

Learning Tasks

1. Discuss the particular dramatic devices in prescribed drama texts.
2. Discuss the importance of those devices in the prescribed drama texts.

Pedagogical Exemplar

Collaborative Learning

1. Learners in their mixed ability groups revise dramatic devices used in their prescribed drama texts.

2. Learners who have a clear grasp of the concept discuss the importance of the dramatic devices identified in making the drama texts interesting with minimal guidance while the teacher assists those who might struggle to come up with the importance.
3. With the use of the 5 Whys strategy, guide learners through asking and answering “Why” questions to help them discuss and appreciate the importance of the dramatic devices in their prescribed drama texts and explain how they drive the plot of the texts. For instance:
 - a. Dramatic devices are important and drive the plot of the text (Why) because they serve as stand-ins for reality. As you become more familiar with plays, you will begin to recognise more quickly the use of such devices.
 - b. (Why) they make characters or performers to express the emotions of the author.
 - c. (Why) they enable the audience/readers to perceive the performance as authentic within the staged context.
 - d. (Why) they make the text/performance interesting. They encourage empathy.
 - e. (Why) they reveal more information to the audience/reader.
4. Guide learners to put their ideas together and to present their work to colleagues for feedback. They address concerns arising from it and make corrections.

Key Assessments

DoK Level 1: Reproduction/Recall

Mention at least three dramatic devices in your prescribed drama texts.

DoK Level 2: Skills of Conceptual understanding

Discuss the importance of at least three dramatic devices identified from your prescribed drama texts.

DoK Level 3: Strategic Reasoning

Analyse the use of at least three dramatic devices and how they contribute to the development of the plot.

DoK Level 4: Extended thinking and reasoning

In a two-paragraph essay each, analyse the use of two dramatic devices in both the prescribed African and non-African drama texts.

Hint



The Recommended Mode of Assessment for Week 13 is Essay. Ensure to use a blend of items of different DoK levels from the key assessments.

WEEK 14

Learning Indicator: *Appreciate drama texts that reflect diverse context and concerns*

FOCAL AREA: APPRECIATING DRAMA TEXTS

Appreciating a drama text involves several steps towards understanding and enjoying the play. By recognising and engaging with these aspects, one can gain a richer appreciation of the dramatic text, and its artistic and cultural significance.

Follow these steps to appreciate drama texts that reflect diverse context and concerns:

1. **Understand the context:** Research the historical, cultural and social context of the play. Learn about the playwright's background and influences on their creation.
2. **Analyse the characters:** Examine the motivations, developments and relationships of the characters. Consider how the characters reflect or challenge societal norms.
3. **Study the themes:** Identify the central themes and messages of the play. Reflect on how these themes are developed through the plot and characters.
4. **Examine the structure:** Understand the plot structure, including the exposition, rising action, climax, falling action and resolution. Observe how acts and scenes are organised. Consider how dramatic pace is created/manipulated.
5. **Explore the setting:** Consider the significance of the setting and how it influences the events and characters. Think about how the setting enhances the themes and mood.
6. **Explore the elements of style:** Consider the use of language, sentence structure, point of view and dramatic devices. Observe how they are used and related to this particular context.
7. **Appreciate the dramatic techniques:** Notice the use of dramatic irony, foreshadowing, soliloquies and other devices. Consider how these techniques contribute to the overall impact of the play.
8. **Reflect on personal responses:** Think about your emotional and intellectual reactions to the play. Discuss the play with others to gain different perspectives. Where do you and your peers disagree on significant matters in the play? Why might you think differently from other people about aspects of the drama?

Learning Tasks

1. Appreciate drama texts that reveal diverse contexts and concerns.
2. Discuss drama texts with colleagues for different perspectives.
3. Use critiquing guides to critique drama texts.

Pedagogical Exemplar

Inquiry-Based Learning

1. Review learners' knowledge on context through discussion. For learners who might have challenges in remembering, use guided questions (an example of a guided question: do you think an authors' background and experiences have an impact on their work? Give an example.)
2. In mixed-ability groups, learners explore the steps in analysing the prescribed drama text. For instance, through identifying the development of characters, themes, structure, setting, style and dramatic techniques in their prescribed drama texts.
3. Learners identify and analyse the backgrounds of the author of their prescribed drama text and how it influences his or her work.
4. Learners are provided with guides to critique (an example of a critique question could be; how does the setting reflect a Nigerian, Ghanaian or American context) the drama texts and provide constructive feedback on them within a group.
5. Presentations are made for other groups to contribute and make inputs. Those who may have challenges in presenting could read out the work as those who show confidence make the presentations.

Key Assessments

DoK Level 1: Reproduction/Recall

Read and identify the social concerns addressed through the themes highlighted in a selected prescribed drama text.

DoK Level 2: Skills of Conceptual understanding

List and discuss at least three things to consider when appreciating a drama text.

DoK Level 3: Strategic Reasoning

Analyse the background of the author of your prescribed drama text and how it influences their work.

DoK Level 4: Extended thinking and reasoning

Discuss diverse context and concerns addressed in your prescribed African and non-African drama texts.

Hint



- The Recommended Mode of Assessment for Week 14 is **Dramatic monologue**. Ensure to use a blend of items of different DoK levels from the key assessments.
- Give individual project to learners this week to be submitted in week 22 of the second semester. Refer to **Appendix G** for a sample individual project.




SECTION 5 REVIEW

This section covered weeks eleven to fourteen. Its purpose was to help learners identify, explain and analyse themes, style and language in drama texts. It also extended knowledge on how these elements bring out the main concerns and message of the text. Learners analysed dramatic devices such as style, language and characters to gain insights into artistic choices. Learners appreciated drama texts reflecting varied contexts and concerns, including social issues, historical events or cultural perspectives.

Additional Reading

Use the content in weeks twelve and fourteen to create critique guides to help learners analyse the works of their peers. The guide should include questions and prompts related to the content.

Images/Pictures

| No. (Weeks found in) | Name of Image | Reference (link) |
|----------------------|---|--|
| Week 11 | Themes in drama | Finding the Theme in Drama by The Educator and the Advocate TPT (teacherspayteachers.com)  |
| Week 12 | 1. How themes are developed in literature (not children's literature) | https://www.yourdictionary.com/articles/childrens-literature-themes  |
| Week 13 | Analysis of dramatic devices | https://www.tes.com/en-ie/teaching-resource/an-inspector-calls-priestley-s-dramatic-devices-11454525  |



Appendix E: Individual Project Work

Task: Create a summary of a short novel.

Rubric for scoring: Total score - 15 marks

| Criteria | Marks | | | | |
|---|---|---|---|---|---|
| | Excellent 5 marks | Very Good 4 marks | Good 3 marks | Average 2 marks | Fair 1 mark |
| Suitable opening with the identification of major themes in a sentence form | Identification of 3 major themes in sentence forms. | Identification of 2 major themes in sentence forms. | Identification of a major theme in a sentence form. | Identification of a major theme in a phrase response. | Identification of a major theme in a word response. |
| Use of relevant textual evidence from original prose text such as quotes, examples and references seamlessly integrated into paragraphs | Use of 5 relevant textual evidence from original prose text such as quotes, examples and references seamlessly integrated into paragraphs | Use of 4 relevant textual evidence from original prose text such as quotes, examples and references seamlessly integrated into paragraphs | Use of 3 relevant textual evidence from original prose text such as quotes, examples and references seamlessly integrated into paragraphs | Use of 2 relevant textual evidence from original prose text such as quotes, examples and references seamlessly integrated into paragraphs | Use of a relevant textual evidence from original prose text such as quotes, examples and references seamlessly integrated into paragraphs |
| Shorter versions of selected novels has explored different styles with adequate examples and clear connections to major themes | Shorter versions of selected novels has explored 3 different styles with adequate examples and clear connections to 2 major themes | Shorter versions of selected novels has explored 2 different styles with adequate examples and clear connections to 2 major themes | Shorter versions of selected novels has explored a style with adequate examples and clear connections to 2 major themes | Shorter versions of selected novels has explored a style with adequate examples and clear connections to a major theme | Shorter versions of selected novels has explored a style with adequate examples and clear connections to minor theme |



APPENDIX F: GUIDELINES FOR END OF SEMESTER EXAMINATIONS

Nature

1. Cover content from weeks 1-11. Taking into consideration Depth of Knowledge (DoK) levels.
2. Resources:
 - a) Answer booklets
 - b) Learning Material
 - c) Teacher Manual
 - d) Assessment Toolkit
 - e) Smart devices/computers
3. The test should include:
 - a) Section A: Multiple choice questions (40 questions)
 - b) Section B: Essay type questions (6 questions for learners to answer any 2)
4. Time: 1 hour 45 minutes
5. Total Score: 100 marks to be scaled down to 40 marks for submission.
6. Provide a Table of Specification

Assessment strategy

1. Multiple choice questions
2. Essay type questions

Assessment Tasks

This end of semester examination comprises Section A (40 multiple choice questions) and Section B (6 essay type questions). All multiple-choice questions and three essay type questions are to be answered by learners within 1 hour 45 minutes. Each multiple question attracts 1 mark if correctly answered. Each essay type question carries 15 marks; learners answer any two from the 6 questions given.

SECTION A

Multiple Choice Questions

Carefully read the questions below and choose the correct answer from the options lettered A - D.

1. *Which narrative device involves the use of vivid and descriptive language to add depth to the story?*
 - A. Allegory
 - B. Imagery

- C. *Irony*
- D. *Hyperbole*

1. *What is the term for a character who contrasts with another character, to highlight particular qualities of the other character?*

- A. *Antagonist*
- B. *Foil*
- C. *Protagonist*
- D. *Narrator*

SECTION B

Read the passage below and provide short answers to the questions following it:

1. *Discuss the predominant theme in a selected African poem.*
2. *Discuss the use of any three language devices in a selected African poem.*

Refer to Teacher Manual Section 1-4, Week 1-11 and Learner Material Section 1-11 for more examples of assessment tasks for the mid-semester examination.

How to Administer

1. Provide clear instructions and resources needed for the tasks.
2. Prepare a table of test specifications or blueprints (see table of specification below).
3. Write the test items.
4. Ensure questions are of the similar level of difficulty.
5. Provide time allocation for the completion of the test and assign marks to each of the questions (Give additional time for learners with SEN).
6. Clarify any doubts about the assessment task.
7. Control the environment to prevent cheating.
8. Mark and record learners result into their transcript and provide feedback.

Refer to Teacher Assessment Manual and Toolkits pages 66-67 for more information on how to administer MCQs as an assessment strategy.

Marking Scheme Rubrics (Scale the total marks to 40)

Correct answer to MCQs

1. *B*
2. *A*

Total score - 1 mark per question (40 marks in total)

Essay-type question

Rubric for scoring

| Criteria | Marks | | | | |
|--|---|--|--|--|---|
| | Excellent 15 marks | Very Good 12 marks | Good 9 marks | Average 6 marks | Fair 3 mark |
| Identification and explanation of predominant themes in the poem (theme of hope, theme of communalism, etc.) | Identification and explanation of 2 predominant themes citing evidence from 5 lines in the poem | Identification and explanation of a predominant theme citing evidence from 4 lines in the poem | Identification and explanation of a predominant theme citing evidence from 3 lines in the poem | Identification of a predominant theme citing evidence from 2 lines in the poem | Identification of a predominant theme citing evidence from a line in the poem |
| Identification and explanation of a variety of language devices (for instance, metaphor, simile, alliteration, enjambment, etc.) | Identification and explanation of 5 language devices | Identification and explanation of 4 language devices | Identification and explanation of 3 language devices | Identification and explanation of 2 language devices | Identification and explanation of a language device |

Score for essay-type questions – 60 marks

Total score – 100 marks

Providing Feedback

1. Discuss assessment questions with learners after the end of semester examination
2. Identify the areas that were answered well and areas that needs improvement
3. Communicate individual results to learners and record into their transcript
4. Ask learners to review their own work and do the corrections
5. Engage individual learners to set targets for the next semester, etc.

TABLE OF SPECIFICATION FOR END OF SEMESTER EXAM (FIRST SEMESTER)

| Weeks | Focal Area(s) | Type of Questions | DoK Levels | | | | Total |
|-------|---|-------------------|------------|---|---|---|-------|
| | | | 1 | 2 | 3 | 4 | |
| 1 | Structure of Fiction and Non-Fiction Texts Comparing the Elements of Fiction and Non-Fiction | Multiple Choice | - | - | 2 | - | 2 |
| | | Multiple Choice | - | 2 | - | - | 2 |
| 2 | Themes in Selected Prose Texts Style in the Selected Prose Texts | Multiple Choice | - | 2 | - | - | 2 |
| | | Multiple Choice | 1 | - | - | - | 1 |
| | | Composition | - | - | - | - | - |

| | | | | | | | |
|----|--|------------------------|----|----|----|---|----|
| 3 | <i>Use of Style to Bring Out Themes Use of Theme and Style in Creating Non-Fictional Texts</i> | <i>Multiple Choice</i> | | 2 | - | - | 2 |
| | | <i>Multiple Choice</i> | - | - | - | - | - |
| 4 | <i>Themes in Novels Different Aspects of Style Used by Authors</i> | <i>Multiple Choice</i> | 3 | - | - | - | 3 |
| | | <i>Multiple Choice</i> | 1 | - | - | - | 1 |
| 5 | <i>Impact of Narrative Devices and the Effect on Meaning</i> | <i>Multiple Choice</i> | 3 | 1 | 3 | | 7 |
| 6 | <i>Steps of Critiquing Prose Texts Using Strong and Exhaustive Textual Evidence Develop Complete Essays Based on the Critique Done on The Prose Texts.</i> | <i>Composition</i> | - | - | 1 | - | 1 |
| 7 | <i>Production of Summaries of Some Selected Novels Based on Varied Themes Production of Narrative Pieces Applying Different Styles</i> | <i>Multiple Choice</i> | - | - | - | - | - |
| | | <i>Composition</i> | - | 1 | - | - | 1 |
| | | <i>Composition</i> | - | 1 | - | - | 1 |
| 8 | <i>Application of The Narrative Writing Skills to Edit and Review Short Stories Created</i> | <i>Multiple Choice</i> | 1 | 2 | 2 | - | 5 |
| | | <i>Composition</i> | - | 1 | - | - | 1 |
| 9 | <i>Different Forms of Drama in Texts Distinguishing Between the Forms of Dra- ma</i> | <i>Multiple Choice</i> | 2 | 1 | 2 | - | 5 |
| | | <i>Multiple Choice</i> | 1 | 1 | - | - | 2 |
| 10 | <i>How Dramatic Forms are Developed in Varied Texts</i> | <i>Multiple Choice</i> | - | 3 | - | - | 3 |
| | | <i>Composition</i> | - | 1 | 1 | - | 2 |
| 11 | <i>Identification of Themes, Style and Lan- guage in Drama Texts</i> | <i>Multiple Choice</i> | 2 | 1 | 2 | - | 5 |
| | | <i>Total</i> | 14 | 19 | 14 | 0 | 46 |



APPENDIX G: INDIVIDUAL PROJECT

Task example: Write a two-scene drama on a selected theme of choice.

Task Description: Learners are tasked with writing a two-scene drama on a selected theme of their choice. The drama should include at least three characters, dialogue, the elements of plot and a theme that seeks to address a social issue.

Learners should present their written drama pieces in a presentation to the class.

Refer to Teacher Manual Section 6, Week 12-16 and Learner Material Section 6 for focal areas to enable you develop more assessment tasks on individual projects.

Rubric for scoring: Total score - 25 marks

| Criteria | Marks | | | |
|---|--|--|--|--|
| | Very good 12 marks | Good 9 marks | Average 6 marks | Fair 3 mark |
| Creativity and originality | The drama piece offers any 4 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. | The drama piece offers any 3 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. | The drama piece offers any 2 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. | The drama piece offers any 1 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. |
| Description of major structures of the plot (for instance, the rising action, climax, conflict resolution in the drama, etc.) | Description of any 4 major structures of the plot | Description of any 3 major structures of the plot | Description of any 2 major structures of the plot | Description of any major structure of the plot |

Look out for a learner who creates exactly two scenes in their drama – 1 mark

SECTION 6: DRAMA

Strand: Drama

Sub-Strand: From script to stage

Learning Outcome: Apply knowledge gained in appreciating drama texts to script, edit and perform drama pieces

Content Standard: Exhibit knowledge and understanding of analysing, scripting and performing a drama piece

Hint



*Homework should be given to learners in Week 15. Refer to **Appendix H** which has been provided at the end of this section detailing the structure of the homework.*

INTRODUCTION AND SECTION SUMMARY

This section covers weeks fifteen and sixteen, it will enable learners to conceptualise, write and perform scripts based on real-life experiences. They will show understanding of the process of scriptwriting, including character development, dialogue construction and thematic elements drawn from personal or observed experiences. The overall performance indicator is the ability to craft a cohesive script that effectively communicates a narrative or message through performance. This section is closely linked to subjects such as English Language (for writing skills), drama (for performance techniques) and social Studies (for exploring societal themes). Integration with these subjects enhance learners' understanding of narrative structure, cultural contexts and effective communication through drama and storytelling. Teachers are encouraged to explore cross-curricular projects that reinforce learning outcomes across these disciplines, fostering a general understanding of script creation and performance.

The weeks covered by the section are:

Week 15: Creating drama pieces on varied themes depicting real world events

Week 16: Performance of full Acts and Scenes

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical strategies to cater for varied learner needs. It uses differentiated instruction to ensure all learners grasp essential concepts like acting and script writing techniques. Whole-class discussions and collaborative group work are used to stimulate critical thinking and communication skills as learners analyse movie characters and explore thematic possibilities for their own scripts. Experiential learning is used to enrich understanding through script creation and performance, integrating theoretical knowledge with practical application of acting principles. Gifted and talented learners delve deeper into advanced content,

enhancing their skills through enriched tasks. Overall, these pedagogies foster a clearer understanding of acting and script writing while promoting creativity, critical thinking and effective collaboration among learners.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be used to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to create drama pieces on varied themes depicting real world events. They should be able to analyse their significance and articulate their interpretations effectively through written responses, presentations and performances.

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

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 15: Homework

Week 16: Role Play

Refer to the "*Hint*" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 15

Learning Indicator: *Write a drama piece on varied themes depicting real world events*

FOCAL AREA: **CREATING DRAMA PIECES ON VARIED THEMES DEPICTING REAL WORLD EVENTS**

Definition of Play-Writing

Play-writing is the art of crafting a dramatised piece for a theatre production.

Steps in Creating Drama Pieces

1. **Decide on your story:** Brainstorm ideas that will work well on stage. Consider the themes (should ideally depict real world events) you want to share and create a central conflict that drives your story. Think about how everything will happen live on stage and consider any special effects or unusual ideas you might want to include.
2. **Create your main character:** Characters are crucial in plays. Make sure your main character is believable and interesting. Decide on their goals, personality traits and background. Consider carefully the language style of this central character, as that will influence the speech of others around him/her. Create a strong antagonist to challenge your main character or other characters in the story.
3. **Outline your play:** Divide your play into acts. You can choose from different structures like one-act, three-act or five-act plays. Plan the beginning, middle and end of your story. Outline major events and plot points, making sure there is a build-up to the climax and a convincing resolution. Include subplots that help develop your characters.
4. **Include stage directions:** Think about how actors will move on stage. Write down directions for entrances, exits and any important actions that happen during the play. Keep these directions clear but give actors freedom to interpret their characters. Note important details about sets, lights and props. Plan breaks between scenes for technical adjustments or intermissions. *Italicise the stage directions.*
5. **Write your acts:** Start writing your play based on your outline. You can write scenes in any order that helps your creativity. Each act should have its own unifying story that adds to the main theme of your play. Mix dialogue with action or surprises to keep the audience engaged. Consider the use of suspense, timing and delay.
6. **Format your script:** Follow proper script format so it's easy to read and looks professional. Centre and capitalise character names, *italicise stage directions* and use all caps for act and scene headings. Consider using script-writing software for correct formatting.
7. **Review and revise:** After finishing your first draft, read through the entire play. Take notes on things to improve like plot holes or weak dialogue. Make sure characters' actions make sense and fit their motivations. Again bear in mind the word-choice for your characters – you don't want to make them all sound the same.
8. **Edit your script:** Use your notes to make changes and improve your script. Ask friends or family to read it and give feedback. Look for ways to make dialogue clearer or action more exciting.

Learning Tasks

1. List some memorable experiences you have had.
2. Develop your experiences into themes, perhaps with a moral message.
3. Create a short script using your themes.

Pedagogical Exemplars

Talk for learning, Collaborative and Experiential Learning

1. In a whole class discussion, task learners to brainstorm significant or memorable experiences from their own lives or others. It could be a moment of challenge, success, conflict, genuine fear, or change.
2. Encourage them to jot down key details about this experience: who was involved, where and when it happened and why it was important to them.
3. Discuss possible themes that could be explored through their experiences, such as friendship, family dynamics, overcoming obstacles or personal growth. Provide learners who might have challenges with a list of straightforward themes to relate to their experiences as those who understand the concept might be encouraged to explore more complex themes.
4. In groups, guide learners to outline their script. They should decide on the main characters (based on real people or fictionalised versions), the setting and the central conflict or problem. Guide learners who may struggle outlining their script with a writing guide with explanation of concepts (a setting is the place and time of an event in a story, for example, *Makola market at midday*).
5. Prompt them to think about how the themes they identified could be woven into the story. What message or lesson do they want to convey through their script? Encourage them to include dialogue that reflects real conversations they remember or imagine in the situation.
6. Project or show the groups a sample script and give them time to write their scripts based on the outlines they created using the sample as a guide. Remind them to include stage directions where necessary to describe actions, emotions and any other important details. Emphasise that the script should flow naturally and reflect their own voice and style.
7. Groups should read excerpts from their scripts aloud to the class. Encourage peers to provide constructive feedback on clarity, character development and how well the themes are explored and give suggestions for improvement. It is important to stress that the process here should be positive and enhancing for all learners, and negativity should be outlawed.
8. Wrap up the activity with a brief discussion, discuss any challenges they faced and how they overcame them. Encourage them to think about how the themes in their scripts relate to their own lives and the world around them.

Key Assessments

DoK Level 1: Reproduction/Recall

List events or characters from your experience that could be included in a play script.

DoK Level 2: Skills of Conceptual understanding

Explain how your real-life experience could be adapted into a scene or dialogue in a play.

DoK Level 3: Strategic Reasoning

Develop a detailed scene or dialogue based on your experience, considering dialogue, stage directions and characterization.

DoK Level 4: Extended thinking and reasoning

Design a comprehensive play script based on your experience, including multiple scenes, character arcs and thematic development.

Hint

*The Recommended Mode of Assessment for Week 15 is **Homework**. An **Appendix H** has been provided at the end of this section detailing the structure of the homework.*

WEEK 16**Learning Indicator:** *Perform parts/full acts and scenes***FOCAL AREA: PERFORMANCE OF FULL ACTS AND SCENES****Steps in Script Performance**

1. Script Selection and Preparation
 - a. Choose a suitable play or scene.
 - b. Read and analyse the script to understand plot, characters, themes and context.
 - c. Pick roles based on your interests and abilities.
 - d. Analyse characters deeply, focusing on motivations, relationships and emotions.
2. Rehearsals
 - a. Memorise lines.
 - b. Discuss and plan stage movements (blocking) and stage directions.
3. Stage and Props
 - a. Decide on a simple set design and gather minimal props that enhance the setting and characters.
 - b. Design costumes that define characters.
4. Technical Aspects: Coordinate sound effects and lighting cues if applicable.
5. Performance
 - a. Introduce the performance to the audience with a brief overview.
 - b. Focus on clear delivery of lines, expressive acting and effective use of stage space and props.
6. Reflection and Evaluation: Facilitate a post-performance discussion reflecting on experiences and learning through peer feedback.

Learning Tasks

1. Select a scene from the drama text.
2. Rehearse your scenes.
3. Act out your scenes.

Pedagogical Exemplars**Experiential Learning and Project Based Learning**

1. Show class a short drama video and discuss how actors bring characters to life through their performances.

2. In groups, guide learners to research and discuss key terms like blocking (movement on stage), characterisation (bringing characters to life) and expression (emotional and vocal delivery).
3. Assign or allow groups to choose a short scene or acts from a provided list of scripts. Ensure each group has a different script to diversify the exercise.
4. Give groups time to read through their selected scenes or acts. Encourage them to discuss and decide on: Who will play which character? How will they interpret the dialogue and emotions of their characters? Any basic blocking (movement and positioning) they want to incorporate.
5. Assist groups to rehearse their scenes. Walk around to offer guidance and answer questions. As you take an overview, encourage them to focus on: clear delivery of lines (volume, articulation), non-verbal communication (gestures, facial expressions), flexibility in movement (entry, exit and interaction with other characters).
6. Task each group to perform their scene or act for the class. Break down the process of dramatisation into smaller steps such as reading excerpts aloud, infusing gestures and expressions for learners who may struggle. For learners who show a higher level of participation, encourage them to make creative choices about how to bring the text to life. Facilitate a brief discussion after each performance.
7. Wrap up with a short reflection period where learners share insights gained about the challenges and reflect on improvements they could make in future performances.

Key Assessments

DoK Level 1: Reproduction/Recall

In the script excerpt you read, who are the main characters? What is the main idea of the scene?

DoK Level 2: Skills of Conceptual understanding

Choose a character from the script. Describe how you would express their emotions during a key moment in the scene. What lines would you emphasise and why?

DoK Level 3: Strategic Reasoning

Take two performances of the same scene from different groups. Which performance did you find more convincing? Explain your choice, referring to how each group interpreted the characters and used stage movement.

DoK Level 4: Extended thinking and Reasoning

Imagine the characters from the script are in a modern-day setting instead of the original historical setting. Rewrite a key scene to reflect this change. Explain how the updated setting affects the characters' actions and dialogue.

Hint



*The Recommended Mode of Assessment for Week 16 is **Role Play**. Ensure to use a blend of items of different DoK levels from the key assessments.*

SECTION 6 REVIEW

This section covered weeks fifteen and sixteen. It enabled learners to conceptualise, write and perform scripts based on real-life experiences. They became more fully involved in the process of scriptwriting, including character development, dialogue construction and thematic elements drawn from personal or observed experiences. The overall performance indicator was the ability to craft a cohesive script that effectively communicated a narrative or message through performance. The section was closely linked to subjects such as English Language (for writing skills), drama (for performance techniques) and social Studies (for exploring societal themes). Integration with these subjects enhanced learners' understanding of narrative structure, cultural contexts and effective communication through drama and storytelling. Teachers were encouraged to explore cross-curricular projects that reinforced learning outcomes across these disciplines, fostering a general understanding of script creation and performance.



Additional Reading

1. Scan these QR codes to watch a video on how to write a script.



2. The pedagogical exemplars used could be divided into two or three segments depending on the number of periods available, since it covers single focal areas within the weeks.
3. Learners could be informed beforehand to bring costumes and props for the performance.

Images/Pictures

| No. (Weeks found in) | Name of Image | Reference (link) |
|----------------------|--|--|
| Week 15 | A person/group of people writing drama scripts | To be taken |
| Week 16 | A stage performance | <ol style="list-style-type: none"> 1. https://www.graphic.com.gh/entertainment/showbiz-news/ghana-news-national-theatre-honours-prof-nket-ia-with-cultural-performances.html  2. https://gna.org.gh/2022/08/ay-iyii-returns-to-national-theatre-this-weekend/  |



APPENDIX H: HOMEWORK

Task: Create a drama piece that depicts real world events in a journal.

Rubric for scoring: Total score - 8 marks

| Criteria | Marks | | | |
|---|--|--|--|--|
| | Very good 4 marks | Good 3 marks | Average 2 marks | Fair 1 mark |
| Creativity and originality | The drama piece offers any 4 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. | The drama piece offers any 3 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. | The drama piece offers any 2 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. | The drama piece offers any 1 of the following: three major characters, three major themes, original perspective on real-world events, creative and thought-provoking ways issues are developed, etc. |
| Authenticity of real-world representation | The drama piece has any 4 of the following: accurate, sensitive, portrayal of real-world events, a reflection of a deep understanding of the context, issues and people involved, etc. | The drama piece has any 4 of the following: accurate, sensitive, portrayal of real-world events, a reflection of a deep understanding of the context, issues and people involved, etc. | The drama piece has any 4 of the following: accurate, sensitive, portrayal of real-world events, a reflection of a deep understanding of the context, issues and people involved, etc. | The drama piece has any 4 of the following: accurate, sensitive, portrayal of real-world events, a reflection of a deep understanding of the context, issues and people involved, etc. |

SECTION 7: POETRY

Strand: Poetry

Sub-Strand: Knowing your Poetic Elements

Learning Outcome: *Examine the forms of lyrical poetry with increasing difficulties for meaning, effect and pleasure*

Content Standard: Engage with a variety of poetic forms for pleasure and its aesthetic effect

Hint



- *The Mid-Semester Examination will be conducted in Week 18. Refer to **Appendix I** at the end of this section for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 13 to 17 across all the DoK levels*
- *Remember to take the individual portfolio given to learners in the first week of the first semester*

INTRODUCTION AND SECTION SUMMARY

This section covers weeks seventeen to twenty. In these weeks, learners will explore various forms of lyrical poetry including the elegy, ode, sonnet and haiku. They will examine how each form differs in style and context, using engaging examples to appreciate their unique characteristics. Learners will compare language use in these poems to uncover their aesthetic qualities and understand how poetic elements such as diction, imagery and tone contribute to meaning and evoke specific effects. Additionally, they will analyse how different poets experiment with poetic devices to create distinctive styles and impact. This exploration not only enhances appreciation of lyrical poetry but also links to broader studies of literary expression and creativity. Teachers should be aware that this section builds on prior knowledge of poetry and supports interdisciplinary connections with literature and language arts.

The weeks covered by the section are:

Week 17: Different forms of lyrical poems (elegy, ode, sonnet, haiku) using interesting level appropriate examples for pleasure and its differences in context

Week 18: Comparison of language use in lyrical poetry to bring out its beauty

Week 19: How elements of style in poems contribute to meaning and how they are used to achieve certain effects.

Week 20: How different poets experiment with different poetic devices.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section utilises diverse pedagogies to enhance learners' understanding of lyrical poetry forms and elements of style used. Talk for Learning will involve discussions on the features and stylistic elements of different poem forms, encouraging critical analysis and comprehension. Collaborative Learning will have learners researching specific lyrical poem forms in groups and presenting their findings, promoting teamwork and deeper exploration. Task-Based Learning will engage learners in researching various types of lyrical poems and analysing the aesthetic effects of different styles, connecting research with practical understanding. Gamification will involve a guessing game where learners identify and distinguish lyrical poem forms, adding an interactive element to the learning process. Teachers should provide clear guidance and resources, differentiate instruction to accommodate varying levels of understanding and offer enrichment activities for gifted learners, such as exploring advanced stylistic elements or creating original poetic forms.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be used to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to make comparison of language use in lyrical poetry to bring out its beauty and articulate their interpretations effectively through written responses, presentations and performances.

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

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow learners to demonstrate their grasp of concepts. Homework assignments will offer learners opportunities to apply their knowledge in practical contexts, such as in analysing how elements of style in poems contribute to meaning and how they are used to achieve certain effects and how different poets experiment with different poetic devices.

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 17: Presentation

Week 18: Mid Semester Examination

Week 19: Critiquing

Week 20: Questioning

Refer to the "**Hint**" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/markings scheme and provide prompt feedback to learners on their performance.

WEEK 17

Learning Indicators

1. Explore the different forms of lyrical poems (elegy, ode, sonnet, haiku)
2. Distinguish between lyrical poems in context

FOCAL AREA 1: DIFFERENT FORMS OF LYRICAL POEMS (ELEGY, ODE, SONNET, HAIKU)

Definition of Lyrical Poem

Lyrical poem refers to a short poem, often with songlike qualities that express the speaker's emotions and feelings. Historically, the lyrical poem is intended to be sung and accompanied with musical instrumentation. It is distinguished to be focused on the poet's state of mind and personal themes rather than narration. Lyric now describes a broad category of non-narrative poetry, including elegies, odes, haiku, villanelles, free verse and sonnets.

Forms of Lyrical Poem

1. Sonnet: Traditionally, a fourteen-lined poem written in iambic pentameter. There are two main types of sonnets: Shakespearean and Petrarchan sonnets. While the Shakespearean has 3 quatrains with an ending couplet, the Petrarchan has an octave and a sestet.
2. Ode: A formal address to an event, a person or a thing not present. There are three main types of odes; the Pindaric, Horatian and Irregular odes.
3. Elegy: This is a poem of serious reflection and lament for the dead. Some narrators of elegies use the lyrical to describe their own personal and mournful experience.
4. Haiku: This poem originated in Japan and has a short and often fun form. They often refer to nature. Haikus are three lines long with the first line consisting of 5 syllables, the second line 7 syllables and the final line 5 syllables.
5. Villanelle: This is a stricter and more complicated form of poem. They tend to have more lyrical feet to them with repeating lines. They consist of 19 lines in the form of five tercets and a closing quatrain.
6. Free verse: This is the type of poetry that has no definite rhyme or rhythm yet aims to convey powerful feelings and ideas.
7. Blank verse: This is a poetry with consistent metre but no formal rhyme scheme. It has a measured beat which is usually an iambic pentameter but other metrical patterns can be used. This is a standard format in Shakespeare's plays.

Learning Tasks

1. Research on the forms of lyrical poems.
2. Categorise cards with brief descriptions of different poems under the various forms.

Pedagogical Exemplars

Collaborative and Task-Based Learning

1. Review learners' knowledge on poetic forms using the talking point strategy (assign each group at least two questions to discuss and use examples to explain their points).
2. In mixed ability and gender groups, assign each group a specific lyrical poetry form/type to research by using an accessible ICT device or dictionary. Learners who show understanding of the basic forms could research other forms while the teacher observes and inspects to assist learners who may need support with the basic forms of lyrical poems.
3. Allow groups to share findings with the whole class; the shy learners read out the key points in presentation while confident learners explain further with examples where possible.
4. Provide groups with short description cards of different prescribed poems to analyse the description and use the features to identify the examples of lyrical poems, supporting their answer with evidence from the text. Learners who show a high level of understanding are given minimal guidance while those who have challenges analysing and categorising are provided with prompt sheets to help them categorise.
5. Select groups at random to recite/read/demonstrate part of the poems they have studied. Learners must be encouraged to choose parts they are comfortable with. Those who exhibit clear ability should get minimal teacher guidance, while those who may have challenges should read excerpts aloud using basic gestures and expressions. At all points, there should be support on offer.

Key Assessments

DoK Level 1: Reproduction/Recall

List the forms of lyrical poems.

DoK Level 2: Skills of Conceptual understanding

Categorise different poems under each form.

DoK Level 3: Strategic Reasoning

Create a short poem depicting any of the lyrical poem forms.

FOCAL AREA 2: DISTINGUISHING BETWEEN THE LYRICAL POEMS IN CONTEXT

Distinguishing between Lyrical Poems

Lyrical poems have defining traits but still have distinctive features that make them unique in their various forms. Some features are:

1. A songlike quality
2. An exploration of emotions and personal feelings
3. A generally shorter length
4. Simplicity in language

5. The prevalent use of literary devices
6. A more poignant expression of individual emotions

Even with all these traits, here is the comparison of some forms of lyrical poems that highlight and differentiate them from others.

| Free Verse | Blank Verse |
|---|--|
| This does not use a consistent metre, rhyme or any other pattern | Written in regular metrical but unrhymed lines |
| Not written in a regular metrical pattern | Written in the regular metrical pattern |
| Does not follow the iambic pentameter | Mostly follow the iambic metre |
| Mostly used by contemporary poems | Began to be commonly used after the 16 th century |
| Sonnet | Villanelle |
| A poem of 14 lines using any several rhyme schemes | A nineteen line poem with only two rhymes employed throughout |
| It is used to explore complex themes within a strict form | It is used to deal with themes of obsession and repetition |
| It is popular in romantic and contemplative poetry | It is used to emphasise formal pattern and repetition. Dylan Thomas's <i>Do Not Go Gentle into That Good Night</i> is a perfect example of the villanelle. |
| Ode | Elegy |
| It is a formal, often ceremonious lyric poem that glorifies an individual, event or concept | It is a poem of serious reflection, characteristically a lament for the dead |
| Odes have formal structures: Pindaric and Horatian odes | Elegies have no formal structures |
| Odes arouse emotions like delight, wonder and astonishment | Elegies arouse emotions like woe, despair and sorrow |

Learning Tasks

1. List the features of some of the forms of lyrical poems
2. Distinguish amongst the lyrical poems in context

Pedagogical Exemplars

Experiential Learning, Talk for Learning and Gamification

1. In a whole class discussion, briefly review learners' knowledge on the forms of lyrical poetry and their features with simple examples or descriptions.
2. Provide audio and written versions of level appropriate interesting poems to learners in groups to interact with in identifying their distinct features.

3. Learners critically and creatively to explore the features used in selected lyrical poems in context to create pleasure and learn from others and present in class.
4. In mixed ability and gender groups, guide learners to discuss the subject matter and express their agreement or disagreement to it with vivid explanations.
5. Assist learners to review literary devices in context to guide discussion on beauty of language and point out distinguishing features between lyrical poems in context.
6. Guide learners to play a game to consolidate knowledge. Task a learner from each group to pick one card from the pile (without showing it to their team).
7. Have the learner describe the form without using the form's name in thirty seconds as his or her group members try to guess the form based on the teammate's description.
8. The group earns a point, if they guess correctly within the time limit, if not, another group earns the chance to guess the correct form.
9. After each round, discuss with the class why that form was identified and what characteristics helped them recognise it. Encourage learners to share examples or experiences they have with each form. Focus should be given to learners who might have challenges in the discussion through probing yet supportive, lateral questioning (Which type of lyrical poetry has no definite rhyme scheme?) to enable them to share.
10. For an extension, guide groups to create a bulletin board or display showcasing the distinctions amongst the lyrical poetry forms. Learners who may not understand the concepts clearly should be given explanations of the forms to guide them in the creation of the bulletin board.

Key Assessments

DoK Level 1: Reproduction/Recall

List some features of lyrical poems.

DoK Level 2: Skills of Conceptual understanding

Distinguish between some lyrical poems in context.

DoK Level 3: Strategic Reasoning

Appreciate a lyrical poem to bring out the subject matter and theme.

DoK Level 4: Extended thinking and reasoning

Compare two features between any two African lyrical poems.

Hint



*The Recommended Mode of Assessment for Week 17 is **Presentation**. Ensure to use a blend of items of different DoK levels from the key assessment*

WEEK 18

Learning Indicator: Compare and contrast the use of language in lyrical poetry to bring out its beauty (aesthetic value).

FOCAL AREA: COMPARISON OF LANGUAGE USE IN LYRICAL POETRY

Language Use in Lyrical Poetry

The language used in lyrical poems are clear and straightforward which is touching and powerful to those who read them. Because they highlight the solid emotions and feelings as well as the personal thoughts and experiences of the poet, they create a vivid image or sentiment in the reader's mind. They share a deep bond with music and create melodies, rhythm and flow in the mind of the reader making them feel sad, happy or excited just as musicians create melodies with notes and chords to songs.

The language in lyrical poems is characterised by several key features that work together to create a strong emotional impact and convey the poet's personal feelings and thoughts. Here are some of the main characteristics:

1. **Imagery:** Lyrical poems often use vivid and evocative imagery to create pictures in the reader's mind, helping to convey emotions and experiences in a tangible way. For example, in Wordsworth's "*I Wandered Lonely as a Cloud*," the imagery of 'a host of golden daffodils' vividly captures the beauty of the scene.
2. **Figurative Language:** Metaphors, similes, personification, and other figures of speech are frequently employed to express complex emotions and ideas. For instance, Shakespeare's "*Sonnet 18*" uses the metaphor of a summer's day to describe the beloved's beauty.
3. **Sound Devices:** The use of rhyme, alliteration, assonance, and consonance enhances the musical quality of lyrical poems. These sound devices help to create a rhythm and mood that complement the poem's themes. Keats' "*Ode to a Nightingale*" uses a rich array of sound devices to create a melodious and immersive experience.
4. **Personal Voice:** Lyrical poems often have a strong personal voice, with the poet speaking directly to the reader or an implied audience. This direct expression of personal feelings and thoughts makes the poem more intimate and relatable.
5. **Emotional Tone:** The tone of a lyrical poem is typically emotional, ranging from joy and love to melancholy and longing. The poet's choice of words, rhythm and structure all contribute to establishing this tone.
6. **Conciseness:** Lyrical poems are usually concise, focusing on a single moment, feeling or idea. This brevity allows for a concentrated emotional impact and leaves a lasting impression on the reader.
7. **Subjectivity:** Lyrical poems are often subjective, reflecting the poet's personal experiences, emotions and perceptions rather than objective observations.

These features work together to make lyrical poems a powerful and evocative form of expression, capable of capturing the nuances of human emotion and experience thereby bringing out the beauty of them.

Learning Tasks

1. Discuss elements of language in lyrical poetry.
2. Compare the elements of language in different lyrical poems.

Pedagogical Exemplars

Talk for Learning and Experiential Learning

1. In a whole class discussion, review learners' knowledge on the features of some forms of lyrical poems.
2. Provide examples of some lyrical poems for learners to appreciate and analyse the language used in them in context to create pleasure.
3. In groups, guide learners to note the use of figurative language and sound devices used in the poems.
4. Encourage them to organise their thoughts and come up with a concise explanation together. Learners who have a higher level of understanding provide more examples for the group to analyse.
5. Facilitate a whole-class discussion on the explanations of the language used in the examples of provided forms of poetry. Provide assistance to groups who might have challenges in the discussion.
6. Think, pair and share what elements of language (subjectivity, personal voice, emotional tone and others) they noticed? How are these elements similar to or different from other lyrical poetry forms read? What emotions did the poem evoke and why? How has it contributed to the beauty of the poem? Learners who have a higher level of understanding provide more examples for the group to analyse.

Key Assessments

DoK Level 1: Reproduction/Recall

Describe the unique language used in lyrical poems of interest.

DoK Level 2: Skills of Conceptual understanding

Compare the language used in two lyrical poems.

DoK Level 3: Strategic Reasoning

Compare and contrast the use of language in any two prescribed non-African poems.

DoK Level 4: Extended thinking and reasoning

Compare and contrast the use of language in any two prescribed African poems.

Hint



*The Recommended Mode of Assessment for Week 18 is **Mid-Semester Examination**. An **Appendix I** has been provided at the end of this section detailing the structure of the mid-semester examination.*

WEEK 19

Learning Indicators

1. Discuss how the elements of style in poems contribute to meaning
2. Analyse the aesthetic qualities of the elements of style to achieve certain effect

FOCAL AREA 1: HOW THE ELEMENTS OF STYLE CONTRIBUTE TO MEANING

Elements of Style in Poetry

Elements of style in poetry are the techniques and tools poets use to create their works and convey meaning. They add to the overall beauty and meaning of the poem. Here are some key elements:

1. **Diction:** This refers to the choice of words used by a poet. Diction sets the tone, establishes the voice and impacts the reader's understanding and emotional response. For instance, in Elizabeth L.A. Kamara's "*New Tongue*", she uses a blend of formal and informal diction to reflect the cultural and linguistic transition experienced by the speaker. Words like "struggle" and "adapt" highlight the challenges, while simpler words convey the everyday aspects of this transition.
2. **Imagery:** The use of vivid and descriptive language to create pictures in the reader's mind. Imagery helps to evoke emotions and sensations, making the poem more vivid and relatable. In Wole Soyinka's "*Night*", the poem uses vivid imagery to paint a picture of the night. Descriptions of the night sky and the sounds create a sensory experience for the reader.
3. **Symbolism:** This is the use of symbols to represent larger concepts or ideas. Poets use this to add layers of meaning and to convey ideas succinctly. In Niyi Osundare's "*Not My Business*", the repeated phrase "Not my business" symbolises the widespread apathy and indifference in society towards injustice and oppression until it affects the individual directly.
4. **Figurative Language:** This uses figures of speech such as metaphors, similes and personification to convey meaning beyond the literal. It goes a long way to add depth and layers of meaning to the poem. Wole Soyinka employs a great amount of figurative language in his poem "*Night*". Personification, a predominant device used in the poem, uses words such as "hand", "birth", to give the night human-like qualities.
5. **Tone:** This refers to the attitude or mood conveyed by the poem which can be influenced by word choice, imagery and other stylistic elements. Tone sets the emotional backdrop and guides the reader's response. In Maya Angelou's "*Still I rise*", the repeated phrase "I rise" underscores the speaker's unwavering confidence and resilience. Lines like "You may trod me in the very dirt / But still, like dust, I'll rise" convey a powerful assertion of self-worth and strength against oppression.
6. **Voice:** The distinct personality or perspective of the speaker in the poem. Voice gives the poem character and authenticity, making it more engaging and relatable. In Fleur Adcock's "*The Telephone Call*", it is observed that the voice is filled with anxiety and vulnerability,

revealing the speaker’s inner turmoil and fear of uncertainty. The voice is introspective and personal, sharing the speaker’s private thoughts and emotions with the reader.

- Mood:** This is the overall feeling or atmosphere created by the poem. It also influences the reader’s emotional experience. The poem’s mood in “*The Telephone Call*” by Fleur Adcock is uplifting and motivational, encouraging readers to persevere and maintain their self-worth. The mood is one of triumph over adversity, instilling a sense of victory and celebration of the human spirit.

These elements of style in each poem work together to convey the ideas and themes, and evoke specific emotional responses from the reader.

Learning Tasks

- Identify the distinct style in prescribed poems that contribute to meaning.
- Explain the style identified.

Pedagogical Exemplars

Task Based Learning and Experiential Learning

- Revise learners’ previous knowledge of language - through questioning.
- Encourage learners to read some selected prescribed poems, reflect and explore stylistic devices discussed in narrative poems to extend knowledge.
- Learners identify the styles used that are unique in their prescribed poems and how poets use the style to communicate meaning. Assist learners with guiding questions in the identification.
- Learners share their experiences after interacting with the selected poems and share their findings with other groups.
- In mixed ability groups, learners reflect and explore other devices and how they contribute to the meaning of poems.
- Learners do flip chart presentations on the distinct styles employed by poets in the poems read and discussed. Learners who have a higher level of understanding provide more examples for the group to analyse.

Key Assessments

DoK Level 1: Reproduction/Recall

Identify some elements of style in a prescribed poem.

DoK Level 2: Skills of Conceptual understanding

Explain how elements of style contribute to the meaning of any prescribed poem.

DoK Level 3: Strategic Reasoning

Explain how the elements of style contribute to the meaning of a prescribed African poem.

DoK Level 4: Extended thinking and reasoning

Explain how the elements of style contribute to the meaning of a prescribed non-African poem.

FOCAL AREA 2: HOW ELEMENTS OF STYLE ARE USED TO ACHIEVE AN EFFECT

Elements of Style and Their Effects

Elements of style in poetry such as diction, imagery, sound devices, tone and voice play crucial roles in shaping the reader's experience and understanding of a poem. Each element contributes to the poem's overall effect by enhancing its meaning, emotional depth and aesthetic appeal. Here's how some elements of style are used to achieve certain effects:

1. **Diction:** The choice of words (diction) sets the tone, mood, and level of formality in a poem. For instance, formal diction can create a sense of seriousness or elegance, while colloquial diction can make a poem feel more intimate and relatable.
2. **Syntax:** The arrangement of words and sentence structure (syntax) affects the rhythm, pace and emphasis in a poem. Complex syntax can slow the reading and create a reflective mood, while short, choppy sentences can convey urgency or tension.
3. **Imagery:** Imagery uses vivid, descriptive language to create mental pictures, engaging the reader's senses and emotions. It helps to make abstract concepts more concrete and relatable, enhancing the reader's emotional connection to the poem.
4. **Figurative Language:** Figurative language, including metaphors, similes and personification, adds depth and layers of meaning to a poem. It allows poets to express complex ideas and emotions in a more nuanced and imaginative way.
5. **Sound Devices:** Sound devices such as alliteration, assonance, consonance, rhyme, and onomatopoeia enhance the musical quality of a poem. They can create mood, emphasise particular words or themes, and make the poem more memorable and engaging.
6. **Form and Structure:** The form and structure of a poem, including its stanza arrangement, line length and rhyme scheme, influence the poem's flow and how it is perceived by the reader. Traditional forms can evoke a sense of order and predictability, while free verse can convey spontaneity and freedom.
7. **Voice:** The voice is the unique personality or perspective of the speaker in the poem. A distinct voice can make the poem more compelling and provide insight into the speaker's character and emotions. If the voice of the speaker is introspective, it invites the reader to share in the contemplation.

In summary, elements of style are essential tools that poets use to create specific effects, deepen the meaning of their work and evoke emotional responses from their readers.

Learning Tasks

Discuss how elements of style are used to achieve certain effects

Pedagogical Exemplars

Collaborative and Experiential Learning

1. In mixed ability groups, a learner leads the discussion on the revision of styles in poetry.

2. Using the diamond nine strategy, learners reflect and explore stylistic devices discussed in narrative poems to extend knowledge.
3. Learners in groups identify aesthetic qualities of poetic elements and discuss how the various styles identified in selected poems are used to achieve certain effects.
4. Learners in their mixed ability groups brainstorm on how the importance of effects created by the elements of style contribute to the meaning of the poems.
5. A learner leads the discussion on the importance of style and how it contributes to the development of the overall structure of the poem.
6. Learners use role-play and classroom games to bring out the meaning and style of different prescribed poems.
7. Learners analyse the poems and how they highlight the unique styles of the poet and share their overall understanding of the poems in class. Observe and assist learners who need guidance.

Key Assessments

DoK Level 1: Reproduction/Recall

Discuss how elements of style are used to achieve an effect in poetry.

DoK Level 2: Skills of Conceptual understanding

Explain how any two elements of style have been used in a prescribed poem of choice.

DoK Level 3: Strategic Reasoning

Evaluate how elements of style used in two prescribed African poems add to the meaning of them.

DoK Level 4: Extended thinking and reasoning

Evaluate how elements of style used in two prescribed non-African poems add to the meaning of them.

Hint



The Recommended Mode of Assessment for Week 19 is **Critiquing**. Ensure to use a blend of items of different DoK levels from the key assessments.

WEEK 20

Learning Indicator: *Compare and contrast how different poets experiment with different poetic devices*

FOCAL AREA: **COMPARISON OF HOW DIFFERENT POETS EXPERIMENT WITH DIFFERENT POETIC DEVICES**

How Different Poets Experiment with Different Poetic Devices

Comparing and contrasting different poems will showcase how poets use various poetic devices to achieve effects. By studying these comparisons, you gain a deeper understanding of how poets create their work to convey complex emotions and themes. It requires creatively understanding the basics of comparing two poems. Such poems should share some common theme or concept, yet still have many differences that should be explored and compared. Here are how some different poems can be compared:

1. **Comparing language in poems:** When comparing two poems, one of the aspects that should be considered is the language used within each one. Notice patterns of elements of language and how different poets use metaphors, similes, personification and others to add effect to the poems. Note how comparisons are made and what they reveal about the subject. Some poets use elevated, archaic or formal language while others prefer everyday speech. Compare the use of specific, tangible or emotionally-charged words versus abstract, conceptual ones.
2. **Comparing imagery and symbolism in poems:** Distinction can be drawn between any kind of mental image, description or figure of speech that has a referential meaning and helps to convey the subject. Comparisons can be made between objects or images that stand for something that they do not literally symbolise but are used to add an extra layer of meaning to the poem. Identify the sensory experiences created through imagery. Look for symbols and how they contribute to the poems' themes.
3. **Comparing sound devices in poems:** Look for repetition of sounds and their impact on the poem's rhythm and mood. Compare the use of rhyme schemes and metrical patterns. Consider the arrangement of words and sentences and how this affects readability and emphasis. Analyse the structure of lines and stanzas and how they contribute to the poem's overall effect.
4. **Comparing tone and mood in poems:** Determine the speaker's attitude toward the subject (serious, playful, ironic). Assess the emotional atmosphere created for the reader. Consider whether the tone is introspective and contemplative or celebratory and inclusive. Compare the mood in relation to the theme and subject matter being addressed.
5. **Comparing themes and subject-matter in poems:** Identify the central themes and how language choices highlight these ideas. Understand how the language reflects the time and place in which the poem was written. Consider how the theme and subject matter fit into contemporary issues. Analyse any social concerns that are being addressed.

By comparing these elements, you can gain deeper insights into each poet's unique approach to language and how it shapes their poetic vision.

Learning Task

Compare and contrast different poems.

Pedagogical Exemplars**Task Based Learning and Experiential Learning**

1. Learners revise their knowledge on how elements of style are used to achieve effects in poems.
2. In mixed ability groups, learners discuss literary devices in context and evaluate how they contribute to the overall meaning of poems.
3. Learners select different prescribed poems to compare and contrast the use of different poetic devices. They discuss how different poets put their works together and share their findings with the class.
4. Individual learners select and practise this activity for personal development.

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

Identify unique poetic devices employed in prescribed poems.

DoK Level 2: Skills of Conceptual understanding

Compare and contrast two different poems of choice.

DoK Level 3: Strategic Reasoning

Compare and contrast some prescribed African poems.

DoK Level 4: Extended thinking and reasoning

Compare and contrast some prescribed non-African poems.

Hint

- *The Recommended Mode of Assessment for Week 20 is **Questioning**. Ensure to use a blend of items of different DoK levels from the key assessments.*
- *Remember to take the individual portfolio given to learners in the first week of the first semester.*

SECTION 7 REVIEW

This section covered weeks seventeen to twenty. In these weeks, learners explored various forms of lyrical poetry including the elegy, ode, sonnet and haiku. They examined how each form differs in style and context, using engaging examples to appreciate their unique characteristics. Learners compared language use in these poems to uncover their aesthetic qualities and understand how poetic elements such as diction, imagery and tone contribute to meaning and evoke specific effects. Additionally, they analysed how different poets experiment with poetic devices to create distinctive styles and impact. This exploration not only enhanced appreciation of lyrical poetry but also linked to broader studies of literary expression and creativity.



APPENDIX I: GUIDELINES FOR MID-SEMESTER EXAMINATIONS

Nature

1. Cover content from weeks 13 - 17. Taking into consideration Depth of Knowledge (DoK) levels.
2. Resources
 - a) Answer booklets
 - b) Learning Material
 - c) Teacher Manual
 - d) Assessment Toolkit
 - e) Smart devices/computers
3. The test should include:
 - a) Section A: Multiple choice questions (30 questions)
 - b) Section B: Short answers questions (10 questions)
4. Time: 50 minutes
5. Total Score: 40 marks to be scaled down to 20 marks for submission.
6. Provide a Table of Specification

Assessment strategy

1. Multiple choice questions
2. Short answer questions

Assessment Tasks

This mid-semester examination comprises Section A (30 multiple choice questions) and Section B (10 short answer questions). All questions are to be answered by learners within 40 minutes. Each question attracts 1 mark if correctly answered.

SECTION A

Multiple Choice Questions

Carefully read the questions below and choose the correct answer from the options lettered A - D.

1. *Which of the following best describes a lyrical poem? A poem that*
 - A. *expresses personal emotions or thoughts*
 - B. *is long and narrative in nature*
 - C. *tells a story with a moral lesson*
 - D. *uses humor to convey a message*

2. Which type of lyrical poem is known for its 14-line structure and specific rhyme scheme?
- Elegy
 - Haiku
 - Ode
 - Sonnet

SECTION B

Read the passage below and provide short answers to the questions following it:

As the sun dipped below the horizon, casting a golden hue over the village, Amina sat by the riverbank, lost in thought. The gentle breeze rustled the leaves of the baobab trees and the distant sound of children playing echoed through the air. Amina's mind wandered to the stories her grandmother used to tell her about the river's magic. It was said that the river had the power to grant wishes to those who truly believed. Amina closed her eyes and made a silent wish, hoping that the river would hear her plea.

Questions:

- What is the setting of the passage?
- What is the literary device used to describe what the gentle breeze does in the passage?

Refer to Teacher Manual Section 4-6, Week 13-17 and Learner Material Section 13-17 for more examples of assessment tasks for the mid-semester examination.

How to Administer

- Provide clear instructions and resources needed for the tasks.
- Prepare a table of test specifications or blueprints (see table of specification below).
- Write the test items.
- Ensure questions are of the similar level of difficulty.
- Provide time allocation for the completion of the test and assign marks to each of the questions (Give additional time for learners with SEN).
- Clarify any doubts about the assessment task.
- Control the environment to prevent cheating.
- Mark and record learners result into their transcript and provide feedback.

Refer to Teacher Assessment Manual and Toolkits pages 66-67 for more information on how to administer MCQs as an assessment strategy.

Marking Scheme Rubrics (Scale the total marks to 20)

Correct answer to MCQs (1 mark per question)

- A
- D

Correct answer to short answer questions (1 mark per question)

- The riverbank.

2. Personification.

Providing Feedback

1. Discuss assessment questions with learners after the mid-semester
2. Identify the areas that were answered well and areas that needs improvement
3. Communicate individual results to learners and record into their transcript
4. Ask learners to review their own work and do the corrections
5. Engage individual learners to set targets for the end of semester examination, etc.

TABLE OF SPECIFICATION FOR MID-SEMESTER EXAMS (SECOND SEMESTER)

| Weeks | Focal Area(s) | Type of Questions | DoK Levels | | | | Total |
|-------|---|------------------------|------------|----|----|---|-------|
| | | | 1 | 2 | 3 | 4 | |
| 13 | <i>The use of Dramatic devices in Drama Texts</i> | <i>Multiple Choice</i> | 4 | 3 | 3 | - | 10 |
| | | <i>Short answer</i> | - | 1 | - | - | 1 |
| 14 | <i>Appreciating Drama Texts</i> | <i>Multiple Choice</i> | 1 | 3 | 3 | | 7 |
| 15 | <i>Creating Drama Pieces on Varied Themes Depicting Real World Events</i> | <i>Multiple Choice</i> | 2 | 3 | - | - | 5 |
| | | <i>Short answer</i> | - | - | 1 | - | 1 |
| 16 | <i>Performance of full Acts and Scenes</i> | <i>Multiple Choice</i> | 2 | 3 | - | - | 5 |
| | | <i>Short answer</i> | - | - | 1 | - | 1 |
| 17 | <i>Different Forms of Lyrical Poems (elegy, ode, sonnet, haiku)</i> | <i>Multiple Choice</i> | 3 | - | 2 | | 5 |
| | <i>Distinguishing Between the Lyrical Poems in Context</i> | <i>Multiple Choice</i> | - | 2 | 2 | - | 4 |
| | | <i>Short answer</i> | | 1 | | | 1 |
| | <i>Total</i> | | 12 | 16 | 13 | - | 40 |

Additional Reading

1. The pedagogical exemplar in week eighteen and twenty could be divided into two or three segments depending on the number of periods available, since it covers a single focal area within the week.

SECTION 8: POETRY

Strand: Poetry

Sub-Strand: Appreciation

Learning Outcomes

1. *Identify and compare multiple meanings, central ideas/themes and use them in writing essays on poems through different perspectives*
2. *Analyse poems presenting personal responses and textual evidence using PEE Approach*

Content Standards

1. Demonstrate understanding of multiple meanings, central ideas, themes critically in a poem from different perspectives
2. Communicate personal and critical responses to poems through different perspectives

INTRODUCTION AND SECTION SUMMARY

This section covers weeks twenty-one, twenty-two and twenty-three. Its purpose is to help learners delve into the dominant themes of poems and explore how these themes are developed throughout the text. They will analyse the impact of diction on meaning, theme and other poetic elements, enhancing their understanding of how word choice influences interpretation. Additionally, learners will review literary devices and poetic elements, applying this knowledge to critique and write essays on poetry. This exploration will deepen their ability to analyse and appreciate poetic works critically. This section is linked to previous studies of poetry and is essential for developing skills in literary analysis and writing. Teachers should note the integration with broader literary studies, emphasising the connection between poetry analysis and essay composition.

Weeks covered by the section are:

Week 21: Dominant themes and how they are developed throughout poems

Week 22: Impact of diction on the meaning, theme and other poetic elements in a poem

Week 23: Review of literary devices, poetic elements in poems and critiquing and essay writing using poetic elements

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical approaches which include Collaborative Learning, Talk for Learning and Problem-Based Learning to deepen learners' understanding of poetry. Talk for Learning as one pedagogies used will involve learners discussing themes in their favourite stories and songs to connect personal experiences with literary analysis. They will engage in discussions on how diction affects themes, meaning, tone, mood and imagery in

poems. Collaborative Learning will have learners working in groups to identify themes and diction in poems, make presentations and explore literary devices and poetic elements. Problem-Based Learning will challenge learners to analyse poems, focusing on themes, diction and the impact on meaning, tone, mood and imagery, as well as identifying literary devices. Teachers should facilitate these activities by providing diverse examples and support, differentiating instruction to meet varied skill levels and offering advanced tasks for gifted learners, such as deeper thematic analysis and complex literary device exploration.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments will be employed. Projects and group activities will also be utilised to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to identify dominant themes and how they are developed throughout poems. It will analyse their significance and articulate their interpretations effectively through written responses, presentations and performances. These will be tailored to cover levels 1, 2, 3 and 4 of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow learners to demonstrate their grasp of concepts. Homework assignments will offer learners opportunities to apply their knowledge in practical contexts, such as reviewing literary devices, poetic elements in poems and critiquing and essay writing using poetic elements.

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 21: Text Review

Week 22: Demonstration

Week 23: Debate

Refer to the "**Hint**" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 21

Learning Indicators

1. Discuss the dominant themes in the selected poems
2. Analyse in detail how the themes develop throughout the poems

FOCAL AREA 1: DISCUSSION OF DOMINANT THEMES IN POEMS

In finding the theme of the poem it may be helpful to ask the following questions to find the theme of a poem:

1. What is the topic of the poem?
2. What is the speaker trying to tell us about that topic?
3. Does the author's background give any additional insight into the theme?
4. What does the author's word choice indicate what the theme is? Metaphors? Symbols?
5. Does the structure of the poem lead you to the theme?
6. What details in the poem *Hint* at a message the author might want us to learn?

Steps in Identifying Themes in Poetry

1. Read the poem carefully to understand its overall message (research on the background of the poem to aid in understanding).
2. Look for repeated words or ideas that seem to be the central message of the poem. These ideas can help identify the theme.
3. Consider the tone, language and imagery used in the poem to help you understand the theme.
4. Consider the title of the poem which often provides clues about the theme.
5. Reflect on the message. Consider what the poem is saying about life, human nature or world. Themes often address universal issues.
6. Explain how the writer conveys the theme throughout the poem and connect the message to your personal experience and observations.

Learning Tasks

1. Identify the themes in the poem.
2. Support your theme with quotes from the poem.
3. Explain how the theme is explored in the poem.

Pedagogical Exemplars

Collaborative and Talk for Learning

1. Start with a brief discussion about themes in everyday life. Ask learners about their favourite books, movies or songs and what common messages or themes they have noticed.
2. In mixed ability and gender groups, provide learners with any of their poems and instruct them to read the poem aloud, taking turns. Guide groups to discuss the following questions:
 - a. What is happening in the poem?
 - b. What emotions or messages stand out?
 - c. Are there any repeated words, phrases or images?
3. Task groups to use sticky notes or index cards to jot down their thoughts on potential themes. Encourage them to think about the overall message the author might be trying to convey and relate to their life experiences.
4. Encourage groups to select key quotes or lines from the poem that support their chosen themes and write a brief explanation of the themes and how the poem illustrates it. For struggling learners, give them a template to fill out with sections like “Theme,” “Supporting Quote” and “Explanation.” This structured approach can guide them in organising their thoughts while advanced learners could be tasked to analyse critically how the theme changes or evolves throughout the texts.
5. Give each group time to prepare a short presentation. They should include: the chosen theme, key quotes or passages and their explanation of how the poem supports the theme.
6. Task groups to present their findings as the class discusses different themes identified. Pair struggling learners with peers who can offer support during their presentation. This collaborative approach can help build confidence and clarify ideas while advanced learners contribute to a more in-depth discussion on themes. They can explore how themes from different poems relate and compare how contemporary issues might relate to the themes discussed.
7. Have learners reflect on what they learned about themes and how the process of identifying them can be applied to other texts.

Key Assessments

DoK Level 1: Reproduction/Recall

List major themes identified in a poem you read.

DoK Level 2: Skills of Conceptual understanding

Highlight specific words or images that give clues about the themes you identified.

DoK Level 3: Strategic Reasoning

Identify and compare themes across different poems.

DoK Level 4: Extended thinking and reasoning

Propose a new theme for a poem you have read and describe how you would use words, images or feelings in your poem to show the theme. This is a complex task, but as the idea is grasped, it should bring creativity and enjoyment.

FOCAL AREA 2: HOW THEMES ARE DEVELOPED THROUGHOUT POEMS

These techniques are effectively used by poets develop themes in their poems

1. **Imagery and Language:** Poets use vivid images and descriptive language to create pictures in readers' minds. These images can evoke emotions and reveal deeper meanings to bring out the theme. A poem describing a storm might use words like "thunder," "dark clouds," and "raging wind" to convey a theme of struggle or turmoil. Example: In "Still I Rise", Angelou uses powerful imagery like "You may trod me in the very dirt /But still, like dust, I'll rise" to emphasise resilience and defiance against oppression.
2. **Symbolism:** They are objects, characters or events that represent larger ideas. Poets use symbols to add layers of meaning to their themes. A blooming flower in a poem might symbolise new beginnings or hope, helping to develop a theme of renewal or optimism. In "Once Upon a Time" by Gabriel Okara, the use of 'wear different faces like dresses' symbolises the facade people wear to hide their true feelings and intentions, highlighting the theme of disconnection from genuine emotions.
3. **Tone and Mood:** The tone (the poet's attitude) and mood (the feeling created) influence how a theme is presented. The tone can be joyful, sorrowful, angry or contemplative, affecting how the theme is perceived. A melancholic tone in a poem about loss helps emphasise themes of grief or longing. In Byron's "She Walks in Beauty", the tone is admiring and reverent, which enhances the theme of idealised beauty and the perfection of the subject.
4. **Repetition:** Repeating words, phrases or ideas reinforces the poem's theme and makes it more memorable. Repetition can highlight what the poet finds important. Repeating the phrase "I rise" throughout Maya Angelou's "Still I Rise" reinforces the theme of overcoming adversity and asserting one's strength. Rhetorical repetition chimes with the speaker's reality.
5. **Narrative Perspective:** The point of view from which the poem is written can shape how themes are explored. A first-person perspective may offer personal insights, while a third-person perspective provides an external view. Example: Okara's "Once Upon a Time" is written from the perspective of an older man reflecting on how people have become insincere and disconnected. This perspective helps to explore the theme of lost authenticity and the impact of societal change.
6. **Structure and Form:** The structure of a poem (such as its rhyme scheme or stanza arrangement) can enhance the theme. Certain forms like sonnets or haikus can shape how themes are developed and presented. The structure of "She Walks In Beauty" by Byron has a consistent rhyme scheme and rhythmic flow which mirrors the harmony and balance of the subject's beauty.

Learning Tasks

1. Identify the themes in the poem.
2. Prove the techniques used to bring out the themes.

Pedagogical Exemplars

Collaborative and Problem-Based Learning

1. Start with a brief discussion about a well-known poem (“Once Upon a Time” by Gabriel Okara). Ask learners what they think the central theme is and how it might be developed.
2. In a whole class discussion, discuss how themes are often conveyed through imagery, tone, diction and symbolism. Highlight that poets use these elements to express deeper meanings.
3. In groups, assign different poem excerpts and a copy of the techniques used in developing themes. Choose their prescribed poems with distinct themes and rich imagery or symbolism.
4. Task learners to read their assigned poem and discuss the following: What is the central theme of the poem? How does the poet use imagery, tone or symbolism to develop this theme? What specific lines or phrases contribute to the theme? For struggling learners, provide a structured analysis sheet with prompts and guided questions. Include sections like “Identify the Theme,” “Highlight Imagery,” “Explain Tone,” and “Discuss Symbolism.”
5. Guide each group to write their findings on sticky note focusing on the theme and how it is developed through the poem’s elements. Pair struggling learners with more confident peers or provide one-on-one assistance. The mentor helps guide them through the poem, discussing and annotating together.
6. Task each group to present their poem and analysis to the class, highlighting the theme and the techniques used.
7. Facilitate a discussion where other learners can ask questions or offer additional insights. Use a whiteboard to compile key themes and techniques discussed.
8. On the whiteboard, create a collaborative map of themes identified from different poems. Connect each theme to the poetic elements used to develop it (such as, imagery, tone and symbolism).
9. Guide learners to explore the connections between different poems and themes. Discuss how different poets approach similar themes using unique techniques.
10. Have learners individually write and share a brief reflection on one new insight they gained about theme development in poetry.

Key Assessments

DoK Level 1: Reproduction/Recall

Identify the techniques used in developing themes in a chosen poem.

DoK Level 2: Skills of Conceptual understanding

Compare and contrast the use of tone, imagery, symbols and point of view in two different poems to support their theme.

DoK Level 3: Strategic Reasoning

Analyse how the diction affects the themes in the poem.

DoK Level 4: Extended thinking and reasoning

Create an original poem that explores a theme similar to one discussed in class use at least three poetic techniques to develop this theme and explain your choice.

Hint



The Recommended Mode of Assessment for Week 21 is **Text Review**. Ensure to use a blend of items of different DoK levels from the key assessments

WEEK 22

Learning Indicator: *Examine the overall impact of the poet’s specific word choices on meaning and themes in relation to other poetic elements such as imagery, tone, mood and words with multiple meanings*

FOCAL AREA: **IMPACT OF DICTION ON THE MEANING, THEME AND OTHER POETIC ELEMENTS IN A POEM**

Diction is an essential tool in poetry that shapes and enriches the reader’s experience by influencing the poem’s themes, meaning, imagery, tone and mood. The careful and deliberate selection of words enables poems to communicate complex ideas and emotions effectively, making the poem resonate on multiple levels with its audience.

1. **Impact of diction on themes:** Diction significantly influences the themes of a poem by strengthening the central ideas the poet hopes to convey. The choice of words can highlight themes such as love, death, nature or social issues. For instance, using formal, elevated language can highlight themes of nobility or heroism, while informal, colloquial diction can emphasise themes of everyday life or social critique. The careful selection of words allows the poet to guide the reader’s understanding and interpretation of the poem’s underlying message. For instance, in “Not My Business” by Niyi Osundare, the use of colloquial and conversational diction highlights the theme of political apathy and oppression. Phrases like “They picked Akanni up one morning” and “What business of mine is it” emphasise the everyday, almost casual attitude toward the serious issue of political violence, highlighting the theme of indifference.
2. **Impact of diction on meaning:** The meaning of a poem is deeply enmeshed with the words the poet chooses. Diction affects the clarity and depth of the poem’s message. Precise, concrete words can create clear, vivid meanings, making the poem’s message directly accessible to the reader. Equally, abstract or ambiguous words can introduce layers of meaning, encouraging readers to engage more deeply with the text to uncover its significance. The poet’s diction thus shapes how readers perceive and interpret the overall meaning of the poem. For instance, 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.
3. **Impact of diction on Imagery, Tone and Mood**
 - a. **Imagery:** Diction directly creates imagery by evoking sensory experiences through specific word choices. Vivid, descriptive words can paint pictures in the reader’s mind, appealing to the senses of sight, sound, touch, taste and smell. For example, the word “shimmering” might evoke a visual image of light reflecting on water, while “crisp” could invoke the tactile and auditory sense of biting into something firm, dry and brittle in texture.
 - b. **Tone:** The tone of a poem, which is generally the poet’s attitude toward the subject or audience, is conveyed through diction. Words with positive connotations can create a tone of admiration or joy, while negative connotations can create a tone of anger,

sorrow or disdain. The poet’s choice of formal or informal language also affects the tone, making it either more serious and respectful or more casual and intimate.

- c. **Mood:** The mood is the emotional atmosphere that a poem evokes in the reader. Diction sets the mood by using words that carry specific emotional weights. Words like “gloomy,” “dreary,” and “mournful” can create a sombre or melancholic mood, whereas words like “bright,” “cheerful,” and “vibrant” can create a joyful or uplifting mood. The cumulative effect of the poet’s word choices determines how the reader feels while reading the poem.

Learning Tasks

1. Read a prescribed poem.
2. Explain how diction impacts the theme, meaning, tone and mood of a poem.

Pedagogical Exemplars

Talk for Learning and Collaborative Learning

1. Begin with a brief discussion on the importance of word choice in everyday communication. Ask learners how different words can change the meaning of a sentence.
2. Have a whole class discussion on the concept of diction in poetry. Explain how diction influences themes, meaning, imagery, tone and mood.
3. In mixed ability and gender groups, distribute copies of different prescribed poems. Assign each group to read one of the poems aloud and discuss the diction used by the poet. Encourage them to highlight words that stand out and note their initial impressions of the poem’s themes, meaning, imagery, tone and mood. Provide synonyms of challenging words for struggling learners.
4. Introduce the fishbone diagram strategy as a tool for analysing the impact of diction. Draw a sample fishbone diagram on the whiteboard, with the main categories: Themes, Meaning, Imagery, Tone and Mood.
5. Provide each group with a fishbone diagram template. Ask them to fill in the diagram based on their poem analysis. They should write the poem’s title at the head of the fish and use the bones to note how specific words influence each category. Challenge advanced learners to compare the diction in the provided poem with other poems.
6. Have each group present their fishbone diagram to the class. Encourage them to explain their reasoning as to how diction affects the various aspects of their poem.
7. Facilitate a class discussion, comparing and contrasting the findings from the poems. Ask questions to deepen the analysis, such as “How does the diction in Poem A create a sense of apathy?” or “What emotions are evoked by the diction in Poem B.
8. Call learners at random to give key takeaways from the lesson about the impact of diction in poetry.

Key Assessments

DoK Level 1: Reproduction/Recall

List five words in a prescribed poem of your choice which highlight the following:

1. Mood
2. Theme
3. Tone

DoK Level 2: Skills of Conceptual understanding

Why might a poet choose simple everyday words in creating a poem?

DoK Level 3: Strategic Reasoning

Choose a word from any poem and explain how it affects the mood of the poem.

DoK Level 4: Extended thinking and reasoning

Create a five stanza poem about your hometown using words to suggest the place as lively and busy.

Hint



The Recommended Mode of Assessment for Week 22 is **Demonstration**. Ensure to use a blend of items of different DoK levels from the key assessments.

WEEK 23**Learning Indicators**

1. *Review literary devices and poetic elements in selected poems*
2. *Use the knowledge on poetic elements and devices to critique a poem and write out a complete essay by citing strong and exhaustive textual evidence*

FOCAL AREA 1: REVIEW OF LITERARY DEVICES AND POETIC ELEMENTS IN POEMS**Literary Devices**

1. Imagery: look for vivid descriptions of sensory experiences (sight, sound, touch, taste, smell).
2. Metaphor: Identify comparisons between two unlike things without “like” or “as.”
3. Simile: Find comparisons using “like” or “as.”
4. Alliteration: Notice repeated initial consonant sounds.
5. Personification: Identify human-like qualities given to non-human entities.
6. Symbolism: Determine if objects or colours represent abstract ideas.
7. Irony: Recognize contradictions between expected and actual meanings.
8. Hyperbole: Identify exaggerated statements for emphasis.

Poetic Elements

1. Stanza: Note the organisation of lines into groups (stanzas).
2. Line length: Observe varying line lengths and their effects.
3. Rhyme: Identify repeated sounds at the end of lines.
4. Metre: Determine the pattern of stressed and unstressed syllables.
5. Tone: Analyse the poet’s attitude or feeling.
6. Theme: Identify the underlying idea or message.
7. Point of view: Determine the speaker’s perspective (first person, third person, ...).
8. Figurative language: Look for language that deviates from literal meaning.

Learning Tasks

1. Read a poem.
2. Identify and explain the literary devices and poetic elements used in the poem.

Pedagogical Exemplar

Collaborative Learning

1. Use the activity ball to review learners' knowledge of some literary devices and poetic elements.
2. Assign groups a specific literary device, poetic element and selected poems to focus on (simile, symbolism, stanza structure).
3. Task groups to identify and analyse literary devices and poetic elements in given poems. For less confident learners, provide handouts with definitions to help them identify literary devices and poetic elements while advanced learners could be tasked to create their own poems using specific literary devices and poetic elements.
4. Have groups share their findings with the class. Encourage learners to build upon each other's observations.

Key Assessments

DoK Level 1: Reproduction/Recall

List the literary devices and poetic elements used in any poem of your choice.

DoK Level 2: Skills of Conceptual understanding

How does a poet use metaphor to convey meaning?

DoK Level 3: Strategic Reasoning

Compare and contrast the use of three literary devices in two different poems.

DoK Level 4: Extended thinking and reasoning

Write a poem that incorporates at least three literary devices and poetic elements. Explain your choice.

FOCAL AREA 2: POETRY CRITIQUING AND ESSAY WRITING USING POETIC ELEMENTS

Follow this suggested guide to critique selected poems

Where does it take place?

Who is speaking?

What is the central theme of the poem? How is this theme presented throughout the poem?

What message or insight is the poet trying to convey? How does the poem reflect this message?

What is the structure of the poem (e.g., sonnet, free verse, haiku)? How does this structure influence the poem's meaning?

How does the poem's length and stanza arrangement affect its overall meaning?

What types of imagery (visual, auditory, tactile, ...) are used in the poem? How do these images enhance the reader's experience?

What figurative language (metaphors, similes, personification) does the poet use? How do these devices contribute to the poem's meaning?

How does the poet's choice of words (diction) affect the tone and mood of the poem?

From whose perspective is the poem written? How does this point of view shape the interpretation of the poem?

What emotions does the poem evoke in the reader?

In what ways does the poem stand out from or relate to other poems or works within its genre or theme?

Writing a Critique Essay

1. **Introduction:** Start with an overview of the poem, including its title, author and a brief summary. State your main argument about the poem.
2. **Body Paragraph:** Each paragraph should focus on a specific element of the poem (e.g., theme, structure, language). Provide detailed analysis and support your points with examples from the text and discuss how the elements of the poem contribute to its overall effect. Offer insights into how the poem achieves its objectives and any areas where it may fall short.
3. **Conclusion:** Summarise your key points and restate your main argument. Reflect on the overall impact of the poem and its place within the broader context of poetry.
4. **Revision:** After writing your draft, revise it for clarity, coherence and depth of analysis. Ensure that your critique is well-supported by evidence from the poem.

Learning Tasks

1. Read a poem.
2. Critique any poem using the guided question.
3. Write a critique essay.

Pedagogical Exemplar

Collaborative Learning

1. Discuss the purpose of critiquing poetry and explain that critiquing helps us understand and appreciate poetry on a deeper level.
2. Provide groups with a critiquing guide and discuss its content: theme and message, form and structure, language and imagery, tone and voice and emotional impact.
3. Task groups to read the selected poem together and assign each group key elements to focus on by providing them with a set of guided questions related to their assigned elements. Pair struggling learners with more confident peers who can offer guidance and support. This peer partnership
4. Guide learners discuss their assigned element and use the guided questions to analyse their poem. They should jot down key points on chart paper or a shared document. For struggling learners provide a detailed template: offer a more structured template with prompts and examples to guide their analysis of the poem. This can help them focus on specific aspects without feeling overwhelmed. While advanced learners could be provided with more challenging prompts that encourage deeper analysis, such as exploring the poem's historical context or comparing it to other works by the same poet or within the same genre.

5. Each group presents their analysis to the class, highlighting key insights from their discussion. Facilitate a discussion based on the presentations, encouraging learners to ask questions and offer additional observations. Assign advanced learners to lead group discussions or present findings to the class. This can deepen their understanding and allow them to apply their analytical skills in teaching others.
6. As a class, summarise the overall critique of the poem, integrating insights from each group and assign learners to write a short critique essay using a writing guide based on their findings.

Key Assessments

DoK Level 1: Reproduction/Recall

List five guided questions used in critiquing poems.

DoK Level 2: Skills of Conceptual understanding

Compare and contrast the themes and techniques of two poems from the same author.

DoK Level 3: Strategic Reasoning

Develop a detailed critique of any poem of your choice. Use evidence from the text to support your analysis.

DoK Level 4: Extended thinking and reasoning

Create a presentation critiquing a poem's use of literary devices and poetic elements.

Hint



The Recommended Mode of Assessment for Week 23 is **Debate**. Ensure to use a blend of items of different DoK levels from the key assessments.

SECTION 8 REVIEW

This section covered weeks twenty-one, twenty-two and twenty-three. Its purpose was to help learners delve into the dominant themes of poems and explore how these themes are developed throughout the text. They analysed the impact of diction on meaning, theme and other poetic elements, enhancing their understanding of how word choice influences interpretation. Additionally, learners reviewed literary devices and poetic elements, applying this knowledge to critique and write essays on poetry. This exploration deepened their ability to analyse and appreciate poetic works critically. This section was linked to previous studies of poetry and is essential for developing skills in literary analysis and writing.

Additional Reading

Scan QR for sample 'fishbone diagram' for week twenty-two.



SECTION 9: POETRY

Strand: Poetry

Sub-Strand: From Verse to Performance

Learning Outcome: Apply skills in poetic elements and devices in creating stanzas of poems and perform them.

Content Standard: Construct and perform poetic pieces

Hint



*The End of Semester Examination will be conducted in Week 24. Refer to **Appendix J** at the end of this section for a Table of Specification to guide you to set the questions. Set questions to cover all the indicators covered for at least weeks 13 to 23 across all the DoK levels*

INTRODUCTION AND SECTION SUMMARY

In this section, learners will engage in the creative process of writing their own poems by creating stanzas using a simple template. They will practise editing their poems to refine their expression and clarity. Additionally, learners will have the opportunity to perform their poems, allowing them to experience poetry not only as writers but also as performers. This activity will help learners understand the interplay between writing, editing and presenting poetry, enhancing their appreciation and skills in the poetic form. This section connects to earlier studies on poetic elements and forms, integrating creative writing with performance. Teachers should note its relevance to broader language arts, emphasising the development of both writing and oral presentation skills.

The week covered by the section is:

Week 24: Creating stanzas of a poem using a simple template and editing and performing the poems created.

SUMMARY OF PEDAGOGICAL EXEMPLARS

In this section, three key pedagogical approaches will guide learners through the poetry creation process. Talk for Learning will involve discussions on how to write, edit and perform poems, focusing on developing a clear understanding of each stage. Collaborative Learning will see learners working in groups to write, rehearse and perform their poems, fostering teamwork and peer feedback. Experiential Learning will allow learners to write their own poems, edit them for clarity and impact and perform them, thus integrating theory with practice. Teachers should provide structured guidance and feedback, using differentiated instruction to support various skill levels. Gifted learners can be challenged with advanced editing techniques or more complex performance strategies, ensuring they are engaged and extending their skills.

ASSESSMENT SUMMARY

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

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be used to assess learners' comprehension and application of concepts. Essential assessment criteria include learners' ability to create stanzas of a poem. They should be able to analyse their significance and articulate their interpretations effectively through written responses, presentations and performances.

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

You are encouraged to administer the recommended assessments each week, carefully record the results and submit them to the **Student Transcript Portal (STP)** for documentation. The assessments are;

Week 24: End of Semester Examination

Refer to the "*Hint*" at the key assessment for each week for additional information on how to effectively administer these assessment modes. Always remember to score learners' work with rubric/marking scheme and provide prompt feedback to learners on their performance.

WEEK 24

Learning Indicators

1. Create a stanza of a poem using a simple template as a guide
2. Edit and perform the poem created in class

FOCAL AREA 1: CREATING POETRY USING SIMPLE TEMPLATE

Steps in Writing a poem

1. Selecting a Theme

Before you begin crafting your poem, it's crucial to determine a theme. A theme represents the central idea or message you wish to express through your poem. It could be about love, loss, nature or even a specific event or memory. Picking a theme will help you concentrate your ideas and give your poem a clear direction. To select a theme, reflect on what inspires or excites you. Consider drawing from your personal experiences or your observations of the world. Once you have a theme, brainstorm some ideas or phrases related to it to help develop your poem.

2. Finding Inspiration

With your theme in place, the next step is to seek inspiration. Inspiration can arise from a variety of sources, whether it's a stunning sunset, a profound conversation or a fleeting thought. The key is to remain receptive and observant of your surroundings. Here are some methods to spark inspiration:

- a) Take a walk in nature or on a city street and observe your environment.
- b) Listen to music, contemporary or classical, or read other poetry for ideas and development of mood.
- c) Keep a journal to record your thoughts and observations.

Sometimes it is important to challenge yourself by approaching environments through music which are far away from your experience. As an extreme example, listen to Vaughan Williams's *Sinfonia Antartica*, which evokes a far distant continent of snow and ice. Then your own ideas about place can have a sharper, new focus.

3. Drafting the First Version

The initial draft of a poem can be challenging to write. It's important to understand that this draft doesn't need to be perfect. Often, it's better to write freely without focusing too much on structure or rhyme initially. As you draft, concentrate on the emotion or message you aim to express. You can address structure and rhyme later. Reading your work aloud with one of your peers can be helpful in identifying areas for improvement.

4. Using Metaphors and Similes

Metaphors and similes are effective tools for enriching your poetry. A metaphor draws a comparison between two dissimilar things that share a common quality, such as "life is a complex journey." A simile makes a similar comparison but uses "like" or "as," such as "her

eyes were like the ocean.” When employing metaphors and similes, aim for originality and unexpected comparisons to make your poetry distinctive and memorable.

5. Crafting Imagery

Imagery is a key element in poetry that creates vivid pictures in the reader’s mind, making your work more engaging and impactful. To craft imagery, incorporate all five senses to immerse the reader in the scene or emotion you’re describing. For instance, if you’re depicting a sunset, describe the sky’s colours, the warmth of the sun and the distant sound of chirping birds.

6. Revising the Poem

Reviewing and editing are critical to enhancing your poem’s quality. This process involves carefully reading your poem and making necessary improvements. Consider the following tips:

Read aloud: this helps you gauge the rhythm and flow and spot awkward phrasing or repetitive elements.

Check grammar and punctuation: ensure your poem is free from grammatical and punctuation errors using tools or manual proofreading.

Simplify language: opt for clear and straightforward language to convey your message effectively, avoiding jargon or overly complex words.

Eliminate excess words: remove any superfluous words or phrases to keep your poem concise and focused.

7. Seeking Feedback

Obtaining feedback is vital for refining your poem. It provides new perspectives and highlights areas needing improvement. Here’s how to gather useful feedback:

Share with trusted readers: Present your poem to friends, family or fellow poets for honest and constructive criticism. Ghana has a magnificent poetic tradition - and most poets began writing with a similar approach to that recommended here.

Learning Tasks

1. Select images of choice.
2. Use the image as inspiration to write your poems.

Pedagogical Exemplars

Talk for learning, Collaborative and Experiential Learning

1. Guide learners to share their favourite short poems or lines from songs. Encourage them to explain why they like them.
2. Discuss with the whole class the concept of poetry and its basic elements (theme, imagery, emotion).
3. Show the class images from different sources and instruct learners to pick any image that inspires them. Discuss their selected images and relate to any poetic devices of their choice.
4. Using this image as inspiration with the help of a poetry writing template, ask learners to write a short poem (four to six lines) incorporating three of the poetic devices they selected.

Encourage them to use vivid imagery and to express a specific emotion or theme inspired by the image. Encourage struggling learners to describe in simple words what they see, hear, taste, touch and smell to create vivid images. Advanced learners should use complex images.

5. Pair learners up and have them exchange their poems with their partners. Ask each learner to read their poem aloud to their partner and provide positive, constructive feedback based on their partner's use of poetic devices and imagery. Create a safe space where learners feel comfortable sharing their work and giving feedback.
6. Invite a few volunteers to share their poems with the entire class and reflect on the lesson by discussing what was enjoyable about writing poetry and how using images can inspire creativity.

Key Assessments

DoK Level 1: Reproduction/Recall

List the steps in poetry writing.

DoK Level 2: Skills of Conceptual understanding

How do you use sensory images in poems?

DoK Level 3: Strategic Reasoning

Create a presentation exploring the process of poetry writing.

FOCAL AREA 2: POETRY EDITING AND PERFORMANCE

Steps for poetry performance

1. Pre-Performance
 - a. Selection: Choose a poem to perform, considering factors like theme, tone and personal connection.
 - b. Analysis: Analyse the poem's meaning, structure and literary devices to deepen understanding.
 - c. Practice: Rehearse the poem several times, focusing on delivery, tone and pacing.
2. Performance
 - a. Introduction: Briefly introduce the poem, providing context and background information.
 - b. Performance: Recite the poem, using voice, gesture and expression to convey meaning and emotion.
 - c. Eye contact: Engage with the audience through eye contact, varying focus to emphasise certain words or lines.
 - d. Vocal techniques: Use volume, pitch and tone to convey emphasis and emotion.
 - e. Body language: Use gestures, posture and movement to enhance the performance.
3. Post-Performance

- a. Discussion: Lead a class discussion on the poem's meaning, themes and literary devices.
- b. Reflection: Reflect on the performance experience, considering what worked well and what could be improved.
- c. Feedback: Provide constructive feedback to peers, focusing on delivery, interpretation and overall impact.

Learning Task

Perform a poem of choice.

Pedagogical Exemplars

Experiential Learning and Project Based Learning

1. Show class a short poetry performance video and discuss.
2. Discuss with the whole class, gesture, tone and pacing.
3. Assign each group a stanza or section of a poem.
4. Guide groups to practise performing their section, focusing on delivery and interpretation. Allow time for individual practice and rehearsal. Observe the collaboration in action, and offer guidance and answer questions. As you take an overview, encourage them to focus on: clear delivery of lines (volume, articulation), non-verbal communication (gestures, facial expressions), flexibility. Break down the process of performance into smaller steps such as reading excerpts aloud, infusing gestures and expressions for learners who may struggle. For learners who show a higher level of participation, encourage them to make creative choices about how to bring the performance to life.
5. Invite learners to share their performances with the class. Facilitate a brief discussion after each performance. Encourage peer feedback and discussion.
6. Wrap up with a short reflection period where learners share insights gained about the challenges and reflect on improvements they could make in future performances.

Key Assessment

DoK Level 1: Reproduction/Recall

List some techniques used in poetry performance.

DoK Level 2: Skills of Conceptual understanding

Explain how a performer can use facial expressions and body language to enhance the meaning of the poem.

DoK Level 3: Strategic Reasoning

Write a reflection on the experience of performing a poem.

Hint


The Recommended Mode of Assessment for Week 24 is **End of Semester Examination**. An **Appendix J** has been provided at the end of this section detailing the structure of the end of semester examination.

SECTION 9 REVIEW

In this section, learners engaged in the inspiring creative process of writing their own poems by creating stanzas using a simple template. They practised editing their poems to refine their expression and clarity. Additionally, learners had the opportunity to perform their poems, allowing them to experience poetry not only as writers but also as performers. This activity helped learners understand the interplay between writing, editing and presenting poetry, enhancing their appreciation and skills in the poetic form. This section connected to earlier studies on poetic elements and forms, integrating creative writing with performance.

Additional Reading

1. The pedagogical exemplars used could be divided into two or three segments depending on the number of periods available, since it covers single focal areas within the weeks.
2. Learners could be informed beforehand to bring costumes and props for the performance.

| No. (Weeks found in) | Name of image | Reference (link) |
|----------------------|---------------|---|
| Week 24 Focal Area 1 | YouTube video | VAUGHAN WILLIAMS - SYMPHONY 7 «ANTARTICA» I (1953)  |



APPENDIX I: GUIDELINES FOR END OF SEMESTER EXAMINATIONS

Nature

1. Cover content from weeks 13 - 23. Taking into consideration all Depth of Knowledge (DoK) levels.
2. Resources:
 - a) Answer booklets
 - b) Learning Material
 - c) Teacher Manual
 - d) Assessment Toolkit
 - e) Smart devices/computers
3. The test should include:
 - a) Section A: Multiple choice questions (50 questions)
 - b) Section B: Essay type questions (6 questions for learners to answer any 2)
4. Time: 2 hour 15 minutes
5. Total Score: 100 marks to be scaled down to 40 marks for submission.
6. Provide a Table of Specification

Assessment strategy

1. Multiple choice questions
2. Essay type questions

Assessment Tasks

This end of semester examination comprises Section A (40 multiple choice questions) and Section B (6 essay type questions). All multiple-choice questions and three essay type questions are to be answered by learners within 2 hours 15 minutes. Each multiple question attracts 1 mark if correctly answered. Each essay type question carries 20 marks.

SECTION A

Multiple Choice Questions

Carefully read the questions below and choose the correct answer from the options lettered A - D.

1. *The primary purpose of an elegy is to*
 - A. *celebrate a person or event.*
 - B. *describe a natural scene.*
 - C. *express sorrow or lamentation.*
 - D. *tell a humorous story.*

1. Which of the following themes is common in lyrical poems?
 - E. Scientific discoveries.
 - F. Love.
 - G. Historic events.
 - H. Adventure.

SECTION B

Answer the following questions with reference to your selected poems:

1. Discuss the overall impact of the choice of words and their impact on a selected non-African poem.
2. Discuss the predominant theme in a selected non-African poem.

Refer to Teacher Manual Section 1-4, Week 1-11 and Learner Material Section 1-11 for more examples of assessment tasks for the mid-semester examination.

How to Administer

1. Provide clear instructions and resources needed for the tasks.
2. Prepare a table of test specifications or blueprints (see table of specification below).
3. Write the test items.
4. Ensure questions are of a similar level of difficulty.
5. Provide time allocation for the completion of the test and assign marks to each of the questions (Give additional time for learners with SEN).
6. Clarify any doubts about the assessment task.
7. Control the environment to prevent cheating.
8. Mark and record learners result into their transcript and provide feedback.

Refer to Teacher Assessment Manual and Toolkits pages 66 - 67 for more information on how to administer MCQs as an assessment strategy.

Marking Scheme/Rubrics (Scale the total marks to 40)

Correct answer to MCQs

1. C
2. B

Score - 1 mark per question (50 marks in total)

Rubric for scoring:

| Criteria | Marks | | | |
|----------|-----------------------|------------------|---------------------|----------------|
| | Very good 25 marks | Good 18 marks | Average 12 marks | Fair 6 mark |

| | | | | |
|--|---|---|---|--|
| <i>Discuss the overall impact of the choice of words on poems</i> | <i>Discusses any 4 key words identified in a particular poem and their significance</i> | <i>Discusses any 3 key words identified in a particular poem and their significance</i> | <i>Discusses any 2 key words identified in a particular poem and their significance</i> | <i>Discusses any 1 key word identified in a particular poem and its significance</i> |
| <i>Description of how key words identified influence tone, mood, imagery, etc.</i> | <i>Describes how any 4 key words identified influence tone, mood, imagery, etc.</i> | <i>Describes how any 3 key words identified influence tone, mood, imagery, etc.</i> | <i>Describes how any 2 key words identified influence tone, mood, imagery, etc.</i> | <i>Describes how any 1 key word identified influences tone, mood, imagery, etc.</i> |
| <i>Description of how key words identified impact the poem's overall meaning.</i> | <i>Describes how any 4 key words identified impact the poem's overall meaning.</i> | <i>Describes how any 3 key words identified impact the poem's overall meaning.</i> | <i>Describes how any 2 key words identified impact the poem's overall meaning.</i> | <i>Describes how any 1 key word identified impacts the poem's overall meaning.</i> |

Essay-type question score – 50 marks for two questions answered

Total score – 100 marks

Providing Feedback

1. Discuss assessment questions with learners after the end of semester examination.
2. Identify the areas that were answered well and areas that needs improvement.
3. Communicate individual results to learners and record into their transcript.
4. Ask learners to review their own work and do the corrections.
5. Engage individual learners to set targets for the next semester, etc.


TABLE OF SPECIFICATION FOR END OF SEMESTER EXAM (SECOND SEMESTER)

| Weeks | Focal Area(s) | Type of Questions | DoK Levels | | | | Total |
|-------|---|------------------------|------------|---|---|---|-------|
| | | | 1 | 2 | 3 | 4 | |
| 13 | <i>The use of Dramatic devices in Drama Texts</i> | <i>Multiple Choice</i> | - | 3 | - | - | 3 |
| | | <i>Composition</i> | - | - | - | 1 | 1 |
| 14 | <i>Appreciating Drama Texts</i> | <i>Multiple Choice</i> | 3 | 2 | - | - | 5 |
| 15 | <i>Creating Drama Pieces on Varied Themes Depicting Real World Events</i> | <i>Multiple Choice</i> | 2 | 3 | - | - | 5 |
| | | <i>Composition</i> | - | 1 | - | - | 1 |
| 16 | <i>Performance of full Acts and Scenes</i> | <i>Multiple Choice</i> | 3 | 2 | - | - | 5 |

| | | | | | | | |
|----|--|------------------------|----|----|----|---|----|
| 17 | <i>Different Forms of Lyrical Poems (elegy, ode, sonnet, haiku)</i> <i>Distinguishing Between the Lyrical Poems in Context</i> | <i>Multiple Choice</i> | 3 | 3 | - | - | 6 |
| 18 | <i>Comparison of Language use in Lyrical Poetry</i> | <i>Multiple choice</i> | - | - | 2 | - | 2 |
| 19 | <i>How the Elements of Style Contribute to Meaning</i> <i>How Elements of Style are Used to Achieve an effect</i> | <i>Multiple choice</i> | - | 1 | - | - | 1 |
| | | <i>Composition</i> | - | - | 1 | - | 1 |
| | | <i>Multiple Choice</i> | - | 2 | - | - | 2 |
| 20 | <i>Comparison of How Different Poets Experiment with Different Poetic Devices</i> | <i>Multiple choice</i> | 2 | 3 | - | - | 5 |
| 21 | <i>Discussion of Dominant Themes in Poems</i> <i>How Themes are Developed Throughout Poems</i> | <i>Multiple choice</i> | - | 3 | - | - | 3 |
| | | <i>Composition</i> | - | - | 1 | - | 1 |
| | | <i>Multiple Choice</i> | - | 3 | 2 | - | 5 |
| | | <i>Composition</i> | - | - | - | 1 | 1 |
| 22 | <i>Impact of Diction on the Meaning, Theme and other Poetic Elements in a Poem</i> | <i>Multiple choice</i> | 1 | 1 | 2 | - | 4 |
| | | <i>Composition</i> | - | - | 1 | - | 1 |
| 23 | <i>Review of Literary Devices and Poetic Elements in Poems</i> <i>Poetry Critiquing and Essay Writing using Poetic Elements</i> | <i>Multiple choice</i> | - | - | 1 | 3 | 4 |
| | | <i>Total</i> | 14 | 27 | 10 | 5 | 56 |

Additional Reading

1. The pedagogical exemplars used could be divided into two or three segments depending on the number of periods available, since it covers single focal areas within the weeks.
2. Learners could be informed beforehand to bring costumes and props for the performance.

| No. (Weeks found in) | Name of image | Reference (link) |
|----------------------|---------------|---|
| Week 24 Focal Area 1 | YouTube video | VAUGHAN WILLIAMS – SYMPHONY 7 «ANTARTICA» I (1953)  |

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