



MINISTRY OF EDUCATION
GHANA ASSOCIATION OF
TEACHERS OF ENGLISH



Literature-In-English

for Senior High Schools

Year 3



Robert Takyi
Juliana Akomea
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Ghana Education
Service (GES)





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CONTENTS

FOREWORD	6
SECTION 1 PROSE.....	7
KNOWING YOUR ELEMENTS	8
SIGNIFICANCE OF CONTEXT OF TEXTS	8
THE USE OF ELEMENTS OF PROSE IN COMPARING AND CONTRASTING CHARACTERS	11
SECTION 2 PROSE	18
APPRECIATION	19
EXAMINATION AND ARTICULATION OF MAIN THEMES IN PROSE TEXTS...	19
ANALYSIS OF ASPECTS OF PLOT AND THEIR EFFECT ON READERS	23
SIGNIFICANCE OF SOME LITERARY DEVICES IN APPRECIATING LITERARY TEXTS	25
CHARACTERISATION TECHNIQUES FOR WRITERS	30
DEVELOPMENT OF ESSAYS EVALUATING FICTION AND NON-FICTION TEXTS	34
SECTION 3 PROSE.....	41
FROM NARRATIVE TO CRAFT	42
ARGUMENT DRAFTING AND ORGANISING	42
USING PEE APPROACH IN ESSAY WRITING.....	44
CREATING NARRATIVE PIECES	47
SECTION 4 DRAMA	51
KNOWING YOUR DRAMATIC ELEMENTS	52
CONNECTION BETWEEN DRAMATIC FORMS AND THEMES.....	52
COMPARISON BETWEEN DIFFERENT DRAMATIC FORMS	55
SECTION 5 DRAMA	62
APPRECIATION	63
HOW DRAMA USES TOOLS TO CREATE IMPACT.....	63
APPRECIATING VARIED TEXTS USING DRAMATIC TOOLS.....	68
CRITICALLY ANALYSING CHARACTERS' SPEECHES	71
DRAMA APPRECIATION.....	74
SECTION 6 DRAMA	82
FROM SCRIPT TO STAGE	83
CREATING DRAMA PIECES	83
CONVERSION OF DRAMA PIECES INTO STORIES	86
DRAMA PERFORMANCE	88
SECTION 7 POETRY.....	92
KNOWING YOUR POETIC ELEMENTS.....	93
REVIEWING ELEMENTS OF POETRY	93

ANALYSING POETRY	95
COMPARING POETIC ELEMENTS BY DIFFERENT POETS	96
SECTION 8 POETRY	100
APPRECIATION	101
HOW POETS EXPLOIT POETIC ELEMENTS IN THEIR WORKS	101
COMPARE HOW DIFFERENT POETS CREATE MULTIPLE MEANINGS WHILE USING POETIC ELEMENTS IN THE SAME POETIC FORMS	103
COMPARE HOW POETS CREATE MULTIPLE MEANINGS USING POETIC ELEMENTS IN DIFFERENT POETIC FORMS	105
CRITICALLY ASSESS THE WORKS OF DIFFERENT POETS	107
SECTION 9 POETRY	113
FROM VERSE TO PERFORMANCE	114
CREATE POEMS	114
POETRY PERFORMANCE	118
REFERENCES	139
GLOSSARY	140

FOREWORD

Ghana's new Senior High School Curriculum aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, knowledge, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, progress to further studies and enter the world of work. This is the first time that Ghana has developed a Senior High School Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

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

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

Haruna Iddrisu MP
Minister for Education

SECTION

1

PROSE

KNOWING YOUR ELEMENTS

INTRODUCTION

Welcome to Section 1 of the Year Three Learner Material. You will recall that we studied elements of fictional prose like plot, setting, characters and themes. You have also studied how to examine prose structure and how themes and style are developed. In this section, you will deepen your understanding of how the background or context of a literary text shapes its main message or concern. You will look at how the historical, cultural, social or authorial background shapes its main message or concern. The knowledge will help you to connect the background of a text to important concerns such as identity, conflict or change. This will help you gain richer insight into the texts you read and strengthen your analytical skills.

KEY IDEAS

- Authors use prose elements as tools to develop and differentiate characters.
- Context is the circumstances, background and environments that surround a text's creation.
- The context influences the way ideas are expressed in a text.

SIGNIFICANCE OF CONTEXT OF TEXTS



Figure 1.1: An image of the word ‘context’ written in white and foregrounded with a grey background of an open book with a pair of spectacles lying in the middle of it.

You will recall that previously, we learnt about context in literature, where we spoke about authorial context and cultural context, among others. Let us remind ourselves and build on what we already know about context. Context refers to the background information or circumstances that surround a story, character or event within a text. The context of a prose text may be historical, cultural, social or authorial.

Description of Different Contexts and How They Shape Texts

Here are brief descriptions of different historical, cultural, social and authorial contexts that often influence literary texts:

Historical Context

This refers to the time or period in which a story is set or written, including significant events, wars, political movements or changes in society.

Example: A novel set during World War II may reflect themes of survival, loss or patriotism.

Effect on Text: Historical context helps explain characters' actions, conflicts and the reasons for the work's creation.

Cultural Context

This includes the beliefs, customs, traditions and values of a particular group of people at a certain time.

Example: A story set in a traditional African village may highlight cultural practices like rites of passage, communal living or respect for elders.

Effect on Text: Cultural context shapes characters' worldviews, moral choices and relationships.

Social Context

This focuses on social structures, class divisions, gender roles and issues such as poverty, inequality or discrimination within a society.

Example: A novel dealing with racism in 1960s America (like *To Kill a Mockingbird*) reflects social tensions and the fight for civil rights.

Effect on Text: Social context influences the power dynamics, conflicts and themes explored in the text.

Authorial Context

An author's personal experiences or beliefs can strongly influence what he or she chooses to write about. On many occasions, the reader will find depths or fresh thoughts by reading the work – and these dimensions might well not have been exactly intended by the author.

Example: An author who grew up in exile might write about loss, home or belonging, using fiction to reflect real emotions.

Effect on Text: The background of the author gives depth to the story and connects readers to real-life concerns.

Significance of Context

Table 1.1: A table demonstrating the significance of context with explanations and examples

Significance	Explanation	Example
1. Enhances Understanding	Helps readers make sense of characters' actions, setting and events.	A character's fear during wartime makes sense when we know the story is set during a war.
2. Explains Themes	Reveals why certain concerns or themes (e.g. identity, justice, conflict) are important in the text.	A novel set in colonial Africa may explore the theme of identity loss or cultural conflict.
3. Reveals Author's Purpose	Shows what the author may be trying to say about society, history or human behaviour.	An author writing about poverty may want to highlight social injustice or inspire change.
4. Builds Empathy	Allows readers to understand experiences and perspectives different from their own.	Reading about a culture's coming-of-age rituals helps appreciate its values and struggles.
5. Connects Text to Reality	Links fictional stories to real-world issues, making literature more relevant and meaningful.	A play about gender roles may reflect real social debates on equality.
6. Informs Interpretation	Guides how readers analyse symbols, dialogue and events based on time and place.	A woman's silence in a 19th-century novel may show oppression, not weakness.
7. Adds Depth to Characters	Context explains why characters think, speak or act in certain ways.	A child character growing up under apartheid may show early awareness of inequality.

Activity 1.1 Rewriting Context

1. Review Manu Herbstein's text, *The Boy who Spat in Sargrenti's Eye* and pay close attention to the story's cultural, historical and social contexts.
2. Based on what you have read about the story and its contexts:
 - a. write a brief description of the historical, cultural and social context of the story.
 - b. think about the main concerns or themes that arise in the story as a result of a specific context and write the description based on that.
3. Rewrite *The Boy who Spat in Sargrenti's Eye* in a modern urban Ghanaian setting (e.g. during a student protest) to include the following:

The main character

The setting of your new story

The conflict the main character faces

The concern or theme that comes out strongly in your new version.

4. Following the same steps in **Activity 1.1** (1-3), rewrite the story using the following contexts:
 - a. A Western society (e.g. immigrant community fighting racism).
 - b. A post-independence era (e.g. during a political unrest).

Note

The responses you have given in **Activity 1.1** will be used in **Activity 1.2**.

Activity 1.2 Comparing Contexts

1. Using the responses from **Activity 1.1**, pair up with a friend and share your original-context summary and main concerns.
2. Now share with your friend your rewritten-context summary and how the concerns changed.
3. Discuss with your friend;
 - a. which themes were lost, strengthened or added in the new version.
 - b. how the characters' choices or motivations change.
 - c. what message your new version gave that the original did not?
 - d. Any surprise discoveries you made while writing
4. Share your findings with the whole class, explaining how the new context reshaped the concern or theme for feedback.

THE USE OF ELEMENTS OF PROSE IN COMPARING AND CONTRASTING CHARACTERS

As you are already aware, writers use different tools called prose elements to show what characters are like, how they are different from each other and what ideas or values they represent in a story. For example, writers use

1. **Dialogue** to reveal a character's thoughts, feelings, beliefs and personality; their relationships with others and whether they are respectful, rude, funny, serious, shy or bold. For instance, in *The Boy Who Spat in Sargrenti's Eye*, if Kofi speaks with strong, brave words to the British soldiers, which shows his courage and patriotism.

2. **Setting** to reveal characters, background, lifestyle, social status and how a character fits or stands out in his or her environment or adapts to the surroundings.
For instance, if a character lives in a war-torn village but still helps others, the setting shows danger and the character's kindness and strength become even more powerful.
3. **Conflict** to reveal how characters deal with challenges (bravely, wisely, selfishly, fearfully), their moral choices and values and whether they grow or change through the struggle. For instance, if a character stands up to injustice even when it is risky, the conflict shows their bravery, sense of justice and inner strength.

Writers sometimes use interior monologue to help readers understand characters in texts. They also create characters that are very different from each other. These contrasting characters help highlight certain traits. For example, if one character is brave, the other might be scared. This contrast helps to showcase important themes in the story.

A Guide for Comparing and Contrasting Characters

Use the step-by-step guide below to help you compare and contrast characters. It is wise to choose two characters who have a roughly similar number of characteristics, which will demonstrate comparison and contrast.

Step 1: Choose two characters

Pick two characters from the same story.

Example: Kofi and Yaw from a novel or short story.

Step 2: Pay attention to how they speak (Dialogue)

Ask yourself:

1. Do they speak politely or rudely?
2. Do they use long or short sentences?
3. Are they confident or shy when they speak?

Step 3: Look at how they act (Behaviour)

Ask yourself:

1. Are they helpful or selfish?
2. Do they follow rules or break them?
3. Are they brave or afraid?

Step 4: Look at how they respond to conflict (Challenges or Problems)

Ask yourself:

1. Do they face problems bravely or run away?
2. Do they talk things through or fight?
3. Do they stay calm or panic?

Step 5: Compare and find similarities and differences

Use a simple chart like this

Table 1.2 A table analysing character differences

Feature	Character A (Kofi)	Character B (Yaw)
How they speak	Respectful and clear	Loud and quick to argue
How they act	Obedient and helpful	Playful and avoids work
Response to conflict	Calm and peace-making	Angry and avoids talking

Step 6: Write a simple comparison paragraph

Activity 1.3 Comparing and Contrasting Characters

1. Form a group with three of your classmates, read and discuss the steps for comparing and contrasting characters (above). Encourage every member to participate in the discussion.
2. Now review your prescribed prose text (For example Harper Lee's *To Kill a Mockingbird*) and select two characters you want to analyse (E.g.: Scout and Jem, Atticus and Bob Ewell, Calpurnia and Aunt Alexandra).
3. Reread some of the important parts of the story where your chosen characters appear, focusing on what they say, what they do and how others react to them.
4. Individually, take notes on each character's traits (how they speak, act, think and respond to problems) using the chart below.

Character Trait	Character A (Name)	Character B (Name)
How they speak		
How they act		
Beliefs/values		
How they treat others		
How they respond to conflict		

5. Share your notes with the other members of the group and let them also share theirs with you. After that, work together to complete a Compare and Contrast Chart like this:

Similarities	Differences
Both characters care about justice	Character A is calm; Character B is hot-tempered
Both face conflict	Character A follows rules; Character B breaks them

Activity 1.4 Exploring Character Diversity

1. Using the experience gathered from activity 1.3 above, analyse at least three different characters from another text (E.g. Efua Sutherland's *The Marriage of Anansewa*).
2. Share your findings with other members of your class, justifying why such different characters might have been created. Remember to give and take feedback during the presentations.

Activity 1.5 Prose Elements Interview Game

1. Ask five members of your class to join you to play this game. Select one person to be the host (from your group) who will ask the questions. The other five members will act as panellists who will play the role of prose experts and answer the questions.

Prepare using the guide below.

Guide for Panellists	Guide for Host
Choose one of the following prose elements to present on. Diction (word choice) Figurative language (e.g., simile, metaphor, personification) Language structure (sentence patterns, tone, rhythm) Symbolism (objects or actions with deeper meaning) Setting (time and place of the story)	Prepare questions for each panellist, such as: Kindly explain how setting helps readers to understand the characters What is an example of symbolism in a story you have read?

Prepare to answer the following questions**Prepare with these in mind**

What is your element?

Why is it important in a story?

Can you give an example?

Host introduces the “show” and the “experts.”

Ask each panellist questions about their prose element.

Allow panellists to answer clearly and confidently, using examples from texts you have studied.

As the host, you may ask follow-up questions or allow the “audience” (other classmates) to ask questions too.

2. As a group, discuss

- a. What was the most interesting thing you learned or remembered?
- b. Which prose elements do you now understand better?
- c. What did you enjoy most about the activity?
- d. Are there any major omissions from the discussions of the panel?

Activity 1.6 Exploring Prose Texts

1. Choose a short story or excerpt from a novel you have studied and identify at least five key elements of prose used in the story (e.g. plot, setting, character...) and write a short paragraph of about one hundred and fifty (150) words explaining how each element contributes to the story.
2. Using your understanding of plot and theme, work with a classmate to design a 6–8 frame storyboard that summarises the story visually. Include:
 - a. Dialogue or captions in each frame
 - b. Symbols or drawings to show characters, setting and conflict

Note: Make sure the storyboard clearly shows the beginning, middle and end of the story.

3. Choose a novel (e.g. *To Kill a Mockingbird*, *The Boy Who Spat in Sargrenti's Eye* or *The Marriage of Anansewa*) and in a short write-up (about 10 sentences), explain:
 - a. When and where the author wrote the text
 - b. What historical or cultural issues influenced the themes
 - c. How understanding the author's background might help readers understand the story better.

4. Present your storyboard and context write-up to the class for feedback. As you present, explain how the author's time, culture and use of prose elements helped shape the story's meaning and take feedback from the class.

EXTENDED READING

- *Reading Like a Writer* by Francine Prose; pp. 200-220
- *Aspects of the Novel* by E. M. Forster; pp. 68-80.

REVIEW QUESTIONS

1. Consider once again Harper Lee's *To Kill a Mockingbird*. After checking on the text, write a one-page essay on how historical and cultural context(s) influence character development in it. In your response, include:
 - a. How these contexts shape your own interpretation of characters.
 - b. A justification of how you imagine readers from different historical and cultural backgrounds may interpret the novel differently.
2. Create a 10–15-minute podcast episode that brings two contrasting characters from your prose text to life through their distinct voices and perspectives.

SECTION

2

PROSE

APPRECIATION

INTRODUCTION

Welcome to **Section 2**. Previously, you looked at how setting and plot work together in texts. You also studied plot devices such as ‘red herring’ and flashback and how stories move forward through conflict. Additionally, you looked at themes and how the writer’s style aims to express meaning in both fiction and non-fiction texts.

In Year Three, we are going deeper into how stories are written and why they matter. You will boost your collaborative and critical thinking skills as you learn how to explain what a story is about, how it is told and what it teaches us. You will read different types of stories and talk about the themes, plot, style and other elements.

By the end of this section, you will be able to look at a prose text or real-life text and explain what it means, how it works and why it matters.

KEY IDEAS

- A foil is a character who has traits that appear to contradict the main character’s traits.
- Literary analysis is when you look closely at a story to understand how words, characters, setting and style are used to bring out the meanings of the text.
- Literary devices are the techniques or tools used to make the story more powerful, memorable and appealing.
- Literary summary refers to telling the main points of a story in your own words without too many details.
- Plot is the sequential arrangement of the events in a text.
- Theme is the central idea in a text.

EXAMINATION AND ARTICULATION OF MAIN THEMES IN PROSE TEXTS.



Figure 2.1: An image with ‘theme’ at the centre and examples of themes like ‘happiness’ and ‘fear’ written at the top and bottom left and right corners of the image.

What Is A Theme?

We learned from previous years that a theme is the central or big idea or message in a text or story. It is what the story is trying to tell us about life, people or the world. A story can have more than one theme. For example, a story about a girl standing up for herself in a range of areas may have the theme of courage or self-belief.

How To Examine the Themes in a Story

1. Look for the main message; what idea keeps coming up?
2. Check the plot; what events help show this message?
3. Watch the characters. What do they do that connect(s) to the theme?
4. Use evidence or instances from the text. Pick short parts from the text that help show the theme.
5. Think about real life. Ask yourself “How does this theme connect to real life?” and put them together. Do not forget to add what you learned from the text – and whether or not it particularly related to your circumstances.

How Different is Literary Analysis from Literary Summary?

Compare your thoughts to the image below.

Analysis	Summary
Deep Dive or Surface Scan: + Goes deep into themes and details.	Deep Dive or Surface Scan: + Skims the surface, finding the main points.
Purposeful Insight or Quick Grasp: + Uncovers thematic insights.	Purposeful Insight or Quick Grasp: + Provides a quick statement, no thematic insights.
Close-Up or Wide Shot: + Uncovers a character's language and subtle meaning and effects.	Close-Up or Wide Shot: + Takes a wide-angle view and loses details.

Figure 2.2: An image tabulating the differences between literary analysis and literary summary

Literary Analysis

Literary analysis means looking closely at a story to understand how it was written and what it is trying to say. You are not just saying what happened in the story, but *why* it happened and *what it means*.

When you analyse a story, you:

1. Talk about its theme.

2. Look at what the characters do and say.
3. Talk about how the plot (the way events happen) helps show the theme.
4. Give examples from the story to support your points.
5. Explain how you understand the story.

Literary Summary

A literary summary is a short way of telling what happens in a story from the beginning to the end without adding your own ideas. A literary summary:

1. Tells the main or major events.
2. Says who the characters are and where what happens.
3. Does not include quotes or opinions. It is a summary.

Activity 2.1 Revision on themes, plot and characters

1. Sit in a circle with four of your friends and discuss at least two themes you know from a prescribed prose text (help those who may have difficulty; do not leave them behind).
2. Mention one reason why each is a theme and note your responses on paper. You will use this later in this set of activities.
3. When all the themes have been exhausted, each member should mention a plot element and explain it, backing it with evidence from your prescribed prose text.
4. Now discuss at least two characters who stand out (for you) in the text and what you like or dislike about them.
5. From the discussions you have had so far, share ideas on how plot and character support theme. Write your responses in your notebooks.

Whole class activity

6. List all the themes you discussed in your group on the board.
7. Pick two of these ideas at random for the class to discuss.
8. Form two groups: one group to be “for” the themes, and the other group to be “against” them. Debate: whether the two chosen ideas are major or minor.

Remember: You can agree to disagree but be polite.

Activity 2.2 Differentiating between literary summary and literary analysis

1. *You will need the following for this activity*
 - a. *Two paper cups or disposable cups or jars*
 - b. *Small folded paper slips with one feature each of literary analysis or literary summary written on each of them.*
 - c. *A pencil and large sheet.*

2. Form a group with three or four of your friends and label one cup or jar *SUMMARY* and the other, *ANALYSIS*.
3. In turns, pick a slip of paper, read it and put it in appropriate jar. e.g. A feature like ‘*No opinion given*’. *should be in the SUMMARY jar* while a feature like ‘*Explains meaning*’, should be in the *ANALYSIS jar*.
4. Draw a vertical line on the large sheet using the pencil. One column should have the heading ‘Literary Summary’ and the other, ‘Literary Analysis’.
5. Each of you should pick a slip from either of the jars, talk briefly about what that slip says and place it in the appropriate column on the large sheet. You can equally attach or glue it to the paper.
6. After all slips are sorted, discuss
 - a. Which one gives more meaning, Literary Summary or Literary Analysis?
 - b. Which one is more useful in Literature-in-English class?
 - c. Why is analysis preferred in literature?

Activity 2.3 Analysing literary texts

1. *You will need the following for this activity*
 - a. *A story or scene from your prescribed text*
 - b. *A simple printed or drawn table*
 - c. *Markers or pencils*

2. Step-by-Step Guide

- a. Form a group with three of your friends and in turns, read the selected scene or story to everyone’s hearing. Help those who may have trouble reading their portions and speak politely to one another.
- b. Discuss the themes, characters and important events in the selected scene of the text.

Tip: *Use colour markers to highlight quotes and actions in the text before writing.*

- c. Complete this Theme Analysis Table by filling in your observations from your reading and discussions

What to Look For	Example from Text	What This Shows or Portrays
Main theme from the scene or extract or story		
One key character		
What that character does		
One important event from that scene		
One quote that shows the theme		

Swap your completed tables with another group and talk about how the themes are similar or not.

1. Using 'talk to the hand', trace your fingers with a pencil on a sheet of paper and write (in the fingers) what you have learned in this section so far in each finger (just as you see in the image below).



ANALYSIS OF ASPECTS OF PLOT AND THEIR EFFECT ON READERS



Figure 2.3: An image of Freytag's Pyramid on the elements of plot

What Is a Plot?

The plot is the order in which events happen in a story. It shows how the story begins, builds up, reaches a peak, slows down and ends. The plot helps the reader feel something; surprise, worry, happiness or even sadness.

In analysing plots, we need to look at the parts or elements of the plot.

Parts of a typical Plot

1. Exposition (Beginning) – This where the story starts. We meet many of the characters and learn where and when the story takes place.
2. Rising Action (Build-Up) – Problems begin to grow at this point. Things start to get more serious.
3. Climax (Turning Point) – The biggest moment in the story. Everything changes here.
4. Falling Action (Winding Down) – The story starts to settle down.
5. Resolution (Ending) – The story ends. We see how the problem was solved or what lesson was learned.

Each part of the plot helps us understand the characters better and shows the main theme more clearly. It also keeps the reader interested and curious to know what will happen next. The lengths of each part of the plot will of course vary – but the essential pattern is clear in most texts.

Activity 2.4 Reviewing Knowledge on elements of plot

A.

1. Sit in a circle with four of your classmates. Each of you should pick an element of plot and briefly explain it in your own words.
2. Using your life as an example, tell your friends which point in your life would best fit into the plot element you just discussed. *E.g. If my life were a story, the time I moved to a new school would be the rising action. It was full of new challenges and built up to the moment I finally stood in front of the class and gave a speech. That speech felt like the climax of that part of my life, because after that everything started getting better.*
3. Still in your group, list the key events in your prescribed prose text that make up the plot and discuss each of them.
4. Using PowerPoint slides or digital storyboards, make a presentation on the key events you listed. You can use drawings and images to support your presentation.

B. Class activity

1. a. Form five groups as a class. Each group should discuss one element of plot, its purpose and complete the table below.

Element of plot	Purpose of the element in prescribed text

- b. Exchange your table with another group for feedback.
2. As a group, answer the following questions and discuss them after answering. Then, share what you have learned today with your elbow partner.
 1. Which part of the plot usually introduces the characters and setting?
 - A. Climax
 - B. Exposition
 - C. Resolution
 - D. Rising action
 2. What is the purpose of the climax in a story?
 - A. To create the most intense moment of the story
 - B. To describe the setting
 - C. To introduce the characters
 - D. To resolve every conflict
 3. How does rising action affect the reader?
 - A. It builds tension and keeps the reader interested
 - B. It ends the story with a message
 - C. It explains the character's background only
 - D. It shows the ending clearly

SIGNIFICANCE OF SOME LITERARY DEVICES IN APPRECIATING LITERARY TEXTS

Writers use special techniques or tools to help us feel, think and understand what is going on in a story. These are called literary devices. They make the story more interesting and help us notice important ideas. Let us look at some of the main devices and how they work:

Foil

A foil is a character who contrasts sharply with the main character. The difference helps us to see the qualities of each one more clearly.

Why do foil characters matter? A foil can make the main character's strengths or weaknesses stand out even more clearly. This helps readers to understand the theme better. For example: One character might be honest while another is dishonest. This makes the idea of truth and lies clearer. For example, Atticus Finch is calm, wise and morally upright while Bob Ewell is rude, ignorant and prejudiced.

Parallel Structure (Parallelism)

This is when the writer repeats a pattern in words or sentences to show that ideas are connected. It makes writing clearer and more powerful. It can also make an idea stick in your mind. For example: "He fought for justice, he spoke for peace, he lived with honour."

Diction (Word Choice)

Diction means the kind of words a writer chooses or puts together to form a literary work or piece. Some words are formal; others are simple or full of feeling. Word choice helps us feel the mood of the story and understand the characters better. For example: using "cold wind" instead of just "wind" helps us feel the scene's mood.

Mood

Mood is the feeling a story gives the reader. It could for example be sad, calm, frightening or exciting.

The mood helps us connect with the story. It prepares us for what may happen next. For example: A dark, quiet room may create a scary mood.

Foreshadowing

This is when the writer gives hints about something that will happen later.

Why does this matter? It builds suspense. Readers start to guess what might happen and this makes them want to keep reading. For example: A character saying "I don't feel safe" could be a clue that danger is coming.

Dramatic Irony

This happens when the reader knows something that the characters do not. Why does it matter? It builds tension. When dramatic irony is used in a text, readers keep reading to know whether and when the characters will find out about what they know already. For example, if you know a character is telling lies and that could end up ruining another person's life but the characters in the story believe them, you tend to keep reading to find out if that character gets caught and if the truth finally comes out.

Vignette

A vignette is a short scene that shows a moment clearly and with strong feeling. Why it matters: it gives us a closer look at a feeling or idea without giving too much detail. For

example; a paragraph that describes a child standing in the rain while waiting for his or her mother could show loneliness without saying the word ‘lonely’ or ‘loneliness’.

Flashback

This is when the writer jumps back to a past event during the story. Why it matters: flashbacks help explain why a character acts in a certain way. They give us background information. For example: A character who is afraid of dogs might have a flashback of being bitten as a child.

How To Study These Devices In A Story

1. Choose a short part of a prose text (like a chapter or scene).
2. Read carefully and look for devices like mood changes, word patterns or flashbacks.
3. Underline or highlight where the device appears.
4. Ask yourself: What is happening here? What is the writer trying to show? Write your responses down.
5. Think about this: How does this device help me understand the story better? What is the writing trying to achieve?
6. Write them down in a few lines and share your thoughts with a friend for feedback.

Activity 2.5 Discussing literary devices

1. *What you will need*
 - a. *A soft ball (or paper ball)*
 - b. *A list of literary devices written on a manila card or a sheet of paper*
2. *What to do: (Whole class activity)*
 - a. Form three groups as a class and select a leader for each group.
 - b. As leader, hold the ball and mention a literary device from list on the manila card or sheet of paper (e.g. flashback) and toss the ball to anybody at random.
 - c. Once you catch the ball, you must:
 - a. Briefly explain what the device is, in your own words.
 - b. Give one example from a book or movie you know. If you are not sure, you can say “Pass” and toss the ball to someone else or the leader to help you. Throw the ball back to the leader and repeat the process until everybody in the group has spoken. Do not forget to be courteous towards your friends.
 - d. You can set a time limit (e.g. 30 seconds or 1 minute) to keep it lively. If so, then you will need a clock or watch and a timekeeper.
 - e. After the game, pair with one of your friends and write down any three new devices or examples you learned from others in your notebook.

Activity 2.6 “Spot the Device” Challenge

You will need a highlighter and a prescribed prose text for this activity.

1. In pairs, choose a short section from the text and read it aloud together.
2. Highlight or underline any examples of literary or linguistic devices (e.g. repetition, foreshadowing, diction).
3. Complete the literary analysis guide below based on your findings from the text.

Sentence or quote (Use description if quote may be too long)	What Happens Here?	Literary Device	What Does This Device Do? (Significance)	How Does This Link to a Theme?
e.g. “He turned to the wall and wept like a child”	The character is overcome with emotion after hearing of Konko’s death	Simile (“like a child”)	Shows the character’s deep sadness and helplessness	Links to the theme of loss and human weakness because the character wept.

4. Compare your table with that of another pair. Were your responses similar? Explore the differences found.

Activity 2.7 Visual Exhibition on Literary Devices and Themes

Choose either of the activities below and do it as a group

First Activity

Depending on the resources you can get for this activity, you can choose to draw or print or do both. You will need papers, markers, cardboard and/or digital tools (e.g. laptop or tablet, Canva, Google Slides.)

What to do

1. Choose a major theme in your prose text (e.g. freedom, justice, identity).

2. Select three literary devices that help develop this theme (You can fall on the table you completed in **Activity 2.6.**)
3. Find instances from the text to support the literary devices you have identified.
4. Create three slides or panels by doing the following:
 - a. Give your exhibit or slides a name/title page, and then...
 - b. Give a brief introduction to what your exhibit or work is all about.
 - c. Introduce the theme you want to use from the text at this point.
 - d. Analyse how each of the literary devices you selected work together to develop the theme you selected.
 - e. Do not forget to enliven your work with pictures, colours or drawings to make it more understandable, relatable and appealing.
5. Present this work to the class digitally or paste it on the walls of your classroom with permission from your teacher.
6. Visit others' displays and give them feedback. Remember to take note of any devices or connections you had not thought of.

OR

Second Activity

Follow these steps

1. Choose a short but rich scene (e.g. a turning point or conflict).
2. Identify five literary devices used in that scene.
3. Create a 3–5-minute song, chant or rap. Include:
 - a. The name of each device
 - b. What it does
 - c. A quote or example from the text
 - d. How it links to the mood or theme
4. Rehearse and perform your creative piece. Use clapping, beatboxing or a phone app for rhythm.
5. Record or present to other groups and invite positive feedback. If you are presenting in person to another group, rehearse well, and demonstrate with confidence.

CHARACTERISATION TECHNIQUES FOR WRITERS

Characterisation

You will recall that previously, we studied characterisation. Let us quickly remind ourselves what this means in literature. Characterisation is how the words selected show what a character is like. Writers do not just tell us what a character is, they show us through

1. What the character says.
2. What the character does.
3. What the character thinks.
4. How other characters react to them

These clues help us understand the character's personality, feelings and role in the story.

What is a foil character?



Figure 2.4: An image of two men, one in suit and clean shaven with neatly combed hair and the other in a shirt with an angry face and unkempt hair.

Pay attention to this story

Kwame and Kojo are brothers who live in the same compound house in Kumasi. Kwame loves school. He is always reading his books, helping with chores and listening to advice from elders. Kojo dislikes school. He skips lessons, prefers hanging out at the football park and often argues with elders. One day, their mother gives them the same task; to fetch water before dinner. Kwame goes quickly, fetches the water and even helps a neighbour. Kojo delays, complains and returns without completing the task.

Now think about this question: Does Kwame's behaviour heighten or highlight Kojo's behaviour in any way? If you answered yes, then you are right.

Welcome to the world of foil characters whose actions and inactions contradict with, mostly the main character. Who then is a foil or foil character?

A foil is a character who is generally very different from the main character. Foils show us more clearly what makes the main character special or important. They help bring out traits in the main character through contrast. Therefore, if you can tell that one character is not as diligent or as good or as calm as another character, even though they are friends, the latter could be a foil to the former or vice versa.

For example

1. A brave character may have a fearful foil.
2. A kind character may have a cruel foil.
3. A rule-breaker may have a rule-follower foil.

These differences help readers see more clearly what the main character stands for.

How will you identify a foil in your prescribed text? Think about this for a minute. Does your response align with the image below?



Figure 2.5: An image of the steps used to analyse foils in prose

Why Foils are introduced

You may not like foil characters but they matter in stories. Foil characters are used for three main reasons

1. To show the theme clearly. The contrast between characters can help show big ideas like:
 - a. Good vs evil
 - b. Justice vs unfairness
 - c. Freedom vs control
2. To make the story more interesting by adding tension and conflict. The difference between characters adds tension or surprise. It also helps the reader care more about what will happen next.
3. To show in more detail the style of the writing. Some writers use humour, symbols or powerful dialogue to show and indeed heighten the contrast.

How to Analyse Foils in a Prose Text

To understand how a foil works in a story, follow these five steps

1. Find the foil. Identify a character who is very different from the main character.
2. List the differences. Write down how the two characters are different in what they do, say or believe in.
3. Ask: what do the differences show? Think about what these differences help you learn about the main character.
4. Link to the theme. Ask yourself what idea or message their differences help you understand in the story.
5. Notice the techniques employed. Look at how contrast is used. Is it through actions, dialogue or symbols?

Example (From To Kill a Mockingbird)

Main Character: Atticus Finch Foil: Bob Ewell

Atticus as a character is calm, respectful and seeks justice.

Bob Ewell, a foil to Atticus, is rude, dishonest and spreads hate

What does this show? The foil shows that Atticus stands for truth and fairness when others do not.

Theme: Justice and human dignity in a racist society. Writer's style: Harper Lee uses strong dialogue and courtroom scenes to highlight this contrast.

Activity 2.8 Choosing characters for a foil puppet show

1. Form a group with four of your classmates and choose one prose text you have studied (for example, *To Kill a Mockingbird*).
2. Identify at least one pair of characters that are very different from each other. One might be kind, the other harsh. One might be brave, the other fearful. They will be your main and foil character.
3. Discuss how these two characters oppose each other and what that says about them.

4. Choose a scene that highlights their differences (where one is a foil to another) and create a dialogue out of it. Look out for
 - a. What they say (dialogue)
 - b. What they do (actions)
 - c. What others say about them
 - d. What the narrator says
5. Discuss: How do these differences help us understand each character better?

Note

The responses given in this activity will be used in the next activity.

Activity 2.9 Preparation for a foil puppet show

*With the same friends you did **Activity 2.8**, do the following.*

*What you will need: socks (different colours), paper bags, cardboard or empty boxes, fabric, buttons, staplers, coloured markers and the response sheet from **Activity 2.8**.*

1. Watch a short video of a puppet show on YouTube by clicking the link below.
You can also read about puppet shows on the internet.
<https://www.youtube.com/watch?v=5uTaz8jTjaE>
2. Briefly talk about how the puppets look, speak and move.
3. Create your foil puppets. You can click the links below for a video to guide you or listen to an audio version and follow the steps (you can improvise where the materials are not available).
 - <https://www.youtube.com/watch?v=Ym13GbygiSM>
 - <https://www.youtube.com/watch?v=5Z1gxntvAA0>

Tip- you can use

- a. Bright vs dull colours to show personality
 - b. Big vs small shapes to show strength or weakness
 - c. Different voices and ways of speaking for each character
 - d. Opposite reactions to the same event in your scene (if applicable)
 - e. A narrator to explain the contrast in one sentence
4. Rehearse the dialogue you created in activity 2.8 using your puppets and present the puppet show to the whole class for feedback. Get a narrator to point out the contrasts in your presentation.
 5. Write a short essay (one or two pages) answering:
 - a. Who are the foil characters in your story?
 - b. How are they different?

- c. How are these characters used to bring out the theme or message?
- d. How does their contrast help us understand the author's style?

Support Tips

1. Use examples from the story.
2. Use your puppet show notes to help.

DEVELOPMENT OF ESSAYS EVALUATING FICTION AND NON-FICTION TEXTS

What is a Critical Essay?

A critical essay is a kind of writing where you think deeply about a story, article, speech or any written piece. When writing a critical essay, you explain your thoughts about a text and support your opinions with evidence. You are not just saying “I like it” or “It is bad”. You however, explain “why” using clear reasoning and examples from the text.

In This Type Of Essay, You Ask Yourself The Following Questions:

What is the text trying to say?

How is that presented?

Is it effective or not? Why?

You need to use your knowledge of literary elements like theme, setting, tone and character to support your points.

Key Features Of A Critical Essay

Table 2.1 A table on the key features of a critical essay

Feature	What It Means
Summary	Give a short explanation or overview of what the text is about (the main idea or story line).
Analysis	Break the text into its parts and explain how these parts work together in terms of the theme, structure, style, characters...
Evaluation	Make a judgement. Judging here means telling how powerful or effective the text is. Say what works well and what does not with reasons.
Evidence	Use direct quotes or events from the text to support your ideas.

Structure of a Critical Essay

Table 2.2 A table on the structure of a critical essay

Part	What It Includes
Introduction	Name the title and author, give a summary of the text and state your thesis (main idea or judgement). Example of a thesis statement could be: In <i>To Kill a Mockingbird</i> , Harper Lee uses Atticus Finch's character to show how justice can be both personal and social.
Body Paragraphs	Discuss one idea per paragraph (e.g. characterisation, theme, tone, setting), supported by examples.
Conclusion	Restate your thesis in a new way, summarise your main points, and give a final comment, thought or opinion on the value or power of the text.

How to Write a Thesis Statement and Organise a Critical Essay

What Is A thesis statement?

A thesis statement is a single sentence that clearly tells the reader your main opinion or judgement about a text. A thesis statement contains the main point or idea of your essay. It tells the reader what you are going to argue or explain in the essay. When writing a critical essay, your thesis is like your 'GPS'. It tells the reader the direction you are going.

A poor thesis confuses the reader. A clear one makes your whole essay easy to follow. It answers the question: What is your main point about the text?

It usually comes at the end of the introductory paragraph and sets the tone for the rest of the essay.

Good Thesis Statement Checklist

1. Is it clear and not too long?
2. Does it express one main idea?
3. Can I support it with evidence from the text?

Example Thesis Statements

Table 2.3 A table exemplifying thesis statements in a critical essay

Type of Text	Thesis Statement Example
Fiction (<i>To Kill a Mockingbird</i>)	Harper Lee uses Atticus Finch to show that real courage means doing what is right, even when it is unpopular.
Non-Fiction (I Have a Dream Speech)	Martin Luther King Jr. uses powerful imagery and repetition to inspire hope for equality and justice.

Organising A Critical Essay

A strong critical essay follows a clear structure with three main parts: the introduction, the body and the conclusion. Let us look at these parts in detail.

Introduction

The introduction prepares the reader for what is to come. It includes:

The title of the text and the name of the author

A short summary of the text

Your thesis statement

Example:

In *To Kill a Mockingbird* by Harper Lee, a lawyer named Atticus Finch stands up for an innocent Black man in a racist town. The novel provides many lessons about justice and morality. Atticus demonstrates that real courage means doing what is right, even when others disagree.

Body Paragraphs

Each body paragraph should focus on one idea that supports your thesis.

Each paragraph should:

Begin with a topic sentence (main idea of the paragraph)

Use evidence or examples from the text as reference

Explain how the evidence supports your thesis

Example of a body paragraph

One way Atticus shows courage is when he decides to defend Tom Robinson, even though most people in Maycomb are against him. He says, “The one thing that doesn’t abide by majority rule is a person’s conscience.” This shows he listens to what is right, not what is popular.

To improve your writing, try to use the last sentence as a link to the next paragraph. At the end of the paragraph created above, a further sentence might allow a more natural flow to the following paragraph – such as: ‘Nevertheless, there are other areas which show how Atticus reveals his courage...’. Then you can move on to the next paragraph more naturally, and without the sense of a list being presented.

Conclusion

The conclusion gives a strong ending to your essay.

It includes:

A restatement of your thesis in new words

A short summary of your main points

A final thought or opinion about the text, with a personal emphasis

Example:

In conclusion, Atticus Finch is a powerful example of true courage. Harper Lee uses him to show that being brave means standing up for justice, even when it is difficult. The novel

encourages readers to think about how we treat others in our own communities; it certainly had a powerful effect on my own view of my environment.

Take note of these helpful tips

Avoid using “I think” or “I believe”. State your opinion with confidence.

Always support your points with quotes or instances from the text.

Stay focused on the text – do not go off-topic.

Activity 2.10 Reviewing the Process of Critical Essay Writing

You will need sheets of paper and a soft ball for Activity no.1 and a sticky note for Activity 5.

1. Form a group of three with your friends and in turns, mention one step in writing a critical essay (e.g. read the text). Be polite to one another and supportive of everybody.
2. Select a portion from your prose text, brainstorm and come up with a question that you can answer based on the selected portion of the text.
3. Individually, write a short critical essay based on what you have learned on critical essays so far.
4. Now come together as a group and develop one essay that puts all the ideas you used in writing your essays together.
5. Write down what new things you have learned and what you have also improved upon as you worked on creating a critical essay and share your response with the group.

Create at least 1 activity that wraps all the learning from Y1-Y3 together. This will help learners recap all they have learned under this section.

Activity 2.11 Recreating scenes for movie adaptation

1. Imagine your selected prose text is being adapted into a film. Choose one pivotal scene and
 - a. Describe how character roles, foils and themes would be highlighted visually (through camera angles, lighting, sound, actor movements).
 - b. Explain how literary devices from the scene (e.g. irony, imagery, dialogue) would be shown through cinematic techniques.
 - c. Write a short critical commentary (300–500 words) evaluating how your scene preserves the work’s purpose, theme and style.
2. **Presentation format**
 - a. Use a storyboard (drawings or scene blocks) or labelled visual presentation
 - b. Accompany with the critical commentary

OR

- c. Imagine your selected prose text was adapted into a film. Choose a pivotal scene and suggest how three literary devices could be visually represented on screen (through lighting, sound, camera work or character actions). Explain how your choices would preserve the meaning of the original text.

3. The checklist below will guide you

- a. Selected pivotal scene
- b. Selected literary devices
- c. Description of the scene incorporating the visual effects and their significance
- d. Why will this preserve the original meaning of the text

4. Presentation format

- a. Use PowerPoint or a labelled visual presentation
- b. Accompany with the critical commentary

REVIEW QUESTIONS

1. Why is the resolution important in a plot?
 - A. It introduces a new character
 - B. It provides closure and explains the outcome
 - C. It shows the problem in the story
 - D. It shows the setting in detail
2. Which plot structure makes it hardest to follow events in order?
 - A. Circular plot
 - B. Flashback plot
 - C. Linear plot
 - D. Non-linear plot
3. What effect does a strong plot twist have on readers?
 - A. It helps them predict the ending early
 - B. It keeps them surprised and thinking
 - C. It makes them confused and bored
 - D. It removes interest from the main characters
4. If a reader already knows something the character does not, what is this called?
 - A. Dramatic irony
 - B. Flashback
 - C. Foreshadowing
 - D. Suspense
5. How can subplots help a main plot?
 - A. They create unrelated events
 - B. They distract the reader from the story
 - C. They stop the story from developing
 - D. They support the theme and add depth
6. Choose one major plot conflict in your studied text and imagine it occurring in a different setting (e.g. modern-day Ghana or a different cultural context). How would the conflict develop differently and what would stay the same?
7. If you are asked to write an alternative ending to your prose text, how would you resolve the main conflict differently and why?
8. Examine how three literary devices in your prose text support the development of one major theme.

9. Write a comparative paragraph showing how the same theme is presented differently in a fictional and a non-fictional text.
10. Select a pair of foil characters and write a short scene (dialogue) that could occur between them but does not appear in the original text. How would this new scene deepen the theme or tension in the story?
11. Write a full critical essay evaluating how the author of your selected prose text uses structure and characterisation to reveal the main theme.
12. Analyse a section of a non-fiction text you have read. What prose techniques are used to persuade or inform the reader and how effective are they?



SECTION

3

PROSE

FROM NARRATIVE TO CRAFT

INTRODUCTION

In this section, you will sharpen your critical thinking and writing skills by learning how to develop clear arguments using evidence from texts. You will practise drafting and organising your ideas to support both spoken and written arguments. Through the PEE approach, Point, Evidence and Explanation, you will learn how to structure examination-style essays with confidence and clarity. You will also apply your knowledge of literary terms and prose writing conventions to review or create your own engaging narratives. Each activity in this section is designed to help you express your ideas with accuracy, creativity and purpose.

KEY IDEAS

- Drafting and organising arguments means planning and arranging ideas clearly and using quotes or examples from a text to support the points.
- PEE approach for writing essays helps in making a point, giving evidence from the text and explaining how the evidence supports the point.
- ‘Critical terminology highlights the special words or terms we use to describe how a writer creates meaning in a text. These words include literary devices like metaphor, symbolism and personification.

ARGUMENT DRAFTING AND ORGANISING



Figure 3.1: An image of a young lady in spectacles with a pen in hand, writing in a pamphlet

Imagine you and your friends are debating who the best Ghanaian music artist is. One says it is Sarkodie because of his awards. Another picks Stonebwoy for his international shows. You say it is Black Sherif because of his strong lyrics and unique style. But just saying a name is not enough. You must give reasons and evidence, like the number of hit songs, awards won or lyrics from a track, to prove your point.

This is the same thing we do when writing or speaking about a story. We do not just share an opinion; we draft and organise our ideas and use evidence from the story to support them.

What It Means to Draft an Argument

Drafting an argument means putting your thoughts together to explain your point of view clearly. It is the first step in sharing your opinion in writing or speaking. You do this by:

1. Planning what you want to say
2. Choosing the best order for your ideas
3. Writing a first version (called a draft). Your draft should have:
 - a. A main point (what you think)
 - b. Reasons to support your point
 - c. Evidence from the story to back it up

How to Organise Your Ideas

Organising your argument means arranging your points so that they make sense. A well-organised argument helps people understand and believe your view. You should:

1. Start with your main idea or opinion.
2. Follow with your supporting reasons.
3. Add examples or quotes from the text.
4. Explain how each piece of evidence supports your point.

In summary, just like you would not say your favourite artist is the best without giving reasons, you should not make an argument about a story without drafting and organising your arguments.

Activity 3.1 Identifying Points of View in a Text

1. Sit in a circle of four to five with your classmates so everyone can see and hear each other well.
2. Pick any excerpt from your prescribed prose texts and take turns to read it together as a group.
3. Work together as a group to answer the following questions:
 - a. Who seems to be in control of the story?
 - b. Can we see the story through one character's eye or through the eyes of many characters?

- c. What type of point of view is used - first-person or third person?
- d. Does the narrator or speaker influence how we see other characters?
- e. What is your opinion about the point of view used?

Activity 3.2 Arguing About Point of View in Prose Texts

1. Sit with three of your friends and choose one point of view from the prose text you have studied.
2. Write about how this point of view affects the story. Use these questions as guide.
 - a. Does this point of view favour one character over others?
 - b. Does it help you trust the character more or less?
 - c. Would the meaning or theme change if another character told the story?
3. Now build an argument about the author's use of point of view.
4. Use this scaffold to shape your argument
 - a. **Claim:** What do you think about the point of view?
 - b. **Evidence:** What line, action or part of the text supports your idea?
 - c. **Explanation:** Why does this prove your point?
5. Each group now shares their argument with the class. Use clear, calm voices. You may ask polite questions or give your views. Your intellectual development will be more secure if you make progress through civilised debate.

USING PEE APPROACH IN ESSAY WRITING

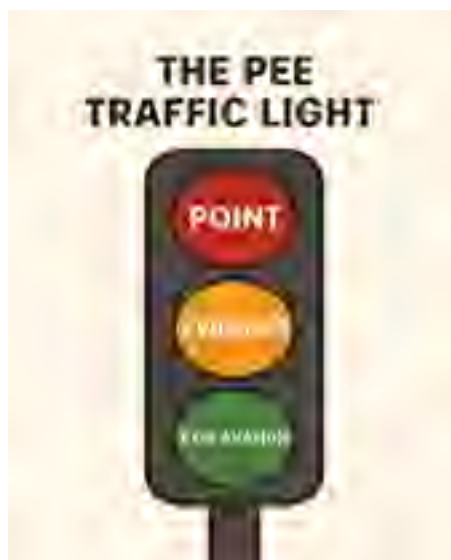


Figure 3.2: An image of a traffic light with inscriptions ‘point’ ‘evidence’ and ‘explanation’ on the red, amber and green lights respectively.

Have you ever wondered why some students write essays that get full marks, while others struggle to explain their ideas? The truth is, it is not magic - it is a method. Great writers follow a simple but powerful structure called PEE.

PEE stands for Point, Evidence and Explanation. It is a step-by-step way to build strong, clear and convincing paragraphs when writing about stories, poems or plays. Once you learn this secret formula, writing about literature becomes much easier and even fun.

Think of your paragraph like a traffic light.

Each light tells you what to do

1. Red Light: POINT

Stop and think. What is the main idea you want to share? This is your Point. It is the first sentence in your paragraph, where you make a clear statement.

2. Yellow Light: EVIDENCE

Slow down and support your point. This is where you add Evidence from the story, poem or play. It could be a quote, an action or something a character said.

3. Green Light: EXPLANATION

Go an extra mile. Explain how your evidence supports your point. This is your Explanation. It helps the reader understand why your point makes sense.

If you follow the light in the right order, red, yellow, green, your paragraph will be clear and easy to follow.

Activity 3.3 PEE Poster Design

1. Get into a group of four with your friends. Make sure everyone has a role, including those who may draw, write, type or give ideas through speech or signs.
2. In your group, discuss what PEE means by sharing ideas on what it entails.
3. As a group, create a colourful poster that has the following.
 - a. Explains what PEE means
 - b. Shows an example from a Prose text you have read.
 - c. Has big writings, drawings or symbols to help others understand.
4. Present your poster to the class or display it on the wall for others to see.

Activity 3.4 PEE Writing

1. Form a group with two of your friends and share the parts of the PEE to each member to develop a paragraph.
2. Select any of your Prose texts and do just one of the activities below that corresponds with your selected part.
 - a. Step 1- **Point:** Write one main idea from the text. (What you think).
 - b. Step 2- **Evidence:** Find lines from the text that support that point.
 - c. Step 3- **Explanation:** Write how or why the evidence supports the point.
3. Switch roles and write a second PEE on a character or theme.
4. Put the parts together to form an essay, post on the wall for other groups to read and give you feedback.

Activity 3.5 Courtroom debate

1. Form two groups with your friends, name the groups as Defence team and Prosecution team.
2. Choose a character from your Prose text. Ideally, the character will have become involved in a problem of some kind.
3. In your team, prepare arguments using the PEE structure to prove whether the character is either 'guilty or innocent'.
4. Use this format for each argument
 - a. Point: What are you claiming about the character?
 - b. Evidence: What line or action from the play supports your idea?
 - c. Explanation: Why does this prove your point?

5. Take turns to present your arguments in front of the class. Use cue cards, drawings or role-play.

CREATING NARRATIVE PIECES



Figure 3.3: An image of the word ‘create’ with each letter written on a different size but similar-shaped paper slip and in different sizes. Each letter is pinned with a colourful drawing-pin to a notice board.

Think Of A Story Like A Movie

When you watch a movie, you notice the characters, how the story begins and what problems happen, how the scenes look and what the characters say. All these things - actors, camera angles, setting, music and dialogue - work together to make the movie interesting.

Now imagine you are a movie director. You do not just watch the film, you build it. You plan every detail: who the characters are, what they say, how they appear in a scene, where each scene happens and how quickly the story moves. This is just like writing your own narrative.

When you analyse a story, you are like a movie critic, spotting how the writer used those storytelling tools. When you create a story, you become the director, choosing how to use those tools to tell your own story clearly and creatively.

Analysing A Narrative

When you read and analyse a story, you look at how certain elements are used to create meaning. These include:

- a. Characters: Who is in the story? What are their goals, fears or challenges?
- b. Plot: What happens in the story from beginning to end?
- c. Setting: Where and when does the story take place?
- d. Descriptive language: How does the word-choice help you see, hear or feel what is happening?

- e. Dialogue: What do the characters say? How do they talk?
- f. Pacing: How quickly or slowly does the story develop? Does it keep you interested?

These elements help us understand what the story is really about and how it affects us as readers.

Critical Terminology

Critical terminology means the special words we use to discuss and analyse literary works. Some useful terms include:

- a. Personification: Giving human qualities to something that is not human (e.g. “The wind whispered”).
- b. Run-on lines: Sentences that flow without stopping, often found in poetry.
- c. Conventional language: Language that follows normal rules or expectations.
- d. Sentence construction: the contrasts in sentence lengths for various effects.
- e. Narrative structure: The order of events in the story (beginning, middle and end).
- f. Symbolism: Using objects or actions to represent deeper meanings.
- g. Dialect and diction: The way people speak or the words a writer chooses to use.

Using the right terms helps you speak and write about stories clearly and in a smart way.

How To Create Your Own Narrative

When you write your own story, here are the key things to focus on:

- a. Create strong characters: Give them goals, emotions and unique personalities that readers can care about.
- b. Build a setting: Describe where and when the story happens. Let it match the mood of your story.
- c. Plan a clear plot: Your story should have a beginning, a middle (with a problem or conflict) and an ending (where things are generally resolved).
- d. Choose a point of view: Decide who is telling the story, first person (“I”), third person (“he”, “she”) or second person (rarely used).
- e. Select distinctive, accurate language: help readers see, hear and feel the story. Use the five senses. Introduce accurate descriptions of colour. Write realistic dialogue. Make your characters speak as individuals in a way that sounds natural. Dialogue should also move the story forward.
- f. Revise your work: Read it again. Check the speed of the story (pacing), clarity and whether each part adds to the message.

Activity 3.6 Creation of Literary Magazine and Digital Story

What you will need: Sample written story from previous activities and assignments

1. Sit in a group of two with your friends and bring out any of your written stories.
2. Swap stories with group members and peer review by highlighting the following features.
 - a. Use of critical terminology like personification, simile and symbolism.
 - b. The title of the story
3. In your group, create an editorial board and share the following responsibilities.
 - a. Editors: check spellings and grammar
 - b. Designers: choose pictures or layout.
 - c. Combine all the stories into one big book and label as a magazine.
4. Select any of the stories you have published and turn it into a digital story using any digital tool like PowerPoint or audio recorder.
5. Add short notes explaining why certain literary techniques are used in the story.
6. Display the magazine in class for everybody to see.

Activity 3.7 Community Stories Project and Story transformation

1. Form a group of four with your friends, go into the community (where the school is located) to choose one community storyteller (e.g. elder, parent, neighbour).
2. Ask permission from the resource person to record or write down a short story they tell.
3. You can also collect written folktales from local books or family.
4. Bring the stories to class and rewrite the story using narrative techniques like dialogue, suspense and flashback.
5. Share your story with the class and explain what changes you made and the reason for the language techniques used.
6. In groups, rewrite the same story in different genres: Drama, Poetry or Prose
7. Present to your colleagues explaining
 - a. How your version changed from the original.
 - b. What literary devices you added or removed.
 - c. Why those changes were needed for the genre.
8. Write a short original story (200–250 words). Then, write a short critical paragraph using the PEE (Point, Evidence, Explanation) approach to defend a choice you made in your story. Use at least two literary terms and show how you applied prose conventions.

REVIEW QUESTIONS

1. Your school is organising a town hall debate on the topic: “Government should invest more in local literature than foreign literature in SHS.” Create a persuasive speech to present at the debate. Your speech should include the at least two strong arguments, supported by textual evidence from any Ghanaian literary texts you have studied.
2. Design a mini pocket guidebook titled “PEE Like a Pro!” that explains the PEE structure in a fun and practical way for your peers. Your book should include the following:
 - a. Introduce the PEE approach (Point, Evidence and Explanation).
 - b. Theme from any Ghanaian prose text you have studied.
 - c. Two full PEE-style analytical paragraphs based on the theme.
 - d. Tips or creative memory aids that will help other students remember and apply the PEE structure in exam essays.
 - e. Creative elements such as titles, emojis, bold fonts or sketched icons (optional if drawing is not possible).
3. Write an original short story set in a Ghanaian Community using at least three prose specific conventions or literary techniques. After your story, write a short review explaining how you used the literary techniques and how they helped communicate your message clearly.

SECTION

4

DRAMA



KNOWING YOUR DRAMATIC ELEMENTS

INTRODUCTION

You have already explored key elements of drama like setting, characterisation, plot and theme. You have also examined the different forms of drama and how they differ. Now, in this section, you will take a deeper step by discovering how these dramatic forms shape the way themes are expressed in plays. You will explore how each form creates its own rules, audience expectations and emotional impact and how a single theme can be treated in very different ways depending on the form. By comparing selected texts, you will also analyse how a playwright's choice of form affects dialogue, character development, plot and symbolism. This will help you see more clearly how form and theme work together to bring drama to life.

KEY IDEAS

- Dramatic forms are the different types of plays.
- Each dramatic form has its own style and purpose and reflects the story's theme.
- The dramatic form determines how a story is told.
- Themes are the big ideas or messages that plays explore.

CONNECTION BETWEEN DRAMATIC FORMS AND THEMES

Dramatic Forms

In Year 2, Section 4, we discussed some dramatic forms and an example of each. Understanding these forms helps you recognise the tone, structure and message (theme) behind a performance. Let us briefly revisit the forms you have already studied and then explore two additional ones, which are Farce and Absurdist Drama.

1. **Comedy:** This is typically a light-hearted drama (often making serious points) that ends happily. It often involves misunderstandings, clever dialogue and amusing characters. An example is *The Marriage of Anansewa* by Efua Sutherland.
2. **Tragedy:** This is a serious play that usually ends in disaster or death for the main character due to a significant character flaw or malign fate. An example is *Romeo and Juliet* by William Shakespeare.
3. **Tragicomedy:** This play involves a mix of tragedy and comedy. It has serious themes but includes humorous moments or a hopeful ending. An example is *The Tempest* by William Shakespeare.

- 4. **Melodrama:** This is a play full of exaggerated characters and dramatic emotions. It often features a clear hero and villain, with a strong moral lesson. An example is *The Third Woman* by Martin Owusu.
- 5. **Farce:** This is a type of comedy that relies on exaggeration, ridiculous situations, slapstick and physical humour. Characters are often silly or over-the-top. An example is *The Trickster* by Joe de Graft.
- 6. **Absurdist Drama:** This form presents life as meaningless or confusing. It often features illogical speech, strange settings and characters who struggle to communicate or understand their world. Examples of this form of drama include *Waiting for Godot* by Samuel Beckett and *In the Chest of a Woman* by Efo Kodjo Mawugbe.

Connection Between Dramatic Forms and Themes

Dramatic forms and themes are linked (inseparably), as the chosen form significantly shapes the way themes are presented and experienced in a play. Each form brings its own style, mood and audience expectation, which influence how the message or central idea (theme) is delivered. The table below gives a breakdown of how different forms connect with the themes they often explore.

Table 4.1 A table showing how dramatic forms influence a play’s theme

Dramatic Form	How It Connects to Themes	Common Themes Explored
Comedy	Uses humour, misunderstandings and happy endings to explore serious themes lightly.	Love, identity, family, social norms, gender roles
Tragedy	Uses downfall, loss, and suffering to show the cost of human flaws or fate.	Justice, pride, betrayal, ambition, death, fate
Tragicomedy	Blends serious and humorous moments to reflect the complexity of real life.	Hope vs. despair, survival, forgiveness, resilience
Melodrama	Uses exaggerated characters and emotions to highlight clear moral struggles.	Good vs. evil, loyalty, injustice, sacrifice, betrayal
Farce	Uses absurd situations and physical comedy to expose foolishness in society or individuals.	Greed, deceit, social status, marriage, hypocrisy
Absurdist Drama	Uses confusion, repetition and illogical scenes to question the meaning of life and reality.	Meaninglessness, isolation, identity, communication failure

Activity 4.1 Exploring Forms of Drama

- 1. Use your tablet to scan the QR codes below and watch three short video clips that show different dramatic forms.

2. **As you watch each of the videos**, write short answers to the following question:
 - a. What form of drama is this?
 - b. What is the main **theme** in each clip?
 - c. What **emotions** did the scene bring out?
 - d. How does the **culture or setting** affect the way the story is told?
3. **Share your findings** on the three clips with two classmates.



Clip A



Clip B



Clip C

Activity 4.2 Dramatising in different dramatic forms

1. Form a group of four with your friends, brainstorm and choose one simple situation, for example, a lost child at the market or a misunderstanding between friends.
2. Act out the same situation in three different dramatic forms as follows:
 - a. First as a comedy
 - b. Then as a tragedy
 - c. Finally, as a melodrama
3. As you perform each version, focus on:
 - a. How the emotions change
 - b. How the dialogue, movement and tone shift in each form
 - c. What the audience might feel or understand differently
4. After your performances, discuss briefly
 - a. which form felt most powerful to you as a performer or viewer.
 - b. how each of the forms affected the message or theme conveyed.
5. After the discussion, go to the shared Padlet (if your teacher has set up one for your class) and post your responses for whole-class feedback.

Activity 4.3 Connecting Drama Forms to Ghanaian Culture

1. Form a group with four of your friends.

2. Discuss one or two dramatic forms (e.g., tragedy, comedy, melodrama or farce).
3. For each form, talk about:
 - a. A theme that is commonly explored within that form (e.g., love, power, justice, tradition vs. change).
 - b. A Ghanaian folktale, play or cultural story that shares a similar theme.
4. Discuss how traditional Ghanaian storytelling (like Anansesem or festival drama) might blend with Western dramatic forms. Use the questions below to guide your discussion:
 - a. Can a Ghanaian folktale be performed as a comedy or tragedy?
 - b. How do Ghanaian stories present themes like family, loyalty or change?
 - c. What dramatic form would best suit those stories and why?
 - d. Can modern Ghanaian drama mix old and new styles? How?

Activity 4.4 Creating, Performing and Sharing Drama Pieces

1. Using the same group formed in **Activity 4.3**, create a short dramatic piece (about five (5) minutes) that clearly shows the following.
 - a. One dramatic form (e.g., comedy, tragedy, melodrama, farce or tragicomedy)
 - b. One theme (e.g., love, power, injustice, tradition vs. change)
2. Write your own script or create an adaptation of a known story and plan your dialogue, actions and mood to match the chosen form.
3. Record your performance using a phone, tablet or any available digital tool.
4. Share your recorded piece with your classmates, another class or members of your community such as parents or social media friends.
5. After sharing, complete a short reflection using the questions below:
 - a. How did your dramatic form shape the way you presented the theme?
 - b. What reactions did your audience have?
 - c. What did you learn about the power of form in storytelling?

COMPARISON BETWEEN DIFFERENT DRAMATIC FORMS

Let us do a comparison between different dramatic forms. Note that each dramatic form presents themes differently based on its emotional focus, structure and audience expectation. Notwithstanding that, they also share some common features. The tables below show some similarities and differences between dramatic forms.

Similarities among Dramatic Forms

Table 4.2: A table showing the similarities among dramatic forms

Common Feature	How It Applies
Use of characters and dialogue	All forms rely on characters and spoken lines to tell the story and develop themes.
Exploration of themes	Each form explores significant themes like love, power, justice or identity, though the treatment of these themes varies.
Structured into scenes or acts	All forms are organised into a plot structure, usually with a beginning, middle and end (even if non-linear in absurdist drama).
Engagement with an audience	All forms aim to provoke emotional or intellectual responses (e.g. laughter, tears, confusion, reflection).
Cultural and social relevance	Each form reflects or criticises aspects of society, either directly (melodrama, comedy) or in the abstract (absurdist drama).

Differences among Dramatic Forms

Table 4.3: A table showing the differences among dramatic forms

Dramatic Form	Tone & Emotion	Ending	Character Types	Theme Treatment
Comedy	Light-hearted, humorous	Happy or hopeful	Ordinary, witty, or exaggerated	Treated playfully (social issues are often mocked)
Tragedy	Serious, intense, sorrowful	Sad, often ends in death	Noble, flawed protagonist	Treated deeply and emotionally
Tragicomedy	Mixed (serious and humorous)	Bittersweet or unresolved	Complex characters	Explores both hope and despair
Melodrama	Over-emotional, dramatic	Morally satisfying (good wins)	Good vs. evil, exaggerated personalities	Clear moral lessons, heavy emotion
Farce	Silly, exaggerated, fast-paced humour	Comical and ridiculous	Stereotypes, foolish and exaggerated characters	Themes shown through absurdity or mistakes
Absurdist Drama	Confusing, ironic, sometimes darkly funny	Often unresolved or circular	Symbolic, unrealistic, disoriented	Questions meaning, life and communication

Activity 4.5 Identifying Comedy, Tragedy and Tragicomedy

1. Get into a group of four (4) friends and share ideas on the following:
 - a. What key features define tragedy, comedy and tragicomedy?
 - b. What emotions or outcomes are expected in each form?
 - c. How are characters, themes and endings different?
2. Use examples from plays you have studied or watched (e.g., *The Marriage of Anansewa*, *The Crucible* or local Ghanaian dramas) to support your ideas.
3. Organise your findings into a table or on a sheet, showing:
 - a. Key features of the form
 - b. Supporting examples
 - c. Explanation of why these examples fit

Activity 4.6 Identifying Dramatic Forms in Prescribed Texts

1. Work together with any two of your classmates to scan through your prescribed drama text (e.g. *The Marriage of Anansewa* or *The Crucible*) and identify at least four (4) different excerpts that might be taken to reflect various dramatic forms (e.g. comedy, tragedy, tragicomedy, melodrama, farce or absurdist drama).
2. Read each excerpt carefully as a group and then:
 - a. label each excerpt with the dramatic form it represents.
 - b. write down the features or characteristics that made you choose that label (e.g. humorous tone, tragic ending, exaggerated emotions, mixed emotions, absurdity...).
3. Create a summary chart or visual note to organize your findings under the following
 - a. Excerpt/page number
 - b. Dramatic form
 - c. Key features identified
 - d. Short explanation
4. Share your group's chart with the class or upload it to a shared platform (like Padlet) for peer feedback.

Activity 4.7 Completing a Dramatic Form Chart

1. Take a moment to consider and understand each heading in the template below.

Name of Dramatic Form	Key Features	Common Themes	Emotions Evoked	An Example From Literature	Cultural Relevance

2. Think about what you have learned so far regarding various dramatic forms. Feel free to consult your notes, textbooks or even do some quick online research if you need more details or specific examples.
3. Copy and complete the chart. Then discuss with a friend:
 - a. How these dramatic forms differ and overlap.
 - b. Which form you find most engaging and why.

Activity 4.8 Dramatic Forms Carousel (merry-go-round)

1. Prepare a carousel that has three stations (comedy, tragedy and tragicomedy). Under each, provide information on setting, tone and character.
2. Form a group of seven members to carry out a carousel (merry-go-round) activity. Six of the members should form three pairs, with one person standing by.
3. Each pair should start at a designated station (each station will focus on one dramatic form). When the classmate standing by gives a signal, each pair will rotate to the next station.
4. With your partner, discuss and compare the dramatic form presented there in terms of its:
 - a. Setting: Where does it usually take place?

- b. Tone: What is the overall mood or feeling?
 - c. Character: What types of people are typically featured?
5. After rotating through all stations, share your key observations with the one standing by.

Activity 4.9 Creating a Mini-Poster on Dramatic Forms

1. Design a mini poster that clearly presents one of the major dramatic forms you have studied: comedy, tragedy, tragicomedy, melodrama, farce or absurdist drama. Include the following on your poster:
 - a. The name of the dramatic form (make it bold and eye-catching).
 - b. Key traits of the form (e.g. tone, character types, common themes).
 - c. A brief explanation (two to three sentences) of how this form typically expresses its themes.
 - d. An example of a play or scene that fits the form (can be Ghanaian or international).
 - e. A quote from the example that captures the tone or style of the form.
 - f. Use images, colours or symbols that match the mood and style of the form.
2. Present and explain your poster to your class or in a gallery walk activity.
3. Now pair up with one classmate and together, list one new thing you learned about each of the following dramatic forms:
 - a. Comedy
 - b. Tragedy
 - c. Tragicomedy
 - d. Melodrama
 - e. Farce
 - f. Absurdist Drama

Be sure your list includes something specific or interesting such as a feature, example or how the form expresses a theme. Once your list is complete, take turns to share one point from your list with the whole class.

Activity 4.10 Dramatic Discoveries

1. Read act one, scene one of a drama text (e.g. Efua Sutherland's play, *The Marriage of Anansewa*) carefully. After that, identify and briefly describe how each of the following elements of drama is presented.
 - a. Plot: (What happens in this specific scene?)

- b. Character: (Name one character and describe their role/actions in this scene.)
 - c. Theme: (What underlying idea or message is highlighted by Ananse's trick?)
 - d. Dialogue: (What kind of spoken words would you expect to hear in this scene?)
 - e. Setting: (Where, when and under what situation is the event happening?)
2. For each theme, suggest which dramatic form (from Part 2) would best convey it and why.
 - a. Theme: The struggle for justice in a corrupt world.
 - i. Best Form
 - ii. Why
 - b. Theme: The hilarious mishaps of a first date.
 - i. Best Form
 - ii. Why
3. Choose any two dramatic forms and briefly compare them based on their typical ending and the type of characters you would expect to see.
 - a. Form 1: _____
 - i. Typical Ending
 - ii. Character Types
 - b. Form 2: _____
 - i. Typical Ending
 - ii. Character Types

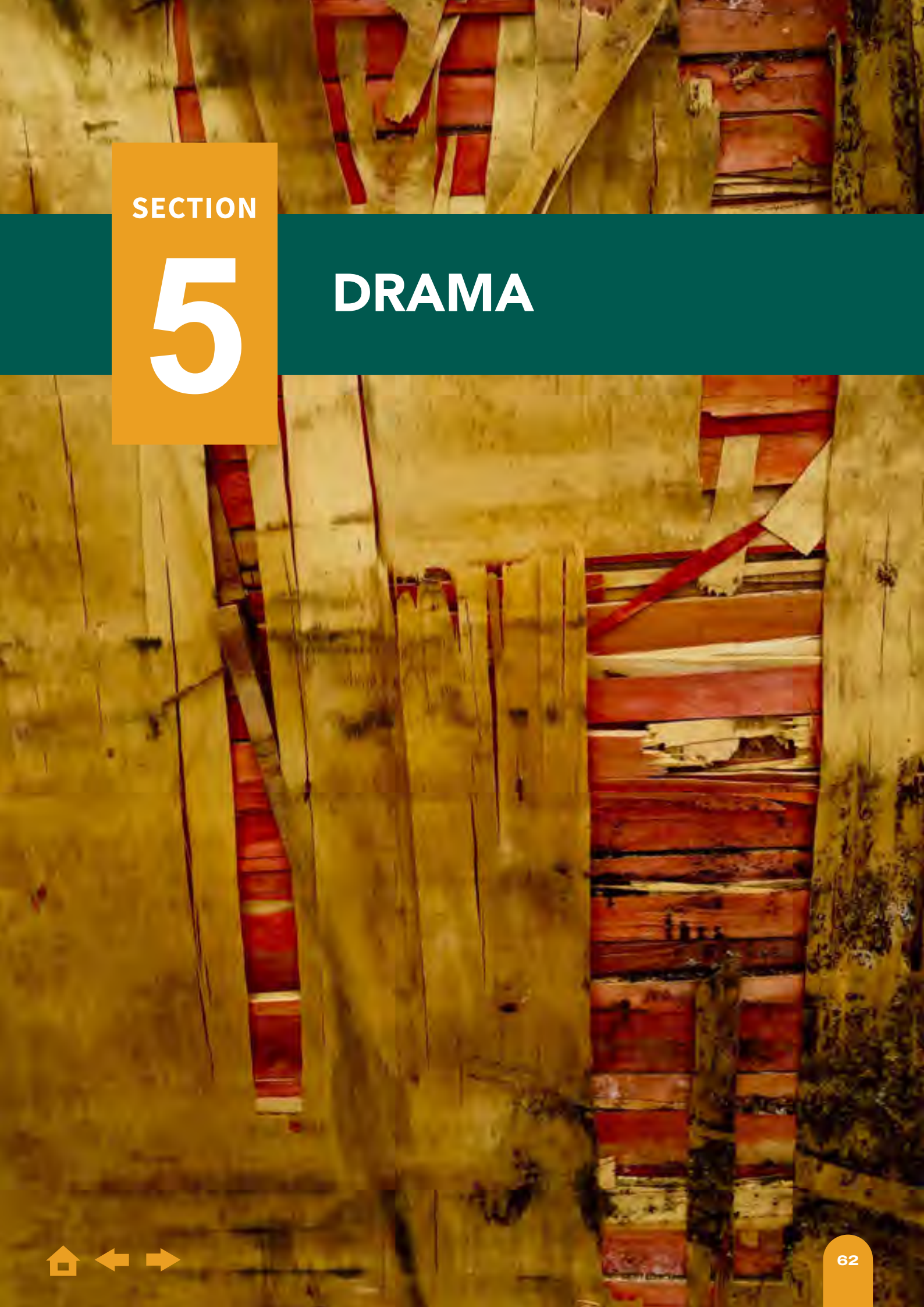
EXTENDED READING

- A Journey Across the Atlantic by William Sharp, pp. 269-283
- Anatomy of Criticism by Northrop Frye, pp. 17-20
- The Elements of Drama by John L. Styan, pp. 1-4, 6-10
- The Theory and Analysis of Drama by Manfred Pfister, pp. 1-12

REVIEW QUESTIONS

1. Using Efua Sutherland's *The Marriage of Anansewa* and Arthur Miller's *The Crucible*, illustrate how a single theme might manifest differently across two distinct dramatic forms
2. How does a playwright's choice of dramatic form influence the way themes are developed in a play? Write a short essay of about 250 words, using specific examples to support your explanation.

Create a visual representation showing similarities and differences across two forms.



SECTION

5

DRAMA

APPRECIATION

INTRODUCTION

Welcome to Section 5. In this section, we will give more attention to appreciating drama texts. We will also explore how drama works as a form of literature. You will learn about how playwrights use tools like character, setting, speech and stage directions to bring stories to life. As you read different plays, you will examine how characters are developed, how speeches shape meaning and how drama connects with real-life issues. You will not only read and watch drama but also reflect, evaluate and create.

Each piece of content with its corresponding activities has been designed to help you think deeply and express your ideas clearly. This section builds on what you already know and prepares you to enjoy drama in a richer and more meaningful way.

KEY IDEAS

- Characterisation is how the writing shows what a character is like. It includes what characters say, think or do and how others react to them.
- Speech in drama is what a character says. It can be a conversation, a long talk or even private thoughts shared out loud.
- Stage Direction refers to the writer's notes about how a play should look or sound. They tell actors what to do or how to move.
- Theme is the big idea or message in a play. It might be about love, power, truth or change or similar ideas.

HOW DRAMA USES TOOLS TO CREATE IMPACT

Just imagine you are watching a stage play; during a frightening scene, all the stage lights and the lights in the auditorium go off. Then what you hear next is this weird sound of heavy footsteps of someone appearing from one end of stage and another person, (possibly a young lady in slippers) approaching the heavy footsteps from the opposite direction while the familiar 'sound of fear' music from the movies is being played in the background; then suddenly, a very loud scream from the lady and a thud follows. This will give you a very different feeling from a scene where someone has won an award and they are celebrating with their family.

This means that drama goes beyond acting. If you want your audience to experience the effect you imagine with each word, description, tool and act or scene, then you need to think beyond acting alone – staging a dramatic scene is a complex matter. Let's break it down some more.

Drama Beyond Acting

Drama is more than people acting on a stage. It is a powerful way of making people feel something or think deeply about human experience. Writers and directors use a combination of tools to bring stories to life and connect the audience to the characters.

Let us look at the key dramatic tools and how they aim to create emotional or intellectual effects.

Dialogue

Dialogue is the conversation between characters. It is one of the most important tools in drama because it shows us what characters are like, what they care about and how they relate to others.

What Dialogue does is to

- a. Build relationships, themes and tension, and generally develop the plot.
- b. Show behaviour, emotion and purpose.
- c. Help us connect with characters and understand their conflicts.

E.g.: Imagine two students summoned before their form master or mistress. The words they use and the way they speak can make you feel sad, angry or even choose a side.

Monologue

A monologue is a long speech by one character. They might be talking to someone else or they might just be speaking to the audience while others listen. Monologues tend to give more information or important details about a text. Monologues can also reveal secrets or give more details about a character or to the audience.

What a monologue does is to:

- a. Let us into the character's world.
- b. Explain their thinking and emotions (they could reveal secrets too).
- c. Make us feel sympathy, anger or admiration.

E.g.: A character sharing a memory of a lost loved one might help the audience feel their pain and understand their behaviour.

Soliloquy

A soliloquy is a type of monologue. Here, characters speak their thoughts aloud while they are alone on stage. When performing a soliloquy, the character speaks his or her thoughts aloud (but specifically to him or herself) and the audience are privy to this because the character expresses his or her thoughts openly. The audience are able to determine the kind of person a character is based on a soliloquy. Soliloquies also speak to the audience directly and can evoke emotions for the watchers as well.

What a soliloquy does

- a. Shows us inner struggles and feelings of the performer.

- b. Allows us to see the things which other characters in the play do not know.
- c. Builds a strong connection between the character and audience.

E.g.: A hero planning revenge might reveal doubts or guilt in a soliloquy, showing his or her emotional depth.

Stage Directions

These are not spoken in the play but written by the playwright to guide actors. When you read a dramatic text and you come across a part where the font style or writing is different from the rest of the text, usually at the beginning of a scene or sometimes in brackets such as [*surprised*] or (*quickly*) - that could hint a stage direction

What stage directions do

- a. Show how a character should move or react.
- b. Tell the audience what the setting or mood is.
- c. Add layers of meaning through body language or silence.

E.g.: “*A clearing on the edge of the market, dominated by an immense ‘odan’ tree. It is the village centre. The wall of the bush school flanks the stage on the right, and a rude window opens on to the stage from the wall. There is a chant of the ‘Arithmetic Times’ issuing from this window. It begins a short while before the action begins. Sidi enters from left, carrying a small pail of water on her head. ... The teacher Lakunle, disappears ... reappears below the window, stopping only to give the boys admonitory whacks ... he shuts the window ... The chanting dies away. The schoolmaster is nearly twenty-three... dressed in an oldstyle English suit...*”

An excerpt from Wole Soyinka’s *The Lion and the Jewel*

Another example: “She pauses and looks away silently”. This can be used to show sadness or regret without any words.

Tone

Tone is how something is said. It is not just the words; it is the voice and attitude behind that. Tone can help readers or the audience to understand the character’s feelings.

What it does

- a. Shows emotion clearly.
- b. Changes how we understand a line.
- c. Builds tension or expresses joy, fear, love or anger

E.g.: Saying “I am fine” in a flat, angry voice means something very different from saying it with a smile.

Movement

This is how characters use their bodies: gestures, posture, expressions and space.

What it does

- a. Supports what is being said.
- b. Shows feelings, power or weakness.
- c. Makes the performance more real and engaging.

E.g.: A nervous character may keep pacing or rubbing their hands. A powerful character may stand tall and still.

Silence

Silence can speak loudly in drama. It draws attention and helps to understand what is going on. It could also give room for a deeper analysis of a situation.

What silence does is to:

- a. Shows fear, tension or shock.
- b. Allows space for reflection.
- c. Makes the audience focus more deeply.

E.g.: A pause before answering a question or silence in itself can show hesitation, doubt or even guilt. It can be preparation for aggression.

Sound

Sound effects and music make the mood stronger.

What it does

- a. Suggests danger, sadness, excitement or mystery.
- b. Connects scenes smoothly.
- c. Creates a strong emotional background.

E.g.: Thunder during a fight scene adds drama and tension. Soft music can make a scene feel romantic or tragic. Sometimes, the abrupt stopping of background music can have a significant role to play in alerting the audience to something important. (In Alfred Hitchcock's famous movie *Psycho*, for instance, the sudden absence of music as Inspector Arbogast begins to climb the stairs is menacing and chilling.)

Lighting

Lighting helps focus attention and set the atmosphere.

What it does

- a. Changes mood and setting
- b. Highlights certain characters or actions
- c. Suggests time of day or emotions

E.g.: A spotlight on one person in a dark room makes them seem isolated or important.

Costume

Costumes show us who characters are without needing to say much. Someone dressed in priestly regalia or as a chief does not need another character to introduce him as a chief to the audience.

What it does

- a. Shows status, personality and time or period
- b. Helps the audience understand characters quickly
- c. Can be used for disguise or transformation

E.g.: A soldier in uniform seems brave or disciplined. A beggar in rags might draw pity or curiosity.

Activity 5.1 Creating drama performance

1. Form a group of five with your friends and choose at least three dramatic tools from this week's lesson (e.g. soliloquy, tone, lighting).
2. Read more about your chosen dramatic tools from the internet or from **Section 6** of the **Year 1 Learner Material** to enhance your understanding on the tools you have chosen.
3. Create a short performance or creative piece with the tools and present it by means of at least one of the following for feedback
 - a. A spoken sketch
 - b. A short poem
 - c. A song

Activity 5.2 Character Speech Analysis

1. Pair with a friend and choose an important speech from your drama text.
2. Underline or highlight parts of the speech where dramatic tools are used (like flashback, emotional tone or movement/gestures).
3. Write a short paragraph explaining how these tools make the audience feel empathy toward the character.
4. Share your findings another pair as they share theirs with you and give feedback.
5. On your own, analyse another character's speech which is different from the one you and your partner chose or the one that the other pair discussed with you (You can follow the activity numbered 6 below if you have any difficulty).
6. The following steps will guide you if you have any difficulty:
 - a. Choose a new speech or scene not discussed in class. Use what you have learned to analyse it

- i. Identify 3 dramatic tools used in the speech or scene
 - ii. Explain how each one builds empathy for the character.
7. **Reflect** on what you have learned about dramatic tools and empathy today and write a short review (about 100 words) as if you were a theatre critic. Do not forget to share what you have learned about empathy.

APPRECIATING VARIED TEXTS USING DRAMATIC TOOLS

Dramatic tools are the writer’s “stage tricks” or ways of making a story or message more powerful. These tools include how a character is revealed, the way people talk, how time is used and the use of meaningful images or objects. When we learn to notice these tools in any text, we become better at interpreting what we read, and we are able to go deeper in our understanding of what the writer wants us to feel or think, not only in drama texts but also in prose and poetry where these tools may also be applicable.

Let us take a closer look at these tools:

Character Development and Characterisation

Most strong stories have a character that pulls you in. Writers (including poets) build such characters by showing what they do, say, feel and how others respond to them. This is called characterisation. Sometimes, writers give direct information about a character like “Ama was quiet and shy.” Other times, they show us indirectly such as “Ama refusing to speak even when spoken to”. These small details help you understand who the character really is.

When you pay attention to character development, you begin to ask:

- a. How has this character (persona) changed from the beginning to the end?
- b. What do their actions say about them?
- c. Why do I care about their story?

In prose, drama and even poetry, noticing character growth can help us understand the theme and the emotional depth of the text.

Dialogue and Language Patterns

When people speak in written works, it is not just about the words. How they say something, what they do not say and even when they stay silent are significant; all of these give us clues. A character’s speech pattern can reveal where they come from, how they feel and how they relate to others.

In drama, this is clear through scripts and lines. In prose, characters also speak and their thoughts may be shared with the reader. In poetry, language can show emotions or conflict through rhythm and word choice. Paying attention to these patterns can reveal:

- a. Who has more power in a conversation

- b. If a character is telling the truth or hiding something
- c. What kind of relationship two people have

Sometimes silence says even more than words.

Structure and Pacing

Every text is organised in a certain way. This is called its structure. Writers decide when to reveal a secret, when to speed up the action and when to pause for reflection. This affects how we feel as readers.

In drama, this is seen in scenes and acts. In prose, it may be through chapters or how time moves. Sometimes the story jumps between past and present or holds us in suspense by delaying answers. The pacing of how fast or slow the story moves also builds tension or calm.

Learning to notice structure and pacing can help us answer:

- a. Why does this scene come before the next one?
- b. How does the writer keep me interested?
- c. What effect does a flashback or time-jump have?

Writers do not put scenes or lines in by accident. Every part has a purpose.

Symbolism and Sensory Details

Sometimes, a thing is more than just a thing. A red rose might stand for love. A locked door might show fear or secrets. These are called symbols objects, colours or actions that carry deeper meaning. Writers use symbolism to give more power to their message without saying it directly.

At the same time, writers may use sensory details things you can see, hear, touch, taste or smell to make the world of the story feel real. When you can imagine the sound of rain, the smell of bread or the darkness of a cave, you connect with the story more deeply.

Understanding symbolism and sensory details helps you to

- a. Find hidden meanings behind objects or actions
- b. Discover themes that are not said directly
- c. Feel the atmosphere or emotion in a text

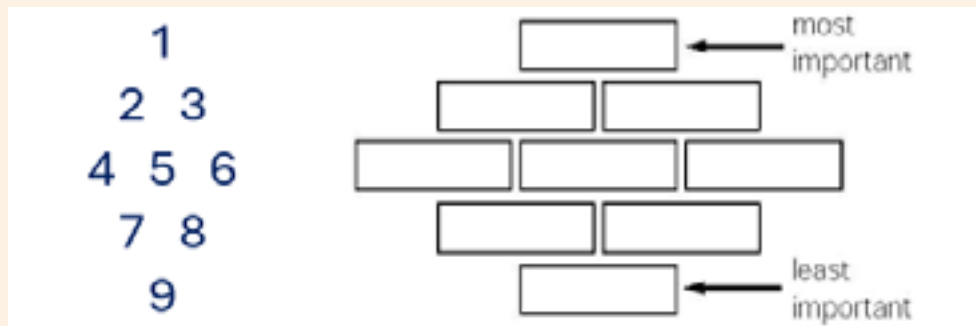
In both drama and prose, these tools help shape your experience as a reader or audience.

Even though drama, prose and poetry may look different, they are significantly more connected than you think. By using your drama tools when reading prose or poetry, you sharpen your skills and see more than just the surface. You understand people, conflict and meaning — which is what literature is all about.

Activity 5.3 Developing character traits from texts

You will need square-cut cards or papers for the following activity. The steps given in this activity will be applied in subsequent activities. Make sure to understand how it is used.

1. Form a group with four of your friends and scan through your prescribed drama text for ten quotes about a character which reveal their traits.
2. Read the quotes or traits carefully and arrange them in order of importance (from highest to lowest).
3. Choose nine out of the quotes you found and write them on the square-cut sheets of papers or cards. Arrange them in order of importance with the most important coming first and number them as such.
4. Arrange them in a diamond nine shape like this:



<https://irresistiblelearning.com/2021/05/24/research-methodology-the-diamond-9/>

5. With evidence from the text, briefly explain why you put each of them where they are.

Activity 5.4 How dialogue reveals character

You will need nine lines of dialogue from a dramatic scene or drama excerpt and nine square cards. Ensure that the particular dialogues that you choose reveal character.

1. Pair with a friend and select nine different dialogues from your drama text.
2. Write them on the nine cards.
3. Arrange them in a diamond nine shape just like you did in **Activity 5.3**, starting with the most revealing or most important at the top.
4. Be ready to explain how subtext (hidden meaning) appears in each line.
5. Explain how the excerpts reveal character(s) in the text.

Note

These activities are to help you to realise and understand that character traits, emotions and relationships are deduced from the text.

Again, some traits are dominant and more important while others are not. Therefore, when discussing them you should give priority to those that are more important, unless otherwise stated.

Activity 5.5 Ranking Literary Tools Across Genres

1. In pairs, list nine elements each of prose, drama and poetry.
2. Arrange them in order of importance per (each) genre using diamond nine method. While doing this, you may realise that some tools or elements like dialogue appear in different genres. However, they may not be in the same position on the diamond nine of each genre.
3. Explain why a tool like dialogue is more prominent in your drama diamond nine list than prose or poetry.

This image will guide you to create the ranking



You can use this same approach to learn about the symbols in a text or the tools in a text (dramatic, poetic or prosaic). Feel free to explore these as well.

CRITICALLY ANALYSING CHARACTERS' SPEECHES

The things we say or do not say tell people about who we are, our thoughts and feelings or emotions. If you often use polite words, then you could be described as respectful or courteous. Similarly, in drama, what a character says is one of the most powerful tools the writer uses to show thoughts, feelings and motives. A speech may tell us about the speaker's emotions, relationships, beliefs or secrets. If we listen and observe carefully, we will understand the character more deeply and how their speech shapes the story.

Let us proceed to learn how to *critically analyse* the speech of a character in a play.

What Is a Character's Speech in Drama?

While learning about drama tools and how they are used to create emotional and intellectual impact, we learned about tools such as dialogue, monologue, soliloquy and aside. A character speech refers to any spoken words delivered by a character that reveal their thoughts, emotions, intentions or personality. It could be delivered using any of these four tools: dialogue, monologue, soliloquy and aside.

Let us quickly remind ourselves about these tools

1. **Dialogue** – A normal conversation between two or more characters.
2. **Monologue** – A long speech by one character.
3. **Soliloquy** – When a character speaks his or her thoughts aloud, usually alone on stage.
4. **Aside** – A short remark made to the audience or to oneself, not heard by other characters.

These forms help the audience to understand what the character is thinking, planning or feeling. Analysing them helps us explore the *character's mind* and *how their words move the story forward*.

Ways to Analyse a Character's Speech

Here are some simple but important questions you can ask when studying or analysing a character's speech:

1. **What is the character saying? (*Content*)**
 - a. Are they confessing a feeling, making a decision or hiding something?
 - b. Does it give us clues about the plot or other characters?
 - c. Is it truthful or full of tricks?

Example: In **The Marriage of Anansewa**, Ananse's words often show his clever plans and how he controls others through language.

2. **Why is the character speaking? (*Purpose*)**
 - a. Are they trying to persuade or threaten someone?
 - b. Are they showing emotion or explaining their actions?
 - c. Are they thinking aloud or revealing a plan?

Understanding the purpose helps us to guess their motive and know what they want or fear.

3. **How does the character speak? (*Language and Style*)**
 - a. Do they use big or simple words?
 - b. Is the speech emotional, poetic or harsh?
 - c. Do they use special tools like metaphors, repetition or rhetorical questions?

The words they choose tell us about their background, education or personality.

4. What is the emotion or tone in the speech?

- Are they angry, sad, excited or calm?
- Does their mood change halfway through?
- How does their tone affect the people listening?

Tone helps us feel what the character feels — and tells us how others might react.

5. How is the speech structured? (*Organisation and Length*)

- Is it short and direct or long and detailed?
- Does the speech build up to something or jump around?
- Are there pauses or changes in topic?

The shape of the speech helps us see if the character is confident, nervous or trying to hide something.

6. How do other characters react to the speech?

- Are they surprised, impressed or angry?
- Do they argue back or remain silent?
- Does the speech change the scene in any way?

How others respond tells us how powerful or weak the speaker really is.

7. What themes are shown in the speech?

- Does the speech bring up themes like love, betrayal, tradition or justice?
- Does it show the speaker's beliefs about truth, power or freedom?

This links the speech to the big message the writer wants us to think about.

Remember: A character's speech is not just what they say. It is how they say it, why they say it and how others respond to it. Analysing all these parts helps you become a better reader of drama; someone who sees *beyond the surface*.

Activity 5.6 Evaluating Character Speeches

- Form a group with three of your friends and click the links or scan the QR codes below them (the link is the same as the QR code below it) to watch excerpts of movies with short character speeches you can use for discussion.



[Wonder \(2017\) - Two Things
About Yourself Scene \(2/9\)](#)
[Movie clips](#)



[Chris is Finally Hired!
THE PURSUIT OF
HAPPYNESS Emotional
Ending](#)



[Will Smith's Job Interview
THE PURSUIT OF
HAPPYNESS](#)

2. Create a concept map on the components of a character speech (e.g. language, tone) and how they make the speech more powerful (based on the video).
3. Select a speech from your prescribed drama text and critique this speech using the template below:

Area	Your Notes
Who is speaking?	
What is the speech about?	
What emotion is being shown?	
What is the speaker's goal?	
Language Used	(e.g. poetic, repetitive)
Tone of the Speech	(e.g. angry, nervous)
Link to Plot or Theme	
How do other characters respond?	

4. Individually write a short critique of the same speech using your group's notes as a guide.

DRAMA APPRECIATION



When you read a book or watch a movie, do you pay attention to the details and give your opinion or remarks about whether the work was successful by including some details or by what makes it appealing? That is what appreciating a text is all about.

Drama appreciation is all about unravelling how plays work, both on the page and when they seem to leap into life on a stage. It is a special way of looking at drama as a unique kind of storytelling, made specifically to be performed. Think of drama appreciation as being like a chef who is giving his honest remarks about a meal that he or she has tasted. The chef acknowledges as many ingredients as possible and comments on how well they have been used to make the meal taste sumptuous.

In the same way, when you are appreciating a play, you dig into its core parts, such as

What happens in the story (the plot)

The people who make the story move (characters)

Where and when the story unfolds (the setting)

The main ideas or big messages the play wants to share (themes) and

Any clashes, problems or struggles the characters face (conflict).

Are some of these features better revealed than others?

Beyond those basics, you also explore how playwrights use dialogue (what characters say) and other clever ways of telling the story, often called dramatic techniques.

These Include Things Like

Soliloquy: When a character speaks his or her thoughts aloud, usually when they're alone on stage, giving us a peek into their mind.

Aside: A moment when a character speaks directly to the audience or perhaps to another character, but the other characters on stage can't hear them.

Stage directions: These are the notes in the script that tell actors how to move, what emotions to show, or how the set should look.

Dramatic irony: This is when the audience knows something important that one or more characters in the play don't know, which can create suspense or humour.



Looking at how all these elements, weave together helps you to grasp the play's meaning. You should note how there is a build-up of excitement (tension) and also pick out messages that truly connect with the social, cultural and historical world the play points to or comes from. It also means that you think deeply about why characters do what they do; you are then more likely to understand the play's structure and to see how all the performance elements like the stage setup, costumes and lighting play a part. This whole process helps you think critically and creatively, while making even richer the experience of enjoying and evaluating drama as a powerful form of art.

Empathetic Effects in Drama

Now, let us talk about empathy in drama again. Has a character's situation in a drama or movie moved you so much that you cried or almost did? That could be as a result of 'empathy' - that powerful, emotional connection you feel with the characters and what they are going through in the play. Playwrights are masters at bringing this feeling to life by:

1. Crafting characters that feel real and relatable.
2. Using dialogue that shows true feelings.
3. Presenting conflicts that resonate with human experience.
4. Employing stagecraft (everything from props to scenery) to make the characters' world feel real.

All these things pull you right into the characters' emotional world. This strong connection helps you understand different perspectives in your own life, grapple with tough decisions (moral dilemmas) and think deeply about human behaviour and societal issues.

Steps to Identify Empathic Effect in Drama

Let us explore how drama makes us feel for the characters in a step-by-step way

1. Spot Their Emotions and Struggles

Look at what the characters are going through. Are they sad, angry, hopeful? When their situation feels real or familiar, we begin to care.

2. Listen Closely to What Characters Say

Pay attention to their words (dialogue and monologue) and how they say them. Big emotions or honest moments help us to understand what is happening inside them.

3. Watch for Special Drama Tricks

Things like speaking alone (soliloquy), secret side comments (aside) or unexpected twists (dramatic irony) help us to see deeper into their feelings.

4. Think About How It Makes You Feel

When you are able to care about a character and what happens to them, that is empathy. Ask yourself:

- a. How does this scene make me feel?
- b. Am I sad, angry or hopeful for the character?

5. Link It to Real Life

Does the story remind you of love, loss, unfairness or bravery? When drama connects to universal life, empathy grows even stronger.

Activity 5.7 Performance of character emotions and intentions

1. Choose any of the scenes below and form a group with your classmates who also selected the same scene as you. If the group is too large, you can divide it into two or more depending on the characters involved.
2. Rehearse the scene together with your friends or classmates and perform it. There is a rehearsal guide and image below to help you.

Scene No. 1

Characters: Ananse, Anansewa. (Players can sing the background songs as indicated in the script.)

Scene: Begin with ANANSE's "Whatever it was that man did wrong..." and conclude with ANANSEWA's emphatic "Not ever! Not ever!". (Could be found within the first seven pages)

Scene No. 2: Ananse's Revelation and Anansewa's Consternation (Act One)

Characters: Ananse, Anansewa. (Players can sing the background songs as indicated in the script.)

Scene: Start from ANANSE's statement, "And now my daughter, we shall see which one of those four chiefs will make the best husband for you." and end at ANANSEWA's defiant "I'm not a child. I'm twenty (20)."

Scene No. 3: Ananse's Fear and Anansewa's Transformation

Characters: Ananse, Anansewa. (Property Man can set the web screen as directed).

Lines: Begin with ANANSE's desperate plea, "Hey, fellow, blow me some breeze." after receiving the telegrams and conclude with ANANSEWA's startled reaction to her father's changed demeanour: "Oh father, but why has your manner changed so?".

Rehearsal guide: As you rehearse, use the prompts in the image below as a guide to dig into your character's portrayal. There is also a PDF version of "The Marriage of Anansewa" for easy identification of the scenes (you can search for the words in the scene to know the specific pages to be used).

🧐 Rehearsal Guide: Expressing Emotion in Scene

🗨️ What is my character feeling?

- Ananse – 😞 Sad 😏 Clever 😨 Scared 😬
- • Pick one main feeling. Does it change.

🗣️ How do I sound?

- Volume – Loud or quiet? • Tone –
- Happy, sad, angry? • Speed 🏃 Fast or slow?

👤 How do I move?

- Stand tall 😊 • Sit slowly 🐢
- Shake head 🙅 Frown 😠 • Hug or kneel
- Use your face, and hands too speak!

😬 How do I react?

- Show how you feel when someone speaks
- Surprise 😲 Pain 😣 Anger 😡

🎵 Is there a song?

- Match your voice and body to the music

- ✅ **Final Tip:** Use your voice, face, and body to show emotion.



The Marriage of
Anansewa PDF.pdf

Activity 5.8 Elements of drama and character journal creation

1. In your acting group from **Activity 5.7**, choose a scene in your drama text. You can equally choose any of the four scenes from the image below;

First Scene: Ananse Dictates Letters to Anansewa Location: Early in the play Why it works: It introduces Ananse's scheme to marry off Anansewa Group Task: How does Ananse manipulate language to appeal to each chief? What does this reveal about his personality?	Second Scene: Anansewa's Emotional Breakdown Location: After she learns about the marriage plans Why it works: Deep emotional conflict between tradition and personal choice Group Task: Explore Anansewa's emotions. How do her words and actions reflect her struggle?
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Third Scene: Ananse Prepares for the Chiefs' Visit Location: Near the climax Why it works: Builds tension and excitement Great for analysing: stage directions, movement and anticipation	Fourth Scene: The Chiefs' Arrival and Resolution Location: End of the play Why it works: Resolves the central conflict Strong use of: theme, dramatic irony and character development
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2. Identify and explain the elements of drama that have been used in that scene you chose and write your responses in your notebook. Remember to relate it to real life. Use polite language throughout your discussions.
3. Now, select a character from the scene and discuss them in your groups.
4. Individually, follow these steps to create a journal entry and reflection based on the group's discussion

Steps to Write a Great Character Journal Entry

- 1 **Choose your character**
Pick one character from the play who stood out to you.
- 2 **Set the scene**
Briefly explain what's happening in the play.
- 3 **Share your feelings**
Write how you feel about the character's situation.
- 4 **Imagine being them**
Put yourself in the character's shoes.
- 5 **Reflect on the message**
Think about what their experience teaches you.
- 6 **Sign off with a thought**
End your journal with a final reflection.

Activity 5.12 Revision Activity

“And he could not hold back his tears of joy as he saw his childhood being played back to him in the drama he hesitated in going to watch”.

Assuming this quote is the last words you will find in an iconic drama text, answer the following questions based on it:

1. Which elements of drama could have been used in this particular one for it to evoke such childhood memories? List them.
2. Briefly discuss each of them and why you think so.
3. Create a drama piece that concludes with the words of the quote above.
4. In your drama, ensure that you include the elements of drama you have discussed above.

EXTENDED READING

The Lion and the Jewel by Wole Soyinka

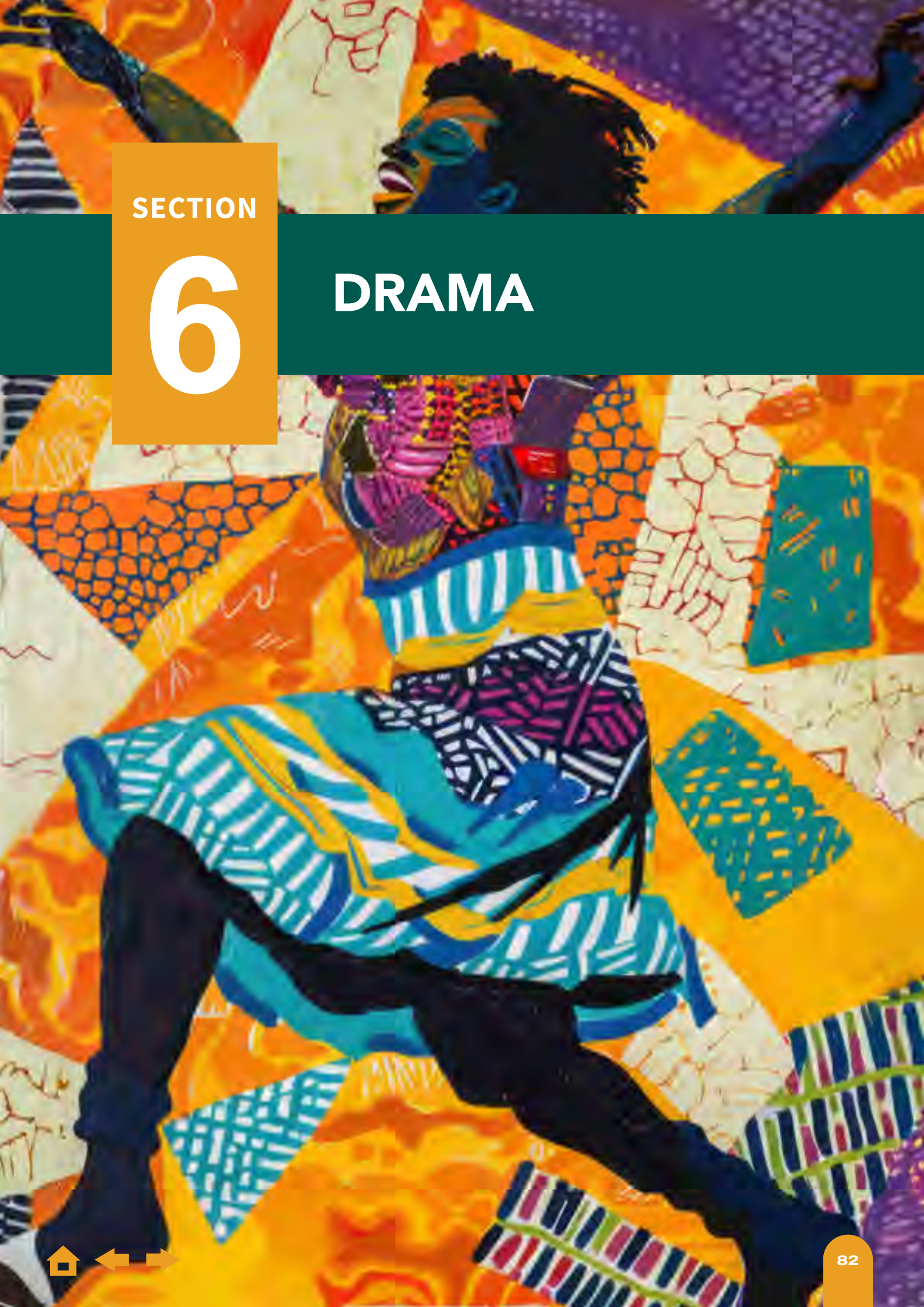
REVIEW QUESTIONS

1. Complete the empathy map template below. An example has been done for you.

Name of character: Anansewa Extract: <i>(Pained). I, Anansewa, I don't love Chief-who-is-Chief? (Her tears are close.) Now I see what has happened. (She is scared) Have you, by any chance, gone to Chief-who-is-Chief, and told him that I don't love him, and ruined everything? (Cunning laughter from ANANSE). Oh, the whole affair has ended. It's turned to wind.</i>			
SAYS	THINKS	DOES	FEELS
"I, Anansewa, I don't love Chief-who-is-Chief?"	Her father has gone to meet Chief who is chief and ruined everything.	Pours out her pain to her father.	She feels sad and is about to cry.

Name of Character: Extract:			
SAYS	THINKS	DOES	FEELS
Extract:			
SAYS	THINKS	DOES	FEELS
Extract:			
SAYS	THINKS	DOES	FEELS

2. Create a monologue for a minor character that reveals character and evokes empathy. Explain how this monologue both develops empathy and deepens the theme?
3. Using at least five dramatic tools, create a drama that is suitable for performance at an expensive venue like National Theatre.
4. Select a speech in your prescribed drama text, re-create it and perform it. Note: Ensure that the speech still evokes the effect the original text does.



SECTION

6

DRAMA

FROM SCRIPT TO STAGE

INTRODUCTION

In this section, you will build on your understanding of storytelling by creating your own drama pieces. You will use what you know about character, setting, plot and dialogue to shape interesting scenes and short plays. Once your drama pieces are created, you will learn how to convert them into well-structured written stories, showing the link between spoken performance and written expression. You should also prepare to perform your drama, using body language, facial expression and tone of voice to bring your characters and actions to life. Through these activities, you will gain confidence in both writing and performance, work together with others and explore how ideas can be expressed in creative ways. This section helps you develop important communication and collaboration skills that are useful inside and outside the classroom.

KEY IDEAS

- Using the skills acquired to create drama pieces means using what you have learned (like character, dialogue and setting) to plan and write your own short plays.
- Converting drama pieces into stories means changing a play into a written story by turning the actions and dialogue into paragraphs with description and narration.
- Performing the drama pieces created means acting out the plays you have written by using voice, movement and expression to bring the story to life.

CREATING DRAMA PIECES

Creating Drama Pieces

Creating drama pieces is a fun way to tell stories using your imagination. It all begins with a simple story, which you develop into a performance. As you build the drama, you create interesting characters with clear goals and emotions. You also learn how to use your voice, facial expressions and body movements to bring those characters to life.

Drama cannot be done alone. You will work in groups where you share ideas, listen to others and support each other. This helps you learn how to collaborate well. When it's time to perform, you will feel more confident speaking in front of others and using creative ways to express yourself. Through this process, you will understand storytelling better, improve your communication, and enjoy working as part of a team.

Writing a Synopsis

A synopsis is a short summary of a story. It gives the main idea without all the details. Writing a good synopsis helps you understand the structure of a story and how to organise your thoughts clearly.

Study the table below to guide you in writing a synopsis:

STEP	EXPLANATION	TIP
Read or Plan	Know the full story	Think of the beginning, middle and end
Identify Key Elements	Pick the setting, main characters, conflict, ending	Ask: Who? Where? What happens? How does it end?
Write in Order	Start with the setting and characters, move to conflict and resolution	Follow the natural flow of the story
Keep it Brief	Write clearly in short sentences	No extra scenes or side details
Use Present Tense	Tell the story as if it is happening now	“Ama discovers...” not “Ama discovered...”
Check for Clarity	Make sure it makes sense	Ask a friend or teacher to read it

Using the Process-Writing Approach

The process-writing approach helps you to write better by taking you through different stages. Instead of rushing to finish a piece, you go step by step.

First, you plan your ideas through brainstorming or discussion. This is called pre-writing.

Next, you begin drafting. This means you write your first version without worrying about mistakes. After that, you revise the work by improving your ideas, structure and flow. You can add, remove or rearrange sentences to make your writing clearer and more interesting.

Then comes editing. This is when you check for spelling, grammar, punctuation and sentence structure. After editing, you prepare your final version and share it. This could mean reading it aloud, putting it on a class display or handing it in.

This approach makes writing less stressful and helps you become more confident and skilled with every step.

Activity 6.1 Creating Drama around Contemporary Issues

1. Sit in a group of 3-5 members with your peers and choose any contemporary issue and prepare to write your own drama.
2. Talk with your group about the following
 - a. What the contemporary issue is.
 - b. What message you want to give about the issue.
 - c. The characters and setting of your drama.

- d. What happens in each scene?
- e. What each character says and does
- f. How you can use voice, facial expression, gestures and simple props.
3. Practise your scenes, help your peers remember their lines. You may act without fully committing to memory; if necessary, reading is allowed.
4. Perform your drama for the class and take feedback from your peers.

Activity 6.2 Summarising Drama

1. Pair with a friend and choose a chapter from your prescribed drama text.
2. Take turns reading the chapter aloud and discuss the following
 - a. Who are the main characters?
 - b. Where and when does the scene take place?
 - c. What are the key events?
3. Together, write a 5-7 sentence summary. Focus only on the most important parts.
4. Pair with another pair and choose two or three important scenes from your prescribed drama text.
5. As a group, discuss how to perform the scenes. Choose any style or blend:
 - a. Monologue (one person speaks)
 - b. Chorus (group speaks together)
 - c. Physical theatre (use movement/dance)
 - d. Role play
 - e. Narration with actions
6. Practise and perform your scene for the class and take feedback.

Activity 6.3 Rewriting Scenes Using the Process Writing Approach

1. Choose a short scene (1-2 pages) from your prescribed drama text.
2. Use the process writing steps below
 - a. Plan: Talk about how you want to rewrite the scene. What new idea or style do you want to show?
 - b. Draft: Each partner writes part of the scene or writes together.
 - c. Revise: Read each other's work. Give kind, helpful feedback using this guide: Is the idea clear? Do the characters sound real? Do their individual personalities come across? Is the scene interesting?

- d. Edit: Check for spelling, punctuation and grammar.
- e. Publish: Share your final version with the class or post it on a class wall and

CONVERSION OF DRAMA PIECES INTO STORIES

Sometimes a drama script or stage play needs to be changed into a story that people can read instead of watch. This is called converting a dramatic piece into a story.

A play is written mainly for performance, with dialogue (what the characters say), stage directions (instructions for movement and setting) and scenes. A story, on the other hand, is written in prose, sentences and paragraphs, and is meant to be read like a book. To turn a play into a story, you must understand how the drama is organised and then retell it using narrative writing skills.

Steps in Converting a Drama to a Story

1. Write in Narrative Form: Instead of writing what each character says, retell the events in normal sentences and paragraphs.
2. Show Characters' Actions and Feelings: Describe what characters are doing, thinking and feeling, not just their spoken words.
3. Build the Plot: Arrange the events so they flow smoothly from beginning to middle to end, even if you have to change the order of some scenes.
4. Describe the Setting: Tell readers about the time and place using clear, vivid language instead of short stage directions.
5. Add Narration: Replace most of the dialogue with narration that explains what happens and how the characters react to each other.
6. Explain the Conflict: Make the main problem or challenge in the story clear to the reader.
7. Show the Theme: Keep the main message or idea of the drama present throughout the story.
8. Match the Mood: Use vocabulary and tone that fit the style and emotions of the original drama.
9. Use Imagery: Add sensory details (what you see, hear, smell, taste, feel) so readers can imagine the performance in their minds.

Activity 6.4 Identifying Steps in Converting Drama to Story

1. With your teacher and classmates, talk about what you already know about elements of drama and story to guide you in the next activities.
2. Join your friends to form a group of five and discuss the following:
 - a. What you will need to add or change to turn a drama into a story.

- b. How you would describe the events instead of showing it through stage directions.
3. Share your discussion with the class to take feedback.
4. Discuss with your friends the steps needed in changing drama to a story.

Activity 6.5 Converting Drama into a Story

1. With the friends you did **Activity 6.4**, select any part of your prescribed drama text.
2. Draw a mind map that illustrates the main characters, conflict, setting, theme and key events from the selected part to guide you in your conversion. Observe the map below to guide you.



3. Start your conversion following the writing process below
 - a. Write your story in paragraph form, using a narrator's voice.
 - b. Make sure events are in order (beginning, middle and end).
 - c. Add descriptions of feelings, thoughts, and actions.
4. Read story aloud in your group and revise parts of the draft by asking the following questions
 - a. Does the story flow smoothly?
 - b. Are there any confusing parts?
 - c. Can we make the characters more interesting?
5. Rewrite parts to make clearer, remove unnecessary details and check spelling, punctuation and grammar.
6. Share your final story with the class and take feedback.

DRAMA PERFORMANCE



Drama performance Vs Acting

Drama performance is when creative work is shared with an audience through spoken word, movement and expression. It is a chance to bring characters, ideas and stories to life on stage. Performing helps you build confidence, improve speech and body language, and develop good communication skills. It also encourages teamwork, because performers must listen to and support one another. On stage, you can share meaning, share emotions and celebrate imagination.

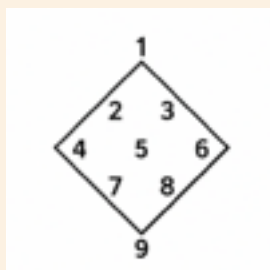
Acting is the skill of playing a role and making a character seem convincing by using voice, movement and expression. Good acting means understanding your character's feelings, thoughts and actions, and showing them in a believable way. Acting helps you become more confident, creative, and aware of how you express yourself. It also improves focus and teaches empathy, because you step into someone else's shoes.

Tips for a Good Drama Performance

1. Use the stage well: Know where to stand and how to move so the performance looks alive.
2. Speak clearly and loudly: Make sure everyone in the audience can hear you.
3. Use your face and hands: Facial expressions and gestures help connect with the audience.
4. Practise a lot: Learn your lines and rehearse your movements before the performance.
5. Be respectful: Stay quiet backstage (and don't be tempted to peek out) and support other performers when you are not on stage.

Activity 6.7 Listing and Ordering Script Parts

1. Join your friends to form a group of three and select any of your previous written scripts.
2. Write down nine important parts of your script. Examples: characters, costumes, props, stage directions, scenes, lighting, sound effects, setting, dialogue.
3. Lay out your nine parts on pieces of paper or sticky notes and talk about which parts are the most important for making your performance strong, and arrange them in a diamond shape. Use the image below as a guide:



- 1 part at the top (most important)
 - 2 parts below it (next most important)
 - 3 parts in the middle
 - 2 parts below that
 - 1 part at the bottom (least important)
4. Choose one or two group members to explain your diamond arrangement to the class. Use the examples of simple sentences below to guide your explanation.
 - a. “We put characters at the top because without them, there is no story.”
 - b. “We put props in the middle because they help, but they are not as important as costumes.”
 5. Listen to other groups’ explanations. Write down (or record) at least one new idea you hear.

Activity 6.8 Rehearsing and Performing Drama Using Top Ideas

1. Rehearse your script, giving attention to the top 3 parts. For example, if speaking clearly is at the top, practise speaking loudly and slowly.
2. In your group, list nine performance or acting tips. Examples: speak clearly, use body movement, show facial expressions, make eye contact, use pauses, face the audience, remember lines, work as a team, and stay in character.
3. Share your list with the class and add new tips you hear from other groups.
4. Practise using these tips in short role-play exercises before the main performance.
5. Share roles so everyone has something to do, acting, narrating, props or music.

6. Practise your drama piece together. Give each other positive feedback after each run.
7. Perform at a youth event or school assembly. After the performance, talk about what went well and what could be better next time.
8. Learn from each other by sharing how different cultures might present the same scene.

Work in groups of 4-6 to create a short drama piece (with characters, dialogue, conflict, and resolution), convert it into a written story of 200-250 words by replacing stage directions with narrative description, and finally perform the drama in front of the class, ensuring every member takes part.

REVIEW QUESTIONS

1. Create a short drama piece that educates the public about proper sanitation practices.
2. Convert your created drama into a short story.
3. Organise and perform your drama piece for the class or school assembly.



SECTION

7

POETRY

KNOWING YOUR POETIC ELEMENTS

INTRODUCTION

In this section, you will broaden your understanding of poetry by examining its key elements such as imagery, rhythm, rhyme, tone and structure. You will review how these elements work together to give meaning and impact to a poem. Through guided discussion, you will analyse how different poems make use of these elements to express ideas and emotions in unique ways. You will also compare and contrast the styles of different poets, noticing how each writer chooses and combines elements to create distinct effects. These activities will not only help you appreciate poetry but also develop your ability to analyse and explain how language in poems is used to shape meaning.

KEY IDEAS

- Comparing and contrasting how different poets use the elements means looking at two or more poems to see what is similar and what is different in the way poets use rhyme, imagery, tone and other elements.
- Discussing the use of elements of poetry in selected poems means talking about how poets use things like imagery, sound, and structure to bring out meaning in their poems.
- Reviewing the elements of poetry means going over the main features of poems such as rhyme, rhythm, imagery, tone and structure, amongst others.

REVIEWING ELEMENTS OF POETRY

You have already learned that poems are made up of certain basic parts called elements of poetry. These elements are the building blocks that give poems meaning, sound and emotions. They make poems interesting, expressive and easier to understand. They also give structure, rhythm and flow to the words so that the poem communicates ideas clearly. For revision, remember that the elements of poetry can be grouped into five categories:

1. Sound elements: make the poem musical and pleasant to hear (examples: rhyme, rhythm, alliteration, repetition, onomatopoeia).
2. Figurative language elements: create vivid images and comparisons (examples: simile, metaphor, personification, hyperbole).
3. Structural elements: show how the poem is organised (examples: stanza, line, line breaks, rhyme scheme).
4. Meaning-based elements: express ideas, feelings and emotions (examples: imagery, tone, theme, mood, point of view).
5. Language and word choice: focus on the choice of words (examples: diction, connotation, denotation).

When revising, think of these elements as tools that poets use to shape their work and help readers to become more involved and thus to understand it better.

Activity 7.1 Matching Elements of Poetry

1. Join your friends to form a group of 3-5 members and write down poetry terms on small cards (e.g., rhyme, rhythm, stanza, metaphor, simile, alliteration).
2. On separate cards, write simple definitions for these terms and mix up the cards.
3. Play a matching game by linking each poetry term to its correct meaning.
4. Each group takes turns to explain why they matched a poetry term to a particular definition.
5. Discuss similarities and differences in your answers with the rest of the class.

Activity 7.2 Exploring poetry

1. Select any of your prescribed poems, read the poem and analyse the poem by doing the following.
 - a. Find rhyming words
 - b. Identify similes or metaphors
 - c. Describe the mood or tone
 - d. Point out stanzas and line breaks
 - e. Look for sound devices (like repetition or alliteration)
2. Discuss your findings with other groups and take feedback to better your analysis.
3. Create your own fill-in-the-blank sentences by writing short definitions or examples of poetry terms, leaving out the key word as a blank.
4. Exchange with another group to solve and check together.

Activity 7.3 Poetry Quiz and Poster Creation

1. In groups, prepare 3-4 quiz questions on poetry terms (multiple-choice, true/false or short-answer).
2. Exchange questions with other groups and hold a mini “Poetry Quiz Bee”.
3. Select contestants from each group to compete, just like a real quiz competition.
4. Choose one poetry element (e.g., simile, imagery, tone). Create a small poster showing.
 - a. The definition of the element

- b. An example from a poem studied in class
 - c. A drawing or symbol that represents the element
5. Display your poster in the classroom as a mini-exhibition and take feedback from other groups.

ANALYSING POETRY

Poetry analysis means taking time to carefully read and think about a poem in order to understand its meaning, structure and techniques. It helps us see why certain words, sounds or images were chosen and how these choices affect us as readers. Analysing a poem makes us enjoy it more because we often uncover hidden meanings and notice the more complex artistry behind the words.

When analysing a poem, remember to look at

1. What the poem is about: the main theme or message.
2. How it is written: the structure, form and style.
3. The language used: poetic devices like rhyme, metaphor and imagery.
4. The emotions or mood: how the poem makes you feel.
5. The speaker and audience: who is speaking in the poem, and to whom are they speaking to?

Uses of Elements of Poetry

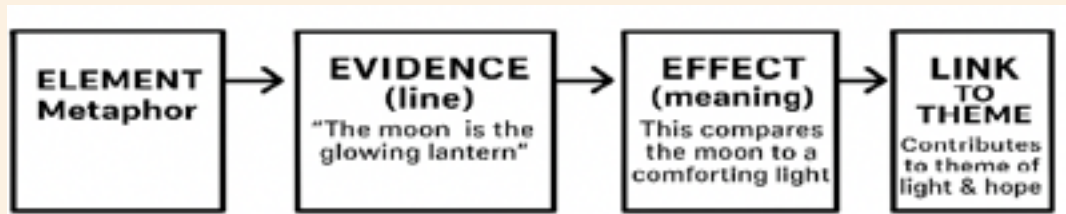
The elements of poetry are the tools that poets use to express their thoughts and feelings creatively. They also help readers connect with the meaning and emotions of a poem.

Poets use these elements to:

1. Create rhythm and music: rhyme, rhythm, and alliteration make poems sound pleasant and musical.
2. Organise ideas clearly: stanzas and line breaks guide readers smoothly through the poem.
3. Make comparisons and images: similes and metaphors help us imagine scenes in fresh ways.
4. Set the mood and tone: diction, sounds and imagery create a certain feeling or atmosphere.
5. Emphasise important ideas: repetition and rhyme highlight key themes and messages.
6. Engage the senses: imagery appeals to sight, sound, touch, taste and smell, making poems feel vivid and real.

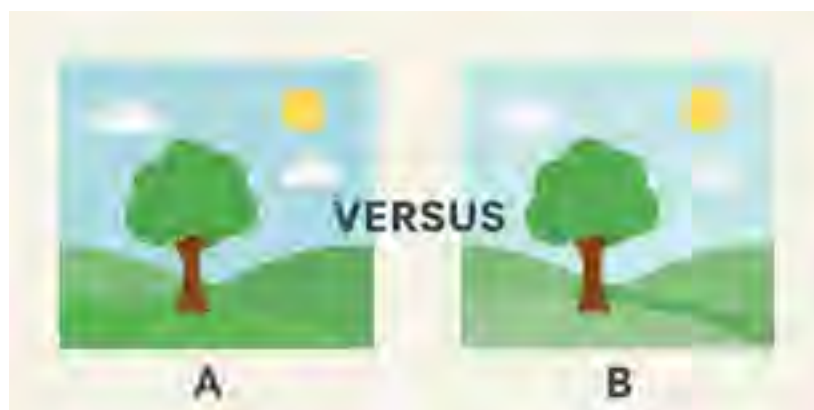
Activity 7.4 Analysing Poetic Elements and Themes

1. Form a group of 3-5 with your friends, select and read any one of your prescribed African poems and one non-African poem.
2. Identify elements (imagery, rhythm, tone, metaphor, simile, alliteration, and stanza) and agree on the theme and explain how the elements create meaning. Use this sentence starter to guide your explanation “The element...appears in line ...”, “This helps to reveal the theme because...”
3. Turn your group findings into a short poster or 3-5 slides. Highlight the element, quote the line, then add a one-sentence meaning link to the theme. Use clear headings and icons to make ideas easy to see.
4. Present your poster or slides in 3 minutes and take two questions from classmates and ask one question to another group.
5. Select a new poem on your own and use the structure below to guide you to analyse it as you did in the activities above.



6. Share your analysis with your teacher or friends for feedback.

COMPARING POETIC ELEMENTS BY DIFFERENT POETS



Think about the two trees in the picture. At first glance, they look the same: both have strong trunks, green leaves, and stand tall. But when you look carefully, you notice that one tree has fuller branches while the other has fewer, or one has darker leaves while the other is lighter. This is the same with poetry. Two poets may write about the same subject, like

love, nature or freedom, and both may use the same elements of poetry such as imagery, diction, tone, and rhythm.

On the surface, their poems may look alike, but if you read closely, you will probably see important differences:

1. Diction (word choice): One poet might choose simple, everyday words, while another uses rich or unusual expressions.
2. Imagery: Both may describe a tree, but one paints it as a symbol of strength, while the other sees it as fragile or fading.
3. Tone: One poem may sound hopeful, while the other feels sad or serious.
4. Structure: Both may use stanzas, but one follows a strict rhyme scheme, while the other is free verse.

When comparing poems, ask yourself

1. What elements are the same?
2. What elements are different?
3. How do these differences change the meaning or feeling of each poem?

Steps to Compare Poems

1. Read both poems carefully. Read more than once to catch the meaning, mood and theme.
2. Identify the poetic elements. Highlight rhyme, imagery, figurative language, tone, rhythm and structure or sound devices in each poem.
3. List elements side by side: Make a simple chart or table. Example:
 - a. Poet A uses imagery to describe nature (trees, rivers, birds).
 - b. Poet B uses imagery to describe emotions (loneliness, joy, sadness).
 - c. Ask how they are similar or different
 - d. Do both poets use the same kind of imagery?
 - e. Is one tone serious and the other playful?
 - f. Does the rhyme pattern create a calm or lively effect?
4. Explain the effect of each use. Think about why each poet might have chosen that style. What mood or message does it create?
5. Write or present your comparison. Put your ideas together in clear sentences. Use short quotations from each poem to show your points.

Activity 7.5 Revision of Poetic Elements

1. With your classmates, revise some of the key poetic elements you remember, sharing simple examples through discussion.
2. Make an agreement with your class by selecting one of your prescribed poems.

3. Choose one element in the poem and ask 'why' questions about the element up to five times. Example: Why does the poet use imagery? → To create a picture. → Why does the poet want us to see a picture? ... and so on.
4. Take random responses from the class and discuss the responses to guide you in the next activity.

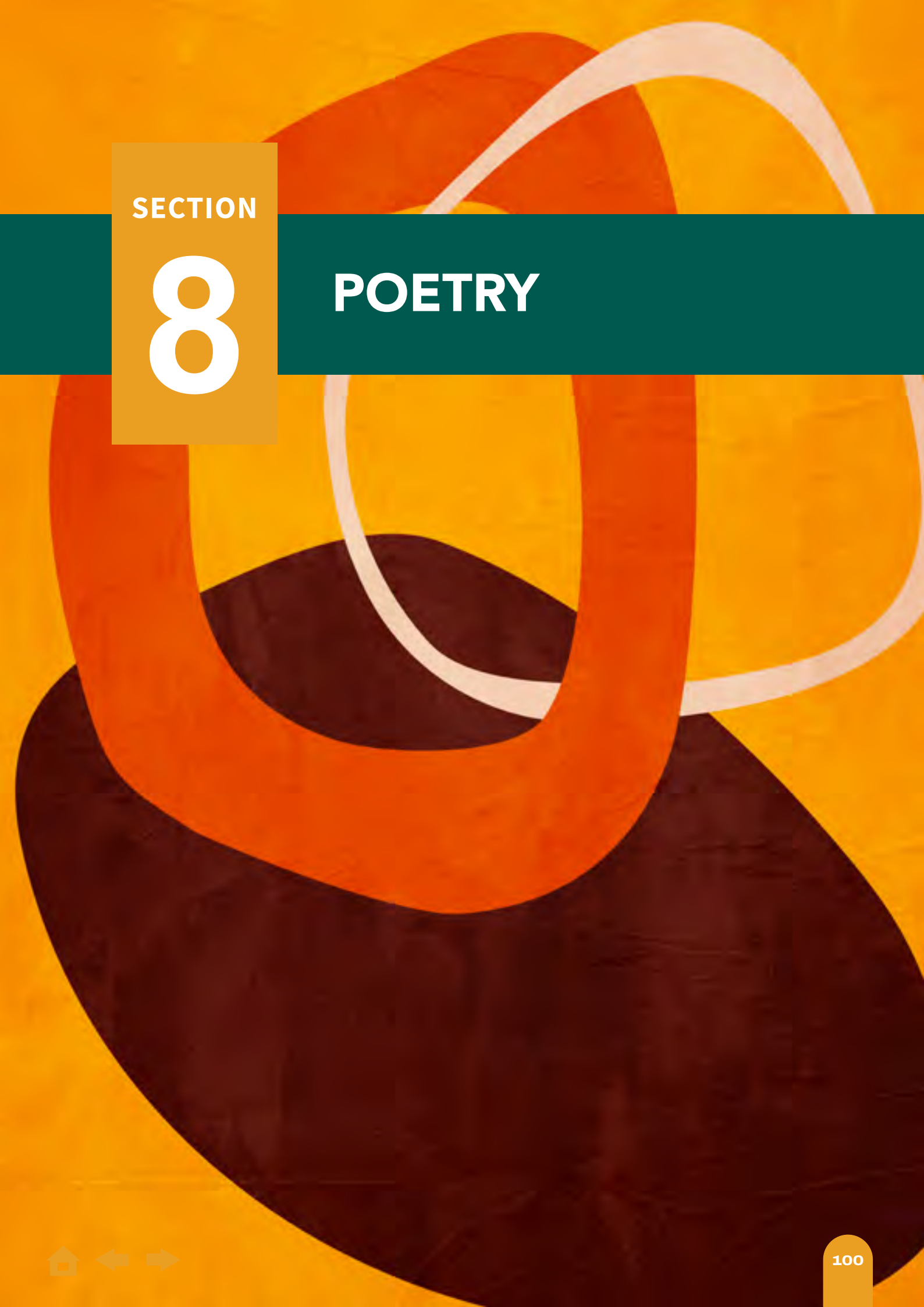
Activity 7.6 Analysing Different Poems

1. Make a group of 3-5 with your friends, select any two poems (one African, one non-African) and look for elements that appear in both poems (like rhyme or imagery).
2. Underline or highlight the poetic elements in each poem and talk about what each element does in its poem.
3. Choose one or two elements (like imagery or rhyme) and compare how the African and non-African poets use them.
4. Write or say the similarities and differences by thinking about why the poets might use the same element differently.
5. Share your points with your classmates and take feedback
6. Write a short comparative essay. Use these pointers to guide you:
 - a. Begin by naming the two poems.
 - b. Show how the poets use one or two elements.
 - c. Use examples from the poems to explain your ideas.
7. Share your essay with your teacher for feedback.

Work in a pair to review the key elements of the poetry (such as imagery, metaphor, tone and rhyme), discuss how these elements are used in at least two selected poems, and then compare and contrast how different poets apply them to create meaning and effect.

REVIEW QUESTIONS

1. Create a “Poetry Survival Guide” where you explain how different elements (rhyme, tone, imagery, metaphor, and so on) help the reader unlock the meaning of any poem.
2. After studying several poems, propose a new theory or rule about how one poetic element works across poems. Test your theory with at least two different examples.
3. Imagine both poets are writing about the same theme (like love or death). Rewrite one stanza from each poet, imitating the other’s style, then explain how the change shifts meaning.
4. Set up a court trial where one poet is accused of “copying” another poet’s use of tone. Write the arguments for both sides, showing how their use of tone is similar but also different. You should select two poems by different poets, but which have significant similarities in tone. Ask your teacher for support here if necessary.



SECTION

8

POETRY

APPRECIATION

INTRODUCTION

Welcome to another thought-provoking part of your course. In this section, we will build on the poetry appreciation skills you have already developed, with a focus on deepening your understanding and analysis of poetic texts. Together, we will explore how poets use key elements such as imagery, structure, tone and diction to create meaning and evoke emotion. You will learn to compare how different poets use these tools and develop thoughtful evaluations based on your interpretation. By the end of this section, you will be able to demonstrate how poetic devices contribute to meaning, compare poetic techniques across different poems, and express both personal and critical responses to poetry with clarity and confidence. Remember, it is the aim to make you confident in your own developing skills here that is of the greatest importance.

KEY IDEAS

- Critiquing poetry involves analysing how poets express their ideas, the effectiveness of their techniques and the emotional impact of their work.
- Form and poetic elements work together to create multiple layers of meaning.
- Poets carefully select and combine language features to express meaning, emotions and ideas.
- Through careful use of language, a poem can express both surface-level ideas and hidden messages.

HOW POETS EXPLOIT POETIC ELEMENTS IN THEIR WORKS

Poets exploit poetic elements such as imagery, diction, tone, structure and figurative language in their work to create meaning, stir emotions, communicate ideas and engage their readers on deeper levels.

These elements act as tools that help poets craft powerful and memorable pieces. Here's how poets typically do this:

1. **Imagery:** Poets use vivid and descriptive language to create mental pictures that appeal to the senses. The purpose is to evoke emotions, create atmosphere and make abstract ideas more tangible. For example, in Gabriel Okara's *Once Upon a Time*, he uses powerful visual imagery to show the contrast between past sincerity and present artificiality.
 - i. *"They used to laugh with their hearts / and laugh with their eyes: / but now they only laugh with their teeth..."*

This image captures the loss of genuine emotion and replaces it with superficial behaviour.

2. **Structure:** Structure refers to how a poem is organised, its stanzas, line length, form and overall layout. Poets structure (organise) their poems in particular forms to guide the reader's experience, highlight key ideas and build rhythm or tension. For example, Fleur Adcock's *The Telephone Call* was written in free verse. The poem's conversational style reflects natural speech, mirroring the ordinariness of the event despite its emotional weight. Read the poem again and check on this feature.
3. **Tone:** Tone reflects the poet's attitude or emotional stance toward the subject or audience. It shapes how readers interpret the poem, whether it feels joyful, bitter, hopeful, ironic or sorrowful. For example, in Maya Angelou's poem of resilience, *Still I Rise*, she adopts a confident, defiant and triumphant tone. Angelou confronts oppression with boldness:

"You may trod me in the very dirt / But still, like dust, I'll rise."

4. **Diction:** Diction is the poet's choice of words, formal or informal, simple or complex, abstract or concrete. Poets carefully choose their words to shape meaning, mood and voice and to reflect cultural or thematic concerns. For example, in *Once Upon a Time*, Okara uses contrasting word choices, such as warm and honest words like *"laugh with their hearts"* versus artificial ones like *"ice-block-cold eyes"* to highlight the loss of genuine emotion.
5. **Figurative Language (e.g., metaphor, simile, personification):** Poets often use figures of speech to draw connections between unrelated things. They do this to deepen meaning, provoke thought and make the familiar unfamiliar (or vice versa). For example, in Wole Soyinka's *Night*, Night is personified and is symbolic of both physical darkness and a spiritual force:

"Night, the weaver of dreams."

6. **Sound Devices (e.g., rhyme, rhythm, assonance, alliteration):** Sound devices like rhyme, alliteration, and rhythm enhance the poem's musicality and meaning. They affect how a poem is heard and felt. For example, Geoffrey Chaucer's poem *The Nun's Priest's Tale*, which he wrote in rhymed couplets, has a playful rhythm that complements its comic tone:

"A povre widwe, somdel stape in age, / Was whilom dwelling in a narwe cotage."

Chaucer was writing over 700 years ago in an early version of English - Middle English - where alliteration and rhyme were crucial elements in poetry.

Activity 8.1 Exploring Poetic Elements

1. Scan the QR code below and read Geoffrey Chaucer's poem, *The Nun's Priest's Tale*. After reading, draw a table with three columns and label the columns as follows.
 - a. Poetic Element
 - b. Example from the Poem



The Nun's Priest's Tale

- c. Effect in the Poem
2. Fill in the table by
 - a. Identifying key poetic elements (like metaphor, imagery, tone, diction, structure).
 - b. Quoting or summarising how they appear in the poem.
 - c. Explaining what impact or meaning they create.
3. Using your completed template, write a short, focused note on how the poet uses poetic elements like imagery, tone, metaphor, diction, and so on to create meaning in the poem. Organise your ideas clearly by starting with an introduction. Then explore each poetic element with supporting examples, and end with a conclusion.
4. Share your essay with the members of your class in a short presentation for their comments.

COMPARE HOW DIFFERENT POETS CREATE MULTIPLE MEANINGS WHILE USING POETIC ELEMENTS IN THE SAME POETIC FORMS

Poets often write in similar poetic forms such as narrative poems, dramatic monologues or lyric poems, but use poetic elements in unique ways to create multiple layers of meaning. Even when poets use the same form, elements like imagery, diction, tone, structure and figurative language allow them to explore different themes, perspectives and emotional effects. Let us compare how different poets achieve this using similar poetic forms.

To effectively identify how different poets create multiple meanings using poetic elements in the same poetic forms, follow these structured steps. These steps will guide you through a critical reading and comparative analysis process.

Read poems of the same form closely

Go through poems that share the same poetic form more than once to grasp as fully as possible their overall message, mood and purpose:

1. Understand the literal meaning

Figure out what the poem is fundamentally saying. Put this into your own words in a simple, clear summary.

2. Identify important poetic features

Take note of poetic devices such as imagery, metaphor, simile, symbolism, tone, diction and structure. Mark where these appear in the poem.

3. Explore deeper meanings

Think about what these poetic elements might imply beyond the obvious. Consider possible emotional, symbolic or cultural interpretations.

4. Link poetic elements to deeper meanings

Describe how each poetic element contributes to multiple interpretations. For example, a single image may reflect both a personal experience and a broader social concern.

5. Combine the different layers of meaning

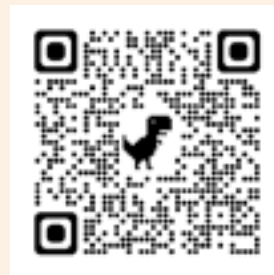
Bring together the literal message and the deeper insights into one clear explanation that shows the poem's full richness.

Activity 8.2 Discovering Multiple Meanings in Poems

1. Scan the QR codes below to access and read Gabriel Okara's poem, *Once Upon a Time* and Maya Angelou's poem, *Still I Rise*.



Once Upon a Time



Still I Rise

2. Follow the steps you have studied to identify how Gabriel Okara and Maya Angelou create multiple layers in their poems, "*Once Upon a Time*" and "*Still I Rise*". Focus on poetic elements like tone, imagery, diction, structure and figurative language and write down the surface and deeper meanings you identify in each poem.
3. Compare how each poet uses similar poetic elements in different ways. Ask yourself, How does Okara use tone to express regret and how does Angelou use it to show resilience? Write a short comparison of how both poets use poetic elements to express layered meanings.
4. Share your work with classmates for their feedback and revise your ideas where necessary.
5. Choose two new poems in the same poetic form (e.g. two odes or two free verse poems). Use the same analysis steps to identify multiple meanings and compare the poets' techniques.

COMPARE HOW POETS CREATE MULTIPLE MEANINGS USING POETIC ELEMENTS IN DIFFERENT POETIC FORMS

Poets employ different poetic forms like sonnets, ballads, odes, haiku and free verse to convey complex and layered meanings using poetic elements. Each form offers its own structural framework, but poets use poetic elements in imaginative ways to communicate both obvious and deeper ideas. The role of a single poetic device can vary depending on the form it is used in.

The steps below will guide you in comparing how different poets create multiple meaning using poetic elements in different poetic forms.

1. **Choose poems with different forms by different poets:** Start by selecting two or more poems written by different poets. Identify the type of each poem, such as a sonnet, ballad, haiku or free verse and take note of structural features like stanza arrangement, rhyme patterns and line count. Quickly come to a view on how the initial readings create an impact on you.
2. **Read for literal understanding:** Read each poem attentively to grasp what it appears to communicate on a straightforward or basic level.
3. **Identify poetic elements:** Look for devices such as imagery, metaphor, simile, symbolism, tone, rhythm and word choice (diction) used in each poem.
4. **Examine how form influences meaning:** Consider how the specific poetic form contributes to or enhances the meaning. For example, does the fixed structure of a sonnet help organise the message or does the flexibility of free verse allow deeper emotional expression?
5. **Uncover deeper interpretations:** Think about how the poet's use of these elements within the chosen form adds emotional, symbolic or cultural depth beyond the surface meaning.
6. **Compare and interpret the layered meanings:** Analyse how each poet, through different poetic forms and techniques, conveys multiple or complex meanings. Explain how these layers reflect different perspectives or themes.

Example: Comparing William Shakespeare's Sonnet 18 and Matsuo Bashō's Haiku on the Frog in the Pond.

Step 1: Select poems in different forms

1. **Poem A:** *William Shakespeare's Sonnet 18* – a 14-line English sonnet with a strict rhyme scheme (ABAB CDCD EFEF GG).
2. **Poem B:** *Matsuo Bashō's Haiku* – a traditional Japanese haiku with 3 lines and a 5-7-5 syllable pattern.

Step 2: Understand the literal meaning

1. **Sonnet 18:** The speaker compares a beloved to a summer's day and argues that the beloved's beauty will live forever through poetry.

2. **Bashō's Haiku:** A frog jumps into an old pond, an image of movement breaking silence.

Step 3: Identify poetic elements

1. **Shakespeare** uses imagery (summer, rough winds), metaphor (beauty as eternal) and personification (death bragging).
2. **Bashō** uses visual and auditory imagery (frog, splash), minimalist diction and juxtaposition (stillness vs. movement).

Step 4: Analyse how form shapes meaning

1. **Shakespeare's sonnet** builds an argument through its structured progression and concluding couplet, ideal for expressing enduring beauty and time.
2. **Bashō's haiku** captures a fleeting moment in nature using minimal words, perfect for expressing impermanence and stillness.

Step 5: Discover deeper meanings

1. **Sonnet 18** explores immortality through art, love and the power of poetic legacy.
2. **The haiku** suggests themes of transience and natural simplicity.

Step 6: Compare and interpret the deeper meanings

1. Shakespeare uses a tightly structured sonnet to celebrate how poetry preserves beauty forever, a reflection on human legacy.
2. Bashō uses the sparse, open form of a haiku to express the profound in the ordinary, emphasising harmony with nature and acceptance of change.

Despite their differences in form, culture and length, both poems use poetic elements to convey layered meanings, showing how beauty and truth can be captured in both permanence and impermanence.

Did the impact you noted on first reading merge with your final view? Did you alter your opinion?

Activity 8.3 Exploring Poetic Forms and Meanings

1. Invite two classmates to join you to scan and read the two poems which follow:
 - a. "*Hearty Garlands*" by S.O.H. Afriyie-Vidza (an ode)
 - b. "*The Telephone Call*" by Fleur Adcock (a narrative)



Hearty Garlands



The Telephone Call

2. In your learning journal, do the following:
 - a. Identify key poetic elements in each poem (e.g., imagery, tone, metaphor, diction, structure).
 - b. Reflect on how the form of each poem contributes to its meaning.
 - c. Compare how the different forms create different effects and emotional responses.
3. Together with your classmates, choose one of the poems and ask an analytical question such as: “*Some say this poem is about love; others say it’s about freedom. Which do you think it is and why?*” Share your view with your classmates, supporting it with direct evidence from the poem. Listen to your classmates’ views and challenge each other respectfully.
4. After the activity above, scan to access the free verse poem below (QR code) and rewrite it as a sonnet or other structured form (with rhyme and rhythm).



The Good Life by Tracy K. Smith

5. Use the “5 Whys” strategy below to write a brief reflection on how the new form alters or adds to the poem’s message.
 - a. Why did you choose this new form?
 - b. Why did certain lines or words need to change?
 - c. Why does the tone feel different now?
 - d. Why does the structure affect the flow?
 - e. Why does the new version change or deepen the meaning?
6. Share your rewritten poem and reflection with your classmates for constructive feedback

CRITICALLY ASSESS THE WORKS OF DIFFERENT POETS

To critically assess the works of different poets means to closely examine, evaluate and interpret their poems with a thoughtful and analytical approach. This involves more than just understanding what the poem says. Analysing poems by different poets helps readers

appreciate diverse writing styles, viewpoints and cultural backgrounds. It shows how each poet's creative decisions might well influence how the poem is understood and felt by the reader. This kind of analysis promotes a deeper connection with poetry by going beyond the literal meaning to consider how and why the message is expressed in a particular way.

Now let us look at the steps you can follow in comparing works of different poets.

1. **Read and Listen Closely to Both Poems**

- Read each poem out loud multiple times to get a feel for its rhythm, sound and word choices.
- Pay attention to how the poems use sound patterns and flow.
- Take note of your immediate thoughts or emotional reactions to each poem.

2. **Identify the Themes and Main Ideas**

- Determine the central subject or topic of each poem.
- Ask whether both poets are addressing similar themes (like love, war, death, nature) or if they focus on different ones.
- Reflect on the core message or idea each poet is trying to share.

3. **Compare the Tone and Voice of the Speakers**

- Identify the speaker or persona in each poem.
- Analyse the speaker's emotional tone or attitude—are they angry, joyful, reflective, sad?
- Compare how the tone in one poem differs from or resembles the tone in the other.

4. **Study the Structure and Poetic Form**

- Look at how each poem is laid out (length, number of stanzas, rhyme scheme, line patterns).
- Ask whether the poems follow similar structures or take different approaches.
- Consider how the chosen structure helps to deliver or emphasise the poet's message.

5. **Analyse Language and Poetic Devices**

- Identify the literary devices used (such as metaphor, simile, imagery, symbolism, repetition).
- Note the use of sound techniques (like rhyme, alliteration, rhythm or onomatopoeia).
- Decide which poem uses more vivid or emotionally powerful language.
- Examine the overall writing style of each poet and how they differ.

6. **Reflect on the Mood and Atmosphere**

- Think about the emotional tone or feeling each poem creates (e.g., peaceful, tense, hopeful).

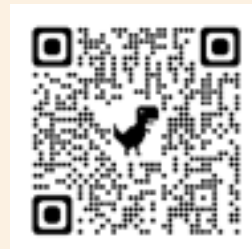
- Consider which poem leaves a stronger emotional impression and why.
7. **Judge the Effectiveness of Each Poem**
- Ask which poet uses language in a more expressive or meaningful way.
 - Compare how skilfully each poet applies poetic devices.
 - Reflect on which poem leaves a deeper or longer-lasting impact and why.
8. **Offer a Thoughtful and Balanced Personal Evaluation**
- State which poem you think expresses its message more clearly/ artistically.
 - Point out the strengths of each poem and what makes them distinctive or effective.
 - Share your personal preference, explaining which poetic style appeals to you more.
 - Support your opinions with direct quotes or specific lines from the poems to show your understanding.

Activity 8.4 Critiquing Poems

1. Let a friend join you to scan the QR codes provided below to access the two poems, “*Night*” by Wole Soyinka and “*Not My Business*” by Niyi Osundare. Read both poems carefully and discuss them together with your partner. Pay attention to tone, imagery, message, structure and poetic devices.



Night



Not My Business

2. Follow the critiquing steps you have learnt and use the PEE strategy (guide provided below) to write a critique of the two poems.
 - a. **P – Point:** Make a clear point about how a poetic element is used or what the poet is trying to say.
 - b. **E – Evidence:** Support your point with a line or phrase from the poem.
 - c. **E – Explanation:** Explain how that evidence supports your point and adds to the poem’s meaning.

Do this for both poems. You may focus on different themes or poetic elements (e.g. tone in “*Night*” and repetition or voice in “*Not My Business*”).

Note: Your evaluations will be used in the next activity.

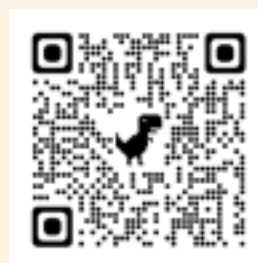
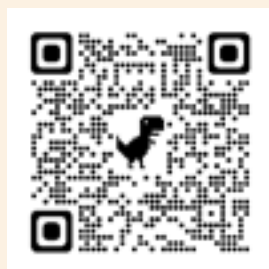
Activity 8.5 Poetry on Trial – A Courtroom Critique

1. Let four of your classmates join you to form a small group of five members. Each person will take on one of the roles below.
 - a. Prosecutor – Argue that the poem is *not effective*. Point out its weaknesses.
 - b. Prosecuting Witness – Back up the prosecutor with textual evidence (quotes from the poem).
 - c. Defence Lawyer – Argue that the poem *is effective*. Highlight its strengths.
 - d. Defence Witness – Support the defence with textual evidence.
 - e. Judge – Listen to both sides, ask questions and give a fair final verdict on the poem's effectiveness.

Use your critique notes (in **Activity 1.4** above) and the PEE strategy to build your arguments. The judge should prepare a few neutral questions to ask both sides before giving a verdict.

2. Set up your courtroom space. Each side presents their case before the judge. The judge listens, questions and then delivers the final verdict: "*Is this poem effective or not and why?*"

Activity 8.6 Appreciating Poetry



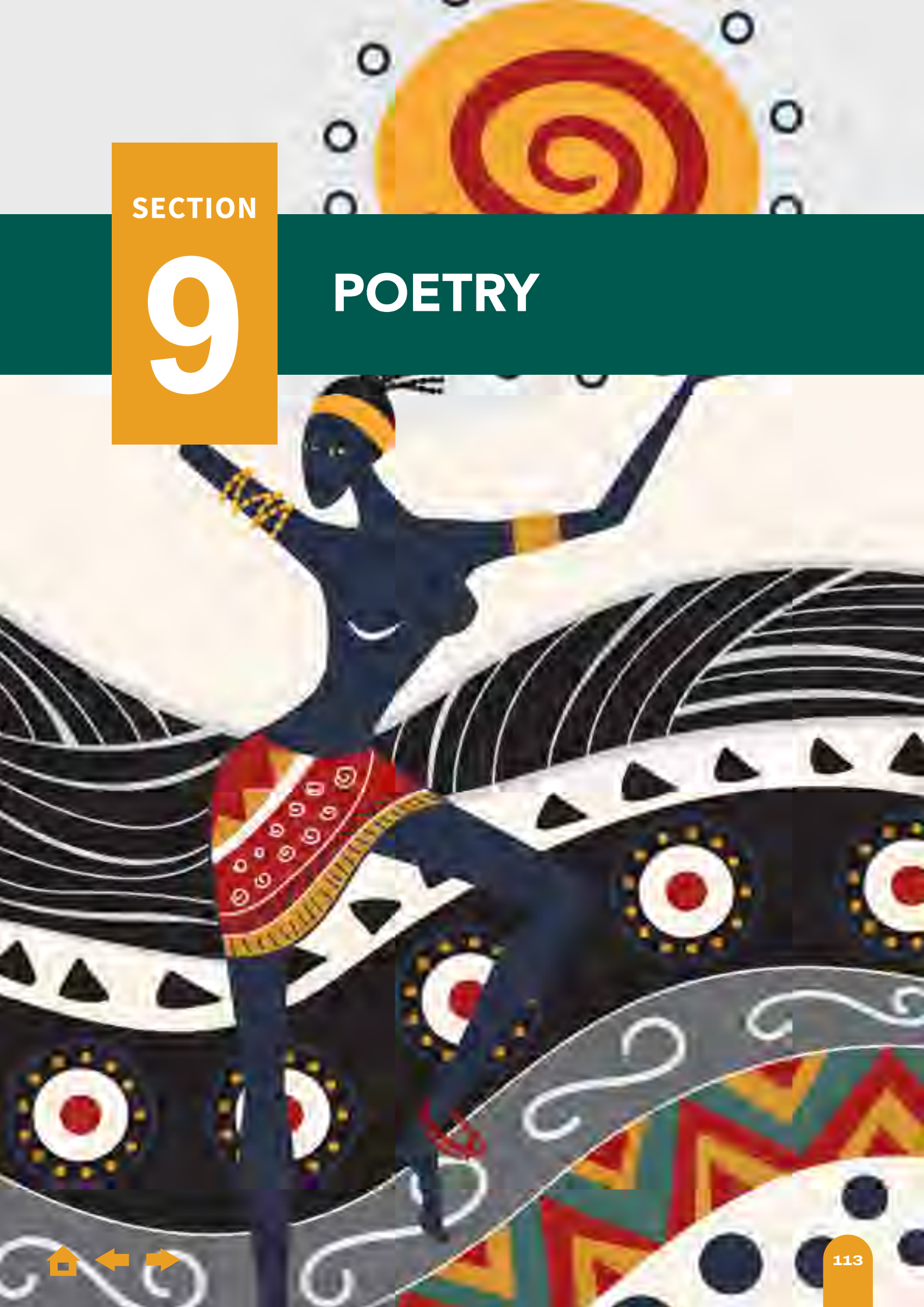
1. In your notebook or learning journal, list the key features of narrative and lyric poems.
2. Briefly explain how poets use elements like imagery, tone, structure and diction to explore a theme (e.g. love, loss, freedom). Use an example of a poem you know or have studied to support your explanation.
3. Choose one theme (e.g. hope, identity, change) and write two short original poems. One of the poems should be a narrative poem and the other, a lyric poem.
4. Make sure each form uses its own distinct features to express a different angle or interpretation of the same theme. When you are finished, share your poems with a classmate and discuss
 - a. How the form affected what you expressed.
 - b. Which version felt more powerful or personal and why.

EXTENDED READING

- An Introduction to Poetic Forms by Patrick Gill, pp. 17-54
- Literary Theory: A Very Short Introduction by Jonathan Culler, pp. 25 – 48
- Professing Criticism by John Guillory, pp. 25-48

REVIEW QUESTIONS

1. How do the poets you have studied use poetic elements such as imagery, tone, diction,
2. structure and figurative language to create meaning in their works? Support your answer with examples from poems you have studied.
3. Choose a Ghanaian poem you have studied and write an analytical essay explaining how the poet uses poetic elements such as imagery, tone and symbolism to develop meaning and communicate messages about society. Support your analysis with specific examples from the poem.
4. Compare how two poets create multiple meanings using poetic elements such as
5. imagery, tone, symbolism and diction within the same poetic form. Use specific examples from the poems to support your comparison.
6. Compare how different poets use poetic elements such as imagery, tone, structure and symbolism to create multiple meanings in different poetic forms. Support your answer with examples from at least two poems.



SECTION

9

POETRY

FROM VERSE TO PERFORMANCE

INTRODUCTION

Welcome to Section 9, our final stretch, where we are going to bring together all the wide-ranging skills you have developed throughout the years, especially regarding poetry. Previously, we looked at what poems are and some examples of poems, as well as tools used to analyse poems. This week is all about becoming active creators and vibrant performers of poetry, using your unique voices to explore important issues, especially those close to our hearts here in Ghana.

Our journey this week has two main paths: creating your own powerful poems and then bringing those words to life through performance. Brace yourself for this exciting journey.

KEY IDEAS

- Creating poetry is the art of expressing thoughts, emotions or ideas through carefully chosen words arranged in lines and stanzas.
- Figurative language uses words in imaginative ways to create vivid pictures or express ideas beyond their literal meaning.
- Poetry performance is the act of reading or reciting poetry aloud with expression, emotion and physical presence.

CREATE POEMS



Figure 9.1: Images of a boy and a girl, seated, looking up with a pen in their hand, writing in an exercise book

Creating poetry is a wonderful way to express your thoughts, feelings and experiences in artistic and imaginative ways. Think of it as painting with words! Through poetry, you get to play with language, rhythm and sound, and you can tackle anything from a personal feeling to big issues affecting our communities here in Ghana or indeed the wider world. It helps you to pack complex ideas into carefully chosen words, helping you to understand how poetry works from the inside out and how to develop your own unique poetic voice.

When you write poetry, you also learn to think critically as you make deliberate choices about your poem's form, structure, sound and figurative language. Even if writing usually feels daunting, poetry can offer a real sense of freedom for expressing your deepest thoughts.

Pointers for Poetry Creation

Let us get practical. Your main task will be to create simple poems. Here is a simple procedure to guide your writing process, making sure your poems truly shine.

Choose Your Inspiration



Figure 9.2: Adomi Bridge, Akosombo, Ghana (Left) and Mole National (Right) as places of inspiration

1. **To create a poem, begin by picking a theme or something that truly matters to you:** It could be a personal experience, something emotional, something you have observed in your neighbourhood, like the images above or even a big idea. For our Ghanaian context, think about issues that touch our lives: perhaps the bustling marketplace, the challenges of youth unemployment, the beauty of our traditions or even the hope for gender equality, like the themes we have seen in some of our prescribed poems.
2. **Next choose a poetic form:** Decide on a structure that best fits the message you want to share. Will it be a free verse poem, a structured sonnet, a short haiku, a playful limerick or maybe rhymed stanzas? Think about what would best serve your idea, either a free verse, a sonnet, haiku or any other poetic form as seen in the image below.



3. **Brainstorm details and ideas:** Close your eyes and think about your chosen theme. What does it look like, sound like, feel like, smell like or even taste like? Jot down all the vivid images, emotions and thoughts that come to mind. For instance, if you are writing about a Ghanaian street, what sounds do you hear? What smells fill the air? Think of words which combine the senses.



4. **Build Your Word Bank:** Gather powerful words related to your theme. Think of vivid verbs that show action, strong nouns that name things precisely and expressive adjectives that describe beautifully. This is your toolkit for crafting rich imagery, much like Gabriel Okara's use of striking imagery in "Once Upon a Time" to describe changing expressions and handshakes.
5. **Draft Your First Version:** Don't worry about perfection at this stage. Just let your ideas flow freely onto the page. Focus on getting your thoughts down.
6. **Thoughtfully Use Poetic Devices:** Now, go back and sprinkle in figurative language like similes (using "like" or "as" to compare) or metaphors (direct comparisons, saying one thing is another). You can also add sound devices like rhyme, rhythm, alliteration (repeating initial sounds) or assonance (repeating vowel sounds) to make

your poem more musical and impactful. Consider how Maya Angelou uses repetition and powerful imagery in “Still I Rise” to build her message of resilience.

7. **Revise and Edit:** Read your poem carefully. Is it clear? Are your word choices strong? Is the imagery powerful? Look for any unnecessary or confusing words and work to strengthen your meaning.
8. **Read Aloud:** This is a crucial step! Read your poem out loud to yourself. How does it sound? Does the rhythm flow well? Does it convey the emotion you intended? This helps you to catch awkward phrases and improve the overall impact.
9. **Share and Refine:** When you’re ready, share your poem with a peer or our class. Listen to their feedback and make any final improvements based on their suggestions. This collaborative spirit is essential for your own creative growth.

Activity 9.1 Poetry Exploration and Creation

1. Select a type of poem you like (e.g. haiku, sonnet, limerick, free verse or rhymed stanza).
2. Look for a friend in the class who picked the same type of poem and form a group with them.
3. Together, explore your choice by reading the following about it from the library or the internet
 - a. What makes that type unique
 - b. How it is structured
 - c. Examples of that type (from books or online)
4. Still in your poem-type groups, brainstorm different possible themes you could use (e.g. love, nature, freedom, culture, family).
5. List at least three ideas that you would like to write about.
6. Then, follow this simple structure to create your own poem
 - a. What message do we want to send?
 - b. Who is our audience?
 - c. What tone do we want to use?
 - d. What poetic devices will help us?
7. Write down your own version of the poem, using the chosen theme and structure. The following steps will guide you
 - a. Draft ideas
 - b. Write the poem
 - c. Leave it for a while
 - d. Return to edit and improve
8. Take turns to read aloud, listen and give helpful feedback such as

- a. “What I liked...”
 - b. “What made me think...”
 - c. “You could improve...”
9. Take all the needed suggestions and revise your poems if you must. Check the following
 - a. Structure and line length
 - b. Spelling and grammar
 - c. Word choice and emotion
 10. Publish your final poem by
 - a. Writing it neatly or typing it
 - b. Designing a creative title
 - c. Decorating the page

Note: You will need the responses from this poem for the next activity.

POETRY PERFORMANCE

Today, we are going to learn about how to perform poems, also known as poetry performance. Have you heard about spoken word? How about spoken word artists? Do you know what they do? Can poetry be performed?

Activity 9.2. Perform Poems



Figure 9.3: A Student Performs Her Work

Poetry performance is where the written word truly comes alive. It is an exciting way to engage emotionally and creatively with poetry, whether it is your own work or that of others. Performing a poem is far more than just reading it aloud; it involves using your voice, your expressions and your body language to communicate the poem's meaning, its emotion and its rhythm. A strong performance helps your audience to understand and feel the poem in a deeper way. Poetry can be performed alone, with a group, dramatically, as a spoken word, as a mime or movement-based or through multimedia.

Elements of Poetry Performance

To help you deliver a performance that truly captivates, here are the key elements we will focus on.

Element	What It Means
Understanding the Poem	Know the meaning, feel the emotions, practise tricky words
Voice Control	Speak clearly, use pauses, match voice to feelings, stress key words
Facial Expression	Show emotions on your face, avoid stiff or blank looks
Body Language	Use natural movements, avoid overacting or standing still unless needed
Eye Contact	Look at the audience, try to memorise some lines
Pacing and Pausing	Pause to separate ideas, let the audience reflect
Confidence and Presence	Stand tall, speak clearly, believe in your words

Activity 9.2 Poetry performance

1. Decide on how you want to perform the poem you created in **Activity 9.1**.
It can be a solo recitation, choral/group performance, spoken word, musical version (with instruments or rhythm), drama or role-play, movement or mime-based and multimedia (with visuals, sound or animation).
2. Write a simple performance plan, including
 - a. The title and type of performance
 - b. Who will do what (if in a group)
 - c. How you will use voice, movement, music or visuals
 - d. What materials or props you may need
 - e. Estimated time within which you can finish the performance

You may draw storyboards or stage maps to support your plan. If you want to rehearse in groups, share the roles and make sure that everybody plays a role. Encourage those who are shy to participate and be courteous to one another.

3. Rehearse and perform your poem using the selected mode for feedback.

Activity 9.3 Writing a Poem

1. Write a poem that tells who you are by using similes, metaphors and personification.
2. Create a poster with
 - a. Your poem in the middle
 - b. Drawings or symbols around it that show your feelings and ideas
 - c. Highlight your poetic devices (similes, metaphors, and so on) with colours
3. Perform your poem for the class. Use your voice, face and hands to show emotion.
4. Listen to others, give and take kind feedback.

REVIEW QUESTIONS

Creating Poems

Questions are discretion-based and context related. Sample answers have been given to serve as a guide.

Imagine witnessing a rapid change in your community as a Ghanaian, perhaps the shift from traditional farming to modern businesses or the impact of technology on social interactions.

1. Write a free verse poem of at least 15 lines that captures the essence of this “Tradition vs. Modernity” theme, using at least three different types of figurative language (e.g. metaphor, personification, hyperbole) and a clear shift in tone from one part of the poem to another. (Always bear in mind the use of different senses, and carefully selected colours. A poem can become your own individual ‘Kente cloth’.)
2. After your poem, write a short paragraph explaining how your chosen figurative language and tonal shifts contribute to conveying the complexity and emotional impact of this issue in a Ghanaian context.
3. As the organiser of a small “Community Voices” poetry showcase for your peers, perform the poem you created in question 1 above in two modes (e.g. a spoken word and multimedia performance or drama)
4. Explain two of the distinct performance elements you used in your poetry performance.

For example, focusing on voice control (volume and pace) and body language/gestures.

5. After your performance, write a brief reflection explaining how these specific performance choices helped to convey the poem’s message and emotional impact to your Ghanaian audience, considering their likely understanding and connection to the issue. Do not be afraid to use irony.

ANSWERS TO REVIEW QUESTIONS

SECTION 1

1. In *To Kill a Mockingbird*, Harper Lee uses the historical and cultural context of 1930s Alabama, marked by racial segregation, economic hardship and deeply rooted prejudice to shape how characters develop and interact. For example, Atticus Finch's strong moral compass and his decision to defend Tom Robinson reflect the tension between justice and racism in a segregated and prejudiced society. Similarly, Scout's innocence and gradual understanding of injustice are shaped by the expectations placed on her as a white girl growing up in a racist, patriarchal Southern town.

These contexts help us interpret characters like Atticus as courageous and principled, while others like Bob Ewell represent ignorance and hate bred by cultural norms. Readers from different times or places may view these characters differently. For instance, a modern reader may see Atticus as a symbol of justice, while someone from a time of strong segregation might have seen him as controversial or even traitorous. Likewise, readers from cultures that do not share the U.S. history of racism might focus more on Scout's coming-of-age journey than the racial themes.

Thus, historical and cultural contexts deeply influence how characters are written, how they develop and how different readers might well understand their actions and values.

2. The learner must bring two contrasting characters from their prose text to life by scripting a conversation or monologue that highlights their differences in voice, beliefs and attitudes. He/she must use distinct accents, tone and word choice to reflect their personalities. Focus should be on how each character sees the world differently, using dialogue or inner thoughts. The learner must be creative but stay true to how the characters are presented in the text.

SECTION 2

Multiple Choice Questions in Activity 2.4 and Review Questions

1. B
2. D
3. B
4. A
5. D

***Note:** The answers below are discretion-based and must be handled with that in mind. Suggestions have been given below to guide what learners are expected to do or what they could do.*

1. Suggested Answer

Conflict Chosen: The trial and conviction of Tom Robinson, a Black man falsely accused by a white woman.

Model Answer: The central conflict in *To Kill a Mockingbird* is the racial injustice surrounding the trial of Tom Robinson, a Black man falsely accused of raping a white girl. If this conflict occurred in modern-day Ghana, it might take the form of social discrimination based on ethnicity or class. While there might be a more open legal process, power and bias could still affect justice. Atticus Finch might still be a courageous lawyer, but community reactions would likely differ. The pressure from the media, use of social media and human rights activists might bring more public support for truth. However, the theme of prejudice and moral courage would still remain central, showing that justice is not always guaranteed by the system.

Expectation

- a. Learners should clearly identify a central conflict (e.g. racial injustice in *To Kill a Mockingbird*).
- b. Then describe how changing the setting would affect actions, reactions and resolution.
- c. Maintain focus on cause-effect and theme continuity.

2. Model Answer

(Based on *The Boy Who Spat in Sargrenti's Eye*)

In the original ending, Kofi symbolically spits in the eye of Sir Garnet Wolseley, representing resistance against colonial oppression. An alternative ending could show Kofi leading a youth movement that uses education and writing to resist colonial rule. Instead of fleeing after the symbolic act, Kofi could be arrested and tried publicly, attracting attention across the colony and forcing change. This ending still preserves the theme of resistance and courage but deepens the message by showing the long-term power of words, unity and non-violent protest. It also places the youth at the centre of historical change, linking the past to present struggles for justice.

Expectation

- a. Clear understanding of existing conflict and its resolution
- b. Logical but creative reworking of events

3. Must preserve character motivations and theme relevance

Model Answer

- **Symbolism:** The mockingbird symbolises innocence. Characters like Tom Robinson and Boo Radley are like mockingbirds, innocent but harmed by society's prejudice. This highlights the injustice of punishing the blameless because of deeply flawed judgements and personal stances adopted.
- **Irony:** Mayella's claim of being attacked by Tom is ironic because her society condemns the very man she desired to connect with. Her accusation leads to tragedy, exposing the ironic injustice within a supposedly fair system.
- **Imagery:** Harper Lee uses detailed imagery during the courtroom scene to reveal tension, emotion and bias. The image of Tom's crippled arm, for instance, contradicts Mayella's story and forces readers to reflect on the full extent of truth being ignored.

These devices all deepen our understanding of how deeply injustice is embedded in the society of Maycomb.

Expectation

- a. Identify one theme (e.g. justice)
- b. Devices could include symbolism, irony and imagery
- c. Explain with examples how these work together to support the theme

4. Model Answer

The theme of justice is explored in *To Kill a Mockingbird* through the fictional trial of Tom Robinson, which reveals the deep racial prejudice in 1930s Alabama. Through characters like Atticus Finch, the novel shows the courage needed to stand for justice even when the law fails. In contrast, a nonfiction article on racial justice, such as a report from a human rights organisation, presents facts, statistics and real-life stories to expose injustice in society. While the novel uses character development and plot to draw emotional responses, the nonfiction text relies on factual evidence and logical argument. Both texts deal with the same theme but present it using different methods suited to their genres.

Expectation

- a. Learners must understand both genres
- b. Point out tone, structure, evidence and style differences
- c. Maintain focus on how each handles the chosen theme

5. **Bob Ewell:** *You think you're better than all of us, don't you, Finch?*

Atticus: *I don't think I'm better. I only believe in fairness.*

Bob Ewell: *Fairness? A Negro's word against my daughter's and you call that fairness?*

Atticus: *I call it the law, Mr Ewell. And I follow it whether it suits me or not.*

Bob Ewell: *Men like you are ruining Maycomb.*

Atticus: *If that means standing for truth, then I accept it.*

This imagined dialogue intensifies the contrast between Atticus and Bob Ewell. Bob represents hate, ignorance and the misuse of power, while Atticus stands for justice and reason. Such a scene would deepen the theme of moral integrity and show how personal prejudice can challenge the pursuit of truth.

6. Harper Lee's *To Kill a Mockingbird* is a powerful novel that explores the theme of justice through its carefully crafted structure and rich characterisation. Set in the racially divided town of Maycomb, Alabama during the 1930s, the novel follows Scout Finch's journey of understanding human nature, fairness and courage. Lee uses both the progression of events and the development of characters to highlight the injustice of racial prejudice and the moral strength required to confront it.

The structure of the novel follows a clear chronological order but is divided into two major parts. The first focuses on Scout's childhood experiences and her growing awareness of the world around her. Through episodes like her interactions with Boo

Radley and her father's quiet teachings, we see how values are passed from one generation to the next. This calm beginning builds emotional connection and prepares readers for the more serious events in the second half. The trial of Tom Robinson, a black man wrongly accused of raping a white woman, forms the climax. By placing this event at the centre of the novel, Lee uses structure to show how everyday life is interrupted by deep-rooted injustice.

Characterisation is equally essential in revealing the novel's main theme. Atticus Finch, Scout's father, serves as the moral backbone of the story. His consistent behaviour, calm voice and respectful treatment of all people—even those who insult him—help readers see what integrity looks like. In contrast, Bob Ewell is loud, disrespectful and dishonest. He exists as a foil to Atticus, highlighting through their differences the dignity of standing for justice in a world that does not always value it.

Scout's growth is also central to the theme. From a curious, outspoken child to someone who begins to see the pain behind people's actions, Scout's development shows that justice is not just about laws, but about empathy and understanding. Her final realisation that Boo Radley is not a monster but a kind neighbour is a clear demonstration of this growth.

In conclusion, Harper Lee uses a two-part structure and meaningful characterisation to explore the theme of justice. By following the emotional development of a young girl and the courageous actions of her father, the novel teaches us that fighting for what is right is never easy, but always necessary.

7. Analysing Prose Techniques in a Non-Fiction Text on Child Labour in Ghana

- The non-fiction text chosen for this analysis is an editorial titled “*Time to End Child Labour in Cocoa Farms*”, published in a Ghanaian newspaper. The article draws attention to the ongoing problem of child labour in the cocoa industry and calls for urgent action from the government, businesses and the general public. The writer uses several prose techniques to inform and persuade the reader, including emotional appeal, factual evidence, repetition and rhetorical questions. These techniques work together to create a powerful and convincing argument.
- Firstly, the writer uses **emotional appeal** to connect with readers. The article opens with a vivid image of a “nine-year-old boy carrying a sack twice his size under the hot sun.” This poignant symbol creates sympathy and concern in the reader. It also helps us to picture the human cost of child labour, making the issue feel real and urgent. This technique is effective because it makes the reader care deeply before any facts are even introduced.
- Secondly, the article uses **factual evidence** to support its claims. It refers to recent statistics from the International Labour Organisation (ILO), stating that “more than 1.5 million children are involved in hazardous work in Ghana's cocoa industry.” These facts add credibility to the writer's argument and make it difficult for readers to ignore or question the seriousness of the problem. The use of real data strengthens the message and appeals to readers who prefer logic and proof.
- Furthermore, the writer uses **repetition** to reinforce key points. Phrases such as “we must act,” “we cannot wait,” and “we must protect our children” are repeated throughout the article. This repetition creates emphasis and keeps the reader

focused on the central message. It also gives the article a strong, almost rhythmic flow, making it more memorable and impactful.

- The use of **rhetorical questions** also helps to engage the reader. Questions like “Would you let your own child work in such dangerous conditions?” or “If we stay silent, who will speak for them?” challenge us to reflect personally. These questions do not require direct answers but are meant to provoke thought and stir a sense of responsibility. This technique effectively draws all readers into the discussion and encourages them to take a stand.
- In addition to these persuasive tools, the article is organised in a logical and clear **structure**. It begins with an emotional opening, followed by facts and expert quotes, then moves to proposed solutions such as stricter laws and better school access. The conclusion offers a call to action, urging all readers to play a part in protecting children. This structure helps readers to follow the argument easily and understand the writer’s message.
- In conclusion, the non-fiction text uses a combination of emotional appeal, facts, repetition, rhetorical questions and clear structure to persuade the reader. These prose techniques are highly effective because they appeal to both emotion and reason, leading the reader to care about the issue and feel the need to act. Through this well-crafted argument, the writer succeeds in raising awareness in this call for change.

Expected Features

- Introduction with thesis
- Body with structured points and textual evidence
- Conclusion evaluating the success of techniques
- Academic tone and coherence

SECTION 3

1. SPEECH SUMMARY

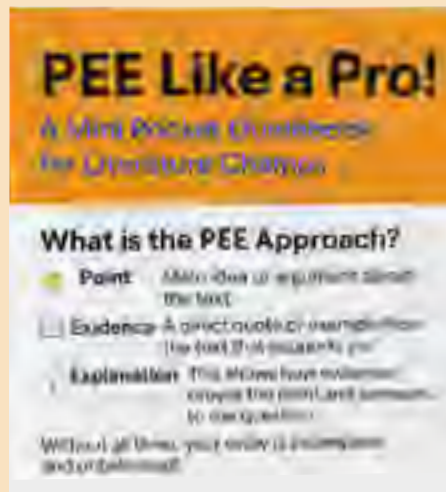
Ladies and gentlemen, I argue that government support for local literature is crucial.

Firstly, local literature reflects our culture. In *The Marriage of Anansewa* by Efua Sutherland, the story is rooted in Ghanaian tradition, using local proverbs and storytelling styles.

Secondly, it promotes identity and pride. In *Changes* by Ama Ata Aidoo, issues facing Ghanaian women are explored in a way foreign texts cannot capture.

By investing in such works, we preserve our heritage and help learners connect with their reality.

2. Sample book



3. The Last Seed of Koforidua

In the quiet hills of Koforidua, where the air once smelled of cocoa pods and fresh rain, stood an ancient forest known as Asase Ntoa. It was said to be protected by spirits and only the elders dared enter without permission.

Ama, a 16-year-old student, loved the forest more than anything. As a child, she would sit under the odum tree with her grandmother, who always whispered, “One day, Ama, this forest will go silent if we don’t listen.” She didn’t understand then. But now, she did. The chainsaws had come. “Grandma, why do the chiefs allow this?” Ama cried one evening, watching the lorry loads of timber leaving the town.

“They forget the forest raised us. But you must remember, child. You are its voice now,” Grandma replied, placing a smooth, brown seed in her hand. “What’s this?” Ama asked. “The last seed of the odum. Plant it when the time is right.”

Ama kept the seed hidden. Every night, she heard the forest cry, birds vanishing, animals fleeing and the wind no longer singing through the leaves. The town council had sold the land to developers. “Shopping mall coming soon!” the signs read.

So, on the day the bulldozers arrived, Ama stood before them. Alone. “Stop! You’re destroying our future!” she shouted, holding up the tiny seed. People laughed. Even her classmates. But Ama didn’t move.

That night, the story of “the girl with the seed” spread through social media, radio and TV. Environmental groups came. The council paused the project. Ama led a community planting campaign, using that single seed to begin a nursery.

Five years later, in the same spot where bulldozers once roared, a young forest grows again.

And under its shade, a plaque reads: “The Last Seed of Koforidua, Planted by a Girl Who Listened.”

Critical Review of the Story

In this story, I used foreshadowing when Ama's grandmother says, "One day, this forest will go silent..." to hint at the forest's destruction.

I used symbolism through the odum seed to represent hope, legacy and environmental renewal.

Through dialogue, especially between Ama and her grandmother, I showed generational wisdom and conflict. These literary techniques made the message of conservation clearer and more emotional, helping readers see the value of protecting natural resources in Ghana.

Through a lucid conclusion, the grandmother's words were highlighted once more as a vision for the future was created. The impact of the story is created by the shift from environmental tragedy towards an optimistic future. A clear moral is provided for the readers.

SECTION 4

1. A single theme, such as deception, manifests differently in comedy and tragedy, as seen in Efua Sutherland's *The Marriage of Anansewa* and Arthur Miller's *The Crucible*.

In *The Marriage of Anansewa* (comedy), deception is used humorously and strategically by George Kweku Ananse, who sends identical letters to multiple chiefs to secure the best bride price for his daughter. His trickery leads to confusion but ultimately results in a happy and non-tragic resolution, where the deception is forgiven and Anansewa's future is secured. The light tone and exaggerated situations make the theme of deception more satirical and entertaining, exposing societal greed and ambition without destructive consequences.

In contrast, in *The Crucible* (tragedy), deception is deadly and rooted in fear and vengeance. Abigail Williams and other girls pretend to be afflicted by witchcraft, deceiving the entire community and leading to wrongful executions. The theme here highlights the tragic consequences of lies and mass hysteria. The tone is dark and the outcome is fatal, emphasizing the destructive power of deception in a morally rigid society.

Thus, while both plays explore deception, comedy uses it to provoke thought and laughter with a redemptive end, while tragedy uses it to expose deep flaws in human nature and society, leading to downfall and death.

2. A playwright's choice of dramatic form profoundly shapes how themes are developed and perceived. Each form possesses inherent conventions that dictate narrative structure, character development and tone, thereby influencing the thematic message. In tragedy, themes like deception often lead to catastrophic ruin. For instance, in Arthur Miller's *The Crucible*, Abigail Williams's elaborate deceptions and false accusations of witchcraft drive the Salem community into a frenzy of paranoia and injustice. Her lies lead to the wrongful deaths of innocent individuals, including John Proctor, who sacrifices his life to preserve his integrity. The tragic form emphasizes the destructive power of deceit, exploring themes of mass hysteria, moral compromise

and the devastating consequences of unchecked power through a lens of inevitable suffering and societal breakdown. The audience experiences catharsis by witnessing the dire consequences.

Conversely, in comedy, deception frequently serves as a catalyst for humorous misunderstandings that ultimately lead to resolution and social harmony. Efua Sutherland's *The Marriage of Anansewa* exemplifies this; Ananse's elaborate trick of feigning his daughter's death to secure wealth from suitors is a central deception. Rather than leading to destruction, this cunning scheme, typical of the comedic form, resolves financial woes and culminates in a happy marriage. Here, themes of wit, social manoeuvring and even the critique of materialism are explored through laughter and a celebratory outcome, highlighting human adaptability and the restoration of order.

Thus, the dramatic form dictates whether a theme like deception is explored for its destructive force or its capacity for amusing resolution, profoundly influencing the play's message and audience experience.

3. Comparison Chart: Comedy vs. Tragedy

Element	Comedy	Tragedy	Similarities
Tone	Light-hearted, humorous, often satirical	Serious, sombre, emotional	Both evoke strong emotional responses in audiences
Plot Outcome	Ends happily; usually with reconciliation or marriage	Ends sadly; often with death or downfall	Both have a clear beginning, climax, and resolution
Main Conflict	Social mix-ups, misunderstandings or romantic dilemmas	Moral failure, fate or tragic flaws	Central conflict drives the action
Characters	Ordinary people, clever servants, exaggerated personalities	Nobility or high-status figures with tragic flaws	Characters experience change or revelation
Theme	Love, identity, social norms, joy, justice	Fate, loss, pride, revenge, the human condition	Both explore human emotions and societal issues
Purpose	To entertain and provoke laughter	To provoke thought and catharsis	Both aim to engage and move the audience
Language Style	Witty, pun-filled, casual	Formal, poetic, emotionally intense	Both can use figurative language and symbolism

SECTION 5

1. This question is discretion-based. Learners are expected to name a character and give a direct quote from the character. Then, based on the quote, they should deduce what the

character thinks, does and feels at that point in the text. An example has been provided for clarification.

This question is also discretion-based. An example of a sample response has been given.

2. *Auntie Esi*

Context: She has just heard that Ananse is faking his daughter's illness to manipulate the chiefs into sending gifts.

"Kwaku Ananse, that man will be the end of us. How can you pretend your daughter is dying just to squeeze wealth from these chiefs? And for what? So the whole village will say you are clever? Cleverness without shame is foolishness. I remember when her mother died and Anansewa was only a little girl. I promised to watch over her. But now my hands are tied because she listens only to her father. The girl's life is not a pawn to be moved about on a chessboard of greed. If only I had the courage to stand up to him, maybe she would have a chance at happiness. But in this house, speaking against Ananse is like throwing a stone at the wind, it comes back to hit you."

Empathy and Theme Connection

- Empathy: Shows the frustration of a family member who loves Anansewa but feels powerless to change her fate.
- Theme: Deepens the theme of family responsibility versus personal gain, showing the moral conflict within the family structure.

3. This is a sample response to question three. It is a discretion-based question.

Title: The Last Verdict

(An original play suitable for National Theatre performance)

Theme: Justice, corruption and the cost of silence.

Dramatic Tools: Monologue, Dramatic Irony, Symbolism, Foreshadowing, Aside.

Setting: Modern-day courtroom in Accra, Ghana.

Act One – The Whisper Before the Storm

Scene

1

(Lights up on a grand courtroom. A long mahogany table stands centre stage. Warm golden light spills across it. The faint hum of city traffic is heard through tall windows at the back. JUDGE AMA, a poised middle-aged woman in black robes, sits at the bench, flipping through documents. KWEKU, a nervous young clerk, shuffles files at the side table.)

Kweku (Monologue): *(Steps forward slightly, speaking to himself but audibly to the audience.)* Why is my heart beating like this? Ten years I've worked here; passing papers, stamping forms, keeping my head down. But today... today the truth sits in my hands, heavy as stone. Truth that could bury a man or set a people free. But in this place, truth is like a trapped bird, everyone wants to own it before it flies. *(He glances at the Judge, who now fixes her eyes on him)*

Judge Ama: Mr Kweku, is there something you wish to say before we proceed?

Kweku: No, My Lady. Nothing. (*Dramatic Irony: The audience knows Kweku holds evidence that could change the outcome of the trial, but he remains silent*)

(Lights fade to black.)

Act Two – Shadows in the Light

Scene

1

(*Lights rise sharply to a cold white glare. The courtroom feels tense. NANA MENSAH, a wealthy businessman in an expensive suit, sits calmly at the defence table. His LAWYER paces confidently. The PROSECUTOR sits ready; eyes fixed on her notes. A cracked gavel rests on the Judge's desk, a symbol of a justice system under strain.*)

Lawyer: Your Honour, my client is a man of spotless reputation. A philanthropist. A builder of dreams. These allegations are nothing but the bitterness of jealous rivals.

Prosecutor: Spotless? Ask the families in Nima whose homes were crushed by his bulldozers. Ask the children who...

Nana Mensah (*Aside to the audience*): They think they can shame me here. They don't understand. In this country, wealth speaks louder than any law.

Judge Ama: Order! This court will not be turned into a theatre.

(*Lights dim slowly.*)

Act Three – The Last Verdict

Scene

1

(*Thunder rumbles faintly outside. Lighting shifts to a deep amber, casting long shadows across the courtroom. The tension is palpable. Kweku fidgets, sweat on his brow*)

Kweku: (*Suddenly stepping forward, his voice trembling but resolute*) My Lady... I cannot keep silent. The documents in my hands prove that Nana Mensah bribed council officials and forged building permits.

Nana Mensah: Lies! Desperate lies!

Kweku: No, sir. The signatures are yours. The payments are yours. And the suffering of the people... that is yours too. (*Judge Ama rises slowly, takes the documents and scans them. Her face hardens*)

Judge Ama: This court... finds you guilty.

(*The gavel strikes. A loud echo. Cold white light floods the stage. Nana Mensah is led away in handcuffs. The sound of distant applause and chants from outside swells faintly, blending with the echo of the gavel.*)

(*Lights fade to black.*)

Performance Notes:

Monologue in Act One reveals Kweku's internal struggle and moral dilemma.

Dramatic Irony keeps the audience tense, knowing Kweku holds the truth while others remain unaware.

Foreshadowing builds suspense with the Judge's expectant look at Kweku.

Aside from Nana Mensah exposes his arrogance and belief in the power of money over justice.

Lighting - Dim, cold lighting during moments of intimidation and bright, warm lighting when truth is revealed, reinforcing the emotional tone of each scene.

4. Discretion-based response. Here is a sample response to it.

Original Speech Selected: The Marriage of Anansewa, one of Ananse's notable speeches is when he cleverly justifies why Anansewa must marry one of his chosen suitors, while hiding his real motive of collecting multiple bride prices. This speech is persuasive, witty and layered with irony.

Re-created Speech (Maintaining the Original Effect)

Setting: Inside Ananse's home. Anansewa has just expressed doubts about her father's marriage arrangements.

ANANSE: My precious Anansewa, you see the world only through the small window of a young woman's heart. But I, your father, I have walked the long road and seen the hills and valleys you cannot yet imagine. A woman's life must be secured like a goat tied to the fattest patch of grass and I, your wise father, hold the rope. These suitors are not mere men; they are ladders to your comfort, your honour, your future!

Do you think a coconut falls only once from the tree? No! It may roll here, roll there, but it will still land sweet in the hands of the one who planted it. So, my daughter, trust me. Trust my plans. They may seem strange now, but the drumbeat of tomorrow will make you dance with joy today you cannot understand.

SECTION 6

1. **Drama Piece:** "The Dirty Market"

Characters

Kwame (a student)

Maame Esi (a market woman)

Assemblyman Kofi (community leader)

Akua (a young girl)

Other traders (chorus)

Scene 1: The Market

(The market is busy. People are selling. Rubbish is scattered. Flies are buzzing.)

Kwame (entering with books): Oh no! Look at this market. Rubbish everywhere. Flies are all over the food.

Maame Esi (laughing): Young boy, stop complaining. We are busy selling. Rubbish is nothing.

Kwame: But Maame Esi, rubbish brings sickness. Do you want your children to fall sick?

Other Traders (together): Leave us alone, student boy!

Scene 2: The Problem

(Akua enters, coughing and looking weak.)

Akua: Mother, my stomach hurts. Flies were on the food I ate.

Maame Esi (worried): Oh no! What is happening?

Kwame (serious): This is the result of the dirty market. You must change!

Scene 3: The Solution

(Assemblyman Kofi enters with dustbins.)

Assemblyman Kofi: My people, enough is enough! From today, you will use dustbins. Anyone who throws rubbish around will pay a fine.

Traders (nodding): We agree! We will keep the market clean.

Kwame (smiling): A clean market means healthy people.

All together (shouting): Keep Ghana clean!

(They sweep the market and sing a short sanitation song. Curtain falls.)

2. Story Version: “The Dirty Market”

In the busy Mangoase market, traders sold fruits, fish, and vegetables. The market was full of rubbish, and flies buzzed over the food. Kwame, a young student, passed by and complained about the dirt. The traders only laughed at him.

One afternoon, Akua, the daughter of Maame Esi, fell sick after eating food covered by flies. Everyone became worried. Kwame reminded them that the sickness was caused by the dirty market.

Soon, Assemblyman Kofi arrived. He brought dustbins and warned that anyone who threw rubbish around would be fined. The traders quickly agreed to keep the market clean. From that day, Mangoase market became tidy and safe for everyone.

The story shows that cleanliness is very important for health and that the community must work together to solve problems.

SECTION 7

1. Create a “Poetry Survival Guide”

- **Rhyme:** Acts like music in a poem. It makes ideas stick in the reader’s head, just like a catchy chorus in a song. Example: In Shakespeare’s sonnets, the end rhymes make the love messages memorable.
- **Tone:** The poet’s attitude. It tells us how we should feel when reading. For example, a sad tone in Thomas Hardy’s ‘The Darkling Thrush’ makes us feel the hopelessness of the time.

- **Imagery:** Words that paint pictures in our minds. It helps us “see, hear, or feel” what the poet describes. Example: Keats uses imagery of taste and smell in ‘Ode To Autumn’ to make the season come alive.
- **Metaphor:** A hidden comparison that gives deeper meaning. Example: In Maya Angelou’s ‘Caged Bird’, the bird becomes a metaphor for oppressed people.

Quick Survival Tip: *Whenever you are lost in a poem, check these elements. They are like “clues” that unlock the meaning.*

2. Propose a New Theory about One Poetic Element

Theory: Tone is the key that connects the concept of the poem to the reader’s emotions. It works like a translator between the poet’s feelings and the reader’s experience.

Testing with Two Poems

- In Emily Dickinson’s ‘Because I could not stop for Death’, the calm and polite tone makes death seem less frightening.
- In Wilfred Owen’s ‘Dulce et Decorum Est’, the angry and bitter tone shocks the reader into rejecting the idea that war is sweet.

Conclusion: This shows that tone is powerful because it decides how we emotionally enter the poem.

3. Rewrite Stanzas by Switching Styles

Original Shakespeare Style (Romantic Rhyme):

“Love is a star that fadeth ne’er,
It guideth souls through shadowed air.”

Rewritten in Angelou’s Style (Free Verse, Strong Voice)

“Love walks beside me,
not a jewel in the sky,
but a fire in my chest
that refuses to die.”

Explanation of Shift

- Shakespeare’s style makes love seem distant, perfect and heavenly.
- Angelou’s style makes love feel personal, strong and rooted in human struggle. The meaning changes from ideal love to real, powerful love.

4. Poetry Trial (Tone Copying Case)

Case Setup

- Accused Poet: Langston Hughes
- Accuser Poet: Claude McKay
- Charge: “Hughes copied McKay’s use of defiant tone.”

Prosecution Argument (McKay's Side)

"In my poem 'If We Must Die', I use a defiant tone to show courage against oppression. Hughes, in 'I, Too', also uses a defiant tone when saying he too will sit at the American table. This is my style – and Hughes has imitated it."

Defence Argument (Hughes's Side)

"Yes, our tones are both defiant, but my defiance is hopeful and future-looking. McKay's tone is urgent and warlike, almost like a battle cry. Mine is softer but still strong, showing faith in change. That is not copying – that is reshaping."

Verdict (Student's Conclusion)

Both poets use defiance, but in different shades. Hughes transforms it into hope, while McKay frames it as resistance. The "copying" accusation is not fully true

SECTION 8

- Poets use poetic elements such as imagery, tone, diction, structure and figurative language to enrich their messages and create deeper meaning in their works. Imagery, for example, allows readers to visualise the subject matter and connect emotionally with the poem. In Gabriel Okara's *Once Upon a Time*, visual imagery like "laugh with their hearts" and "shake hands with their hearts" contrasts sincerity with superficiality, highlighting the speaker's nostalgia for genuine human interaction. Tone also shapes meaning; Maya Angelou's *Still I Rise* employs a defiant and hopeful tone to convey strength and resilience in the face of oppression. Diction or word choice is carefully selected to reflect the poet's stance. Angelou's use of power words like "I rise" reinforces the theme of empowerment.

Structure contributes by organising ideas in a way that emphasises key messages. In *Still I Rise*, the repeated refrain "I rise" builds rhythm and emphasis, while Okara's poem uses a conversational structure that mimics storytelling, reinforcing its reflective tone. Figurative language, including metaphor and simile, adds symbolic depth. Okara likens people's faces to masks, suggesting insincerity, while Angelou's metaphors of dust and oil reflect rebirth and worth. Through these elements, poets craft layered meanings that speak to personal, social and emotional realities.

- In the poem, *Hearty Garlands* by S.O.H. Afriyie-Vidza, the poet uses imagery, tone and symbolism to reflect on societal values and the recognition of selfless service. Through vivid imagery such as "sweat-laced brows" and "toilsome trails," the poet paints a picture of hardworking individuals whose efforts often go unnoticed. These images not only highlight the physical labour but also evoke empathy for the sacrifices made in silence. The tone of the poem is reverent and appreciative, creating a sense of respect for the unsung heroes in society. This tone helps the reader understand the importance of acknowledging everyday contributions that shape communal life.

Symbolism is central to the poem's message. The "garlands" represent both literal and metaphorical rewards, symbols of honour, appreciation and societal recognition. By offering "hearty garlands," the poet urges society to celebrate diligence, integrity and quiet resilience. In doing so, Afriyie-Vidza criticises a culture that often overlooks

humble service in favour of fame or status. Overall, the poem effectively uses these poetic elements to communicate a strong message about valuing the moral fabric and unseen labour that sustains communities.

3. In *Once Upon a Time* by Gabriel Okara and *Still I Rise* by Maya Angelou, both written in free verse, the poets use poetic elements to create multiple layers of meaning. Okara employs a nostalgic and regretful tone to explore themes of lost innocence and societal change. Through imagery such as “they used to laugh with their hearts” and “now they only laugh with their teeth,” he contrasts genuine human connection with the superficiality of modern relationships, suggesting a cultural shift toward insincerity.

Similarly, Angelou uses uplifting and assertive tone to portray resilience and pride in the face of oppression. Her imagery, “I’m a black ocean, leaping and wide”, conveys both strength and vast potential. In both poems, symbolism plays a key role: Okara’s “mask” represents societal pretence, while Angelou’s “dust” symbolises survival and rising above adversity.

The diction in both poems also adds layers of meaning. Okara uses calm, conversational language to reflect inner conflict, while Angelou’s powerful and repetitive phrases like “I rise” emphasise determination. Although both poets use the same poetic form (free verse), they employ different poetic elements to express personal, social and emotional truths, creating rich, multiple interpretations.

4. In Gabriel Okara’s *Once Upon a Time* (free verse) and Geoffrey Chaucer’s *The Nun’s Priest’s Tale* (narrative verse), both poets use poetic elements to create layered meanings despite employing different forms. Okara’s free verse allows for a reflective and flexible structure, mirroring the speaker’s internal conflict. His use of imagery, such as “laugh with their hearts” versus “laugh with their teeth,” conveys a shift from sincerity to hypocrisy, symbolising the loss of authenticity in modern society. The tone is nostalgic and regretful, suggesting both a critique of change and a longing for innocence.

In contrast, Chaucer uses a structured narrative form with rhyme and rhythm to deliver a satirical tale that blends humour with moral instruction. Through the symbolism of animals, (Chauntecleer the rooster and the fox), Chaucer explores themes of pride, gullibility and fate. The tone shifts between comic and serious, allowing for both entertainment and reflection on human behaviour. Despite the formal differences, both poets use these elements to convey complex ideas. Okara criticises modern social pretence, while Chaucer mocks human vanity. The combination of poetic elements and form in each poem enables rich, multiple interpretations.

SECTION 9

1. The Fading Clay Pot

The dust of ages settles on my grandmother’s porch,
a red-earthed memory, sun-baked and strong.
Her fingers, like old tree roots, remember
the shaping of clay pots, water cool inside.

Each curve a whisper of ancestors,
 a slow rhythm of hands meeting earth,
 a song sung in silent labour.
 That pot, now, is a museum piece, a relic beside the flashing screens.
 The phone rings like a restless ghost, pulling eyes to its bright, new world.
 Our children's fingers dance on glass,
 faster than the ancient weavers' shuttles.
 The concrete rises, swallowing farmland, a giant's grey blanket spreading,
 and the old ways,
 they shrink, like puddles in the harmattan sun.
 There is a hum now, an electric pulse, a promise of speed, of new harvests, but
 sometimes,
 I trace the air where the pot once sat,
 and the silence aches, a forgotten melody.
 Yet, in the market's new bright stalls,
 Ghana's spirit, like the defiant kola nut, finds a way to thrive, adapting, reaching.
 The future stretches
 a highway paved with stars.

2.
 - *Explanation:* In “The Fading Clay Pot”, I chose free verse to allow for a fluid narrative flow, mimicking the uncontained nature of societal change. I used several types of figurative language.
 - *Simile:* “Her fingers, like old tree roots, remember” connects the grandmother’s hands to the enduring power of nature, suggesting deep-rooted tradition.
 - *Symbolism:* “The concrete rises, swallowing farmland, a giant’s grey blanket spreading” [my example] symbolically portrays urbanisation as an overwhelming, consuming force.
 - *Personification:* “the silence aches, a forgotten melody” gives human emotion to the absence of the old ways, emphasising the profound loss experienced amidst progress.
 - *Hyperbole:* While not overtly present, the cumulative effect of descriptions of rapid change can lean towards hyperbole, emphasising the perceived scale of transformation.

The poem features a clear tonal shift. The initial tone is nostalgic and reverent towards tradition, using gentle imagery of “red-earthed memory” and “slow rhythm”. This shifts to a more urgent and somewhat mournful tone with phrases like “phone rings like a restless ghost” and “swallowing farmland”, reflecting the anxiety of rapid change. The tone then shifts again in the final stanza to one of resilient hope and acceptance, with “defiant kola nut” and “highway paved with stars”, acknowledging Ghana’s ability to adapt. These shifts help convey the complex emotions associated with modernisation; the loss of the old, the challenge of the new and the ultimate strength in adapting.

3. Discretion-based

a. Voice Control (Volume and Pace)

I used a calm, slow pace at the beginning to reflect the quiet strength of the grandmother and the clay pot. My volume rose when describing the fast-moving modern world, then softened again when expressing loss and reflection. This helped show the contrast between past and present.

Body Language and Gestures

During the spoken word, I used my hands to mimic shaping a pot, reaching out when speaking of ancestors and pulling back when describing the shrinking traditions. I stood tall when speaking of Ghana's spirit and the future, to show pride and hope.

- b. Using voice control and body language helped my Ghanaian audience feel the poem's emotional journey. Many people understand the shift from tradition to technology, so slowing down during the clay pot scenes reminded them of their roots. The gestures made the memories feel real, like they could almost see their own grandmother shaping clay. When I spoke of the future, my stronger voice and open posture gave them hope — that even as things change, our spirit remains strong.

These choices made the poem more than just words. They made it a shared experience, something we could all feel together.

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GLOSSARY

- **Alliteration:** When several words close together begin with the same sound, e.g. “sweet song of sorrow”.
- **Aside:** A short remark a character makes to the audience or themselves which other characters on stage cannot hear.
- **Characterisation:** The way a playwright shows what a character is like through their words, actions, thoughts and how others react to them.
- **Conflict:** A struggle or problem in a play. This may be within a character or between characters or groups.
- **Critical Essay:** An essay that analyses and judges a text using clear reasons and examples.
- **Dialogue:** The words spoken between two or more characters in a play.
- **Dramatic Irony:** When the audience knows something important that a character does not know.
- **Empathy:** The ability of the audience to feel or understand what a character is going through.
- **Figurative Language:** used in a creative way to suggest meaning beyond the ordinary, such as similes or metaphors.
- **Foil:** A character who is the opposite of another character to make traits stand out.
- **Imagery:** Language that creates pictures in the reader’s mind by appealing to the senses of sight, sound, touch, taste or smell.
- **Irony:** When words can be used to have a different meaning from their literal meaning.
- **Literary Device:** A tool used to make writing powerful (e.g. metaphor, irony, imagery).
- **Metaphor:** A comparison that says one thing is another, e.g. “Life is a journey”.
- **Monologue:** A long speech given by one character, often sharing feelings or telling a story.
- **Mood:** The feeling a reader gets from the story (e.g. sad, scary, hopeful).
- **Performance Poetry:** Sharing a poem aloud with voice, movement and expression to bring out its meaning and feelings.
- **Personification:** Giving human qualities to non-human things, e.g. “The wind whispered secrets”.
- **Prose:** Writing that is in sentences and paragraphs (not poetry or drama).
- **Resolution:** How the conflict or problem is solved in the end.
- **Rhyme:** When the endings of words sound the same, often used at the end of lines in poetry.
- **Setting:** The time and place where the events of a play happen.
- **Simile:** A comparison using words like or as, e.g. “Her smile was as bright as the sun”.

- **Soliloquy:** A speech where a character says their thoughts aloud when alone on stage, letting the audience know what is in their mind.
- **Stage Directions:** The instructions in a script that tell actors how to move, speak or show emotion and describe how the stage should look.
- **Style:** The special way a writer uses language (e.g. short sentences, rich words).
- **Theme:** The big idea or message the writer wants to share (e.g. freedom, justice).
- **Thesis Statement:** A sentence in the introduction of an essay that shows your main point.
- **Tone:** The attitude revealed in the text towards the subject or characters (e.g. serious, playful).

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