



MINISTRY OF EDUCATION

Literature-in-English

for Senior High Schools

TEACHER MANUAL

YEAR THREE



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION



REPUBLIC OF GHANA

Literature-in-English for Senior High Schools

Teacher Manual

Year Three



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

LITERATURE-IN-ENGLISH TEACHER MANUAL

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INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed the third and final set of curriculum materials to support the implementation of the new Senior High School curriculum.

This Year Three Teacher Manual for Literature-in-English covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively support learners in their final year of Senior High School. All the necessary information for the Student Assessment Portal has been included in the Year Three Teacher Manual to simplify the development of weekly learning plans, meaning that teachers have a single reference document.

The Year Three Teacher Manual has two main objectives:

- To support learners to consolidate and deepen their understanding of the content, pedagogy, and assessment across all three years of the new Senior High School curriculum in preparation for the West Africa Senior Secondary Certificate Examination (WASSCE).
- To equip teachers with the tools and resources needed to deliver revision-focused, assessment-led lessons that build on the knowledge learners have acquired from Year One to Year Three.

In this third year, teachers will be supporting learners to prepare for the WASSCE. Each section of the Teacher Manual is therefore structured around the highest Depth of Knowledge (DoK) levels, allowing learners to build progressively on knowledge acquired from Year One to Year Three. For each week, learning tasks and pedagogy are built around the assessment, ensuring that classroom activities directly prepare learners for the demands of the examination. Two sets of sample examination papers are also provided; one administered by Week 12 as a first semester practice examination, and one by Week 20 as a mock examination, to gauge learners' competencies and identify areas requiring remediation.

To further support teachers in delivering Year Three, NaCCA, working with the Ghana Education Service, has developed a subject specific App for each subject.

The Year Three PLC sessions have been revised in response to findings from the 2025 annual evaluation survey. The survey confirmed that teachers have made strong progress in lesson planning, use of varied instructional methods, ICT integration and modes of assessment. To address the identified gap in explaining concepts clearly using examples familiar to learners, each PLC session now includes a dedicated Content Exploration segment. This ten-minute segment brings the subject group together to work through one challenging problem or concept from the week's Teacher Manual content, not to plan how to teach it, but to ensure that every teacher in the group fully understands it.

The PLC sessions in Year Three also place particular emphasis on connecting the week's content to equivalent topics taught in Years One and Two. Teachers are encouraged to note the recap weeks signposted throughout the Teacher Manual and to use the App to explore how content across all three years links together.

As in previous years, teachers are expected to integrate National Values, Gender Equality and Social Inclusion (GESI), Social and Emotional Learning (SEL), and 21st-century skills into

their learning activities, assessment tasks, and rubrics and mark schemes. The subject-specific App will support teachers in doing this throughout the year.

Ghana Education Service acknowledges the dedication of the teachers who have implemented the new curriculum across Years One and Two and recognises that Year Three represents both the culmination of that effort and a critical moment for learners. The Year Three Teacher Manual and its accompanying resources have been developed to ensure that every learner, regardless of background, ability, or school context, is fully prepared to demonstrate what they know and can do in the WASSCE and to progress confidently to further studies, the world of work, and adult life.

ACKNOWLEDGEMENTS

Special thanks to Professor Samuel Ofori Bekoe, Director-General of the National Council for Curriculum and Assessment (NaCCA) and all who contributed to the successful writing of the Teacher Manuals for the new Senior High School (SHS) curriculum.

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SECTION 1: PROSE (KNOWING YOUR ELEMENTS)

STRAND: PROSE

Sub–Strand: Knowing your element

Content Standard: Demonstrate knowledge and understanding of prose elements in interpreting varied prose texts

Learning Outcome: Apply the knowledge of the elements of prose in interpreting varied texts.

INTRODUCTION AND SECTION SUMMARY

This section helps learners understand how the background or context of a literary text shapes its main concern or message. It builds on what was learned in earlier years about settings and social or cultural backgrounds by adding new focus on historical, cultural, social and author backgrounds. Learners will use this knowledge to connect these backgrounds to concerns found in texts such as identity, conflict or change.

Through reading, group work, writing and creative tasks, learners will explore how context shows in the language, tone and the actions of characters. They will be able to compare different types of their prescribed texts and relate what they read to real-world situations. By the end of the section, learners should be able to explain clearly how the background of a text helps in understanding its meaning and message.

The weeks and the indicators covered by the section are:

- **Week 1:** Discuss the significance of the contexts of texts in shaping the texts’ main concerns.

Year 1	Week 5
	A. Discuss short stories and novels of varied styles which have been enjoyed ideally during class study, but own reading is valid too.
	B. Make distinctions amongst a range of prose fiction texts.
	C. Use the knowledge gained to examine how the chosen work demonstrates a created plot and setting.
	Week 6
	A. Examine characters and themes, and how they reflect contexts and society.
	B. Discuss how the elements of language and style enhance meaning in fictional texts
	Week 7: Establish the relationship between context and setting.

SUMMARY OF PEDAGOGICAL EXEMPLARS

By using Experiential Learning and Think-Pair-Share as pedagogical strategies, this section allows learners to explore how the background or context of a text shapes its main concern through active participation and reflection. Instead of only reading about context, learners take

part in activities such as group discussions, scene adaptations, and short writing tasks that connect directly to real-life situations and experiences. By engaging with texts in meaningful and practical ways, learners are able to see how historical, social, cultural and personal backgrounds influence characters, language and themes. This hands-on approach encourages understanding, as learners connect what they read to the world around them and reflect on how different contexts shape the messages in literature.

ASSESSMENT SUMMARY

Assessment tasks in this section are designed to assess learners using the most advanced Depth of Knowledge (DoK) Level 4 as recommended, considering the focal areas studied, where they are expected to show deep understanding and make clear connections between ideas. Learners will explain how the background of a text shapes its main concern through essay writing that involves thoughtful analysis. They will create concept maps to organise and link themes, ideas and context. Presentations will allow them to speak clearly about their understanding and podcasts will offer a space for creative reflection and expression. Each of these tasks helps learners show how well they can use what they know to explain meaning and message in a structured and meaningful way.

Summary of Assessment

Indicator	DOK Level	Assessment Strategies and/or Modes
Discuss the significance of contexts of texts in shaping the main concerns revealed in the texts.	Level 4	Essay Writing Concept Map Presentation Podcast

WEEK ONE

Learning Indicator: Discuss the significance of contexts of texts in shaping the texts’ main concerns

FOCAL AREA 1: SIGNIFICANCE OF CONTEXT OF TEXTS

Context refers to the circumstances, background and environments that surround a text’s creation. It can also be the historical period, cultural practices, social structures and personal experiences that influenced a prose text’s creation. These elements influence the way ideas are expressed, the issues that are explored, and the perspectives that are presented. These contexts significantly shape a text’s themes, character development and meaning. A text’s characters, setting, language and tone often reflect the values and conditions of its time. The customs, values, beliefs and social practices of the time inform the text. The significance of context lies in its role in shaping the concerns and meaning of a text. Recognising context allows for a genuine understanding of why certain themes emerge and how they are developed throughout the text.

How contexts of texts shape main concerns

Contexts of texts shape main concerns by providing the background that influences what a text focuses on and how its message is presented. Historical events, cultural beliefs, social systems and the personal experiences of the writer all affect the themes that appear in a text. Themes developed such as justice, freedom, identity or conflict are often responses to real conditions or values in the writer’s world. Above all, the language, the actions of characters, the setting and tone are shaped by these surrounding factors, making context a key part of how meaning is built. Understanding context helps to explain why certain issues are important in a text and how they are shown.

Learning Tasks

- 1. Research types of contexts and give examples of how they shape concerns in texts.
- 2. Match texts to contexts and explain how the background influences the main concern.

Pedagogical Exemplars

Experiential Learning and Think-Pair-Share

- 1. Give brief descriptions of different historical, cultural or social contexts. Each learner thinks individually about what concerns might arise in a text written in that context (e.g., war may bring about themes of loss or survival) and rewrite it as if it were created in a different context (e.g. from a colonial setting to a modern urban one).
- 2. Pair learners up to compare their ideas and map out possible themes or concerns linked to each context by explaining how changing the context influenced the way the concern was expressed. Encourage learners to provide both written and oral responses.
- 3. Groups share their findings with the class, discussing how different contexts might shape similar or different concerns.

Key Assessment: Class Exercise

DOK Level 4

1. Choose a prescribed prose text and analyse how historical and cultural context(s) influence character development. In your response you should include:

a. How these contexts shape your interpretation of characters.

b. How you imagine readers from different historical and cultural backgrounds may interpret the novel differently.

Task Description

This task will expect learners to select a prescribed prose text and write an analytical essay exploring how historical and cultural contexts influence character development, including how different readers may interpret the text differently.

The task assesses skills such as critical thinking, contextual understanding and the ability to construct coherent, evidence-based arguments.

The task can be accomplished through presentations, discussions that promote deep literary analysis, multiple perspectives and structured academic writing.

2. Choose a novel you have studied that was written in a different time period or cultural setting from your own. Using a concept map, show:

a. How the author’s time, and culture shaped what they wrote about.

b. Three specific examples from the text that would make no sense without understanding its context.

c. How the meaning of the story would change if it were set in a school today. Use evidence from the text to support your map.

Task Description

In this task, the learner is to choose a novel studied in class that was written in a different time period or cultural setting from their own. Using a concept map, the learner is to show how the author’s background influenced the story and shaped what was written.

The concept map must include clear points explaining how the author’s time and culture affected the themes, characters or events in the text. The learner must give three specific examples from the novel that would not make sense without an understanding of its historical or cultural context.

The learner is also expected to show how the meaning or message of the story would change if it were set in their school or community today. These points should be supported with evidence from the novel such as scenes or quotations.

This task helps learners develop 21st-century skills such as contextual understanding, visual thinking, cultural awareness, analysis and critical reasoning.

FOCAL AREA 2: THE USE OF ELEMENTS OF PROSE IN COMPARING AND CONTRASTING CHARACTERS

Prose elements serve as tools authors use to develop and differentiate characters. Dialogue reveals distinct speech patterns and values, while description builds physical traits and

environments that reflect character personalities. Interior monologue exposes contrasting thoughts and motivations, and narrative perspective shapes reader perception. Authors create character foils through these contrasting elements to emphasize specific qualities and to advance themes. Through careful analysis of how these elements are applied differently to various characters, readers can understand how character contrasts embody opposing values or perspectives that serve the text’s broader purpose.

Learning Tasks

1. List key elements of prose (dialogue, setting, conflict) used to reveal character traits.

2. Compare two characters by noting differences and similarities in how they speak, act and respond to conflict.

3. Prepare character points using prose elements to support arguments for a presentation or a podcast show on a major issue explored in the piece of writing.

Pedagogical Exemplar

Talk for Learning

1. In groups, learners use Think-Pair-Share to explain the processes of comparing and contrasting different characters; considering the following process:

a. Select two characters you would like to analyse

b. Reread text to focus on them

c. Take notes on a list of traits for each character

d. Compare and contrast them side-by-side.

2. In groups, learners analyse different characters using this process. Share work with another pair and justify why the author might have created such different characters.

3. Learners play an interview game where there is a host and a number of panellists. They role play an interview session where the host questions colleagues on elements of prose (diction, figurative language, language structure, symbolism, setting) by way of revision.

Key Assessment: Essay Writing

1. Write a critical analysis essay (400-600 words) examining how the author of your selected prose text uses specific prose elements to develop, compare and contrast any two characters. Your analysis must:

a. Identify and analyse at least four distinct prose elements that the author employs to create these characters.

b. Discuss why such different characters might have been created and how their actions highlight a specific theme.

c. Use specific examples from the book (quotations and scenes) to support your points.

Task Description

In this task, the learner is to write a critical analysis essay of 400–600 words based on a prose text studied in class. The essay must examine how the use of specific prose elements develops and, in doing so, compare and contrast two different characters in the story.

The learner is expected to identify and analyse at least four prose elements, such as dialogue, narration, tone, description, setting or structure, that are used to bring out the traits of these two characters. The essay must also explain why the selection of such contrasting characters with their differences helps to highlight a key theme in the text.

To support their points, the learner must use direct examples from the text, including quotations and scenes that clearly show how the characters are developed.

This task helps learners build 21st-century skills such as critical thinking, literary analysis, evidence-based reasoning and clear written communication.

DOK Level 4

2. In a group, create a 10-15 minute podcast episode that brings two contrasting characters from your prose text to life through their distinct voices and perspectives.

Task Description

In this task, the learner is to work in a group to create a 10 –15 minute podcast episode based on a prose text they have studied in class. The podcast must bring to life two contrasting characters from the text, showing their different voices, thoughts and experiences.

Each group is expected to use dialogue, narration or monologue to present clearly how the two characters are different in terms of values, beliefs or behaviour. The group must show how these differences affect their actions in the story and how they help develop key themes in the text.

The podcast should sound natural and engaging, and each group member should take part in either voice acting, scripting or editing the episode. The group must also submit a short written outline explaining their creative choices and the themes or ideas their podcast highlights.

This task helps learners build 21st-century skills such as collaboration, communication, character analysis, digital literacy and creative thinking.

PLC Session 1

45 minutes	Planning & Reviewing the Learning Plan
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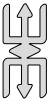
1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

a. explain the week’s concepts in a practical way that will make it easier for learners to understand

b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app

a. The key assessment for the week is *essay writing*. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the essay writing (NTS 3k-3q).

10 minutes	Content Exploration
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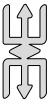
5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b. all teachers in the group work through a similar problem individually for 3–4 minutes

c. the group then works through the problem together step by step

d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

b. After the enactment, ask for structured feedback from the group

- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

Learners have developed skills to analyse how authors create characters using specific writing techniques like dialogue and description. Through essay writing and podcast creation, they have learned to compare characters, connect them to themes, and support their ideas with evidence from the text. This approach has built both critical thinking and creative skills, helping learners understand characters more deeply while developing their ability to express ideas in different formats. Learners now appreciate how characters serve as important vehicles for exploring themes in literature.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 1

FOCAL AREA 1

Question 1 (20 marks)

Criteria	Excellent (5 marks)	Very Good (4 marks)	Good (3 marks)	Satisfactory (2 marks)	Needs Improvement (1 mark)
Historical and Cultural Context Analysis	Explains clearly how specific historical events and cultural values shape the text. Uses strong text examples that show deep understanding.	Explains how historical events and cultural values affect the text. Uses good text examples.	Describes some historical or cultural influences with basic text support.	Mentions historical or cultural background with little text support.	Simply names a time period or culture without explaining its importance to the text.
Character Development Analysis	Shows exactly how history and culture shape the characters' actions and beliefs with strong text examples.	Shows how history and culture influence characters with clear text examples.	Explains some ways history or culture affects characters with some text support.	Makes simple statements about characters and their background with little text support.	Describes characters without linking them to historical or cultural context.
Personal Interpretation	Clearly explains how knowing the historical and cultural context changes your understanding of the characters with specific examples.	Explains how historical and cultural context shapes your reading with good examples.	Describes how context affects your understanding with basic examples.	Makes simple statements about how context affects reading with limited examples.	Mentions personal views without connecting them to historical or cultural context.
Different Reader Interpretations	Clearly explains how readers from different backgrounds would understand the text differently with specific examples.	Explains how different readers would interpret the text differently with good examples.	Describes some different possible readings with basic examples.	Makes simple statements about different readings with limited examples.	Mentions that people might read differently without explaining why or how

Question 2 (20 marks)

Criteria	Excellent (5 marks)	Very Good (4 marks)	Good (3 marks)	Satisfactory (2 marks)	Needs Improvement (1 mark)
Author's Context Analysis	Clearly shows how the author's time and culture shaped the story. Uses strong examples that link history directly to the novel.	Shows how the author's time and culture affected the novel with good examples.	Shows some links between the author's time and the novel with basic examples.	Makes simple statements about when or where the author lived with weak links to the story.	Lists facts about the author's time without showing how they matter to the story.
Context-Dependent Examples	Picks perfect examples from the book that only make sense if you know the history or culture, and explains them clearly.	Picks good examples that need historical context and explains them well.	Picks examples that need some context to understand and gives basic explanations.	Picks examples but doesn't clearly explain why they need historical context.	Lists parts of the story without showing why they need historical knowledge to understand.
Modern Setting Comparison	Clearly shows how the story would change if set in your school today with strong text evidence.	Shows how the story would change in your school today with good examples.	Describes some changes if the story happened in your school with some examples.	Makes simple statements about the story in modern times with few examples.	Mentions modern school setting but doesn't really compare it to the original story.
Concept Map Organization	Creates a neat, easy-to-follow map with clear links between ideas. Uses colours, shapes or symbols that help show relationships. All connections have clear labels.	Creates a well-organized map with good links between ideas. Uses some helpful visual elements. Most connections have labels.	Creates a readable map showing main ideas and some connections. Uses basic visual elements. Some connections have labels.	Creates a simple map that's somewhat hard to follow. Few visual aids or labels on connections.	Creates a confusing map with unclear connections between ideas. No helpful visual elements.

FOCAL AREA 2

Question 1 (20 marks)

Criteria	Excellent (5 marks)	Very Good (4 marks)	Good (3 marks)	Satisfactory (2 marks)	Needs Improvement (1 mark)
Prose Elements Analysis	Clearly shows how four writing techniques (like dialogue, description, thoughts, symbols) help create the characters. Uses perfect examples from the text.	Shows how four writing techniques help create the characters. Uses good examples from the text.	Shows how three writing techniques help create characters. Uses some examples from the text.	Mentions two writing techniques but doesn't clearly explain how they create characters. Few examples.	Mentions only one writing technique or doesn't show how techniques create characters. No clear examples.
Character Comparison	Clearly shows how the two characters are alike and different, with strong insights.	Shows how the two characters are alike and different with good details.	Shows basic similarities and differences between characters.	Makes simple comparisons with few details.	Describes characters separately without comparing them.
Author's Purpose & Theme	Clearly explains why the author created these different characters and how they help show an important theme.	Explains why the author created these characters and connects them to a theme.	Gives basic reasons why the author created these characters and mentions a theme.	Mentions author's purpose but makes weak connections to themes.	Doesn't explain why the author created these characters or how they connect to themes.
Textual Evidence	Uses perfect quotes and scenes that clearly support each point. Smoothly includes evidence in the essay. Examples directly show the writing techniques and character traits discussed.	Uses good quotes and scenes that support most points. Includes evidence well in the essay. Examples connect to the analysis.	Uses some helpful quotes and scenes. Basic inclusion of evidence. Examples generally support points.	Uses few quotes or scenes, or evidence that only partly supports points. Awkward inclusion of evidence.	Uses almost no quotes or scenes, or uses evidence that doesn't support points.

Question 2 (20 marks)

Criteria	Excellent (5 marks)	Very Good (4 marks)	Good (3 marks)	Satisfactory (2 marks)	Needs Improvement (1 mark)
Character Voice	Creates clear, unique voices that perfectly match each character's personality. Voices sound very different from each other.	Creates different voices that match each character's personality. Voices sound different from each other.	Creates somewhat different voices for each character. Some difference between characters.	Creates slightly different voices with little contrast.	Characters all sound the same or voices keep changing throughout.
Character Viewpoint	Shows exactly how each character thinks and feels based on the book. Clearly shows why they see things differently.	Shows how each character thinks and feels based on the book. Shows differences in how they see things.	Shows some differences in how characters think. Basic understanding of why they disagree.	Shows few differences in how characters think. Unclear why they have different views.	Characters don't have different viewpoints or their views don't match the book.
Text Accuracy	All dialogue sounds like it could be from the book. Character actions and thoughts match exactly what's in the book.	Most dialogue sounds like it could be from the book. Character actions and thoughts mostly match the book.	Dialogue mostly fits the characters from the book. Some new content makes sense for the characters.	Some dialogue doesn't sound right for the characters. Some actions don't match the book.	Dialogue doesn't match the book characters. Characters act very differently than they do in the book.
Group Work	Everyone in the group has an equal part. All members speak clearly in the podcast. Group works together smoothly with good teamwork.	Everyone in the group has a good part. Most members speak clearly. Group works together well.	Most group members have a part to play. Some members speak more than others. Group shows some teamwork.	A few students do most of the work. Parts are not shared fairly. Limited teamwork.	One or two students do all the work. Poor teamwork with some students not participating.

SECTION 2: PROSE (APPRECIATION)

STRAND: PROSE

Sub-Strand: Appreciation

Content Standard: Demonstrate knowledge and understanding of the elements of prose and literary

Weeks 2, 3, 4 and 5

Learning Outcome

- 1. Use the knowledge of elements and literary devices in analysing selected texts.

Week 6

Learning Outcome

- 2. Communicate personal and critical responses to narratives through different perspectives.

INTRODUCTION AND SECTION SUMMARY

This section covers five weeks of instruction, from Week 2 to Week 6 and focuses on reviewing and strengthening learners' knowledge and skills in key areas of prose study. It is designed as a continuation of what was taught in Year One and Year Two, allowing learners to build on their previous understanding. The section provides opportunities for learners to revisit and strengthen their knowledge of major themes, plot development, characterization and literary devices. It also encourages learners to apply this knowledge in writing structured critiques and essays on both fictional and non-fictional prose texts. By the end of this section, learners should be able to analyse prose texts more critically, appreciate how authors use various techniques to shape meaning and confidently express their ideas through clear and well-developed writing.

The weeks and the indicators covered by the section are:

Week 2: Examine and articulate main themes in prescribed texts.

Week 3: Analyse aspects of plot and their effect on readers.

Week 4: Examine the significance of some of the literary devices in appreciating their prescribed text(s)

Week 5: Examine the characterisation techniques of the writer.

Week 6:

Develop essays on the critical preparation carried out on fictional and non-fiction texts.

Apply knowledge of elements of prose and literary devices in critiquing varied prose texts.

Year 1	Week 7: Examine different types of plot devices using level appropriate texts <i>(Indicator of week 3 in year 3)</i> Week 8: Analyse the relationship between/among plot, subplots and conflict. <i>(Indicator of week 3 in year 3)</i> Week 11: Identify and explain the significance of the plot. <i>(Indicator of week 3 in year 3)</i>
Year 2	Week 2: Discuss the development of themes and style in prose texts <i>(indicator of week 2 in year 3)</i> Week 3: Discuss how authors use style to bring out themes and create non-fictional texts with themes and styles. <i>(Indicator of week 2 in year 3)</i>

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section uses a variety of pedagogical approaches to support learners in reviewing and applying their understanding of prose through the study of themes, plot, characterisation and literary devices. Building on the foundation laid in Year One and Year Two, teachers are encouraged to guide learners in recalling what they have already studied while engaging with more detailed analysis of literary texts.

Talk for learning strategies such as discussions, think-pair-share and group presentations are central to this section. These approaches allow learners to work together to explore how themes are developed, how plot structures unfold and how authors use stylistic techniques to create meaning. By engaging in purposeful conversation, learners sharpen their thinking, improve their communication skills and grow more confident in sharing personal and critical responses.

Experiential learning plays an important role. Learners are given opportunities to interact directly with prescribed texts to make meaning from them. With guidance from the teacher, they explore how elements such as characterisation, theme and plot relate to one another. This supports learners in building stronger interpretations using evidence from the text rather than simply retelling the story.

Interactive and activity-based learning methods are also used to make lessons more engaging. Activities like designing posters, story maps or working with visual timelines help learners to recall and organise ideas about the texts they have read. These tasks allow learners to participate fully and make sense of abstract literary concepts in a practical and inclusive way.

‘Scaffolding’ is also used to help learners review the steps of writing a critical analysis, such as identifying key themes, character traits, the writer’s techniques and the impact of language choices. Learners use this knowledge to plan and write structured essays that show thoughtful analysis and personal judgement. They are guided to organise their ideas clearly and to support their points with examples from the texts.

Project-based learning is also introduced to give learners the chance to apply their skills in a more creative and independent way. Learners may be asked to produce essays, visual displays or oral presentations to demonstrate how well they can use literary elements. This kind of work encourages research, teamwork and clear communication.

To ensure all learners are supported, teachers are encouraged to use mixed-ability groupings, scaffolding and peer teaching. More advanced learners may take on leadership roles or explore more challenging tasks. These strategies help create an inclusive classroom where every learner feels valued and supported.

ASSESSMENT SUMMARY

In this section, learners are assessed using a variety of assessment modes designed to reach the highest Depth of Knowledge (DOK 4). These include essays, debates, case studies, creative presentations, visual analysis and multiple-choice questions that require evaluation and synthesis. Each assessment encourages learners to apply knowledge in new ways, reflect critically and make complex connections between text and context. Learners will participate in a group debate on the theme, using textual evidence and current real-world examples to support their views. This will assess learners’ ability to apply literary knowledge to life situations and to make reasoned judgments. Additionally, they will answer multiple choice questions at levels three and four of the DOK to evaluate the effect of narrative techniques, demonstrate their understanding by creating either a visual exhibition or a song composition on how literary devices develop themes, through an analytical essay, learners will discuss foil characters and finally they will complete a comparative essay using one novel and one non-fiction text that shared similar themes. The assessment modes used in this section are rigorous assessments that require extended thinking, real-world application and critical evaluation. These tasks will encourage them to interpret, analyse, synthesise and defend their ideas using literature as a lens for understanding both text and life.

Summary of Assessment

Indicators	DOK Level	Assessment Strategy and/or Mode
Examine and articulate main themes in pre-scribed texts.	Level 4	Debate Case study
Analyse aspects of plot and their effect on readers.	Level 4	Multiple choice questions
Examine the significance of some of the literary devices in appreciating their prescribed texts.	Level 4	Exhibition Song Presentation
Examine the characterisation techniques of the writer.	Level 4	Puppet show Analytical essay
Develop essays on the critique done on fictional and non-fiction texts. Apply knowledge of elements of prose and literary devices in critiquing varied prose texts.	Level 4	Essay Writing

WEEK TWO

Learning Indicator: *Examine and articulate main themes in prescribed texts*

FOCAL AREA: EXAMINATION AND ARTICULATION OF MAIN THEMES IN PROSE TEXTS

What Is Literary Analysis?

Literary analysis is the process of studying a literary work carefully to understand how it is written and what it means. It involves appreciating how elements like theme, character, setting, plot and language work together to create meaning in a text.

In literary analysis, a reader:

- a. Explains the theme or message in the text.
- b. Examines the characters and their role.
- c. Discusses how the plot, setting, or style helps to bring out meaning.
- d. Uses textual evidence (quotes or examples) to support each point.
- e. Shares a clear interpretation (an informed opinion) about the text.

What Is a Literary Summary?

A literary summary is a brief explanation of what happens in the story. It gives the main points or events from the beginning to the end. It does not include personal opinions, interpretation or detailed explanations of meaning. It acts as an *aide memoire* for future reference.

In a summary, a reader:

- a. States the main events of the story in order.
- b. Includes the characters, setting, and conflict briefly.
- c. Does not go into discussion or give opinions.
- d. Avoids quoting or analysing the text.

How to Examine Themes in a Prose Text

1. Identification of the Main Theme: Ask: What is the central idea the story is built around? Think about the message the writing is aiming to send and look out for repeated ideas, conflicts faced by the characters.
2. Identification of how Plot Reveals Theme: Analyse how the events help show the theme and Identify a turning point or ending that teaches a lesson.
3. Identification of Characters and Their Actions: look out for characters that help to show this theme and highlight what they do, say or experience that connects to the theme?
4. Supporting with Textual Evidence from the Text: Support your points with short quotes or references and explain how the quote or references show the theme.
5. Explanation of Thematic Importance: Relate to real life. Highlight what the reader can learn from it.

Learning Tasks

1. Discuss themes, plot and character in prose texts.
2. Analyse sections of prose texts using a guiding table.
3. Discuss analysis with classmates.
4. Debate which theme is the most dominant in the text.

Pedagogical Exemplars

Experiential Learning/Think-Pair-Share

1. Using the talking circle, review learners’ previous knowledge by discussing themes, plot and characters in a prose text.
2. In groups, task group members to discuss and share the difference between literary analysis and literary summary. It is more important that learners give emphasis to literary analysis rather than the lesser task of literary summary. In the end, they should be steered away from recounting the narrative in written/critical work.
3. Guide learners to select any of their prescribed prose texts, discuss short sections in their groups and model how to analyse using a guiding table. Move around the classroom to support groups and ensure all learners participate.
4. Lead a short discussion on how well plot and character support the theme.
5. Divide learners into two sides, choose one theme mentioned earlier and task sides to debate whether the theme is the main theme or secondary theme. Remind learners to support their points with evidence from the text.
6. Task learners to trace their hand on a paper using a pencil. On each finger, they should record one thing they have learned from the lesson and share with a partner sitting next to them.

Key Assessment: Group Project

DOK Level 4

1. In your groups using evidence from a selected prose text, debate for or against the motion “The main themes in your selected prescribed prose text have become outdated in today’s society”.

Task Description

In this task, the learner is to work in a group to prepare and take part in a structured debate on the motion: “The main themes in your selected prescribed prose text have become outdated in today’s society.” Each group will be assigned to either support or oppose the motion.

The learner is to choose one prescribed prose text with their group and identify the main themes in the text. The group will then carry out research and find evidence from different sources. These include the text itself using direct quotes and examples, recent news articles, social media trends and cultural, social or political developments in Ghana.

The learner is expected to help develop strong arguments based on clear reasoning that directly address the motion. Each group member must work together with others to share the tasks of research, preparation and presentation.

The learner must also help prepare a one-page outline of the main arguments and the evidence to support them. This outline must be submitted at least 24 hours before the debate.

The debate will take place in five stages. Each team will begin with an opening statement that lasts three minutes. This will be followed by the main arguments, which will last five minutes. After that, each team will give a three-minute rebuttal. The teams will then present closing statements that last two minutes. Finally, there will be five minutes for questions from the audience.

This task is designed to help the learner understand more fully the themes in the chosen text and to build skills in critical thinking, teamwork and public speaking.

The task assesses skills such as critical thinking, textual analysis, collaboration, oral communication and the ability to construct logical, evidence-based arguments.

The task can be accomplished through collaborative research, structured group preparation, presentation of arguments and essays.

DOK Level 4

2. Read the provided case study about a current issue a Ghanaian teenager is facing. Answer the questions that follow.

Case Study: The Path Not Chosen

Kwame Asante is an 18-year-old student at Accra Academy Senior High School. He comes from a family with a strong traditional background from the Central Region. For three generations, the men in his family have become medical doctors, establishing a respected family legacy in their community. Kwame’s father, Dr. Joseph Asante, worked extremely hard to provide Kwame with the best education possible, often working double shifts at the hospital to pay for extra science tutoring.

Kwame has always been an excellent student, particularly in the arts. He has a natural talent for creative writing and has secretly been writing short stories and poems since he was fourteen. His English teacher, Ms. Mensah, believes he has exceptional talent and has encouraged him to pursue writing professionally. Last month, Kwame’s story won first place in a national youth writing competition, and he was offered a partial scholarship to study Creative Writing at a university in South Africa.

The Conflict

When Kwame showed his father the scholarship letter and expressed his desire to become a writer instead of a doctor, his father became visibly upset. Dr. Asante reminded Kwame of the family tradition and the financial security a medical career would provide. He pointed out how many people in their community lack adequate healthcare and how being a doctor is a noble calling that serves the community.

“Writers in Ghana struggle to make a living,” his father argued. “I didn’t sacrifice everything so you could chase an unstable dream. Our name is respected because we heal people, not because we tell stories.”

Kwame’s mother, though more sympathetic, is worried about family harmony and the practical challenges of a writing career. She suggested a compromise: Kwame could study medicine and write as a hobby.

Meanwhile, Kwame’s uncle, who lives in a more rural area, believes Kwame should honour his father’s wishes and family traditions. However, his older cousin who studied abroad argues that Kwame should follow his passion regardless of tradition.

The Complications

Kwame’s WASSCE exams are approaching, and he needs to select his university programs soon.

The scholarship offer expires in three weeks and requires a commitment.

Kwame deeply respects his father and understands the importance of his family’s legacy in their community.

Kwame’s writing often explores themes of cultural identity and change in Ghana—ironically similar to his current personal struggle.

Several community elders have already been congratulating Kwame on following in his father’s footsteps, assuming he will become a doctor.

Kwame recently visited a rural clinic where he saw firsthand the impact his father’s medical work has on people’s lives.

Current Situation

Kwame now sits in his room, torn between his passion and his duty, between personal fulfilment and family expectations, between modern individualism and traditional values. He has not been able to sleep well for days, and his performance in school is beginning to suffer due to this internal conflict.

His English teacher has noticed his distress and has asked him to stay after class to discuss what’s troubling him. Kwame must decide what path to choose and how to navigate these competing values and expectations.

This case study connects to literary themes including: tradition versus modernity, individual desires versus community expectations, parental authority, generational conflict, self-discovery, cultural identity, and the role of education in shaping one’s future.

Questions

1. Identify three main themes from your prescribed text that connect to this case study.
2. Find three specific situations, characters or quotes from the text that parallel elements in the case study.
3. Connect specific themes from the text to specific aspects of the case
4. Present your analysis through a written report between 500–700 words.

Task Description

In this task, the learner is to read a case study about a current issue faced by a Ghanaian teenager and answer a set of questions that follow.

The learner is expected to understand the teenager’s situation and think about how it relates to themes or experiences in a prescribed prose text. They must use what they have learned from the text to make connections, suggest possible solutions and give thoughtful responses.

The learner is to identify themes in the prescribed text that are linked to the case study. They must also find situations or characters in the text that are similar to what the teenager is going through. The learner is expected to give examples of direct quotes from the text to support their answers.

In addition, the learner is to suggest possible solutions to the teenager’s problem, based on how similar issues were handled in the text. They must then explain which solution would be most helpful and why, taking into account both the text and the real-life situation described in the case study.

This task is meant to help the learner practise reading with understanding, making text-to-life connections and thinking critically about real issues affecting young people in Ghana.

The task assesses skills such as comprehension, empathy, contextual understanding, critical thinking and the ability to relate literary or real-life situations to broader social and cultural issues.



Hint

Assign Group Project to learners and give them reasonable time to complete it. Use the SS App to generate the project as well as the rubric. Learners’ projects should be marked immediately and scores entered into the SAP.

PLC Session 2

45 minutes

Planning & Reviewing the Learning Plan

1.

Begin the session by recapping lessons from the previous session, focusing on how learning was applied.

2.

Use your subject specific app to explore the content before planning. Ask the app to

a.

explain the week’s concepts in a practical way that will make it easier for learners to understand.

b.

identify three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).

3.

Use your subject specific app to plan your lesson. Ask the app to

a.

suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b.

suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).

c.

review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).

Note

•

Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.

•

Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4.

Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).

a.

The key assessment for the week is **group project**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the project (NTS 3k-3q).

10 minutes

Content Exploration

5.

As a subject group, select one problem or topic/idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a.

use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b.

all teachers in the group work through the problem individually for 3–4 minutes

c.

the group then works through it together the problem, step by step

d.

highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).

Note

•

This part is not ‘How do I teach this?’ but how do I teach it for learners to understand?

•

If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

•

Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6.

Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

a.

Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

b.

After the enactment, ask for structured feedback from the group

i.

was the concept explained in a way that a learner with no prior knowledge could follow?

- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- 8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- 9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK THREE

Learning Indicator: Analyse aspects of plot and their effect on readers

FOCAL AREA: ANALYSIS OF ASPECTS OF PLOT AND THEIR EFFECT ON READERS

How to analyse aspects of plot

Analysing the plot of a story involves identifying the five key stages: exposition (introduction), rising action (build-up), climax (turning point), falling action (winding down) and resolution (ending). Each stage influences how the story unfolds and how the reader understands the themes and characters. Understanding plot also helps learners to see how tension builds and how the writer keeps the reader engaged.

Learning Tasks

- 1. List the five stages of plot structure and identify them in a known text.
- 2. Create a group storyboard of the prescribed prose text.
- 3. Identify one major event that changes the direction of the story and explain its effect on the reader.
- 4. Discuss how the plot helps build or reveal the theme of the story.

Pedagogical Exemplar

Structuring Talk for Learning

- 1. Using the talking circle method, guide learners through a discussion to review plot elements.
- 2. Guide learners to select any of their prescribed prose texts and discuss key events that make up the plot
- 3. Guide learners in pairs to build a storyboard using drawings or digital slides to represent key events from their prose texts.
- 4. In groups, assign each stage of the plot to a group and have them explain its purpose in the story.
- 5. Guide learners to answer and discuss multiple choice questions on plot.
- 6. Guide learners to write down three things they learned about plot and share one with a partner.

Key Assessment: Multiple Choice Questions

DOK Level 1, 2 and 3

Read each question carefully and underline or circle the correct answer

- 1. Non-linear plot structure affects the reader’s perception of time in the narrative by
 - A. creating a sense of disorientation that mirrors a character’s psychological state

- B. exclusively emphasising the setting rather than events
 - C. having no impact on how readers perceive of the story's timeline
 - D. only serving to confuse readers unnecessarily
2. Dramatic irony influences the tension in a plot by
- A. eliminating suspense entirely
 - B. heightening anticipation as readers wait for characters to discover the truth
 - C. only affecting how readers view minor characters
 - D. serving no purpose in modern literature
3. The effect an extended denouement has on the emotional impact of a story's resolution is to
- A. allow readers to process the climax and its implications gradually
 - B. always diminishes the impact of the climactic moment
 - C. only functions to introduce new characters
 - D. have identical effects in all literary genres
4. Multiple storylines contribute to thematic development of a story because they.....
- A. unnecessarily complicate the narrative
 - B. provide contrasting perspectives on central themes
 - C. eliminate the need for a clear protagonist
 - D. ensure all plots reach resolution simultaneously
5. The effect of introducing a significant plot twist midway through a narrative is to....
- A. always signal poor planning by the author
 - B. force readers to reevaluate previous events and character motivations
 - C. make earlier chapters completely irrelevant
 - D. only serve to extend the story's length
6. Which statement best evaluates how beginning in the middle of action affects readers' engagement with the exposition? It
- A. creates immediate tension while making backstory revelations more meaningful
 - B. eliminates the need for character development entirely
 - C. prevents readers from connecting with characters at any point
 - D. restricts the author to a single narrative perspective
7. How might a reader's cultural background alter their interpretation of a tragic plot structure?
- A. Cultural background only affects interpretation of setting, not plot
 - B. Cultural factors never impact how readers interpret plot structures
 - C. Cultural perspectives can influence what constitutes a satisfying resolution

- D. Only Western readers can properly appreciate complex plot dynamics
8. What criticism might be made about the effectiveness of a plot that deliberately withholds key information until the conclusion?
- A. Readers universally prefer all information to be provided at the beginning
 - B. The approach makes character development completely impossible
 - C. The strategy might create artificial suspense rather than organic tension
 - D. This approach is always more effective than revealing information gradually
9. Which evaluation best captures how an author's decision to employ multiple narrative voices to present conflicting accounts of the same plot events affects the reader's construction of meaning? It
- A. challenges the notion of absolute truth and positions readers as active interpreters rather than passive recipients
 - B. confuses readers unnecessarily and represents a flawed approach to storytelling
 - C. demonstrates the author's technical skill but has little impact on thematic development
 - D. serves primarily to extend the narrative without adding interpretive complexity
10. When an author deliberately subverts conventional plot resolution by leaving central conflicts unresolved, what philosophical position might this narrative choice be reinforcing?
- A. The author lacks sufficient skill to craft a satisfying conclusion
 - B. Readers prefer ambiguity over clarity in all literary contexts
 - C. Plot is less important than characterization in contemporary literature
 - D. Human experience is inherently incomplete and resistance to neat closure reflects existential reality

Task Description

In this task, the learner is to read each question carefully and select the correct answer by underlining or circling it. The questions are based on how different plot structures and narrative techniques affect the way readers understand and respond to a story.

The learner is expected to apply their knowledge of elements such as non-linear plot structure, dramatic irony, extended denouement, multiple storylines, plot twists, narrative voice and unresolved endings. The learner must also think about how cultural background can influence a reader's interpretation of a tragic plot.

This task aims to help the learner develop an understanding of how plot is constructed to create meaning. It also encourages thoughtful reading and helps the learner identify the effect of different techniques on the structure and impact of a narrative.

The activity supports 21st-century skills such as critical thinking, independent analysis, cultural awareness and informed interpretation.

PLC Session 3

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



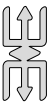
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
 - a. The key assessment for the week is **multiple choice questions**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK FOUR

Learning Indicator: Examine the significance of some of the literary devices in appreciating their prescribed text

FOCAL AREA: **SIGNIFICANCE OF SOME LITERARY DEVICES IN APPRECIATING LITERARY TEXTS**

Significance of literary devices

Literary devices are tools that writers use to enhance their storytelling. Devices like foil, parallelism, diction, mood, foreshadowing, dramatic irony, vignette and flashback help to create meaning, build emotion and develop themes. Analysing the significance of these devices allows learners to appreciate how writers craft their messages and influence readers’ understanding. The following are some literary devices and their significance in texts:

- 1. **Foil:** A foil is a character who is very different from another character, usually the main one. The foil’s qualities make the main character’s traits stand out more. *Significance:* A foil helps the reader understand the main character better by showing clear differences between the two.
- 2. **Parallelism:** Parallelism means repeating a similar structure in a sentence or paragraph. For example, “She came, she saw, she conquered.” *Significance:* It makes writing clearer and more powerful. It also helps to show a strong connection between ideas.
- 3. **Diction:** Diction is the writer’s choice of words. It can be formal, informal, simple or poetic. *Significance:* The type of words a writer uses can show the mood, tone or voice of the character. It affects how we feel when we read.
- 4. **Mood:** Mood is the feeling a reader gets from the story, like happiness, sadness or fear. *Significance:* It helps the reader connect with the story and understand the message or emotion the writer wants to show.
- 5. **Foreshadowing:** Foreshadowing gives hints or clues about what will happen later in the story. *Significance:* It builds suspense and prepares the reader for future events.
- 6. **Dramatic Irony:** Dramatic irony happens when the reader knows is aware of something that the characters are not. *Significance:* It creates tension and interest because the reader waits to see when the characters will find out the truth.
- 7. **Vignette:** A vignette is a short, detailed scene that shows a moment or idea clearly. *Significance:* It gives a strong image or feeling, helping the reader understand a character or setting in a way.
- 8. **Flashback:** A flashback is when the story jumps back to something that happened in the past. *Significance:* It helps explain why a character behaves in a certain way or gives background to the main story.

How to Study These Devices in a Chapter or Full Text

- 1. Choose a short section or full chapter and read carefully.
- 2. Look for the devices (like a flashback or a mood change).

- 3. Underline or circle where it happens.
- 4. Describe it in your own words, what is happening? What is the writer doing?
- 5. Explain its effect: How does it help the story? What does it help the reader understand?
- 6. Share your findings, discuss with your class or write a few sentences about it.

Learning Tasks

- 1. Identify examples of at least three literary devices in a selected passage.
- 2. Present a short explanation of a chosen literary device with examples from the text.
- 3. Create a visual exhibition or produce a 3-5 minute song that captures three literary devices from any of your selected prose texts.

Pedagogical Exemplars

Talk for Learning/Building on What Others Say

- 1. Using the ball activity, review learners’ previous knowledge by guiding them to discuss some literary devices.
- 2. Guide learners in pairs to read sections of their prescribed prose text, highlight any literary devices they notice and its significance using a literary analysis guide.
- 3. Guide learners to select and undertake one of these activities:
 - a. create a visual exhibition (physical or digital) that analyses how THREE different literary devices work together to develop a major theme in selected prose texts.
 - b. Produce a 3-5 minute song that captures five literary devices in a pivotal scene from any of your prose texts.
- 4. Task learners to share what they found interesting in the class.

Key Assessment: Exhibition

DOK Level 4

- 1. Create a visual exhibition (physical or digital) that analyses how THREE different literary devices work together to develop a major theme in your prescribed prose text.

Task Description

In this task, the learner is to create a visual exhibition, either physical or digital, that shows how three different literary devices work together to develop a major theme in a prescribed prose text.

The learner is expected to choose one prescribed prose text and study how the author uses three literary devices such as foil, parallelism, diction, mood, foreshadowing, dramatic irony, vignette or flashback to bring out a major theme. The learner must then design a creative and clear display that explains how the devices support and build the theme.

The exhibition may include posters, charts, sketches, digital slides, labelled images or any other creative visual format. The learner must show understanding of both the literary devices and the theme, and clearly explain how the devices work together.

The exhibition is to be presented in class within 5 to 7 minutes, either as a spoken walk-through or a short digital presentation.

This task helps the learner to understand how authors use language to shape meaning. It also builds 21st-century skills such as critical thinking, creativity, collaboration, visual communication and digital literacy.

- 2. Produce a 3 to 5 minute song that captures five literary devices in a pivotal scene from any of your prose texts.

Task Description

In this task, the learner is to write and perform a song lasting three to five minutes. The song must be based on a key scene from one of the prescribed prose texts and must include five literary devices.

The learner is to choose a pivotal scene and identify five devices from the following list: foil, parallelism, diction, mood, foreshadowing, dramatic irony, vignette or flashback. The learner will then write lyrics that clearly use and explain these devices through the song, showing how they add meaning to the scene.

The song can be in any musical style and may be performed live or played as a recorded version. The performance is to take place in class and should last between three and five minutes.

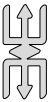
This task encourages creative engagement with literature and helps the learner to explain how writers use language for effect. It also builds 21st-century skills such as creativity, communication, critical thinking, collaboration and media literacy.

PLC Session 4

45 minutes	Planning & Reviewing the Learning Plan
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- 1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- 2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
- 3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



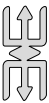
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

- 4. Plan the week’s key assessment with your app
 - a. The key assessment for the week is **exhibition**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the exhibition (NTS 3k-3q).

10 minutes	Content Exploration
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- 5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

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30 minutes	Enactment
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- 6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
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5 minutes	Reflection
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- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
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- 9. Remember to
 - a. transfer your chats into your learning planner template.
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WEEK FIVE

Learning Indicator: *Examine the characterisation techniques in the writing of fiction*

FOCAL AREA: **CHARACTERISATION TECHNIQUES OF WRITERS**

Characterisation is the way writers create and develop characters. Techniques include what a character says, does, thinks and how others react to them. Writers also use contrast, known as foils, to highlight traits in key characters. Analysing characterisation helps learners understand motivations, relationships and how characters influence the plot and theme.

Steps in analysing Foils in prose

- 1. Identify a character who contrasts with the main character.
- 2. List the differences between them.
- 3. Highlight what these differences say about the main character.
- 4. Highlight the theme their differences help you understand.
- 5. Examine how the author contrasts to create interest.

Why Foils Matter in a Novel

- 1. They Help Develop the Theme: A foil may help highlight a key theme like truth vs. lies, honour vs. shame or freedom vs. control.
- 2. They Show the Author’s Style: The author uses contrast to make characters more interesting. Through foil characters, the author may use irony, symbolism or dialogue to add depth.
- 3. They Add Conflict or Tension: Foils often cause problems or tension for the main character, which helps move the plot forward.

Learning Tasks

- 1. Discuss how foil characters are revealed in your prose texts.
- 2. Introduce the concept of puppet shows to the learners. A YouTube search should provide examples. It might be of interest to use a Czech puppet theatre show – a culture which has specialised most successfully in this particular art form. No-one needs to understand Czech, but the meanings of the puppet drama are powerfully signalled.
- 3. Create a short puppet show script that highlights foils characters from any of your prose texts.
- 4. Create foil puppets with either socks, papers, cardboard or paper bags highlighting their differences.
- 5. Present your puppets to the class.
- 6. Write an analytical essay on how authors use foil characters to enhance themes and style in your prose texts.

Pedagogical Exemplar

Talk for Learning

1. Guide learners in groups to select one prose text they have studied.
2. Guide learners to identify one or more pairs of characters (one + foil) in their selected prose texts.
3. Lead a discussion on the different ways writers reveal character, using examples from the text.
4. Show learners a video of a puppet show and guide groups to write a short puppet show script.
5. Lead learners to draw or decorate either papers, socks, cardboard or paper bags to show foil characters. Guide learners to highlight the difference between foil characters by doing the following:
 - a. Creating visual contrast in puppets with the use of colour to reflect their personality (bright colours for outgoing characters) and the use of shape and size to represent strong and weak.
 - b. Creating distinct voices and body language for puppets. Use contrasting dialogues and reactions by creating short scenes where both characters react to the same events and how they use dialogue to show different beliefs.
 - c. Using the narrator’s commentary. Have a narrator briefly point out the contrast in one sentence.
6. Task groups to present their puppet show to the class.
7. Task learners to write an analytical essay examining how the author’s use of foil characters enhances the themes and style in the text.

Key Assessment: Demonstration

DOK Level 4

1. Using any of your selected prose texts, create a puppet show that demonstrates how the author uses foil characters to develop major themes in the novel. Your performance should:
 - a. Present at least two sets of foil characters with clear contrasting traits.
 - b. Demonstrate how these opposing characters illuminate each other’s qualities (or lack of them).
 - c. Explain how these character relationships contribute to at least two major themes.

Task Description

In this task, the learner is to create a short puppet show based on one of the prescribed prose texts. The performance must show how the writer uses foil characters to help bring out key themes in the story.

The learner is expected to present at least two sets of foil characters, clearly showing how their differences highlight each other’s qualities. The learner must also show how these character contrasts help develop at least two major themes in the novel. A narrator must be part of the

performance. The narrator should explain how the characters are different and how their contrasts help to show the novel’s major themes.

This task can be performed in class using hand-made puppets. It encourages the learner to interpret character relationships creatively and work with others where possible.

The task develops 21st-century skills such as creativity, collaboration, critical thinking and communication.

DOK Level 4

2. Using your selected prose text, write an analytical essay examining how the author’s use of foil characters enhances the themes and style in the text. In your essay:
 - a. Identify and analyse two significant foil relationships in the novel.
 - b. Explain how these opposing characters help us understand each other better.
 - c. Discuss how these characters’ help develop the theme in the novel.

Task Description

In this task, the learner is to write an analytical essay based on one of the prescribed prose texts. The essay should examine how the writer uses foil characters to bring out themes and style in the novel.

The learner is to identify and analyse two significant foil character pairs in the text. The essay must explain how the contrasting traits of these characters help the reader understand them better and how their differences support the development of key themes in the novel.

The essay should be well organised with an introduction, clear body paragraphs and a conclusion. It must include relevant examples from the text to support each point.

This task helps the learner build 21st-century skills such as critical thinking, textual analysis, written communication and the ability to present evidence-based arguments.

PLC Session 5

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
- a. The key assessment for the week is **demonstration**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the demonstration (NTS 3k-3q).

10 minutes Content Exploration

5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

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- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group

- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK SIX

Learning Indicators

- 1. Develop essays on the critiques done on fictional and non-fiction texts
- 2. Apply knowledge of elements of prose and literary devices in critiquing varied prose texts

FOCAL AREA 1: DEVELOPMENT OF ESSAYS CRITIQUING FICTIONAL AND NON-FICTION TEXTS

What is a Critical Essay?

A critique essay is a type of academic writing where a person analyses, interprets and evaluates a text, artwork or performance. The goal is not just to say whether something is good or bad, but to explain why using clear evidence and reasoning.

Key Features of a Critical Essay

- 1. Summary: Briefly explain what the text is about.
- 2. Analysis: Break down the text and examine its parts (e.g. themes, structure, language).
- 3. Evaluation: Judge how effective or powerful the text is. This includes its strengths and weaknesses.
- 4. Evidence: Support your opinions by using examples or quotes from the text.

Structure of a critical essay

Introduction: Introduce the text and its author and state the main focus of the critique.

Body Paragraphs: Each paragraph should focus on one aspect (e.g. characterisation in fiction or use of facts in non-fiction) with supporting evidence.

Conclusion: Summarise the main points and give a final judgment on the text’s effectiveness or impact.

Learning Tasks

- 1. Analyse sections of your prose texts.
- 2. Write a critical essay on the analysed section of the text.

Pedagogical Exemplars

Talk for Learning/Building on what others say and Collaborative Learning

- 1. Using scaffolding, review learners’ previous knowledge in the steps used in producing critical essays on prose texts.
- 2. Model how to write a thesis statement and organise a critical essay with clear introduction and conclusion.

- 3. In groups, guide learners to analyse sections of their prose texts and plan essays before writing individually.
- 4. Task group to individually write critical essays on their prose texts.
- 5. Call learners at random to recap what they learned in the lesson.

Key Assessment

DOK Level 4

- 1. Select a novel and a non-fiction text (such as a memoir or autobiography) that deal with similar themes or situations. Write an essay that:
 - a. Compares how both authors present their main ideas
 - b. Explores how the different text types (fiction vs. non-fiction) affect how readers understand the topic.
 - c. Examines which text is more effective in communicating its message and why.

Task Description

In this task, the learner is to write a critical essay based on one selected novel and one non-fiction text (such as a memoir or autobiography) that highlight similar themes or situations.

The learner must compare how both authors present their main ideas and explain how the differences in text type, fiction versus non-fiction, influence the reader’s understanding of the subject. The teacher might well have to provide clear guidance in the matter of choice. This is a task which should engage most of the learners, but errors of selection in the early stages could lead some astray. Good guidance is therefore helpful, and should be rewarding both for the teacher and the learner. The essay must also examine which of the two texts communicates its message more effectively, giving clear reasons and examples from both texts.

The essay should be written in paragraphs and include an introduction, body and conclusion. Learners should support their points with specific examples and quotations.

This task develops 21st-century skills such as analytical thinking, comparison, evaluation, written communication and the ability to form and defend a viewpoint using evidence.

FOCAL AREA 2: ELEMENTS OF PROSE AND LITERARY DEVICES IN CRITIQUING VARIED PROSE TEXTS

How to examine prose texts critically using literary devices

Below is guidance on how to critique prose texts using mood, tone, atmosphere and language devices:

- 1. Critiquing Using Mood
 - a. Describe the feeling the story creates (e.g. sadness, fear, joy).
 - b. Identify parts of the story that create this mood.
 - c. Explain how the mood supports or weakens the story’s message or theme.

Example: The gloomy mood reflects the character’s loneliness and prepares the reader for the tragic ending.

2. Critiquing Using Tone

- a. Identify the author’s attitude (e.g. serious, playful, and critical).
- b. Point out language or sentence structure that reveals the tone.
- c. Evaluate whether the tone suits the subject and audience.

Example: The author’s sarcastic tone helps to highlight the unfairness of the situation, making the reader question society’s values.

3. Critiquing Using Atmosphere

- a. Describe the emotional setting or environment of the story.
- b. Show how the setting and descriptions build a particular atmosphere.
- c. Evaluate how this atmosphere supports the plot or theme.

Example: The tense atmosphere in the courtroom scene adds suspense and keeps the reader engaged.

4. Critiquing Using Language Devices

- a. Identify literary techniques like similes, metaphors, symbolism, irony, and so on.
- b. Describe the device and its function in the story.
- c. Explain how it enhances meaning, reveals character, or adds emotion.
- d. Judge whether the device is effective or overused.

Example: The use of metaphor (‘a heart of stone’) reveals the character’s emotional coldness and helps the reader understand her actions.

Learning Tasks

- 1. Analyse sections of your prescribed texts.
- 2. Write a critical essay on how the author uses literary elements in the text.

Pedagogical Exemplars

Structuring Talk for Learning

- 1. Display a KWL chart on the board or give a printed version.
- 2. Guide learners in groups to complete the K and W sections by highlighting:
 - a. K: What do you already know about mood, tone, theme and language use?
 - b. W: What do you want to find out about how to criticise a text?
- 3. Guide learners to pick any of their prescribed prose texts, select sections with visible use of mood, tone or devices.
- 4. Task learners to underline or highlight: words that show mood or tone, any literary devices they notice (e.g., simile, metaphor) and statements that show the message or theme in the writing.
- 5. Provide a mind map template to each group and guide learners in groups to map out:

- a. What emotions or mood are in the text?
- b. What issues or themes does the text raise about life or society?
- c. What language devices did the writer use? Were they effective or not?
- d. Short notes showing how each idea affects the story.

- 6. Provide a simple critique writing guide with sentence starters and the PEE format:
 - a. Point: Make a clear idea (e.g., the writing creates a tense mood...)
 - b. Evidence: Give an example from the text (e.g., this is seen in the line...)
 - c. Explanation: Explain the effect (e.g., this makes the reader feel...)
- 7. Guide learners to write:
 - a. An introductory paragraph with their thesis (What they are saying about the author’s use of devices)
 - b. Two or more PEE body paragraphs (one for mood/tone, one for language use or theme)
 - c. A conclusion giving a final opinion and summary of main points.
- 8. Task learners to go back to their KWL charts and fill in the L column by writing what they have learned about critiquing a prose text, and allow a few learners to share one thing they learned.

Key Assessment: Mid-Semester Examination

DOK Level 4

- 1. Choose a prose text you have studied in class. Write an essay that:
 - a. Identifies three key literary devices or elements the author uses (such as symbolism, characterisation, setting, or narrative structure)
 - b. Analyses how these literary devices or elements help develop the text’s main themes
 - c. Evaluates which literary devices are most effective and why.
 - d. Rewrites a short passage from the text using different literary techniques, then explains how.

Task Description

In this task, the learner is to choose a prose text they have studied in class and write a critical essay that shows how the writer uses literary devices or elements to develop the main themes in the story.

The learner is expected to identify three key literary devices or elements used by the author. The essay must explain how each of these devices helps to shape and support the themes of the text. The learner must also assess which of the devices is most effective in bringing out the writer’s message and give reasons for this choice.

As part of the essay, the learner must rewrite a short passage from the selected text using different literary techniques. After rewriting the passage, the learner should explain how the change affects the meaning, mood or style of the original extract.

This task helps to build 21st-century skills such as close reading, critical thinking, creativity, interpretation and effective written communication.



Hint

Conduct **Mid-semester Examination**. It should cover contents taught from Week 1 to 5. Refer to the **Table of Specification and Structure of the Paper**. Learners' papers should be marked immediately and scores entered into the SAP.

Structure

Section A: 25 Multiple-choice questions

Section B: 2 Essay Questions

Table of specification for item construction for section A and B

Week	Learning Indicator	Types of questions	DoK Levels				Total
			1	2	3	4	
1	Discuss the significance of contexts of texts in shaping the texts' main concerns	MCQs	2	2	-		4
		ESSAY	-	-	-		-
2	Examine and articulate main themes in pre-scribed texts	MCQs	2	2	2		6
		ESSAY	-	-	1		1
3	Analyse aspects of plot and their effect on readers	MCQs	-	2	1		3
		ESSAY	-	-	-		
4	Examine the significance of some of the literary devices in appreciating their prescribed text	MCQs	3	2	1		6
		ESSAY					
5	Examine the characterisation techniques in the writing of fiction	MCQs	1	3	2		6
		ESSAY			1		1
		Total	8	11	8		27

PLC Session 6

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

a. explain the week's concepts in a practical way that will make it easier for learners to understand.

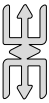
b. identify three common misconceptions learners may have on the week's content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).

3. Use your subject specific app to plan your lesson. Ask the app to

a. suggest the most effective method for teaching the week's concepts to learners with diverse backgrounds.

b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).

c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the *Values Learning Community Handbook* and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).

a. The key assessment for the week is **mid-semester examination**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the mid-semester examination (NTS 3k-3q).

10 minutes	Content Exploration
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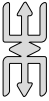
5. As a subject group, select one problem or topic/idea/term in the week's content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b. all teachers in the group work through the problem individually for 3–4 minutes

c. the group then works through it together the problem, step by step

d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not 'How do I teach this?' but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- 8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- 9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section covered five weeks of instruction, from Week 2 to Week 6 and focused on reviewing and strengthening learners’ knowledge and skills in key areas of prose study. The section provided opportunities for learners to revisit and strengthen their knowledge of major themes, plot development, characterisation and literary devices. It also encouraged learners to apply this knowledge in writing structured critical essays on both fictional and non-fictional prose texts. This section, enabled learners to be able to analyse prose texts more critically, appreciate how authors use various techniques to shape meaning and confidently express their ideas through clear and well-developed writing.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 2

Question 1

RUBRIC FOR DEBATE						
Component	5 Marks	4 Marks	3 Marks	2 Marks	1Mark	0 Marks
Theme Understanding	Clearly identifies main themes from the text and explains each theme's original context and meaning with precision. Shows high understanding of the text's intentions.	Identifies themes with a good explanation of their meaning and context.	Identifies themes with basic explanation of their meaning.	Identifies themes with limited explanation	Mentions themes without clear explanation or Understanding	No clear identification of themes.
Quality of Arguments	Presents strong, logical arguments that directly address whether themes are relevant/ outdated today. Each argument is well-developed with clear reasoning.	Presents good arguments with mostly clear reasoning.	Presents basic arguments with some explanation	Presents underdeveloped arguments.	Arguments are unclear or illogical.	No arguments presented.

Evidence Use	Uses 3 specific text quotes AND 3 relevant current examples that strongly support position on theme relevance/outdatedness.	Uses 2–3 text examples AND 2 current examples that support position.	Uses 2 text examples AND 1 current example with basic connections.	Uses 1–2 text examples OR current examples with limited connections.	Minimal or irrelevant evidence.	No evidence provided.
Debate Skills	Speaks clearly and confidently. Directly addresses opponent’s arguments. Stays within time limits. Uses persuasive language and maintains eye contact. Responds well to questions.	Good speaking skills with adequate responses to opponents. Mostly within time limits.	Basic speaking skills with some attempt to address opposing points.	Limited speaking skills with little response to opponents.	Poor delivery with no engagement with opposing arguments.	Inaudible or incomprehensible presentation.
TOTAL: 20 MARKS						

Question 2

RUBIC FOR CASE STUDY						
Component	5 marks	4 marks	3 marks	2 marks	1 mark	0 marks
Theme Identification	Clearly identifies 3 main themes from the prescribed text that strongly connect to Kwame’s situation. Each theme is explained with a specific example from the text.	Identifies 3 themes with good connections to the case study and examples from the text.	Identifies 2 themes with some links to the case study and basic examples.	Identifies 1–2 themes with weak connection to the case study.	Mentions themes vaguely without clear connections.	No themes identified.
Text-to-Case Connections	Finds 3 specific situations or characters from the text that clearly parallel Kwame’s dilemma. Provides direct quotes from the text to support each connection.	Finds 2–3 situations or characters with good parallels and some direct quotes.	Finds 2 situations or characters with basic parallels to the case.	Finds 1 situation or character with limited connection to the case.	Makes general connections without specific situations or characters.	No connections made between text and case.

Critical Evaluation	Thoughtfully evaluates which approach would work best for Kwame and why. Considers both the lessons from the text and the specific cultural/personal factors in Kwame's situation. Discusses possible consequences of different choices	Evaluates approaches with good consideration of text lessons and Kwame's situation.	Provides basic evaluation of which approach might work best.	States a preferred approach with minimal evaluation.	Mentions approach without clear evaluation.	No evaluation of approaches.
TOTAL: 20 MARKS						

WEEK 3

Answers to MCQ

A correct answer takes 2 marks. Total of 20 marks

1. A
2. B
3. A
4. B
5. B
6. A
7. C
8. C
9. A
10. D

WEEK 4

Question 1 (20 marks)

Criteria	Exemplary (4)	Proficient (3)	Developing (2)	Beginning (1)
Device Selection	Selects three highly significant devices that clearly connect to a major theme	Selects three relevant devices with clear connection to theme	Selects three devices with some connection to theme	Selected devices have limited relevance or connection
Visual Representation	Visuals are creative, detailed and effectively illustrate all devices	Visuals clearly represent devices with good detail	Visuals represent devices but lack some clarity	Visuals minimally represent the literary devices
Analysis	Insightful explanation of how devices interact to create meaning; demonstrates deep understanding	Clear explanation of how devices connect to theme with solid understanding	Basic explanation of devices with limited discussion of their interaction	Limited analysis with minimal understanding of how devices work together
Textual Evidence	Rich, relevant quotes that strongly support analysis	Appropriate quotes that support analysis	Some relevant quotes but limited connection to analysis	Few quotes or quotes that don't clearly connect
Presentation	Confident, engaging presentation with thorough justification of interpretations	Clear presentation with good justification of interpretations	Basic presentation with some explanation of choices	Minimal explanation of choices and interpretations

Question 2 (8 marks)

Criteria	4	3	2	1
Sound Choices	Sounds perfectly capture the tone and created by the literary devices	Sounds appropriately reflect the tone and mood the literary devices	Sounds/music somewhat relate to the tone of devices	Sound choices have unclear connection to literary devices
Textual Support	Integrates precise, powerful quotes that bring out the devices	Includes relevant quotes that demonstrate the devices	Includes some quotes with basic connection to devices	Few quotes or quotes with unclear relevance

WEEK 5

Question 1 (20 marks)

Criteria	4 marks	3 marks	2 marks	1 mark
Presentation of Foil Characters	Clearly presents foil characters with distinct, well-defined contrasting traits	Presents foil characters with identifiable contrasting traits	Presents foil characters but contrasts are somewhat unclear	Attempts to present foil characters but contrasts are minimal or inaccurate
Demonstration of Character Illumination	Effectively demonstrates how opposing characters highlight and clarify each other's qualities through detailed interactions	Shows how opposing characters reveal each other's qualities	Shows basic connections between opposing characters with limited explanation	Shows minimal understanding of how characters illuminate each other
Connection to Themes	Thoroughly explains how character relationships develop multiple themes with specific examples	Explains how characters contribute to themes with adequate examples	Explains connection to themes but with limited examples	Makes minimal connections between characters and themes
Quality of Puppet Show Performance	Creative, engaging performance with clear dialogue, smooth puppet manipulation, and effective pacing	Organized performance with appropriate dialogue and puppet manipulation	Basic performance with some issues in clarity, puppet handling, or pacing	Disorganized performance with significant issues in clarity or execution

Question 2 (20 marks)

Criteria	4 marks	3marks	2marks	1mark	Score
Identification & Analysis of Foil Relationships	Clearly identifies and thoroughly analyses significant foil relationships with specific textual evidence	Identifies and analyses foil relationships with adequate textual support	Identifies two foil relationships but with limited analysis or textual support	Identifies only foil relationship or provides minimal analysis	
Explanation of Character Illumination	Provides insightful explanation of how opposing characters reveal and enhance understanding of each other's characteristics	Explains clearly how opposing characters help readers understand each other better	Provides basic explanation of how characters contrast with limited insight	Minimal or unclear explanation of how characters illuminate each other	

Connection to Themes	Thoroughly discusses how foil characters develop multiple themes/messages with specific examples from the text	Discuss- es how foil characters develop themes with adequate examples	Basic dis- cussion of themes with limited con- nections to foil charac- ters	Minimal connection between foil characters and themes	
Quality of Written Ex- pression	Well-organized essay with clear paragraphs, smooth transitions, and so- phisticated language appropriate to liter- ary analysis	Organized essay with clear struc- ture and appropriate language	Basic organ- ization with some issues in paragraph structure or language use	Poor organ- ization with significant issues in clarity or structure	
Use of Textual Evidence	Skillfully integrates relevant quotes and specific examples throughout to sup- port analysis	Uses ade- quate textual evidence to support main points	Limited use of textual evidence or relies too heavily on summary	Minimal or no specific textual evi- dence	

WEEK 6

FOCAL AREA 1 (20 marks)

Criteria	Excellent (4)	Proficient (3)	Developing (2)	Beginning (1)	Score
Comparison of Main Ideas	Thoroughly compares how both authors present their main ideas with specific examples	Clearly com- pares the main ideas with adequate examples	Basic com- parison with limited ex- amples	Minimal or unclear com- parison	
Analysis of Text Types	Insightful explora- tion of how fiction vs. non-fiction formats affect reader under- standing	Clear analysis of how text types affect understand- ing	Basic descrip- tion of text type differ- ences	Minimal discussion of text types	
Evaluation of Effectiveness	Thoughtful, well-supported judg- ment about which text communicates more effectively and why	Clear eval- uation with adequate support	Basic eval- uation with limited rea- soning	Minimal or unsupported evaluation	
Use of Evi- dence	Uses specific, well-chosen exam- ples from both texts throughout	Uses ade- quate ex- amples from both texts	Limited use of examples	Few or no specific ex- amples	

Writing Quality	Well-organized with clear structure and sophisticated expression	Organized with clear structure	Basic organization with some clarity issues	Poor organization with significant clarity issues	
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FOCAL AREA 2

Question 1 (20 marks)

Criteria	Excellent (4)	Proficient (3)	Developing (2)	Beginning (1)	Score
Identification of Literary Devices	Clearly identifies three significant literary devices with specific examples	Identifies three devices with adequate examples	Identifies fewer than three devices or with limited examples	Minimal identification of devices	
Analysis of Theme Development	Thoroughly analyses how devices develop the text's themes with insightful connections	Effectively analyses connection between devices and themes	Basic analysis with limited connections to themes	Minimal analysis of connections	
Evaluation of Effectiveness	Provides thoughtful evaluation of which devices are most effective with well-reasoned support	Clear evaluation with adequate reasoning	Basic evaluation with limited reasoning	Minimal evaluation	
Rewritten Passage	Creative, well-executed rewrite that effectively uses different literary techniques	Competent rewrite that uses different techniques	Basic rewrite with limited change in techniques	Minimal changes to passage	
Explanation of Changes	Insightful explanation of how changes affect meaning	Clear explanation of how changes impact the text	Basic explanation with limited insight	Minimal explanation	

SECTION 3: PROSE (FROM NARRATIVE TO CRAFT)

Strand: Prose

Sub-Strand: From narrative to craft

Content Standard: Demonstrate understanding of the use of writing and dialoguing skills to creatively construct essays and narrative pieces.

Learning Outcome: Create, construct and communicate clear, organised and coherent arguments, essays and fictional narratives.

INTRODUCTION AND SECTION SUMMARY

This section focuses on developing learners’ ability to construct clear, evidence-based arguments in both written and spoken forms, using structured approaches like the PEE method. It strengthens their analytical and organisational skills by teaching them how to support points with relevant textual evidence and express ideas logically and persuasively. Additionally, learners deepen their understanding of prose by applying appropriate language and narrative conventions, enabling them to critically review or creatively produce their own narrative texts. Through these combined skills, learners become more confident, structured and purposeful in their literary analysis and expression.

The weeks and the indicators covered by the section are:

Week 7

- Draft and organise arguments with the support of textual evidence for writing or speaking
- Use the PEE approach to develop and organise examination-style essays

Week 8: Apply their knowledge of appropriate critical language and prose-specific conventions to review or create their own narrative pieces.

SUMMARY OF PEDAGOGICAL EXEMPLARS

In this section, learners will develop their ability to build strong, evidence-based arguments through experiential learning activities, such as role-play, literary re-enactments and text-based simulations that bring character perspectives and themes to life. Through pair work, they will practise using the PEE (Point, Evidence, Explanation) structure collaboratively to construct examination-style paragraphs, enhancing peer learning and feedback. To deepen their understanding of narrative techniques and language conventions, learners will engage in project-based learning, such as creating their own short stories or critical reviews, demonstrating their grasp of prose conventions and literary terminology. These active and collaborative approaches allow learners to explore texts more deeply, apply skills in meaningful contexts and develop confidence in both analysis and creative expression.

ASSESSMENT SUMMARY

At this level, learners are assessed on their ability to think deeply and critically about literature by making original connections and drawing their own conclusions. They will use the PEE (Point, Evidence, Explanation) method to develop detailed, well-structured arguments based on close reading of prose texts, going beyond basic analysis to create and defend their own interpretations. Learners will also apply their understanding of literary terms and narrative techniques to write their own stories or reviews, showing creativity and insight. These assessment tasks require learners to work independently, think flexibly and show clear reasoning as they connect ideas from the text to bigger themes or real-world issues.

Indicators	DOK Level	Assessment Strategy and/or Mode
Draft and organise arguments with the support of textual evidence for writing or speaking	Level 4	Podcast Debate
Use the PEE approach to develop and organise examination-style essays	Level 4	Concept Map Essay Writing
Apply their knowledge of appropriate language and prose-specific conventions to review or create their own narrative pieces	Level 4	Analytical Essay Creative Essay

WEEK SEVEN

Learning Indicators

- 1. Draft and organise arguments with the support of textual evidence for writing or speaking
- 2. Use the PEE approach to develop and organise examination-style essays

FOCAL AREA 1: ARGUMENT DRAFTING AND ORGANISING

Drafting and organising arguments with the support of textual evidence means putting together ideas in a clear and logical order, using information from a narrative text to back up those ideas. It involves forming a main point, finding quotes or examples from the text to support that point and explaining how the evidence helps to prove it. This process is used to build strong responses in both writing and speaking, making sure the argument is clear, well-structured and based on the narrative text.

Drafting arguments means putting your ideas together in a clear and organised way to make a point or opinion about something, usually in writing or while speaking. It involves planning what you want to say, deciding the order of your ideas and writing a first version (draft) that includes your main point, supporting reasons and evidence. The goal is to create a logical and convincing explanation of your point of view.

Organising arguments means arranging your ideas in a clear and logical order so that your point is easy to understand. It involves starting with a main idea or claim, then placing supporting evidence and explanations in a way that flows smoothly. This structure helps the reader or listener to follow your reasoning and see how each part connects to your main argument.

In the context of narrative pieces, the importance of textual evidence means using specific details from the story such as dialogue, description, actions or events to support points about characters, themes or plot. When analysing or responding to a narrative, referring directly to parts of the text shows an understanding and helps explain how and why things happen in the story. It allows the reader or listener to see clear proof for your ideas, making the interpretation of the narrative more accurate and convincing.

Learning Tasks

- 1. Make a clear point about the text.
- 2. Support your point with a quote from the text.
- 3. Explain the quote in your own words.
- 4. Put your ideas in order so your writing or speaking is clear and easy to follow.

Pedagogical Exemplar

Experiential Learning

- 1. Reading and rereading excerpts or chapters in groups to establish the points of view revealed in the text and to provide opportunities for learners’ personal responses to the authors’ points of view.

- 2. Express arguments in open discussions clearly and coherently highlighting the importance of textual evidence in arriving at an argument or supporting a stance.

Key Assessment: Podcast

DOK Level 4

- 1. Create a 10-minute podcast episode where you analyse a controversial decision made by a character in a prose text you have studied. Your podcast should:
 - a. Present a clear argument about whether the character’s decision was justified.
 - b. Support your position with examples from the text.
 - c. Consider a counterargument and respond to it with textual evidence.

Task Description

In this task, the learner is to create a 10-minute podcast episode that analyses a controversial decision made by a character in a prose text studied in class. The podcast should present a clear argument that takes a position on whether the character’s decision was justified or unjustified based on evidence from the text. The learners are expected to clearly state their position on the character’s decision (agree or disagree with it), support their arguments with well-chosen examples and quotations from the text as well as acknowledge and respond to a counterargument, a different viewpoint and use evidence from the text to defend their original position.

The podcast must be well-structured, with an introduction, main discussion and conclusion.

This task helps to build 21st-century skills such as critical thinking, persuasive communication, text-based reasoning and the ability to consider multiple perspectives in literary analysis.

- 2. Prepare for a classroom debate on the following topic: “The protagonist in [selected prose text] is more a victim of circumstances than responsible for his/her own fate.” Your preparation should:
 - a. Develop arguments for your assigned position (either supporting or opposing)
 - b. Find specific quotes and scenes from the text to support each argument
 - c. Anticipate your opponents’ strongest points and prepare evidence-based responses
 - d. Organise your arguments in order of importance, with clear explanations of how each point relates to the overall theme

Task Description

In this task, the learner is to prepare for a classroom debate on the topic: “The protagonist in (selected prose text) is more a victim of circumstances than responsible for their own fate.” Learners will be assigned to either support or oppose the statement and their preparation will involve developing a strong, text-based argument for their side. As part of the task, the learners must gather and organise arguments that clearly support their assigned position. These arguments should be backed by specific quotations and key scenes from the text, showing a close understanding of the character’s actions, motivations and the forces acting upon them. In addition to building their own case, the learner is expected to anticipate the most likely counter arguments from the opposing side and prepare thoughtful, evidence-based responses. The arguments should be arranged in order of importance or impact, with clear explanations that show how each point connects to the central theme of the text. The goal is to present a convincing

argument that not only shows knowledge of the text but also demonstrates critical thinking, logical reasoning and an ability to engage with multiple perspectives.

This task helps to develop 21st-century skills such as persuasive speaking, close reading, critical analysis, collaboration and effective communication.

FOCAL AREA 2: USE THE PEE APPROACH TO DEVELOP AND ORGANISE EXAMINATION-STYLE ESSAYS

PEE is a simple and effective method for analysing the structure of paragraphs in essays. The term PEE stands for Point, Evidence and Explanation.

This structure helps to organise thoughts clearly and logically when responding to examination questions. It ensures that every paragraph makes a relevant argument (Point), supports it with a quotation or detail from the text (Evidence) and then explains how it answers the question (Explanation).

Steps to teach the PEE approach

- 1. Introduce the PEE structure: Explain that PEE stands for Point, Evidence, Explanation and how it helps structure Literature essays.
- 2. Model PEE: Show a full example paragraph using the PEE method, clearly labelling each part.
- 3. Guided Practice: Work with the class to create a PEE paragraph together using a sample question and text.
- 4. Independent Practice: Allow learners write their own PEE paragraphs or full essays using the approach.
- 5. Review and Feedback: Check their work, label each part and give feedback to improve their structure and clarity.

Learning Tasks

- 1. Identify the key words.
- 2. Brainstorm ideas related to the question.
- 3. Write a paragraph using PEE:
 - a. Start with a topic sentence (Point).
 - b. Include a relevant quotation or example from the text (Evidence).
 - c. Discuss how the evidence proves your point (Explanation).
- 4. Repeat the process for each new point in a separate paragraph.

Pedagogical Exemplars

Project-Based/Task-Based Learning

- 1. Assign learners to work in groups to design a poster that explains the PEE structure using examples from a prescribed text.
- 2. Learners in groups work together as each member writes one part of the PEE paragraph in turns. First the Point, then the Evidence and finally the Explanation.

- 3. Assign learners to roles in a mock trial of a character; each group must prepare written arguments using the PEE structure to support their case.
- 4. Divide the class into two sides of a debate; students must use only PEE-structured arguments to support their position on a theme or character.
- 5. Have each group write a PEE paragraph on a large sheet, post it on the wall and let other groups walk around and give feedback using sticky notes.

Key Assessment: Concept Map

DOK Level 4

- 1. Create a detailed concept map for an essay that examines how the setting influences character development in a prose text you have studied. Your concept map should:
 - a. Identify three ways setting affects characters, with each becoming a main paragraph.
 - b. For each point, include specific textual evidence (quotes or scenes)
 - c. Provide clear explanations showing how each piece of evidence proves your point.
 - d. Show connections between different points to create a cohesive argument.
 - e. Include introduction and conclusion ideas that frame your overall argument.

Task Description

In this task, the learner is to create a detailed concept map that outlines an essay examining how the setting influences character development in a prose text they have studied. The concept map will serve as a visual plan for organising ideas, evidence and explanations in preparation for essay writing. The learner should identify three distinct ways in which the setting shapes or influences the characters in the text, with each point forming the basis for a main body paragraph. For each of these points, the learner is expected to include relevant textual evidence such as key quotations or important scenes that clearly support the idea. They must also provide brief, clear explanations that show how the evidence demonstrates the relationship between setting and character development. The concept map should visually show how the different points are connected to one another, helping to build a logical and cohesive overall argument. In addition, the learner should include ideas for an introduction and conclusion that frame the discussion, clearly presenting the essay’s central argument about the role of setting in shaping character.

This task supports the development of 21st-century skills such as planning and organisation, critical analysis, visual literacy and written argumentation.

DOK Level 4

- 2. Write an essay analysing how the author of any of your selected prose text uses symbolism to develop a central theme using the Point Evidence Explanation structure for each main paragraph. Your essay should:
 - a. Make at least three distinct points about different symbols in the text
 - b. Support each point with specific quotations or examples from the text
 - c. Explain how each piece of evidence demonstrates the author’s purpose and theme development.

- d. Evaluate which symbol is most effective in communicating the theme and why.

Task Description

In this task, the learner is to write an analytical essay that explores how the author uses symbolism to develop a central theme in a selected prose text studied in class. The essay must follow the Point Evidence Explanation (PEE) structure for each main paragraph to ensure clarity and depth of analysis. The learner should make at least three clear and distinct points, each focusing on a different symbol used in the text. For every point, the learner is expected to provide specific textual evidence such as quotations or descriptive examples that illustrate how the symbol operates within the story. Each piece of evidence must be followed by a well-developed explanation that connects the symbol to the author’s intended message and shows how it contributes to the overall development of the theme. In the concluding section of the essay, the learner should evaluate which of the symbols is most effective in communicating the theme, giving reasons for their choice based on the strength and impact of the symbol within the story.

This task supports the development of key 21st-century skills such as literary analysis, critical thinking, structured writing and interpretation of meanings in texts.

PLC Session 7

45 minutes	Planning & Reviewing the Learning Plan
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- 1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- 2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
- 3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
- a. The key assessment for the week is *concept map*. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the concept map (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).

9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK EIGHT

Learning Indicator: Apply their knowledge of appropriate critical terminology (sometimes called metalanguage) and prose-specific conventions to review or create their own narrative pieces

FOCAL AREA: CREATING NARRATIVE PIECES

Analysing narrative pieces written by others and creating original narratives involve the use of literary techniques and conventions. The understanding of how narratives are crafted through character development, plot structure, descriptive language, dialogue, pacing and other storytelling elements help in the analysis of narrative pieces. The use of these features aims to communicate ideas effectively.

Critical terminology (run-on-lines, conventional language, personification)

Critical terminology refers to the specialised vocabulary used to discuss and analyse literary works. It includes technical terms for literary devices like personification, metaphor, symbolism, structural elements such as run-on lines, stanza forms, narrative structure and language features including conventional language, dialect, diction among others. Such language allows for clear analysis by providing specific tools for examining the techniques at work in a narrative piece. Mastering critical terminology enables the analysis of narrative pieces to be more effective.

How to Create Narrative Pieces

- 1. Develop compelling characters with clear motivations and distinct personalities that readers can connect with emotionally.
- 2. Establish a vivid setting that enhances your story’s mood and provides context for the events.
- 3. Construct a well-structured plot with a clear beginning, middle (conflict development) and resolution.
- 4. Choose an appropriate point of view (first, third or rarely second person) that best serves your storytelling purpose.
- 5. Use sensory details and specific language to show rather than tell, helping readers experience the story through vivid imagery.
- 6. Incorporate natural-sounding dialogue that reveals character and advances the plot.
- 7. Revise carefully, focusing on pacing, clarity and ensuring every element contributes to your overall narrative purpose.

Learning Tasks

- 1. Make a picture dictionary of literary terms like drawing examples of personification, run-on lines and conventional language from your reading
- 2. Find and mark three literary devices in a short story, then explain to a partner how each one affects the story

- 3. Rewrite five simple sentences by adding personification, changing conventional language or creating run-on lines
- 4. Write character and setting cards with five specific details for each, using at least two senses (sight, sound, smell, taste, touch)
- 5. Map out your story on a plot mountain showing what happens in the beginning, middle and end
- 6. Write a conversation between two characters that shows who they are and moves the story forward

Pedagogical Exemplar

Project Based Learning

- 1. Learners create a class literary magazine where they contribute original narratives, analyse peers’ work using critical language and collaborate as editorial teams to produce a published collection.
- 2. Learners in groups develop digital storytelling projects where students create multimedia narratives with notes explaining their aims in using literary devices and techniques
- 3. Guide learners to organise a community stories project where they collect local stories, transform them using narrative techniques and identify the specific linguistic elements being incorporated
- 4. Implement a “Story Transformation Challenge” where learners adapt the same basic story across different genres, analysing how literary devices change to suit each genre’s conventions

Key Assessment: Analytical Essay

DOK Level 4

- 1. Choose a significant event from your life and write it as two different types of prose (such as a diary entry, a short story and a news article). For each version:
 - a. Use at least three specific literary and prose conventions (first/third person narration, dialogue, descriptive language, run-on-lines, figurative devices)
 - b. Include a one-page reflection explaining which prose techniques you used and why.

Task Description

In this task, the learners are to choose a significant event from their own lives and rewrite them in two different types of prose, such as a diary entry, a short story or a news article. Each version should present the same core event but with a distinct voice, style and structure based on the chosen prose form. For each version, the learner is expected to apply at least three specific prose conventions or features of literary language, such as narration (first or third person), dialogue, descriptive language, figurative devices or sentence variation (such as run-on lines for stylistic effect). These choices should reflect the characteristics of the prose type selected and help shape the reader’s understanding of the event. In addition to the two written versions, the learner must submit a one-page reflection explaining the prose techniques used in each piece and the reasons for choosing them. The reflection should also show an awareness of how different styles and conventions can change the tone, mood or interpretation of the same

event. This task supports the development of 21st-century skills such as creativity, self-expression, genre awareness, reflective thinking and mastery of literary style and technique.

DOK Level 4

2. In your groups, select a chapter or scene from a prose text you have studied and transform it by writing it in the style of another author you know well. Your creative adaptation should:
- a. Maintain the same basic plot but change the writing style, tone and narrative techniques

b. Include a comparison chart identifying at least five specific literary techniques used by both the original author and in your adaptation.

c. Explain how different literary choices create different meanings and reader responses

d. Create a book cover design for your adaptation that visually represents the key stylistic changes you have made.

Again, the learners might well need support with this task and the teacher should offer encouragement in a range of ways – suggestions of texts, looking at vocabulary, tone, mood and above all, clarifying the value of this as an approach to critical analysis of style.

Task Description

In this group task, learners are to select a chapter or scene from a prose text they have studied and creatively transform it by rewriting in the style of another author they know well. The adaptation should keep the same basic plot but change the writing style, tone and narrative techniques to reflect the new author’s distinctive voice. As part of the task, learners must create a comparison chart that identifies at least five specific literary techniques used by both the original author and in their adaptation. This chart should clearly show how each writer’s choices differ or align. Learners are also required to explain how these different literary techniques produce different meanings or effects, influencing how readers respond to the text. Finally, learners will design a book cover for their adapted version that visually captures the key stylistic changes they have made, linking the visual presentation with their creative reinterpretation.

This task develops skills in collaboration, creative writing, literary analysis, visual communication and critical reflection on how style shapes meaning in literature.

PLC Session 8

- | | |
|------------|--|
| 45 minutes | Planning & Reviewing the Learning Plan |
|------------|--|
1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.

2. Use your subject specific app to explore the content before planning. Ask the app to

a. explain the week’s concepts in a practical way that will make it easier for learners to understand

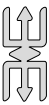
b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).

3. Use your subject specific app to plan your lesson. Ask the app to

- a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.

• Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app

a. The key assessment for the week is *analytical essay*. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes	Content Exploration
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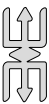
5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b. all teachers in the group work through a similar problem individually for 3–4 minutes

c. the group then works through the problem together step by step

d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

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• Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- b. After the enactment, ask for structured feedback from the group
- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
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9. Remember to
- a. transfer your chats into your learning planner template.
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 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section equipped learners with key skills for analysing and creating literary texts. Learners studied how to draft and organise arguments using the PEE framework, focusing on the importance of selecting good textual evidence to support ideas. The section built learners’ understanding of Critical language/metalinguage including terms for literary devices like personification, structural elements such as run-on lines and conventional language patterns. This will help them discuss texts with accuracy and depth. Learners will also explore narrative creation techniques, learning to develop interesting characters, create clear settings, build effective plots and write natural dialogue. Through practical activities, group projects and guided practice will improve both their analysis skills and creative writing abilities.

These skills not only prepare them for examinations but also help them appreciate literature and express themselves creatively.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 7

FOCAL AREA 1

Question 1 (16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Clear Argument	Presents a compelling, clear argument about whether the character’s decision was justified	Presents a clear argument with adequate reasoning	Presents a basic argument with limited clarity	Argument is unclear or undeveloped
Textual Evidence	Supports position with strong, relevant examples from the text	Provides adequate textual examples to support position	Limited textual evidence or examples lack relevance	Minimal or no textual support
Counterargument	Thoroughly addresses a counterargument with strong textual evidence	Addresses a counterargument with some textual support	Mentions a counterargument with limited textual support	Minimal or no consideration of counterarguments
Podcast Quality	Well-organised, engaging delivery with appropriate pacing and clarity	organised delivery with adequate clarity and pacing	Some organisation issues affecting clarity or engagement	Weak organisation and delivery affecting understanding

Question 2 (16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Argument Development	Develops strong, logical arguments for assigned position	Develops adequate arguments for position	Basic arguments with limited development	Weak or unclear arguments
Textual Evidence	Finds specific, relevant quotes and scenes to support each argument	Provides adequate textual evidence for arguments	Limited textual evidence or relevance issues	Minimal or no textual support
Anticipating Opposition	Thoroughly anticipates opponents’ points with prepared evidence-based responses	Identifies opponents’ likely points with some prepared responses	Limited consideration of opposing arguments	Minimal preparation for opposing arguments

organisation	Clearly organises arguments by importance with explicit connections to theme	Organises arguments with connections to theme	Basic organisation with limited thematic connections	Weak organisation with unclear thematic connections
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FOCAL AREA 2

Question 1 (20 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Setting-Character Connections	Identifies three clear, significant ways setting affects characters	Identifies three ways setting affects characters	Identifies fewer than three connections or with limited clarity	Setting-character connections are minimal or unclear
Textual Evidence	Includes specific, relevant textual evidence for each point	Includes adequate textual evidence for points	Limited or generic textual evidence	Minimal or no textual evidence
Explanations	Provides clear, insightful explanations linking evidence to points	Provides clear explanations of how evidence supports points	Basic explanations with limited insight	Minimal or unclear explanations
Concept Map Structure	Creates a cohesive concept map showing clear connections between points	Creates an organised concept map with basic connections	Concept map shows limited organisation or connections	Poorly organised concept map with minimal connections
Introduction/Conclusion Ideas	Includes thoughtful introduction and conclusion ideas that frame argument effectively	Includes adequate introduction and conclusion ideas	Basic introduction/ conclusion ideas with limited framing	Minimal or missing introduction/ conclusion ideas

Question 2

Rubric for scoring: Total of 20 marks

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
PEE Structure	Consistently uses effective Point-Evidence-Explanation structure in each paragraph	Uses PEE structure with adequate clarity	Inconsistent use of PEE structure	Minimal or unclear use of PEE structure

Symbol Analysis	Makes three distinct, insightful points about different symbols	Makes three points about different symbols	Makes fewer than three points or points lack clarity	Symbol analysis is minimal or unclear
Textual Evidence	Supports each point with specific, relevant quotations or examples	Provides adequate textual support for points	Limited or generic textual evidence	Minimal or no textual evidence
Theme Connection	Clearly explains how each symbol demonstrates author's purpose and theme development	Explains connection between symbols and theme	Limited explanation of how symbols relate to theme	Minimal connection between symbols and theme
Evaluation	Provides thoughtful evaluation of which symbol is most effective with clear reasoning	Evaluates symbol effectiveness with adequate reasoning	Limited evaluation of symbol effectiveness	Minimal or no evaluation of effectiveness

WEEK 8

Question 1 (20 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Use of Prose Conventions	Effectively uses at least 3 different prose conventions in each version with clear purpose	Uses 3 prose conventions in each version with some purpose	Uses fewer than 3 conventions or applies them inconsistently	Limited or incorrect use of prose conventions
Distinctiveness of Versions	Creates two clearly distinct prose types that effectively transform the same event	Creates two different prose types with adequate transformation	Some differences between versions but limited transformation	Minimal differences between the two versions
Critical Language Usage	Accurately uses specific literary terminology throughout both pieces and reflection	Uses appropriate literary terminology in most instances	Basic use of literary terminology with some inaccuracies	Minimal or incorrect use of literary terminology
Reflection Quality	Provides thoughtful, detailed explanation of techniques used and their purpose	Clearly explains techniques used with adequate reasoning	Basic explanation with limited insight into purpose	Minimal or unclear explanation of techniques

Overall Creativity	Demonstrates exceptional creativity in transforming the event across prose types	Shows good creativity in the transformation process	Shows some creativity but with conventional approaches	Limited creativity in the transformation
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Question 2 (20 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Plot Maintenance & Style Change	Maintains plot while effectively changing style, tone and narrative techniques	Maintains plot with adequate style and tone changes	Maintains basic plot but with limited style changes	Plot maintenance or style changes are minimal
Comparison Chart	Identifies and accurately analyses 5+ specific literary techniques from both authors	Identifies and analyses 5 techniques with adequate detail	Identifies fewer than 5 techniques or with limited analysis	Minimal or inaccurate identification of techniques
Analysis of Literary Choices	Provides insightful explanation of how different choices affect meaning and reader response	Clearly explains the impact of literary choices	Basic explanation with limited insight	Minimal explanation of how choices affect meaning
Book Cover Design	Creates a compelling visual representation that effectively captures key stylistic changes	Creates a clear visual representation of stylistic changes	Creates a basic design with limited connection to style	Design minimally represents stylistic changes
Group Collaboration	Shows evidence of excellent collaboration with well-integrated contributions	Shows good collaboration with balanced contributions	Shows some collaboration but with uneven contributions	Limited evidence of effective collaboration

SECTION 4: DRAMA (KNOWING YOUR DRAMATIC ELEMENTS)

STRAND: DRAMA

Sub-Strand: Knowing your dramatic elements

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

Learning Outcome: Use knowledge in forms of drama in analysing varied texts

INTRODUCTION AND SECTION SUMMARY

This section focuses on helping learners understand how different dramatic forms influence the way themes are presented in plays. Drama, as a literary genre, employs various structural approaches that significantly shape how messages are conveyed to audiences. Learners will explore the distinctive characteristics of major dramatic forms including comedy, tragedy, tragicomedy, melodrama, farce and others, examining how each form creates its own conventions, expectations and emotional landscapes.

Through comparative analysis of selected texts, learners will identify how the same theme might be treated differently across various dramatic forms. They will analyse how a playwright’s choice of form influences dialogue patterns, character development, plot structure and symbolic elements, all of which contribute to thematic expression. By examining both classical and contemporary examples, including works from Ghanaian and other African dramatists, learners will recognise how cultural contexts interact with dramatic forms to create meaningful theatrical experiences. This exploration will enable learners to develop critical appreciation of drama not just as entertainment but as a complex art form where structural choices profoundly affect audience understanding and emotional response. By the end of this section, learners will be equipped to analyse how form and content work together in dramatic texts, enhancing their ability to interpret plays with greater self-reliance and cultural awareness.

The weeks and the indicators covered by the section are:

Week 9: Discuss the connection between dramatic forms and themes

Week 10: Compare and contrast the different dramatic forms in varied texts

SUMMARY OF PEDAGOGICAL EXEMPLARS

Using experiential learning, this section creates immersive opportunities for learners to engage directly with dramatic forms and their thematic implications. Learners begin by watching carefully selected performances both recorded professional productions and live student-led demonstrative extracts representing different dramatic forms such as comedy, tragedy and melodrama. These viewing experiences provide concrete examples that make abstract concepts

tangible and accessible. Following each performance, clearly structured reflection activities guide learners to analyse specific elements that distinguish each dramatic form. For example, after watching excerpts from both a tragedy and a comedy addressing similar themes (such as ambition or love), learners’ complete comparison charts identifying how mood, character development, dialogue among others add to the impact of the narrative in dramatic performance.

ASSESSMENT SUMMARY

This section will help learners understand how dramatic forms influence the themes employed in drama. Through experiential learning activities and targeted assessments, learners will develop the critical ability to recognise how a playwright’s choice of comedy, tragedy, melodrama or other forms purposefully shapes audience understanding and emotional response to themes. This knowledge empowers students to move beyond surface-level plot comprehension to analysis of how structural and stylistic choices create meaning. As they practise transforming scenes between dramatic forms and analyse how the same themes appear differently across various forms, learners gain transferable analytical skills applicable to other literary genres and media. The comparative approach enhances cultural awareness as learners examine both Western and African dramatic traditions, recognizing how form and cultural context interact. Additionally, the creative components of study develop self-expression and empathy as learners embody different perspectives through role-play and scene transformation. Throughout this session, questions must be asked about the differences – What are they? What does the contrast in style reveal? Does the audience react differently? Above all, focus on the dramatic impact of what is being revealed to the audience. What approach do you prefer and why?

Assessment Summary

Indicators	DOK Level	Assessment Strategy and/or Mode
Discuss the connection between dramatic forms and themes	Level 4	Concept Map
Compare and contrast the different dramatic forms in varied texts	Level 4	Analytical Essay

WEEK NINE

Learning Indicator: Discuss the connection between dramatic forms and themes

FOCAL AREA: CONNECTION BETWEEN DRAMATIC FORMS AND THEMES

Dramatic Forms

Dramatic forms are simply different types of plays, each with its own special way of telling stories on stage.

Here are the main types you will come across:

- 1. Comedy: These are the plays that are humorous in nature. They usually have happy endings and poke fun at people’s silly behaviours or society’s problems. Some comedies are about love and romance, while others might make fun of how people in high society behave. In many comedies, deep issues are nevertheless explored.
- 2. Tragedy: These are the serious plays where things do not end well for the main character. These plays make us feel sad but also help us think deeply about life’s big questions.
- 3. Tragicomedy: This is a combination of both tragedy and comedy. These plays have both serious, sad moments and funny, lighter parts. They might deal with serious issues but not end completely sadly.
- 4. Melodrama: These plays are full of big emotions and dramatic situations. Characters are usually clearly good or evil, and there are a lot of exciting and emotional scenes. Good people usually win in the end. Actions, plot and characters are often exaggerated.
- 5. Farce: These are super silly comedies with ridiculous situations, people running around in confusion, mistaken identities and lots of physical humour. They are meant to make you laugh out loud.
- 6. Absurdist Drama: These unusual plays might seem strange or nonsensical at first. They often show characters in weird situations that don’t make logical sense, helping us think about life’s meaning in different ways.

Themes

Themes are the big ideas or messages that plays explore. They are what the playwright/director wants us to think about after the curtain falls. Unlike the plot (which is what happens), themes are what the story is really about underneath. Also, themes are the important life lessons, social issues or human experiences that the characters and story help us understand better.

The theme explored can feel completely different depending on which dramatic form is used. A comedy might explore love through funny misunderstandings, while a tragedy might show how love can lead to destruction. That’s why understanding both themes and dramatic forms helps us fully appreciate what a play is trying to explore.

Learning Tasks

1. Watch three video clips. Write down if each is comedy, tragedy or melodrama. List two things that helped you decide.
2. Act out a student losing homework. First, make it funny like a comedy. Then, make it sad like a tragedy.
3. Read the play excerpt. Circle five words that hint at the main message. Write one sentence about what you think the play is trying to say.
4. Pick one theme from the board. Write about a time you saw this theme in your own life or community.

Pedagogical Exemplars

Experiential Learning

1. Have learners watch or participate in different dramatic forms using digital resources (YouTube clips of Ghanaian and plays from other countries) that showcase comedy, tragedy and melodrama in culturally relevant contexts.
2. Allow learners to create emotional connections through physical activities where they express the same situation in different dramatic forms, experiencing first-hand how form affects feeling and meaning.
3. Use digital collaboration tools (Padlet, Google Jamboard) for learners to share observations about how different forms made them feel and what messages they conveyed about themes like power, love or tradition vs. change.
4. Assist learners to have guided discussions that connect dramatic forms and themes to Ghanaian cultural contexts, asking how similar themes appear in local stories and how traditional storytelling might blend with Western dramatic forms.
5. Have learners create their own short dramatic pieces demonstrating different forms and themes, using digital recording tools when possible and applying their understanding through activities.
6. Let learners share creations with different categories of audiences which may include classmates, other classes or community members and reflect on how their creative choices affected audience understanding of both form and theme.

Key Assessment: Concept map

DOK Level 4

1. Create a comprehensive concept map that illustrates the relationship between dramatic forms and themes in literature. Your concept map should:
 - a. Include examples from plays you have studied to illustrate each connection
 - b. Show how certain themes might appear differently across multiple dramatic forms
 - c. Use creative visual elements (colours, symbols, illustrations) to represent the mood and tone of each dramatic form.

Task Description

In this task, the learner is to create a detailed concept map that shows the relationship between dramatic forms and themes in literature. The concept map must include examples from plays studied in class to clearly explain each connection.

The learner is to show how the same theme (such as love, betrayal or justice) might be presented differently in a tragedy, a comedy or a melodrama. The concept map must use creative visual elements like colours, drawings or symbols to reflect the mood and tone of each dramatic form.

The concept map will be shared in class and explained in 5–7 minutes. Learners will be given a class period to prepare and are encouraged to bring their final work for display and feedback.

This activity helps learners develop 21st-century skills such as creativity, visual communication, thematic analysis, problem-solving and the ability to make connections across texts.

DOK Level 4

2. Write an analytical essay examining how a playwright’s choice of dramatic form shapes the development of themes in their work. Your essay should:
 - a. Focus on one play you have studied in detail.
 - b. Identify the dramatic form of the play and themes it explores.
 - c. Consider how the themes might be developed differently if the playwright had chosen an alternative dramatic form.
 - d. Include specific textual evidence and demonstrate a deep understanding of how dramatic forms serve as vehicles for thematic expression.

Task Description

In this task, the learner is to write an analytical essay that explains how the dramatic form chosen by a playwright shapes the way themes are presented in a play. The essay must focus on one play studied in detail and clearly identify its dramatic form (such as tragedy or comedy) and the themes it explores.

The learner is to examine how the choice of form affects character development, structure and emotional impact. They must also explain how the same themes might have been expressed differently if the playwright had chosen another dramatic form. The essay must include specific examples and quotations from the play.

Learners should write between 500 and 700 words. The essay must be submitted by the end of the week and will be assessed based on clarity, understanding of dramatic forms and use of evidence.

This task helps learners build 21st-century skills such as critical thinking, writing, textual interpretation, comparative analysis and argument construction.

PLC Session 9

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

- a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
- a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
- a. The key assessment for the week is **concept map**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the concept map (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK TEN

Learning Indicator: Compare and contrast the different dramatic forms in varied texts

FOCAL AREA: COMPARISON BETWEEN DIFFERENT DRAMATIC FORMS

Dramatic forms are different types of plays used by writers to tell stories in various ways. Each form has its own style and purpose, but they also share some features.

Similarities

- 1. **They have a storyline:** No matter the form, every drama tells a story through characters, speech and action. The story usually has a beginning, a middle and an end.
- 2. **They all involve conflict:** Most dramatic forms reveal some kind of conflict. This could be between two characters, within a character’s mind or between a person and society.
- 3. **They are meant to be performed:** All forms of drama are written to be acted out on a stage or screen. The performance adds voice, movement, facial expressions and other elements that bring the play to life.
- 4. **They all use dialogue:** In most dramas, characters speak to one another. Through their words we learn about the plot, their emotions and the themes of the play.
- 5. **They aim to create an effect on the audience:** Whether they make us laugh, cry, reflect or feel shocked, all forms of drama are written to cause a reaction in the audience. Above all, playwrights and directors aim to make us reflect more deeply on features of humane xistence.

Differences

- 1. **Tone and Mood:** Tragedy is serious and often ends in sadness or death. Comedy is light-hearted and funny. Tragicomedy mixes serious and funny moments. Melodrama is full of strong emotions and exaggerated actions.
- 2. **Type of Characters:** In tragedy, the main character is usually noble but has a flaw that leads to his or her fall. In comedy, characters are often everyday people who make mistakes. In melodrama, characters are clearly either good or evil.
- 3. **Themes:** Tragedy deals with themes such as fate, pride or loss. Comedy often highlights love, misunderstanding and social behaviour. Tragicomedy deals with pain and hope. Melodrama focuses on danger, love or justice.
- 4. **Endings:** Tragedy usually ends with loss or death. Comedy ends with happiness and resolution. Tragicomedy ends with hope after difficulty. Melodrama ends with good winning over evil.
- 5. **Audience Reaction:** Tragedy makes the audience feel pity and fear. Comedy makes them laugh and relax. Tragicomedy brings mixed emotions. Melodrama stirs strong feelings like anger or sadness.

Learning Tasks

- 1. Identify and list various dramatic forms discussed in class.
- 2. Read excerpts from two different dramatic forms and highlight differences in structure and tone.
- 3. Create a visual representation showing similarities and differences across two forms.
- 4. In groups, select scenes from two different forms and perform them with commentary on their differences.
- 5. Learners to write a short reflective note on which form they find more engaging and why

Pedagogical Exemplar

Problem Based Learning

- 1. Use problem-based learning to pose the question: What makes a play a tragedy, comedy or tragicomedy? Let learners brainstorm in pairs. Keep the focus on evidence to support their conclusions.
- 2. Task learners in groups to scan through their prescribed drama texts and facilitate group reading of excerpts from different dramatic forms and ask learners to label each with its features.
- 3. Support learners to complete a class comparison chart using a guiding template.
- 4. Organise carousel activities where learners rotate among stations comparing dramatic forms in terms of setting, tone and character.
- 5. Encourage learners to create mini-posters showing examples of each form with key traits and a quote.
- 6. Task learners to pair up to list one new thing they learned about each dramatic form and share with the class.

Key Assessment: Analytical Essay

DOK Level 4

- 1. Plan and perform a creative talk show titled, “The Dramatic Forms Show” where your group members take on the roles of different dramatic forms personified as guests (such as Tragedy, Comedy, Melodrama and Farce). Your talk show should:
 - a. Include a host who asks meaningful questions about each form’s key features
 - b. Have each “guest” explain their unique characteristics, typical themes and famous examples
 - c. Feature a segment where the dramatic forms debate their strengths and weaknesses; a Balloon Debate might take shape here. (Check the internet for the pattern for this.)

Task Description

In this task, the learner is to work in a group to plan and perform a creative talk show titled “The Dramatic Forms Show”. In the talk show, each group member will take on the role of a different dramatic form such as Tragedy, Comedy, Melodrama or Farce, presented as living characters.

The show must have a host who asks thoughtful questions about each form’s key features. All of the guests are to explain their own characteristics, the themes they usually highlight and examples of plays where they appear. The talk show must also include a short debate segment where the dramatic forms compare themselves and discuss their strengths and weaknesses.

The performance should last between 10 to 15 minutes and will be presented in class during scheduled group activity time. Groups are expected to rehearse in advance and may bring simple props or costume pieces to enhance their presentation.

This activity helps learners build 21st-century skills such as collaboration, communication, creativity, critical thinking and role-play interpretation. It also deepens learners’ understanding of different dramatic forms through performance and character analysis. Well-organised, it should also be most entertaining.

DOK Level 4

2. Create and exhibit a visual presentation that compares and contrasts at least three different dramatic forms using examples from texts you have studied. Your presentation should:
- a. Use creative visuals (charts, diagrams, illustrations) to show similarities and differences in structure, character types, language and typical endings.

b. Include specific scenes or moments from different plays that demonstrate each form’s unique approach.

Task Description

In this task, the learner is to create and exhibit a visual presentation that compares and contrasts at least three different dramatic forms, using examples from plays they have studied in class.

The presentation must include clear and creative visuals such as charts, diagrams or illustrations that show the differences and similarities in areas like plot structure, key incidents and turning points, common character types, language style and the way the plays usually end. Learners must also include specific scenes or moments from different texts to help explain how each dramatic form works in action.

Learners will be given one full class period (approximately 40 to 50 minutes) to exhibit and explain their presentations to their classmates. Groups may use print or digital formats and must be ready to answer questions about their work.

This task supports the development of 21st-century skills such as analysis, creativity, comparison, visual communication and independent thinking. It encourages learners to connect their knowledge of dramatic forms to real examples in literature.

PLC Session 10

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.

2. Use your subject specific app to explore the content before planning. Ask the app to

a. explain the week’s concepts in a practical way that will make it easier for learners to understand

b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).

3. Use your subject specific app to plan your lesson. Ask the app to

a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).
- Note

• Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.

• Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.
4. Plan the week’s key assessment with your app

a. The key assessment for the week is *analytical essay*. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the essay (NTS 3k-3q).
- | | |
|------------|---------------------|
| 10 minutes | Content Exploration |
|------------|---------------------|
5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b. all teachers in the group work through a similar problem individually for 3–4 minutes

c. the group then works through the problem together step by step

d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).
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Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section focused on helping learners understand how different dramatic forms influence the way themes are presented in plays. Learners explored the distinctive characteristics of major dramatic forms including comedy, tragedy, tragicomedy, melodrama, farce and others, examining how each form creates its own conventions, expectations and ‘emotional landscapes’.

Through comparative analysis of selected texts, learners identified how the themes might be treated differently across various dramatic forms. They analysed how a playwright’s choice of form influences dialogue patterns, character development, plot structure and symbolic elements, all of which contribute to thematic expression. By examining both classical and contemporary examples, including works from Ghanaian and other African dramatists, learners recognised how cultural contexts interact with dramatic forms to create meaningful theatrical experiences.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 9

Question 1 (20 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Connections between Forms and Themes	Shows clear, detailed connections between dramatic forms and their common themes	Shows good connections between forms and themes	Shows basic connections with some gaps	Shows few or unclear connections
Play Examples	Includes specific, relevant examples from studied plays for each connection	Includes examples from plays for most connections	Includes few examples or examples lack relevance	Missing or irrelevant examples
Theme Comparisons	Clearly shows how the same themes appear differently across multiple dramatic forms	Shows some differences in how themes appear across forms	Limited comparison of themes across forms	No comparison of how themes appear in different forms
Visual Creativity	Uses creative, meaningful visual elements that effectively represent the mood of each form	Uses visual elements that generally represent each form	Uses basic visual elements with limited connection to forms	Few or ineffective visual elements
Overall organisation	Concept map is well-organised, easy to follow and visually appealing	Concept map is organised and mostly clear	Concept map has some organisation issues	Concept map is disorganised or difficult to follow

Question 2

Rubric for scoring: Total of 20 marks

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Focus on Specific Play	Clearly focuses on one play with detailed analysis	Focuses on one play with adequate analysis	Focus on the play is inconsistent	Minimal focus on a specific play
Identification of Form and Themes	Accurately identifies the play's dramatic form and clearly explains its themes	Identifies form and themes with some explanation	Basic identification of form and themes	Unclear or incorrect identification
Alternative Form Analysis	Thoughtfully considers how themes would change in a different dramatic form	Considers theme development in an alternative form	Limited consideration of alternative forms	Minimal or no consideration of alternative forms
Use of Textual Evidence	Uses specific, relevant textual evidence throughout	Uses adequate textual evidence	Limited or general textual evidence	Minimal or no textual evidence
Understanding of Forms and Themes	Shows deep understanding of how dramatic forms express themes	Shows good understanding of forms and themes	Shows basic understanding of the relationship	Shows limited understanding of forms and themes

WEEK 10

Question 1 (20 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Host Questions	Host asks thoughtful, meaningful questions that reveal important aspects of each dramatic form	Host asks clear questions that address key features of dramatic forms	Host asks basic questions with some relevance to dramatic forms	Host's questions are minimal or unrelated to dramatic forms
Guest Explanations	Each "guest" clearly explains their form's characteristics, themes and provides relevant examples	Most guests explain their form's features with adequate examples	Some explanations of dramatic forms are unclear or lack examples	Minimal or inaccurate explanations of dramatic forms

Debate Segment	Dynamic, insightful debate comparing strengths and weaknesses of different forms	Clear debate that highlights differences between forms	Basic debate with limited comparison of strengths and weaknesses	Minimal or unfocused debate segment
Performance Quality	Creative, engaging performance with clear roles and smooth transitions	organised performance with defined roles	Basic performance with some organisation issues	Disorganised or unclear performance
Group Collaboration	All members contribute equally and support each other effectively	Good collaboration with mostly balanced participation	Uneven participation but some collaboration	Limited evidence of collaboration

Question 2 (20 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Visual Creativity	Highly creative visuals that effectively show similarities and differences between forms	Creative visuals that show comparisons between dramatic forms	Basic visuals with limited comparison of forms	Minimal or ineffective visuals
Comparison of Forms	Clear, detailed comparison of at least three dramatic forms' structures, characters, language and endings	Adequate comparison of three dramatic forms' features	Limited comparison of forms or fewer than three forms	Minimal or unclear comparison
Specific Examples	Includes relevant, specific scenes from plays that clearly demonstrate each form's approach	Includes examples from plays for most forms	Limited examples or examples not clearly connected to forms	Few or no specific examples from plays
Presentation organisation	Well-organised presentation with logical flow and clear focus	Organised presentation with reasonable structure	Some organisation issues affecting clarity	Disorganised or difficult to follow
Exhibition Quality	Professional-looking display with attention to detail and visual appeal	Neat, clear display with good visual elements	Basic display with some visual elements	Incomplete or poorly prepared display

SECTION 5: DRAMA (APPRECIATION)

STRAND: DRAMA

Sub-Strand: Appreciation

Learning Outcome: Use dramatic tools in appreciating varied dramatic texts

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

INTRODUCTION AND SECTION SUMMARY

This section covers Weeks 11 to 13 and focuses on developing learners’ ability to appreciate, analyse and critique drama texts through the use of dramatic tools and techniques. At the end of this section, learners are expected to use dramatic elements to express empathy, interpret character intentions and explain how specific tools contribute to dramatic meaning and plot development.

In Week 11, learners analyse how dramatic tools such as dialogue, soliloquy, stage direction, movement and tone can be used to evoke empathy and enhance meaning in drama. They are also guided to apply these tools when analysing different drama texts through collaborative learning and discussion.

Week 12 builds learners’ analytical skills by helping them critique selected character speeches. Learners examine how speeches reveal motives, shape audience response and contribute to plot progression. This involves identifying persuasive language, evaluating the delivery and reflecting on tone and purpose.

Week 13 continues the focus on appreciation by encouraging learners to evaluate independently and collaboratively how drama texts create emotional effects. Learners are guided to appreciate the emotional and human experiences communicated in drama and share their interpretations with others.

By the end of this section, learners should be able to demonstrate an understanding of how drama communicates meaning, connect emotionally with dramatic performances and evaluate dramatic techniques with clarity. The activities aim to sharpen learners’ analytical, interpretive and communicative skills while promoting inclusion and creative collaboration.

The weeks and the indicators covered by the section are:

Week 11

Appreciate drama texts for their empathetic effects using the dramatic tools

Use tools of appreciation and dramatic elements in analysing varied texts

Week 12: *Analyse selected speeches of selected characters and how they influence the development of the plot*

Week 13: *Appreciate varied drama texts for their empathetic effect*

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section uses a blend of collaborative, performance-based and analytical teaching strategies to support learners in appreciating, analysing and critiquing dramatic texts. The pedagogical approaches are carefully selected to help learners develop empathy, enhance interpretive skills and express thoughtful critiques using dramatic tools.

Learners begin by working in collaborative groups to explore and present dramatic tools in creative formats such as sketches, poetry and songs. These strategies help learners not only to recall previously learned tools of appreciation but also to gain confidence in expressing their understanding through artistic expression. In pairs and task groups, they engage in critical discussions to evaluate selected speeches and analyse how they influence plot development. These discussions help learners to reflect, share ideas and learn from others in a respectful and inclusive way.

To build analytical skills, the Diamond Nine activity is used to rank and evaluate dramatic elements in terms of their emotional impact and artistic effect. Learners use these tools to analyse character, tone and message, and they present their ideas through seminar papers or independent text analysis. These activities sharpen their ability to organise thoughts clearly, support claims with evidence and to respond with empathy.

Whole-class activities such as guided concept mapping are introduced to help learners organise their critiques. Through this, learners explore the steps of analysing a speech such as identifying tone, purpose and impact and apply them during group and individual analytical sessions. They receive ‘scaffolding’ and peer feedback to strengthen their final outputs.

Finally, learners engage in both group-based and individual appreciation of drama texts for their empathetic effect. These sessions give space for quiet reflection as well as collaborative expression. Learners present to peers, evaluate constructively and monitor their progress using checklists or guides, with support from the teacher.

These pedagogical approaches aim to create an inclusive environment where all learners participate meaningfully, build emotional intelligence and refine their critical responses to dramatic texts. Through group work, discussion, performance and written analysis, learners are equipped to appreciate drama with sensitivity and express their insights with clarity.

ASSESSMENT SUMMARY

In this section, learners are assessed on their ability to apply dramatic tools and elements to create meaning in performance and written tasks. They are expected to design and perform short drama scenes using at least three dramatic tools to create a specific emotional or intellectual effect. After performing, learners explain their creative choices and how these choices shape audience response.

Learners also reimagine and rewrite scenes from studied drama texts using different dramatic tools to create new effects. They present their new scenes and write essays to explain how the changes influence audience understanding and feeling.

Additionally, learners write seminar papers that compare how two different drama texts use dramatic elements and tools of appreciation to express meaning. They also create visual presentations showing how dramatic elements are used to build meaning in a selected play. These presentations are shared with the class and explained in detail.

Furthermore, learners rewrite a powerful speech from the point of view of another character. They explain how the change affects the plot and audience understanding, using lines from the original text as support. In groups, learners perform key scenes that include important speeches. They use drama tools like tone, gesture and pacing. After the performance, they lead a class discussion on how the speech drives the plot and creates change in the story.

These assessment tasks help learners show their creative thinking, performance skills and ability to explain how drama creates meaning.

Assessment Summary

Indicators	DOK Level	Assessment Strategy and/or Mode
Appreciate drama texts for their empathetic effects using the dramatic tools.	Level 4	Performance Creative writing and Presentation
Use tools of appreciation and dramatic elements in analysing varied texts.	Level 4	Seminar Paper Exhibition
Analyse selected speeches of selected characters and how they influence the development of the plot	Level 4	Creative writing Performance

WEEK ELEVEN

Learning Indicator: *Appreciate drama texts for their empathetic effects using the dramatic tools*

FOCAL AREA 1: HOW DRAMA USES TOOLS TO CREATE EMOTIONAL AND INTELLECTUAL IMPACT

Drama is not just about telling a story. It uses special tools and techniques to bring the story to life on stage. These tools help the audience feel emotions and think deeply about the themes, characters and situations. Some of the key tools used in drama include dialogue, monologue, soliloquy, stage directions, tone and movement.

Dialogue

Dialogue is the conversation between two or more characters in a play. It reveals what characters think, feel and want. It also helps move the narrative forward. Through dialogue, the audience learns about the conflict, relationships and themes. Dialogue can be funny, serious, angry or emotional. It makes characters believable and allows the audience to connect with them.

For example, a heated argument between two friends on stage can make the audience feel tense or sad. A humorous exchange between lovers can bring laughter and joy.

Monologue

A monologue is a long speech by one character, spoken to another character or to the audience. It gives us an understanding of a character’s thoughts, feelings or background.

Monologues often reveal secrets, personal struggles or important memories. They make the audience think about the character’s point of view. Monologues can also create sympathy or challenge the audience’s opinions.

Soliloquy

A soliloquy is a special type of monologue where characters speak their thoughts aloud while alone on stage. The character is not speaking to anyone else. This tool allows the audience to hear the inner thoughts of the character, often revealing his or her fears, hopes or moral struggles.

Soliloquies create a strong emotional connection between the audience and the character. They also help the audience understand the reasons behind a character’s actions. A famous example is Hamlet’s “To be or not to be” soliloquy, where he questions the value of life.

Stage Directions

Stage directions are instructions written by the playwright to guide actors and directors. They describe how characters should move, speak or behave on stage. They may also explain the setting, lighting or sound effects.

Though stage directions are not spoken, they help bring the play to life. A gesture, a pause or a sudden movement can add further meaning to a scene. For example, a character slowly walking away in silence may show sadness or defeat. These actions affect how the audience feels and understands the scene.

Tone

Tone refers to the way something is said. It includes the emotion in the voice and the attitude behind the words. A character may say the same line in different ways depending on their mood.

Tone helps the audience understand the character’s feelings. A gentle tone may show love or kindness. A harsh tone may show anger or pain. Changes in tone throughout a play help to build tension, create surprise or express emotional shifts.

Movement

Movement refers to how characters use their bodies on stage. This includes gestures, facial expressions, walking, standing or sitting. Movement supports the words in the script and adds meaning to them.

For example, a character may back away while speaking, which shows fear. Another may stand still in shock. Movement helps express emotions and can also show power, weakness or confusion. It creates visual interest and keeps the audience engaged.

Silence

Silence is a powerful dramatic tool. A pause or a long silence can show fear, tension, shock or reflection. It draws the audience’s attention and creates space for meaning. Sometimes what is not said is just as important as what is said.

Sound

Sound effects and music create atmosphere and mood. For example, thunder can create suspense or danger. Music can suggest happiness, sadness or excitement. Sounds can also help with transitions between scenes or highlight emotional moments.

Lighting

Lighting affects how the audience sees the stage. A bright light may suggest hope or happiness, while a dark light may suggest fear or sadness. Spotlights can focus on one character to show importance or isolation. Lighting changes can also show time or mood shifts.

Costume

Costume helps the audience identify a character’s status, time period, personality or culture. A king wears a crown and robe. A schoolchild may wear a uniform. Costume changes can show character development or disguise.

Learning Tasks

- 1. Choose a scene or speech from a play and act it out, showing the character’s emotions with your voice and body.
- 2. Write a diary entry from a character’s point of view to show how they feel in a key moment.
- 3. Draw an outline of a character and write what they feel inside and what others see on the outside.

- 4. Watch two performances of the same scene and explain how each actor shows feelings differently.
- 5. In groups, freeze in a pose to show a key moment in the play and describe the emotion shown.
- 6. After reading or watching a scene, talk or write about how it made you feel and why.

Pedagogical Exemplar

Collaborative Learning

- 1. Learners work in mixed-ability task groups to research and creatively present different dramatic tools (like soliloquies, staging, dialogue) through sketches, songs or poetry, making abstract concepts concrete.
- 2. In their pairs, learners analyse important character speeches from their drama text, identifying specific tools the playwright used to create empathy for characters.
- 3. Each pair joins another pair to share insights, building understanding through respectful dialogue and diverse perspectives.
- 4. Learners then apply these strategies independently to new speeches, developing autonomous analytical skills through this gradual release of responsibility.
- 5. Throughout these activities, learners practise empathy not just as a literary concept but as a classroom value by ensuring all voices are heard and respected.
- 6. This collaborative approach transforms the study of dramatic empathy from an abstract exercise into a lived experience where learners simultaneously analyse empathy in texts while developing it in their interactions with peers.

Key Assessment

DOK Level 4

- 1. Design and perform a short drama scene (2–3 minutes) that uses at least three dramatic tools to create a specific emotional or intellectual response in the audience.

After the performance, explain your creative choices and how they help the audience feel or think in a certain way.

Task Description

In this task, the learner is to create and perform a short drama scene lasting 2 to 3 minutes. The scene must use at least three dramatic tools, such as lighting, gesture, dialogue, sound, movement or stage direction to make the audience feel or think in a specific way.

After the performance, the learner is to explain their creative choices, describing how the tools were used and how they helped the audience respond emotionally or intellectually.

This task will be done in class over two sessions, one for planning and rehearsal and one for performance and reflection.

Learners will develop 21st-century skills such as creativity, teamwork, performance communication, critical reflection and emotional awareness.

DOK Level 4

- 2. Reimagine and rewrite a selected scene from any of your drama texts. Use different dramatic tools to create a new emotional or intellectual effect.

Present in your rewritten version; and in an essay, explain how the changes affect the audience’s understanding or feelings.

Task Description

In this task, the learner is to choose a scene from a drama text studied in class and rewrite it using different dramatic tools from the original version. The goal is to create a new emotional or intellectual effect on the audience.

The learner is to present their new version in a live reading or performance and then write a short essay (300 to 400 words) explaining how the changes in tools such as tone, gesture, setting or sound, affect the audience’s understanding or feelings about the scene.

This activity will take place over one week, allowing time for rewriting, practice and presentation.

Through this task, learners will build 21st-century skills such as creative rewriting, interpretation, communication, critical thinking and adaptation.

FOCAL AREA 2: APPRECIATING VARIED TEXTS USING
DRAMATIC TOOLS

Key Dramatic Tools for Cross-Genre Analysis

- 1. **Character Development and Characterisation:** Authors aim to create compelling, complex characters through direct description, indirect revelation through actions and dialogue, distinctive voices and meaningful transformations that invite reader investment and identification.
- 2. **Dialogue and Language Patterns:** The spoken words, interior thoughts, distinctive speech patterns and meaningful silences in texts reveal character relationships, power dynamics, cultural backgrounds and the gap between what is said and what is meant.
- 3. **Structural Elements and Pacing:** The arrangement of scenes, manipulation of time, building of tension and strategic placement of climactic moments guide readers’ emotional journeys and highlight significant themes across different text types.
- 4. **Symbolic and Sensory Elements:** Meaningful objects, settings, actions and sensory details create layers of significance beyond literal meaning, establishing atmosphere, enhancing themes and often reflecting cultural contexts specific to the work.

Learning Tasks

- 1. Draw a diagram showing relationships between characters in your text. Use different coloured lines to show different relationships. Add quotes that reveal character traits.
- 2. Select three important conversations from your text. Underline words that reveal character feelings. Write a short note explaining what each conversation shows about the characters.

- 3. Take a one-page section from a novel and rewrite it as a dramatic scene with dialogue and stage directions or take a drama scene and rewrite it as narrative prose.
- 4. Identify three important objects, settings or repeated images in your text. Explain what each symbolises and how it creates emotional impact.
- 5. Choose one dramatic tool (like monologue) and find examples in both a play and a novel. Describe how the tool works differently in each text type.
- 6. Write a one-page diary entry from a character’s perspective about a key event. Include your thoughts and feelings that aren’t directly stated in the text.

Pedagogical Exemplar

Diamond Nine Strategy

- 1. Give learners nine character traits or quotes from a text written on cards. Ask them to arrange these in a diamond shape with the most important/revealing trait at the top, three important traits in the second row, five somewhat important traits in the middle rows and the least important at the bottom. Learners must justify their rankings based on how effectively each reveals character development.
- 2. Provide nine dialogue excerpts from the text on separate cards. Learners arrange these in diamond formation based on how effectively each excerpt reveals character relationships or emotions. This forces learners to evaluate which conversations contain the most significant subtext or character revelation.
- 3. Give learners nine elements that could be included when transforming a text (e.g., stage directions, inner thoughts, dialogue, setting descriptions). Learners arrange these based on which elements they believe are most important to preserve when changing the text form, justifying their choices.
- 4. Provide nine symbols or images from the text. Learners arrange these in diamond formation based on their significance to themes or emotional impact. This helps learners distinguish between major and minor symbolic elements.
- 5. Give learners nine dramatic tools (e.g., monologue, foreshadowing, symbolism) on cards. Have them arrange these based on which tools work most effectively in a specific genre. Learners can create different diamonds for different genres and compare their arrangements.
- 6. Provide nine possible emotions or thoughts a character might have during a key event. Learners arrange these in diamond formation based on what they believe the character would feel most strongly, supporting their choices with textual evidence.

Key Assessment: Creative Writing and Presentation

DOK Level 4

- 1. Write a seminar paper that analyses how two different drama texts use dramatic elements and tools of appreciation to convey meaning.

Task Description

This task requires writing for presentation to the group a paper analysing how two different drama texts use dramatic elements and tools of appreciation to convey meaning. The paper

should begin with an introduction that names the two chosen plays and outlines the purpose of the analysis. It must explain key dramatic elements such as characterisation, dialogue, setting, stage directions, lighting and sound, showing how these contribute to the meaning of each play. Each play should be examined in detail to demonstrate how the playwright employs these elements to develop themes and to shape mood and tone. Specific examples from the texts should support the analysis. The paper should also compare and contrast the two plays, highlighting similarities and differences in how dramatic elements and tools of appreciation influence the audience’s understanding and emotional response.

The conclusion should summarise the key points and explain the importance of dramatic elements in creating meaning and engaging the audience. A list of references must be provided to acknowledge sources used.

Learners will develop critical thinking skills by analysing and comparing how different playwrights use dramatic elements to convey meaning. They will enhance their ability to interpret complex texts and understand the impact of theatrical techniques on audience engagement. This task will improve research and academic writing skills, including structuring arguments, using textual evidence and proper referencing. Additionally, learners will gain confidence in presenting their analysis clearly and persuasively, fostering communication and presentation skills useful for later academic and real-world contexts.

DOK Level 4

2. Using any of your drama texts, create a detailed chart or visual presentation that shows how the writer uses dramatic elements and tools of appreciation to build meaning in the play. Present your analysis to the class and explain how these choices affect the audience’s thoughts and feelings.

Task Description

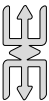
This task requires learners to create a detailed chart or visual presentation that clearly shows how a selected playwright uses dramatic elements and tools of appreciation to build meaning in a play. Learners must select one drama text they have studied and closely examine how elements such as characterisation, dialogue, stage directions and structure work alongside appreciation tools like mood, tone and symbolism. These features must be visually represented using diagrams, symbols or illustrations that clearly connect each technique to the ideas and feelings they produce in the audience. Learners must also present their visual work to the class and clearly explain how each chosen element contributes to meaning and influences how the audience interprets the text. Through this activity learners will strengthen their analytical thinking, improve their understanding of dramatic technique and build communication and presentation skills.

PLC Session 11

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

- a. explain the week’s concepts in a practical way that will make it easier for learners to understand.
- b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
- a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



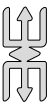
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
- a. The key assessment for the week is **creative writing and presentation**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the presentation (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
- b. all teachers in the group work through a similar problem individually for 3–4 minutes
- c. the group then works through the problem together step by step
- d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK TWELVE

Learning Indicator: Critique selected speeches of selected characters and how they influence the development of the plot

FOCAL AREA: CRITICALLY ANALYSING CHARACTERS' SPEECHES

Critiquing Characters' Speeches in Drama Texts

In drama, characters express their thoughts and feelings mainly through speech. This includes dialogue, monologue, soliloquy and asides. Critically analysing a character's speech means carefully examining what they say, how they say it and why they say it. This helps us to understand the character better and see how their speech contributes to the overall message and impact of the play.

1. **Analysing the Content of the Speech:** What is the character saying?
- a. Is the character sharing a personal feeling, giving a warning or revealing a secret?
 - b. Does the speech give us information about the plot or other characters?
 - c. Is the speech honest or is the character hiding something?

Example: In *The Marriage of Anansewa*, Ananse's speeches reveal his clever tricks and his desire to control his daughter's future.

2. **Understanding the Character's Purpose:** Why is the character speaking?
- a. Are they trying to persuade someone or defend themselves?
 - b. Are they showing emotion like love, anger or fear?
 - c. Are they thinking aloud or making a decision?

Understanding the reason behind the speech helps the reader to see the character's goals, fears or struggles.

3. **Noting the Language and Style:** How does the character speak?
- a. What kind of words do they use? Are they simple or poetic, emotional or harsh?
 - b. Do they speak formally or informally?
 - c. Do they use repetition, metaphors or rhetorical questions?

A character's choice of words tells us about their background, personality or emotional state.

4. **Observing Tone and Emotion:** What is the mood or emotion in the speech?
- a. Is the character calm, angry, nervous or excited?
 - b. Does the tone change during the speech?
 - c. How does the tone affect the audience?

The tone shows how the character is feeling and how the speech is meant to affect others.

5. **Examining Structure and Length:** How is the speech organised?

- a. Is it short and direct or long and detailed?
- b. Does the character build up to a strong point or suddenly change topic?
- c. Are there pauses or interruptions?

The structure shows how clearly or cleverly the character presents his or her ideas.

6. **Looking at Reactions from Other Characters:** How do others respond to the speech?

- a. Do they agree or disagree?
- b. Are they shocked, confused or impressed?
- c. Does the speech change the direction of the scene?

Other characters’ reactions can help us see the power or weakness of a character’s words.

7. **Linking the Speech to the Play’s Theme:** How does this speech relate to the big ideas in the play?

- a. Does the speech show love, betrayal, power, tradition or freedom?
- b. Does it raise questions about justice or truth?
- c. A good critique connects the speech to the play’s meaning.

Learning Task

- 1. Select a speech from a drama text and explain its role in plot development.
- 2. Write a short critique explaining how the speech reveals character or theme.
- 3. Compare two speeches to determine which had more impact on the story and why.
- 4. Explain how dramatic features – movement, angle of presentation, interaction (if any) with other characters during the speech, general stage ‘business’ – might be used to draw greater attention to the actual words used.

Pedagogical Exemplar

Whole Class Activity

- 1. Start with whole-class brainstorming on what makes a speech powerful in drama.
- 2. Create a concept map of the components of speech critique (tone, language, purpose, plot link).
- 3. Task groups to select a speech from their drama texts.
- 4. Assign mixed-ability groups to critique different speeches using a shared template.
- 5. Guide individual learners to write critiques with scaffolded support and peer feedback.
- 6. Conclude with a mini ‘speech performance showcase’ where learners explain their speech’s impact.
- 7. Task learners to write a quick review: ‘One character’s speech I found powerful and why’.

Key Assessment: Practice Paper 1

DOK Level 4

- 1. Rewrite a powerful speech by a main character from the point of view of a different character in the same text.
 - a. Explain how this change would affect the direction of the plot.
 - b. Show how the audience’s understanding of the story might also change.
 - c. Use quotes or lines from the original speech to support your ideas.

Task Description

This task invites learners to creatively reimagine a significant speech delivered by a main character in one of their studied drama texts. The task involves rewriting the same speech from the point of view of a different character in the play. The goal is to reveal how the events of the story and the themes might be perceived differently through another character’s voice. Learners must show how this shift in perspective could change the direction of the plot and influence the audience’s understanding of key moments in the story. Learners should include relevant lines or quotes from the original version to show what has changed and how meaning is reshaped. This task helps learners to practise empathy, deepen their grasp of character motivation and develop critical thinking about narrative structure and point of view. It will help learners gain skills such as critical thinking, creative expression, perspective-taking, analysis and written communication.

- 2. In your group, act out a scene that includes an important speech by a character and discuss how the speech helps move the plot forward.
 - a. Use drama tools like tone, gesture and pace of delivery during your performance.
 - b. After the role-play, lead a short class discussion on how the speech creates change or conflict in the story.
 - c. Explain how the character’s words influence what happens next.

Task Description

This task engages learners in performing a dramatic scene that features an important speech by one of the characters. Working in groups, learners must rehearse and act out the scene, using drama tools such as tone, facial expression, gesture and pace of delivery to bring out the speech’s impact on the storyline. After the performance, the group leads a short class discussion focusing on how the speech creates change or conflict within the play. Learners should reflect on how the speech influences other characters, shifts the emotional tone or sets up a major event. This performance and discussion will help learners to recognise how speeches in drama serve as turning points in the narrative and reveal character motivations and develop 21st Century Skills like collaboration, public speaking, dramatic performance, communication, critical reflection and interpretation of texts.

Hint



Conduct *Practice Paper 1*. It should cover the contents taught from Year 1 to 3. Refer to the *Table of Specification and Structure of the Paper* at the end of this section. Learners’ papers should be marked immediately and scores entered into the SAP.

PRACTICE PAPER 1**STRUCTURE & TABLE OF SPECIFICATION FOR LITERATURE**

Papers 1, 2, 3

Keys: Learning Indicators / Learning Outcomes / Content Standards (LI/LO/CS)

The LI/LO/CS of paper 1 can be assessed or partially assessed via multiple-choice objective items. This approach will continue to be reviewed in the light of experience.

The LI/LO/CS of paper 2 relates more closely to the essay style of assessment and that the marking scheme for Paper 2 could/should have criteria on which to make judgments about these LIs. They cannot be addressed in a multiple-choice paper.

The LI/LO/CS of paper 3 relates more on learners' creative abilities in relation to their knowledge of the three main genres of literature. Learners would have to craft or create a literary piece using only one of the three genres.

The specifications outlined on the table of specification shows the DoK distributed across the various levels of assessment assigned to LIs that are accessible via closed multiple-choice item types, essays and a performance-based question.

Differentiation by outcome is the usual mode of assessment for assessing all three papers and it is assumed that all LIs will be reflected in the judgement criteria in the mark schemes. It is also assumed that every year a different selection of text types/genre/purposes outlined in the LOs and LIs will be sampled, and all will be covered eventually, over time, to reflect the full range and variety in the curriculum. Please note that there are several LOs and their associated LIs currently listed under the table of specifications which cannot be assessed via multiple-choice items and require the demonstration of 'productive skills'. These LIs can be (and may already be) reflected in the marking criteria and specs for the assessment of writing in paper 2 and performance in paper 3.

The levels which are being assessed are recommended by the West African Examination Council (WAEC) in close accordance with and application to the content of those learning indicators in the curriculum.

Sub-strand	Learning Indicators	DoK			
		1	2	3	4
1. General Knowledge in Literature	1.1.1. LI.1 Explain the concepts, types and importance of literature	1			
	1.1.1. LI.2 Differentiate between oral and written literature		1		
	1.1.1. LI.3 Compare and contrast the relationships between genres in oral and written literature.		1	1	
	1.1.1. LI. 2 Use the tools in analysing varied level-appropriate texts.		1		
1. Knowing your narrative elements	1.2.1. LI.1 Discuss short stories and novels of varied contexts for pleasure		1	1	

	1.2.1. LI.2 Make distinctions amongst a variety of prose fiction texts		1		
	1.2.1 LI. 3 Establish the purposes and appeal of a variety of prose texts	1			
	1.2.1. LI.1 Review knowledge and understanding of the tools of literary analyses, e.g. elements of prose.		1		
	1.2.1. LI. 2 Use the knowledge gained to examine how an author creates plot and setting.		1		
	1.2.1. LI.3 Examine characters and themes and how they reflect context and society.	1			
	1.2.1. LI.4 Discuss how the elements of language and style enhance meaning in fictional texts	1	1		
	2.2.1. LI. 1 Examine the structure of fiction and non-fiction texts	1			
	2.2.1. LI. 2 Compare the key elements of fiction and non-fiction.	1			
	2.2.1. LI. 1 Discuss the development of themes throughout the selected prose texts.	1		1	
	2.2.1. LI. 3 Discuss how authors' use of style is important in bringing out themes in their works.		1		
	3.2.1 LI. 2 Analyse the elements of prose useful in comparing and contrasting characters				
2. Prose Appreciation	1.2.2. LI.1 Establish the relationship between context and setting.	1			
	1.2.2. LI.3 Analyse the relationships between/among plot, subplots and conflict.		1		
	2.2.2. LI 1 Examine more themes in novels through the major incidents and related ideas				
	2.2.2. LI 2 Discuss the different aspects of style used in creating works.		1		
	2.2.2. L3 Examine the overall impact of the narrative devices used and their effect on meaning.		1		
	2.2.2. LI 1 Discuss the steps of analysing prose texts using strong and thorough textual evidence from both explicit and inferential material.				

	3.2.2. LI 1 Examine and articulate the main themes in prescribed texts.	1			
	3.2.2. LI 3 Examine the significance of some of the literary devices in evaluating their prescribed text(s).	1			
	3.2.1. LI. 1 Discuss the significance of context of texts in shaping the texts main concerns				
	3.2.2. LI 1 Apply knowledge of elements of prose and literary devices in critiquing varied prose texts.		1		
3. From narrative to craft	1.2.3. LI. 2 Produce a narrative piece with the elements learned (Plot and setting)			4	1
1. Knowing your dramatic elements	1.3.1. LI.1 Review knowledge in elements of prose and apply them in the discussion of elements of drama.	1	1		
	1.3.1. LI.2 Explain the significance of plot.	1			
	1.3.1. LI.1 Discuss the significance of setting to the development of selected drama texts.		1		
	1.3.1. LI.1 Examine the different types of characters, making distinction between direct and indirect characterisation in different selected drama texts.				
	1.3.1. LI.2 Analyse similarities and differences amongst characters in relation to their actions and decisions	1		1	
	2.3.1. LI.1 Identify the forms in varied drama texts	1			
	2.3.1. LI.2 Distinguish amongst the forms of drama texts selected.	1			
	3.3.1LI.1 Discuss the connection between dramatic forms and themes.		1		
2. Drama Appreciation	2.3.2. LI.1 Identify the use of plot, setting and characters in drama texts.		1		
	3.3.2. LI. 2 Analyse the importance of plot, setting and characters in the development of drama texts.		1		
	3.3.2 LI. 3 Critique selected speeches of selected characters and how they influence the development of the plot				
3. From script to stage	2.3.3 LI. 2 Perform parts or full acts and scenes				1

1. Knowing your poetic elements	1.4.1. LI.1 Analyse different forms of narrative poems (Epics, Ballads, Idyll, lay) of increasing complexity for meaning and effect		1		
	1.4.1. LI.2. Distinguish between the features of narrative poems and lyrical poems in context.	1			
	2.4.1. LI.1 Explore different forms of lyrical poems (Elegy, Ode, Sonnet, Haiku) using interesting level appropriate examples			1	
	2.4.1. LI.2 Distinguish between the features of lyrical poems in context.	1			
	2.4.1. LI.3 Compare and contrast the use of language in selected lyrical poems to bring out their impact on the reader (aesthetic value)	1	1		
	2.4.1. LI.1 Discuss how these elements of style in poems (form, literary devices, diction, tone, mood, imagery) contribute to meaning.		1		
	2.4.1. LI.2 Analyse the aesthetic qualities of these elements (form, literary devices, diction, tone, mood, imagery) used in a poem to achieve certain effects		1		
	3.4.1. LI.1 Review the elements of poetry	1	1		
	3.4.1. LI.3 Compare and contrast how different poems exploit the elements to create meaning.		1		
2. Poetry Appreciation	1.4.2. LI.1 Interpret poems in context beyond literal meanings to show deeper connections			1	
3. From verse to performance	1.4.2. LI.2 Discuss the dominant theme in a poem and analyse in detail how it develops throughout the poem			1	
	1.4.2. LI.1 Using the Point, Evidence, Explanation (PEE) format, quote and discuss strong and exhaustive textual evidence to support a personal analysis of simple short poems				
	2.4.2. LI.1 Discuss the dominant themes in selected poems.	1			
	2.4.2. LI. 3 Examine the overall impact of the specific word choices on meaning and themes in relation to other poetic elements such as imagery, tone, mood and words with multiple meanings.			1	
	2.4.2. LI.2 Review literary devices and poetic elements in selected poems.				

	3.4.2. LI.1 Discuss how writers explore the elements in making meaning in their works			4	
	3.4.2. LI. 2 Compare how different poets create meaning by using poetic elements in different poetic forms			1	
	3.4.2. LI. 3 Compare how different poets create meaning by using poetic elements in the same poetic forms		1		
	3.4.3. LI. 2 Perform the poems created through diverse modes and styles				1
	TOTAL (65)	20	25	17	03

PLC Session 12

45 minutes	Planning & Reviewing the Learning Plan
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1.

Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2.

Use your subject specific app to explore the content before planning. Ask the app to

a.

explain the week’s concepts in a practical way that will make it easier for learners to understand.

b.

identify three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3.

Use your subject specific app to plan your lesson. Ask the app to

a.

suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b.

suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).

c.

review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).

Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4.

Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).

- a.

The key assessment for the week is *Practice Paper 1*. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the practice paper (NTS 3k-3q).

10 minutes	Content Exploration
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5.

As a subject group, select one problem or topic/idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a.

use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b.

all teachers in the group work through the problem individually for 3–4 minutes

c.

the group then works through it together the problem, step by step

d.

highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).

Note

- This part is not ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6.

Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

a.

Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

b.

After the enactment, ask for structured feedback from the group

i.

was the concept explained in a way that a learner with no prior knowledge could follow?

ii.

were the examples grounded in contexts familiar to Ghanaian learners?

iii.

did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7.

Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8.

Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9.

Remember to

a.

transfer your chats into your learning planner template.

- b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
- c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK THIRTEEN

Learning Indicator: Evaluate varied drama texts for their empathetic effects

FOCAL AREA: DRAMA APPRECIATION

Drama appreciation focuses on strengthening the understanding of drama as a unique literary genre crafted for performance. It emphasises the analysis of key elements such as plot, character, setting, theme and conflict, while also exploring the use of dialogue and dramatic techniques like soliloquy, aside, stage directions, dramatic irony among others. Examining how these elements work together to create meaning, build tension and convey messages that resonate with social, cultural and historical realities is part of drama appreciation. Critically engaging with drama by interpreting characters' motivations, analysing dramatic structure and appreciating the role of performance elements such as staging, costume and lighting fosters both critical thinking and creativity, allowing for the enjoyment and evaluation of drama as a powerful form of artistic expression.

The empathic effect in drama refers to the emotional and psychological connection that audiences or readers develop with characters and situations in a play. You will recognise how playwrights use characterisation, dialogue, conflict and stagecraft to evoke empathy by drawing the audience into the emotional world of the characters. This connection helps viewers or readers to understand diverse perspectives in their own lives, experience moral dilemmas and reflect on human behaviour and social issues.

Here are some steps to follow in identifying the empathic effect in drama

1. Observe characters' emotions and struggles - pay close attention to the emotional experiences, challenges or conflicts the characters face. Empathy often begins when a character's situation evokes sympathy or mirrors real-life human experiences.
2. Analyse dialogue and monologue - study the characters' words, tone and expressions of inner thoughts. Emotional language, confessions or pleas often reveal vulnerability and invite the audience to connect on a personal level.
3. Consider the use of dramatic techniques - techniques like soliloquy, aside, stage directions and dramatic irony allow the audience to see beyond surface actions and access a character's inner world, deepening emotional connection.
4. Reflect on audience reaction - empathy is present when a viewer/reader can emotionally relate to or care about, what happens to a character.

Ask the following questions:

- a. How does this scene or character make you feel?
- b. Do you feel sadness, anger, pity or hope?
5. Evaluate the broader human experience - consider how the character's experience reflects universal themes such as love, loss, injustice or courage. Empathy often arises when the drama touches on shared human conditions that transcend time or culture.

Learning Tasks

- 1. Act out/role-play a scene from a play, focusing on expressing the character’s emotions to highlight empathic effects.
- 2. Identify and explain key elements of drama (such as plot, character, theme) in a selected scene.
- 3. Write a journal entry from a character’s point of view, followed by a personal reflection on his or her experience.
- 4. Create an empathy map to show what a character thinks, feels, says and does and how it connects to the play’s theme.

Pedagogical Exemplars

Task Group

- 1. Group learners and assign each group a scene to rehearse and perform, guiding them to focus on expressing characters’ emotions clearly.
- 2. Divide the class into groups and give each group a scene to analyse, asking them to identify and explain elements of drama using a chart or guide.
- 3. Assign each group a character to discuss, then have each learner write a journal entry and reflection based on the group’s discussion.
- 4. Provide each group with an empathy map template and assign them a character to analyse by filling in what the character thinks, feels, says and does.

Key Assessment: Creative Writing

DOK Level 4

- 1. Rewrite a selected scene from a different character’s perspective or cultural context and explain how the changes affect the empathic and dramatic impact.

Task Description

For this creative writing task, the learner is to select a significant scene from our class drama text and rewrite it from either a different character’s perspective or within a Ghanaian cultural context. The reimagined scene should be 500-700 words and must maintain the core conflict of the original while showing how perspective or cultural setting transforms the scene’s meaning and emotional impact.

Include a 250-word reflection explaining how your changes aim to alter the audience’s empathic connection with the characters and enhance or modify the dramatic tension.

This task develops creative writing skills, cultural awareness, critical analysis and empathic understanding as they explore how shifts in perspective or context can fundamentally change how audiences interpret and connect with dramatic situations

DOK Level 4

- 2. Create a multimedia presentation that explores how a major theme in a play is developed through character, technique and emotional appeal and explain how these elements evoke empathy.

Task Description

For this analytical task, the learner will create a 5–7-minute multimedia presentation that examines how a major theme from the prescribed drama text is developed through character interactions, dramatic techniques and emotional appeals. The presentation must include visual elements such as images, video clips or digital graphics, audio components such as music, sound effects or recorded dialogue and the learner’s own analytical commentary.

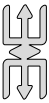
The learner should select specific scenes that demonstrate how the playwright builds the theme progressively and explain how these elements work together to evoke empathy from the audience. The presentation will demonstrate the learner’s capacity to identify thematic development in literature, analyse dramatic techniques effectively and communicate complex ideas through multiple media formats while making meaningful connections between artistic choices and audience response.

This task develops the learner’s digital literacy skills, critical analysis, public speaking confidence and understanding of dramatic structure as they explore the relationship between theatrical elements and emotional impact.

PLC Session 13

45 minutes	Planning & Reviewing the Learning Plan
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- 1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- 2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
- 3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

- 4. Plan the week’s key assessment with your app

- a. The key assessment for the week is *creative writing*. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the writing (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to

- a. transfer your chats into your learning planner template.
- b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
- c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section helped learners understand and enjoy drama more fully by showing how different drama techniques are used to create meaning. It covered Weeks 11 to 13 and focused on building learners’ skills in analysing, discussing and responding to drama texts.

In Week 11, learners looked at tools like dialogue, soliloquy, stage direction, movement and tone. They learned how these tools can help create feelings like empathy and make the meaning of a play clearer. Learners also worked in groups to practise using these tools to understand different drama texts.

In Week 12, learners spent time studying character speeches. They learned how speeches show a character’s thoughts and feelings, affect the audience and move the story forward. Learners also looked at the words used, the way the speech is delivered and the reason behind it.

In Week 13, learners focused more on how drama creates emotions. They worked alone and in groups to talk about how plays show real human experiences. They shared their thoughts and listened to others, which helped them understand drama in different ways.

By the end of this section, learners were able to explain how staged drama creates meaning; they showed emotional understanding and gave clear opinions about drama techniques. The activities also helped them improve their thinking, speaking and teamwork skills in an inclusive and creative way.

SECTION 6: DRAMA (FROM SCRIPT TO STAGE)

STRAND: DRAMA

Sub-Strand: From Script to stage

Content Standard: Exhibit knowledge and understanding of analysing, scripting, converting and performing drama pieces.

Learning Outcome: Create and convert drama pieces/scripts for performance.

INTRODUCTION AND SECTION SUMMARY

This section covers three weeks of learning and focuses on helping learners apply what they have learned about drama by creating, writing and performing their own drama pieces. By the end of this section, learners are expected to show that they can use the skills gained in earlier lessons to tell stories through drama, both in writing and performance.

In Week 14, learners work together to create original drama pieces based on real-life issues. They plan and write a short synopsis using the process writing approach, developing their story step by step. Week 15 builds on this by guiding learners to turn their drama pieces into written stories, helping them to understand the link between drama and narrative writing. In Week 16, learners rehearse and perform the drama pieces they created, working as a team and using their knowledge of dramatic elements to make the performance clear and engaging.

The main goal of this section is to give learners the chance to use their creativity and understanding of drama in practical ways. Through group work, writing, performance and reflection, learners become confident in expressing ideas and working with others to bring their stories to life.

The weeks and the indicators covered by the section are:

Week 14: Use the skills acquired to create drama pieces

Week 15: Convert drama pieces into stories

Week 16: Perform the drama pieces created

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section uses creative and collaborative approaches to help learners develop their own drama pieces and perform them confidently. The focus is on applying what has been learned throughout the semester to produce original work. Learners work together in pairs or small groups to plan and create short drama scenes. They choose real-life issues, develop storylines and use dramatic elements to write a short script or story.

Learners go through the process writing approach, helping them plan, draft, revise and present their ideas. Learners write a synopsis before beginning their full story or script, which helps them stay focused and organised. They also convert drama into story form, paying attention to

characters, plot and tone. These activities allow learners to practise creativity, planning and expression while building on their knowledge of drama techniques.

As part of performance preparation, learners use the Diamond Nine activity to choose what matters most in staging a play. They think about important elements like voice, costumes, setting and teamwork. Learners share roles, take turns, rehearse scenes and perform for their classmates. Through these activities, they develop confidence, speaking skills and respect for each other’s ideas.

ASSESSMENT SUMMARY

In Weeks 14 to 16, learners applied advanced creative and analytical skills to produce, adapt and perform drama. The assessments required them to plan original works, make strategic changes based on purpose and audience and reflect on the use of dramatic elements and narrative techniques. Each task demanded synthesis of knowledge, thoughtful evaluation and real-world application, aligning with Depth of Knowledge Level 4.

In Week 14, learners used the dramatic skills acquired over the term to create original drama pieces for real-life situations. For the first task, they were asked to design a drama piece for a community group raising awareness about teenage mental health. Learners had to create characters, build conflict and write dialogue that both educated and connected with an audience. They were required to reflect critically on how to make the play respectful, sensitive and relatable, while still being informative and emotionally impactful.

The second task challenged learners to support a school campaign on peace and unity by creating a blended-form drama performance. They had to combine different dramatic forms, such as monologue, chorus or physical theatre, to strengthen the campaign’s message. Learners evaluated how structure and style could be adjusted to make the performance meaningful to a diverse school audience. These assessments required learners not only to generate original content but to design with purpose, considering audience perception, dramatic effect and social relevance.

In Week 15, the focus shifted to converting drama pieces into prose stories for public communication. In the first task, learners rewrote a performed play about peer pressure into a short story for a school magazine. They needed to adapt language, narration and pacing to suit a reading audience while preserving the emotional weight and tension of the original performance. This involved deep reflection on how different modes of storytelling work and how to transition between them effectively.

The second task involved transforming a drama piece on early marriage into a story suitable for a community awareness booklet. Learners had to decide how to structure the narrative so the message remained strong and clear, while ensuring the content was accessible to both young readers and adults. They evaluated tone, characterisation and point of view to engage readers and provoke empathy. These assessments required metacognitive thinking, creative adaptation and sensitivity to audience and format.

In Week 16, learners moved into the performance phase, where they brought their drama pieces to life before live audiences. In the first task, they prepared for a performance at a youth event outside their school. Learners had to evaluate and modify their original performance to suit a new audience and venue. They made decisions about how to adjust voice, movement and staging for maximum engagement and clarity. This involved applying practical knowledge of performance techniques alongside critical awareness of space, timing and audience needs.

The second task required learners to plan and perform a scene about injustice at a school assembly. This included organising rehearsals, assigning roles, designing movement and delivery and using visual and verbal cues to clarify meaning. Learners had to ensure that their message was not only understood but emotionally powerful. They were evaluated on how well they could translate their vision into action through collaboration, direction and effective use of dramatic tools.

Throughout Weeks 14 to 16, learners engaged in authentic, real-world drama tasks that demanded innovation, analysis and adaptation. These assessments demonstrated their ability to create, transform and perform drama with intention, empathy and effectiveness. Each task aligned with the highest cognitive demand by requiring extended planning, audience consideration and purposeful use of literary and dramatic techniques.

Summary of Assessment

Indicators	DOK Level	Assessment Strategy and/or Mode
Use the skills acquired to create drama pieces	Level 4	Creative writing
Convert drama pieces into stories	Level 4	Creative writing
Perform the drama pieces created	Level 4	Performance

WEEK FOURTEEN

Learning Indicator: Use the skills acquired to create drama pieces

FOCAL AREA: CREATING DRAMA PIECES

Creating drama pieces encourages imagination and creative expression. It involves building from simple stories, developing characters and using voice, movement, facial expressions among others to bring ideas to life. The process supports collaboration, active listening and the sharing of ideas within a group. It also builds confidence through performance and helps deepen understanding of storytelling, emotions and effective communication.

Writing a synopsis

Writing a synopsis involves summarising the main points of a story in a clear and concise way. It requires identifying key elements such as the setting, main characters, central conflict and how the story ends. This process strengthens understanding of narrative structure and helps organise thoughts logically. A well-written synopsis captures the essence of a story without including too much detail, making it a useful tool for planning, reviewing or sharing story ideas.

Steps to follow in writing a synopsis

1. Read or plan the whole story - Understand the full plot before trying to summarise it. If it's an original piece, plan the main events first.
2. Identify the key elements - Focus on the main characters, the setting, the central problem or goal, major events and how the story ends.
3. Write in order - Begin with the setting and characters, then move through the main events in the order they happen, ending with the resolution.
4. Keep it brief and clear - Use short paragraphs or simple sentences. Include only the most important parts of the story with no extra details.
5. Use the present tense - Even if the story is in the past, write the synopsis in the present tense (e.g., "A girl finds a map and sets out on an adventure...").
6. Check for clarity - Reread the synopsis to make sure it makes sense, flows well and covers the whole story from beginning to end. If you spot problems in your plan, this is the right time to change the details. It's much more difficult to alter things once you are in the process of writing.

Process Writing Approach

The process writing approach focuses on writing as a step-by-step activity that develops over time. It begins with planning and idea generation, followed by drafting, revising, editing and publishing. Each stage allows time for reflection, feedback and improvement. This method encourages creative thinking, clarity of expression and stronger writing skills. Emphasis is placed on progress and development rather than just the final product, making writing a more manageable and meaningful experience.

Steps in the process writing approach

1. Pre-writing (Planning) - Generate and organise ideas through brainstorming, mind-mapping or discussing a topic.
2. Drafting - Write the first version based on the plan. Focus on getting ideas down without worrying too much about mistakes.
3. Revising - Review the draft to improve content, structure and clarity. Add, remove or rearrange ideas to make the writing stronger.
4. Editing - Focus on correcting grammar, spelling, punctuation and sentence structure. This step polishes the writing.
5. Publishing (or Sharing) - Present the final version. This could be through reading aloud, displaying or submitting the work to your peers or to your teacher.

Learning Tasks

1. Take inspiration from characters from selected drama texts, write an original drama piece on any contemporary issue (substance abuse by the youth, teenage mental health, for example) and perform it for the class.
2. Read a chapter of a preferred drama text and pick out the main parts. Use them to write a short summary in your own words.
3. Choose important moments from a prescribed drama text. Act them out in various blended drama forms (monologue, chorus, physical theatre, and so on).
4. Pick a scene from your prescribed drama text and review it using the process writing approach (plan, draft, revise, edit and publish/share).

Pedagogical Exemplars

Collaborative Learning

1. Divide the class into small groups and give each group a contemporary issue to create a drama around and perform. Guide them to discuss and assign roles, plan their drama scenes together and practise acting out the scenes. Encourage group members to support one another in remembering lines and using gestures or facial expressions to make the drama interesting.
2. Organise learners into pairs or small groups and ask them to read or listen to a chapter of their preferred drama text. Encourage them to talk together about the main characters, setting and important events before writing a short summary. Walk around to support discussions; remind them to focus on the main points.
3. Ask groups to pick several important moments from a prescribed drama text and act them out in various blended forms, where learners are at liberty to choose preferred modes through which they want to display their craft. Help the groups decide which blended drama (monologue, chorus, physical theatre...) form they want to use. Guide the groups to talk about their selected modes and how it imparted the delivery of the main concerns in the scenes to help tell the story.
4. Pair learners and have them choose a scene from a prescribed drama text together. Lead them through the process writing steps: planning their ideas, writing a first draft, revising

with feedback from each other, editing for mistakes and finally publishing/sharing their work. Offer support at each stage, encouraging partners to give helpful suggestions and praise.

Key Assessment: Creative Writing

DOK Level 4

1. A community group wants to raise awareness about teenage mental health through drama. Design a 10 to 15 minutes drama piece that uses character, conflict and dialogue to educate and engage an audience. How would you make it relatable and respectful?

Task Description

This task is designed to help learners apply the drama skills they have built over the term to create a performance that responds to a real social issue. They are to design a short drama that raises awareness about teenage mental health in a way that is respectful, realistic and engaging. Learners are expected to work in groups to plan, write and perform a 10 to 15-minute drama piece that shows how characters experience and respond to mental health challenges. The drama should include well-developed characters, believable conflict and strong dialogue that captures the emotions and struggles of young people. It should also offer some form of resolution or message of hope that leaves the audience thinking.

By doing this task, learners will practise how to use drama as a tool for education and advocacy. They will learn how to handle sensitive topics with care and how to use storytelling, characterisation and performance to connect with an audience in a meaningful way.

DOK Level 4

2. Imagine your school is launching a campaign on peace and unity. Create a 10 to 15 minute drama piece that blends different dramatic forms to support the campaign’s message. How will the structure and style of your drama make your theme clear to different audiences?

Task Description

This task gives learners the opportunity to use their creativity to support a school-wide campaign on peace and unity. Working in groups, learners will create and perform a 10 to 15-minute original drama that blends at least two dramatic forms, such as comedy, tragedy, melodrama or farce, to deliver a clear and powerful message about living peacefully and working together. The drama should include a clear structure (beginning, middle and end), interesting characters, and meaningful dialogue that highlights different situations where peace or conflict arises and shows how unity can be restored. Learners will also think about their audience, how to make the message understandable for people from different backgrounds, ages or viewpoints. Through this task, they will learn how structure, tone and style affect how a story is received and how drama can help build a sense of community and shared values.

PLC Session 14

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.

2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).
- 

Note

 - Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
 - Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.
4. Plan the week’s key assessment with your app
 - a. The key assessment for the week is **creative writing**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes

Content Exploration

5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK FIFTEEN

Learning Indicator: *Convert drama pieces into stories*

FOCAL AREA: CONVERSION OF DRAMA PIECES TO STORIES

Converting a dramatic piece into a story involves transforming a performance script or stage play into a written narrative suitable for reading. This process requires understanding the structure of drama, identifying the key narrative elements and using a step-by-step approach similar to process writing. Dramatic works are structured differently from stories. To convert a drama into a story, one must first analyse how the drama presents its content.

Applying Narrative Elements: To convert a drama into a story, several important features must be used:

1. Narrative Form: Retell the events in prose rather than dialogue form.
2. Characters: Describe the characters’ actions, thoughts and feelings instead of just their lines.
3. Plot: Rearrange scenes into a coherent storyline with a beginning, middle and end.
4. Setting: Describe the time and place using vivid language instead of stage directions.
5. Narration: Replace dialogue with narration that explains what happens and how characters interact.
6. Conflict: Clearly explain the central problem or struggle in the story.
7. Theme: Reflect the message or idea shown in the drama throughout the narrative.
8. Language and Style: Use appropriate vocabulary and tone that match the mood of the original drama.
9. Imagery and Description: Use sensory details to help readers imagine what happened on stage.

Learning Tasks

1. Read a short drama piece
2. Draw a mind map of how you will convert the drama into a short story
3. Use the writing process to guide you to convert your drama to a short story.

Pedagogical Exemplars

Collaborative Learning

1. In a whole class discussion, review learners’ previous knowledge on the elements of drama and story.
2. In groups, task learners to discuss and share their views on how a drama can be turned into a story.
3. In a whole class discussion, explore the steps in converting a drama to a story.

4. Assign groups short drama pieces and guide them through the writing process to convert them into stories by doing the following:
 - a. Draw a mind map showing how they will change the drama to a story. It should include main characters, conflict, setting, theme and key scenes and events.
 - b. Write their first version of the story, focusing on narration, clear sequence of events and character development.
 - c. Read the draft aloud in their groups and revise by improving the flow, clarity and removing unnecessary parts.
 - d. Edit the story by checking for grammar, punctuation and spelling and format it properly.
 - e. Share their stories by reading them aloud or displaying them.
 - f. Encourage the rest of the class to give feedback on what they enjoyed and learned.

Key Assessment: Creative Writing

DOK Level 4

1. You watched a performance of a short play about peer pressure in school. Rewrite the play as a short story (300-400 words) for a school magazine. What changes will you make in language and narration to help readers imagine the action and emotion?

Task Description

This task will require learners to convert a drama about peer pressure to a short story of 300 to 400 words for a school magazine. The focus of the task is on selecting appropriate language and narrative techniques that will help readers imagine the scenes, characters and emotions that were previously shown on stage.

Learners will need to describe setting and character thoughts and make use of narration, dialogue and sensory details to create an engaging and realistic story. They will also reflect on how to adapt dramatic elements into written form and how to maintain the core message while presenting it in a format that appeals to young readers of a school magazine. This task develops skills in writing, adaptation and audience awareness.

DOK Level 4

2. A drama piece about a child forced into early marriage needs to be converted into a story (300-400) for a community awareness booklet. Create the story and structure it to preserve the drama’s message to reach both young and adult readers?

Task Description

This task challenges learners to transform a drama piece about a child forced into early marriage into a short story of 300 to 400 words, designed for inclusion in a community awareness booklet. The aim is to use storytelling as a tool for social education, reaching both young and adult readers with a clear message about the dangers and emotional impact of early marriage.

Learners must structure the story in a way that captures the key events of the drama while using narrative techniques that evoke empathy and understanding. The story should include a relatable main character, a clear conflict and a resolution that reflects the message of the original drama. Thoughtful attention should be given to tone, setting and character perspective to ensure the

story is respectful and impactful. This task helps learners connect literature to real-life issues and practise writing for different audiences and purposes.

PLC Session 15

45 minutes

Planning & Reviewing the Learning Plan

1.

Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2.

Use your subject specific app to explore the content before planning. Ask the app to

a.

explain the week’s concepts in a practical way that will make it easier for learners to understand

b.

identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3.

Use your subject specific app to plan your lesson. Ask the app to

a.

suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b.

suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

c.

review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4.

Plan the week’s key assessment with your app

a.

The key assessment for the week is *creative writing*. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the writing (NTS 3k-3q).

10 minutes

Content Exploration

5.

As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a.

use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b.

all teachers in the group work through a similar problem individually for 3–4 minutes

c.

the group then works through the problem together step by step

- d.

highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

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- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6.

Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

a.

Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

b.

After the enactment, ask for structured feedback from the group

i.

was the concept explained in a way that a learner with no prior knowledge could follow?

ii.

were the examples grounded in contexts familiar to Ghanaian learners?

iii.

did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7.

Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8.

Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9.

Remember to

a.

transfer your chats into your learning planner template.

b.

read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).

c.

integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK SIXTEEN

Learning Indicator: *Perform the drama pieces created*

FOCAL AREA: DRAMA PERFORMANCE

Drama performance allows the sharing of creative work through spoken word, movement and expression. It provides an opportunity to bring characters, ideas and stories to life in front of an audience. This experience helps build confidence, improve communication skills and develop clear speech and body language. It also encourages teamwork, as performers must listen to and support one another on stage. Through performance, meaning is conveyed, emotions are explored and imagination is celebrated.

Important things to note during drama performance

- 1. Use the stage space by showing learners where to stand and move during a performance.
- 2. Speak clearly and loudly so the audience can hear them.
- 3. Use facial expressions and gestures to connect with the audience.
- 4. Practise their lines and movements during rehearsals.
- 5. Cast members must be respectful during performances by staying quiet backstage and supporting each other when they are not on stage.

Acting

Acting is the art of taking on a role and bringing a character to life through voice, movement and expression. It involves understanding the character’s feelings, thoughts, actions and showing them in a believable way. Acting helps develop empathy, focus and self-awareness. It also builds confidence and encourages clear communication. Through acting, creativity is expressed and stories are made real for the audience.

Important things to note when acting

- 1. Understand a character by thinking about how the character feels and acts.
- 2. Master how to use the face and body language to show emotions without speaking.
- 3. Practise enough to be able to make up lines and actions on the spot (improvisation).
- 4. Speak in a way that matches the character’s mood and voice.
- 5. Listen carefully to others and stay in character (the role) during group scenes.

Learning Tasks

- 1. Work in your groups and read the short script you have developed from the previous lesson and perform it at a youth event/school assembly.
- 2. Ensure that the short play flows with no interruptions (from stage personnel, prompts or other actors) on or near the stage.

Pedagogical Exemplars

Diamond nine strategy

- 1. List nine important parts of the scripts you developed from the previous lesson. Think about things like characters, costumes, and so on.
- 2. Work with your group to put these parts in order. Talk with your group and decide which parts are most important for your performance. Arrange the parts from most to least important in a diamond shape.
- 3. Explain your choices to the class. Share why your group chose that order. Listen to what other groups say too.
- 4. Use the top ideas in your own performance. When you practise and perform your script, focus on the most important parts you chose to make your drama better.
- 5. List nine performance/acting tips and incorporate these in your performance. Think about things such as speaking clearly, using body movement, showing emotions, working with others.
- 6. Share roles among group members, rehearse and perform your drama piece at a youth event or the school assembly. Learn from different cultures by taking turns to share ideas during rehearsals.

A great Stage Director/Producer, Michael Hampe, gave advice to actors at all levels. Do not bend forward to communicate with your audience. Stand up straight, and you can then project your voice; that will assist eye contact too with other actors as well as with the audience. He commented that the only people who should bow on stage are servants, or those suddenly meeting royalty. Simple advice, and very helpful to everyone involved in dramatic presentation.

Key Assessment: Performance

DOK Level 4

- 1. You have been invited to perform your drama piece at a youth event outside your school. What changes will you make to your performance to suit the new audience and space? How will you use dramatic tools like movement and voice to keep the audience engaged during the performance at the new venue?

Task Description

For this performance adaptation task, learners in their groups will prepare a 10–20-minute presentation that explains how they would modify their existing drama pieces for performance at a youth event outside the school environment. The learners should create a detailed plan addressing three key areas: spatial adaptation, audience engagement and performance enhancement.

The plan must include specific modifications to blocking and movement patterns suitable for the new performance space, strategies for connecting with an unfamiliar youth audience and at least three specific vocal and physical techniques they will employ to maintain audience engagement.

The learners should perform the modified version of their drama piece at a designated venue. The presentation may be supported by a simple visual aid (such as a venue sketch or blocking diagram) and demonstrate the learner’s understanding of how environmental factors and

audience demographics impact effective dramatic communication. This task develops the learner’s adaptive performance skills, performance skills, collaborative and communication skills.

DOK Level 4

2. Your class drama group must perform a 10 min scene about injustice at a school assembly. How would you plan your rehearsal, design your performance and assign roles to ensure the message is clearly understood and emotionally powerful?

Task Description

For this task, the learner will create a detailed performance plan for a 10-minute drama scene about injustice to be presented at a school assembly. They must work with a plan that includes three main sections: rehearsal schedule, performance design and role assignment.

In the rehearsal section, the learners should outline a 2-week preparation timeline with specific activities for each session, including read-throughs, blocking, character development exercises and technical rehearsals. The performance design section should describe the staging approach, any props or costumes needed, sound effects or music to be used and how the physical space of the assembly hall will be used. For role assignment, the learners should identify 4-6 key roles needed, describe the characteristics required for each role and explain how they would match classmates’ strengths to these roles. Throughout the plan, the learner must explain how each decision helps communicate the theme of injustice clearly and creates emotional impact for a school audience. The plan should be 2-3 pages in length and may include simple diagrams or sketches to illustrate staging concepts.

This task develops the learner’s directorial thinking, collaborative planning skills and understanding of how theatrical elements work together to communicate powerful social messages to a specific audience.

PLC Session 16

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

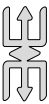
a. explain the week’s concepts in a practical way that will make it easier for learners to understand

b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app

a. The key assessment for the week is **performance**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the performance (NTS 3k-3q).

10 minutes	Content Exploration
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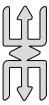
5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b. all teachers in the group work through a similar problem individually for 3–4 minutes

c. the group then works through the problem together step by step

d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

b. After the enactment, ask for structured feedback from the group

- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

In this section, learners had the opportunity to apply their knowledge of drama in real and creative ways. They worked together to plan and write their own drama pieces, using a clear process to organise their ideas and write a short synopsis. Learners also learned how to convert their drama pieces into written stories, helping them see the link between stage performance and storytelling. Finally, they performed their drama pieces, making use of voice, movement and other dramatic elements. Through these tasks, learners became more confident in expressing ideas, working in teams and using drama to communicate meaning.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 11

FOCAL AREA 1

Question 1 (16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Use of Dramatic Tools	Uses at least three dramatic tools effectively to create a strong emotional or intellectual impact	Uses three dramatic tools well with clear effort to create audience impact	Uses some dramatic tools but with limited effect	Uses few or no dramatic tools effectively

Creativity and Performance	Performance is original, engaging and shows deep understanding of drama techniques	Performance is creative and mostly engaging	Performance shows some creativity but generally lacks polish or clarity	Performance lacks creativity or clarity
Clarity of Intended Response	Clearly shows the emotion or idea intended and it is felt by the audience	Mostly shows the intended emotion or idea with minor gaps	Shows an intended idea or emotion but not clearly developed	The purpose or intended response is unclear to the audience
Reflection and Explanation	Gives a thoughtful and detailed explanation of how creative choices affected the audience	Gives a good explanation of how some choices worked	Gives a basic explanation with limited reflection	Gives little or unclear explanation of creative choices

Question 2 (16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Creative Re-writing of Scene	Scene is reimagined in a highly original way using appropriate dramatic tools to achieve a strong emotional or intellectual effect	Scene shows creativity and uses dramatic tools effectively to create impact	Scene uses some dramatic tools with basic attempt at creating a new effect	Scene is rewritten with little creativity or unclear dramatic intention
Use of Dramatic Tools	Applies at least two different dramatic tools thoughtfully and effectively	Applies some dramatic tools clearly but not always consistently	Attempts to use dramatic tools with mixed success	Uses dramatic tools in a limited or unclear way
Presentation of Rewritten Scene	Performance is engaging, well-structured and clearly shows intended effect	Performance is clear and shows effort in delivery	Performance is understandable with some clarity in effect	Performance lacks structure or clear audience impact
Essay Explanation and Analysis	Essay clearly explains how changes affect audience understanding or feelings with strong reasoning and examples	Essay explains how changes affect the audience with relevant examples	Essay gives basic explanation with limited analysis	Essay lacks clear explanation or connection to the new scene

FOCAL AREA 2

Question 1 (16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Understanding of Dramatic Elements	Shows deep and accurate understanding of key dramatic elements in both texts	Explains dramatic elements clearly with relevant references	Shows basic understanding of dramatic elements in both texts	Limited or unclear explanation of dramatic elements
Analysis of Tools of Appreciation	Clearly analyses how the playwrights use tools of appreciation to shape meaning and effect	Discusses the tools with some analysis and understanding of their impact	Attempts to explain tools with limited depth	Does not clearly explain tools or their effects
Comparison Between the Two Texts	Provides insightful and well-organised comparison that highlights important similarities and differences	Compares texts clearly with some thoughtful connections	Basic comparison with some relevant points	Little or unclear comparison between texts
Use of Textual Evidence	Strong, relevant examples from both texts support the analysis and are well integrated	Good examples used from both texts though not always fully explained	Some use of evidence but with limited explanation	Few or no examples from texts to support points

Question 2 (16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Content Accuracy and Relevance	Clearly presents accurate and relevant analysis of dramatic elements and tools of appreciation	Information is mostly accurate with relevant examples from the text	Shows basic understanding with some relevant points	Limited or unclear explanation with little connection to the text
Visual Organisation and Creativity	Chart or visuals are well-organised, creative and enhance understanding of key ideas	Visuals are neat and organised with some creative elements	Visuals are present but may be disorganised or unclear	Visuals are difficult to understand or missing key information

Clarity of Explanation	Explains how dramatic choices affect audience thoughts and feelings with strong insight	Provides good explanation with some thoughtful points about audience impact	Gives a basic explanation of audience effect	Does not clearly explain how audience is affected
Presentation and Engagement	Speaks clearly and confidently, engaging the class with strong knowledge of content	Communicates ideas clearly with good understanding of the content	Some difficulty explaining ideas but manages to present key points	Presentation is unclear or lacks confidence and understanding

WEEK 12

Question 1(16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Perspective and Creativity	Clearly written from a different character's point of view with strong creativity	Mostly from a different character's view with some creative ideas	Shows another character's view but lacks originality	Perspective is unclear or not different from the original speaker
Plot Direction	Clearly explains how the new perspective affects the plot's direction	Explains changes to plot with some clarity	Mentions plot changes but lacks full explanation	Little or no link to how the plot would change
Impact on Audience	Clearly shows how audience understanding or feelings might change	Gives a clear idea of how the new speech may affect audience views	Some mention of audience understanding or feeling	No clear link to audience reaction or understanding
Use of Textual Evidence	Uses strong, relevant quotes from the original speech to support ideas	Includes quotes that mostly support the new version	Some use of quotes but with limited connection	Little or no use of original lines for support

Question 2 (16 marks)

Criteria	Excellent (4 Marks)	Very Good (3 Marks)	Satisfactory (2 Marks)	Needs Improvement (1 Mark)
Performance and Use of Drama Tools	Uses tone, gesture and pacing effectively to bring the scene to life	Uses most drama tools well during the performance	Uses some drama tools but inconsistently	Little or no use of tone, gesture or pacing in the performance

Understanding of the Speech's Role	Clearly shows how the speech drives the plot or causes conflict	Gives a good explanation of how the speech connects to the plot	Gives a basic idea of the speech's role in the plot	Does not clearly show how the speech affects the plot
Class Discussion Engagement	Leads a thoughtful and clear discussion with relevant points	Leads a discussion with mostly relevant ideas	Shares some ideas during the discussion but lacks depth	Gives little or no contribution during the discussion
Explanation of the Speech's Impact	Clearly explains how the speech affects what happens next in the story	Gives a good explanation of the speech's influence	Mentions the speech's impact with limited detail	Does not clearly explain how the speech influences the story's direction

WEEK 13

Question 1 (12 marks)

Category	4 (Excellent)	3 (Very Good)	2 (Satisfactory)	1 (Needs Improvement)
Creative Adaptation	Scene is completely reimagined with a consistent voice and authentic perspective. Original conflict is maintained but transformed in meaningful ways.	Scene shows adequate reimagining with a somewhat consistent voice. Original conflict is recognizable with some changes.	Scene shows limited reimagining with an inconsistent voice. Original conflict is partially maintained with few changes.	Scene shows minimal reimagining with no consistent voice. Original conflict is lost or misunderstood.
Cultural/Character Insight	Shows deep understanding of the new perspective or cultural context with rich, specific details that enhance the scene.	Shows adequate understanding of the new perspective or cultural context with some supporting details.	Shows limited understanding of the new perspective or cultural context with few relevant details.	Shows minimal understanding of the new perspective or cultural context with no supporting details.
Reflection on Impact	Explains how changes affect empathy and dramatic impact with specific, insightful examples. Shows deep understanding of how perspective shapes audience response.	Describes some ways changes affect empathy and dramatic impact with basic examples. Shows some understanding of how perspective shapes audience response.	Mentions how changes might affect empathy or dramatic impact with limited examples. Shows little understanding of how perspective shapes audience response.	Fails to explain how changes affect empathy or dramatic impact. Shows no understanding of how perspective shapes audience response.

Question 2 (12 marks)

Category	4 (Excellent)	3 (Very Good)	2 (Satisfactory)	1 (Needs Improvement)
Thematic Analysis	Clear, in-depth analysis of the theme with strong examples from multiple scenes. All connections between theme and dramatic elements are precise and insightful.	Good analysis of the theme with effective examples. Most connections between theme and dramatic elements are clear.	Limited analysis with few examples. Connections between theme and dramatic elements are weak.	Minimal or incorrect analysis with no clear examples. No meaningful connections made.
Multimedia Integration	Creative use of various media (images, audio, video) that directly enhance key points. All elements work together smoothly with no technical issues.	Effective use of different media that support main points. Elements work well together with minor technical issues.	Basic use of limited media that sometimes support points. Several technical problems distract from content.	Poor use of media that doesn't support points. Major technical problems throughout.
Empathic Understanding	Clearly explains how the play creates emotional connection with specific, detailed examples. Presentation itself creates a strong emotional impact.	Explains how the play creates emotional connection with good examples. Presentation creates noticeable emotional impact.	Mentions emotional aspects of the play with few examples. Presentation creates little emotional response.	Fails to address how the play creates emotional connection. Presentation creates no emotional response.

WEEK 14

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Use of Character and Conflict	Creates Strong, well-developed characters and meaningful conflict that drive the plot	Creates characters and conflict with some development.	Creates characters or conflicts that are under-developed or predictable.	Creates characters and conflicts that are weak, confusing or missing.

Dialogue and Message Clarity	Dialogue is powerful, realistic and conveys the mental health message clearly.	Dialogue is mostly clear and helps express the message.	Dialogue is basic; messages may be partly unclear.	Dialogue is confusing or off-topic; message is unclear.
Relatability and Respectfulness	Theme is strongly relatable and sensitively presented to avoid stereotypes.	Theme is relevant and generally respectful.	Theme attempts at relatability or respectfulness.	Theme lacks sensitivity or does not connect with the audience.
Creativity and Audience Impact	Creatively original and emotionally impactful; engages the audience from start to end.	Creatively interesting and engaging; holds audience attention.	Some creative effort; moderate engagement.	Lacks creativity or emotional appeal.

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Blending of Dramatic Forms	Excellent integration of multiple dramatic forms that enhance the message.	Good use of more than one dramatic form.	Some attempt to combine dramatic forms, but uneven.	Uses only one form or lacks clarity in combination.
Structure and Flow	Strong structure; scenes flow smoothly with logical progression.	Structure; mostly smooth transitions.	Some structure; may feel disjointed.	Weak or confusing structure.
Clarity of Theme (Peace and Unity)	Theme is powerfully communicated to all audiences.	Theme is clear and understandable.	Theme is present but not consistently developed.	Theme is vague or poorly expressed.
Performance Creativity and Appeal	Highly creative and emotionally engaging; suitable for a wide audience.	Engaging with some creative choices.	Minimal creative effort made to engage the audience.	No creativity; does not hold interest.

WEEK 15

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Narration and Story Structure	Strong storyline with a clear beginning, middle and end. Narration flows smoothly.	Storyline with logical progression.	Basic storyline some parts may be unclear or disconnected.	Lacks clear storyline narration that is confusing or disorganised.
Use of Language and Imagery	Vivid language and descriptive imagery that bring the action and emotion to life.	Good use of descriptive language; action and feelings are clear.	Some attempt at descriptive language use, imagery; parts may feel flat.	Limited or unclear language; little or no descriptive detail.
Capturing the Original Message	The most important message fully reflects the key ideas and emotional depth of the play.	Important message from the play are captured.	Message is partly present but lacks impact.	Message is lost or poorly expressed.
Audience Appropriateness	Tone, vocabulary and content are well-suited to a school magazine readership.	Tone, vocabulary and content appropriate for school readers.	Some tone, vocabulary and content may not match the audience well.	Tone, vocabulary and content is unsuitable for the audience.

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Message Clarity and Relevance	Strong message about early marriage that is powerful and sensitive.	Clear message with thoughtful handling of the issue.	Message is present but not strongly developed.	Message is weak, unclear or poorly addressed.
Story Structure and Flow	Well-organised structure; scenes and events develop meaningfully.	Structure has beginning, middle and end; minor lapses in flow.	Basic structure; transitions may be abrupt or confusing.	Disorganised; lacks a clear sequence of events.

Language and Accessibility	Language is simple, inclusive and suitable for both young and adult readers.	Language is suitable and understandable for the target audience.	Language may be too complex or too basic.	Language is inappropriate or hard to follow for readers.
Emotional and Social Impact	Emotionally engaging; encourages readers	Engaging and thoughtful.	Limited emotional or social impact.	Flat or uninspiring; does not connect with readers.

WEEK 16

Question 1 (20 marks)

Category	5 (Excellent)	4 (Very Good)	2 (Satisfactory)	1 (Needs improvement)
Spatial Adaptation	Clear, detailed changes for the new space. Excellent blocking plan that considers sightlines and stage size. Shows perfect understanding of the new venue.	Good changes for the new space. Clear blocking plan that fits the new venue. Shows strong understanding of the new space.	Few changes for the new space. Unclear blocking plan. Shows limited understanding of the new venue.	No real changes for the new space. No blocking plan. Shows no understanding of the new venue.
Audience Engagement	Excellent strategies to connect with the youth audience. Changes make the performance highly relevant and interesting to young people.	Good strategies to connect with the youth audience. Changes make the performance more appealing to young people.	Limited strategies for the youth audience. Minimal changes to appeal to young people.	No strategies for the youth audience. No changes to appeal to young people.
Dramatic Tools - Voice	Excellent vocal techniques for the new venue. Perfect projection, pace and tone to reach the youth audience. Clear examples shown.	Good vocal techniques for the new venue. Strong projection and varied tone to reach the youth audience. Good examples shown.	Limited vocal techniques for the new venue. Inconsistent projection. Few examples shown.	Poor or no vocal techniques for the new venue. No projection. No examples shown.

Dramatic Tools - Movement	Excellent movement and gestures for the new venue. Highly expressive body language perfect for the youth audience. Clear examples shown.	Good movement and gestures for the new venue. Expressive body language suitable for the youth audience. Good examples shown.	Limited movement and gestures for the new venue. Minimal expressiveness. Few examples shown.	Poor or no movement and gestures for the new venue. No expressiveness. No examples shown.
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Question 2 (16 marks)

Category	4 (Excellent)	3 (Very Good)	2 (Satisfactory)	1 (Needs Improvement)
Rehearsal Plan	Clear, detailed rehearsal schedule with specific daily activities. Perfect progression from read-through to final performance. Includes excellent character and scene development exercises.	Good rehearsal schedule with specific activities. Logical progression of rehearsals. Includes useful character and scene development exercises.	Limited rehearsal schedule with few specific activities. Unclear progression. Few development exercises included.	Poor or missing rehearsal schedule. No progression shown. No development exercises.
Performance Design	Excellent staging plan that uses the assembly space effectively. Creative, simple props and costumes that strongly support the injustice theme. Perfect use of sound/music to enhance emotional impact.	Good staging plan that considers the assembly space. Appropriate props and costumes that support the injustice theme. Effective use of sound/music to create emotional impact.	Limited staging plan with little consideration of the assembly space. Few props or costumes. Minimal use of sound/music.	Poor or missing staging plan. No props or costumes mentioned. No sound/music elements included.

Role Assignment	Excellent de- scription of all needed roles with clear char- acter traits. Perfect matching of roles to stu- dent strengths. Includes un- derstudies and technical roles. Shows deep understanding of casting needs.	Good description of main roles with character traits. Thought- ful matching of roles to student strengths. In- cludes some technical roles. Shows good understanding of casting needs.	Limited de- scription of roles. Minimal matching of roles to student strengths. Poor understanding of casting needs.	Poor or missing role descriptions. No matching of roles to student strengths. No understanding of casting needs.
Message Clarity & Impact	Excellent expla- nation of how all elements work together to con- vey the injustice message. Perfect balance of edu- cational content and emotional impact. Shows deep under- standing of au- dience needs at a school assembly.	Good explanation of how elements convey the in- justice message. Good balance of educational con- tent and emo- tional impact. Shows strong understanding of audience needs at a school as- sembly.	Limited expla- nation of how the plan conveys the injustice message. Little balance between education and emotion. Poor understanding of audience needs.	No explanation of how the plan conveys the in- justice message. No consideration of educational content or emo- tional impact. No understanding of audience needs.

SECTION 7: POETRY (KNOWING YOUR POETIC ELEMENTS)

STRAND: POETRY

Sub-Strand: Knowing your poetic elements

Content Standard: Demonstrate knowledge and understanding of how authors apply the elements of poetry in their works.

Learning Outcome: Use the elements of poetry in analysing different types of poems

INTRODUCTION AND SECTION SUMMARY

This section covers three weeks of learning and focuses on deepening learners’ understanding of poetry through revision, analysis and comparison. By the end of this section, learners are expected to show that they can recall poetic elements, explain how these elements are used in different poems and compare how various poets use them to create meaning.

In Week 17, learners review the elements of poetry they have learned in previous years. They work in groups to brainstorm ideas, share examples and prepare short presentations to explain key features such as imagery, tone, structure and mood.

Week 18 builds on this by helping learners examine how these elements are used in selected poems. Learners work together to identify poetic techniques and discuss how they affect the message or feeling in the poem.

In week 19, learners compare and contrast different poets’ use of poetic elements. They reflect on how style and language choices shape meaning and discuss the different effects created by different poetic approaches.

The overall aim of this section is to help learners use poetic terms with confidence, understand how poetry creates meaning and develop the skills to compare poems thoughtfully. Through guided discussion, group work and peer feedback, learners practise both personal and critical responses to poetry.

The weeks and the indicators covered by the section are:

- Week 17:** Review the elements of poetry
- Week 18:** Discuss the use of elements of poetry in varied selected poems
- Week 19:** Compare and contrast how different poets use the elements to create meaning

Year 1	Week 8: Poetic elements (<i>Indicator of week 17 in year 3</i>) Week 9: Narrative Poetry (<i>Indicator of week 17 in year 3</i>) Week 10: Lyrical Poetry (<i>Indicator of week 17 in year 3</i>)
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Year 2	Week 2: Discuss the development of themes and style in prose texts (<i>indicator of week 2 in year 3</i>)
	Week 3: Discuss how authors use style to bring out themes and create non-fictional texts with themes and styles. (<i>indicator of week 2 in year 3</i>)

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section uses collaborative and reflective strategies to help learners review and apply their knowledge of poetry. The activities are designed to help learners recall what they already know about poetic elements, explore how these elements are used in individual poems and compare the styles of different poets in a clear and thoughtful way.

In Week 17, teachers guide learners to work in mixed-ability and gender-based groups to brainstorm the elements of poetry. Each group shares their ideas and presents examples of how these elements are used. These activities build learners’ confidence and help them recall key concepts through peer learning and structured group work.

In Week 18, a task-based approach is used. Learners are placed in task groups and given selected poems to analyse. They work together to identify poetic elements and explain their effect. This allows learners to apply their knowledge in a practical way, while developing skills in teamwork, presentation and interpretation.

In Week 19, the focus shifts to reflective thinking. The think-pair-share strategy is used to help learners compare how different poets use poetic tools. The “5 Whys” strategy encourages deeper questioning and helps learners move from surface understanding to more thoughtful interpretation. Learners also give and receive peer feedback before sharing their ideas with the class.

ASSESSMENT SUMMARY

In Section 7, learners will engage in high-level assessments that required them to explore, apply and critically evaluate poetic elements across a wide range of texts, cultural forms and performance contexts. Through group work, creative design, structured debates and reflective comparisons, learners demonstrated advanced understanding of how poetry creates meaning. Each task demanded the use of research, creativity, analysis and communication, meeting the expectations of Depth of Knowledge Level 4.

In Week 17, the focus was on reviewing the elements of poetry. In one task, learners worked in groups to create a fun and educational poetry handbook aimed at Junior High School learners. They used Ghanaian poems, proverbs and folk songs to explain poetic elements like rhythm, imagery, tone and structure. Learners then presented their handbooks to the class, justifying their material selections and explaining how each example helped make the elements easier to understand. This task required learners to apply content knowledge, consider audience learning needs and synthesise cultural resources into a teaching tool.

In the second task, learners wrote a reflective comparative essay. They chose two poems, one rich in poetic elements and one relatively plain and analysed how those elements shaped meaning and emotional effect. They used Ghanaian examples where possible and shared their reflections during a class discussion, evaluating how poetic choices influence audience engagement and interpretation. This task encouraged metacognitive thinking and developed learners’ ability to compare literary techniques critically and communicate their reasoning with peers.

In Week 18, learners moved from reviewing to analysing the use of poetic elements in selected works. One assessment required learners to analyse two poems, one by a Ghanaian poet and one by a non-African poet and then participate in a structured classroom debate. They defended the effectiveness of their chosen poem’s use of poetic devices, such as metaphor, repetition, diction and tone. This task required learners to build an argument using textual evidence, engage in counterarguments and think on their feet.

The second task involved creating an illustrated comparison poster. Learners compared two African poems, one Ghanaian, one from another African country, highlighting how poetic elements like imagery, structure or diction were used to express strong messages. The posters were presented to the class, where learners explained their comparisons and interpretations. These assessments pushed learners to analyse across cultural contexts, make clear connections between poetic form and meaning and visually and verbally communicate their insights.

In Week 19, learners focused on comparing how poets use elements to create meaning, using more creative and performative modes. In one task, learners worked in pairs to write and perform a poetic dialogue between two renowned poets, Maya Angelou and Gabriel Okara. They imitated each poet’s typical style and poetic elements, such as tone, rhythm or imagery. After the performance, learners gave a short explanation to the class, comparing how each poet’s use of form shaped meaning. This task required in-depth study, voice adaptation, creative writing and oral communication, all of which are hallmarks of DOK 4.

The second task asked learners to create a poster comparing how two poets use specific elements to construct meaning. This was displayed in a classroom gallery walk, where learners had to explain their work to rotating groups of peers. This task reinforced critical comparison skills, allowed learners to reflect on poetic techniques and promoted peer learning through verbal justification and dialogue.

Overall, the assessments in Section 7 moved learners from reviewing and identifying poetic elements to analysing, comparing and defending their use across different poets, forms and cultural settings. These tasks demanded original thinking, cross-textual comparison, thoughtful presentation and audience awareness, ensuring a deep and enduring understanding of poetry’s power to communicate meaning.

Summary of Assessment

Indicators	DOK Level	Assessment Strategy and/or Mode
Review the elements of poetry	Level 4	Handbook creation and presentation Reflective essay
Discuss the use of elements of poetry in varied selected poems	Level 4	Debate Poster creation and presentation
Compare and contrast how different poets use the elements to create meaning	Level 4	Poetic dialogue creation and performance Poster Creation and presentation

WEEK SEVENTEEN

Learning Indicator: Review the elements of poetry

Focal Area: Elements of poetry

Elements of poetry are the basic building blocks that are used in poems to create meaning, sound and emotions. They help make a poem interesting, expressive and easy to understand. Elements of poetry also help readers to understand poems by giving structure, sound and flow to the words. These elements of poetry can be grouped into five main categories with each focusing on a different aspect of how a poem is written and experienced. Below are some examples of the five categories:

1. Sound elements: They make the poem musical and pleasing to hear. Some of them include rhyme, rhythm, alliteration, repetition and onomatopoeia.
2. Figurative language elements: These help to create vivid images and comparisons. Some of them are simile, metaphor, personification and hyperbole.
3. Structural elements: These show how the poem is organised. Some of them are stanza, line, line breaks and rhyme scheme.
4. Meaning-Based elements: These help to express ideas, feelings and emotions about a poem under study. They include imagery, tone, theme, mood, point of view, and so on.
5. Language and word choice: These focus on how the poet selects specific words for effect. They include diction, connotation, denotation, amongst other things.

Learning Tasks

1. Match word-cards with poetry terms to their definitions.
2. Answer simple questions on different poems.
3. Create mini-posters with elements of poetry.

Pedagogical Exemplars

Collaborative Learning

1. Create word-cards with poetry terms (e.g., rhyme, rhythm, imagery, stanza, metaphor, simile, alliteration, tone, mood). Create matching definition cards.
2. Present cards to learners in their groups and task them to brainstorm on the element they have picked and take turns to match the poetry terms to their meanings.
3. Give learners a short, simple poem. Ask them to:
 - 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)

4. Create a paragraph or list about poetry with missing terms. Task learners to fill in the correct poetry element based on their knowledge. For instance, a _____ compares two things using “like” or “as.” A _____ does not use those words, and thus makes the comparison more immediate.
5. Create a short quiz with multiple-choice, true/false or short-answer questions about poetry terms and examples. You can turn it into a group game like a poetry quiz bee, where you guide learners in groups to select quiz contestants to compete against opposing teams as done during quiz competitions.
6. Ask learners to create a mini-poster about one poetry element (e.g., “What is a simile?” or “How has imagery been used in a particular poem?”). They should include definitions, examples from the poem and a drawing that depicts the element. The focus should be on developing the learners’ judgements on how effective poetic language can be.

Key Assessment: Reflective Essay

DOK Level 4

1. In groups, create a fun and educational poetry handbook that teaches the elements of poetry to Junior High learners using Ghanaian poems, proverbs and folk songs? Present your handbook to the class and explain your choices.

Task Description

This task requires learners to work in groups to create a fun and educational poetry handbook designed for Junior High School learners. The handbook should explain the elements of poetry such as imagery, rhyme, rhythm, figurative language and tone, using Ghanaian poems, proverbs and folk songs. Humour should be central to their task. Learners will be expected to simplify these elements for younger readers while keeping the content interesting, culturally relevant and educational. Learners are encouraged to design the handbook creatively using coloured pencils, printed images, illustrations or decorations that reflect Ghanaian culture and enhance the learning experience. The final handbook should be neat, visually appealing and easy to follow.

After completing the handbook, each group will present their work to the class. During the presentation (10- 15 minutes), the group will explain their creative and content choices, including how they selected their poems and proverbs and how they used them to teach poetic elements. They will also receive feedback from peers and the teacher.

This task will develop 21st-Century Skills such as, collaboration and teamwork through group planning and production, creative thinking in designing engaging content for a younger audience, cultural literacy through the use of Ghanaian oral traditions, communication skills during the class presentation and critical thinking in selecting examples that best illustrate poetic devices.

DOK Level 4

2. Write a short reflection essay comparing two poems: one with strong poetic elements and one with very few. Use Ghanaian examples where possible. Then share your ideas in a class discussion and explain how these elements shape meaning and impact.

Task Description

This task requires learners to write a short reflective essay comparing two poems, one that demonstrates strong use of poetic elements and another that does not. Learners should use Ghanaian examples wherever possible. In the essay, they must analyse how elements like

metaphor, repetition, rhythm and tone shape meaning and emotional impact in the poem with strong devices and reflect on what is lacking in the poem with fewer poetic features.

After writing the essay (300–400 words), learners will share their ideas in a class discussion. They will be expected to explain how poetic elements contribute to meaning and audience response. The task promotes engagement with how poetry works and how form influences impact. This task will develop 21st-Century Skills like, critical thinking through comparative analysis, literary appreciation of poetic form and function, cultural identity and awareness through Ghanaian poetic examples, communication and public speaking during the class discussion and reflective thinking through the written essay.

PLC Session 17

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



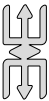
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
 - a. The key assessment for the week is **reflective essay**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the reflective essay (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK EIGHTEEN

Learning Indicator: Discuss the use of poetic elements in varied selected poems

FOCAL AREA: POETRY ANALYSIS

Poetry analysis means carefully reading and examining a poem to understand its deeper meaning, structure and the techniques the poet used to express ideas and emotions. Poetry analysis helps us see why the poet chose certain words, sounds or images and how these choices affect the reader. It helps us enjoy poetry more deeply by uncovering hidden meanings and artistic techniques.

It involves looking at:

- 1. What the poem is about (the theme or message)
- 2. How it is written (the structure, form and style)
- 3. The language used (poetic devices like rhyme, metaphor, imagery)
- 4. The emotions or mood the poem creates
- 5. Who is speaking in the poem and who they are speaking to.

Uses of elements of poetry

The elements of poetry are used for several important purposes in poems. Overall, the elements of poetry help poets express their thoughts creatively and help readers connect with the poem’s meaning and emotions. Elements of poetry are used to:

- 1. Create rhythm and music: elements like rhyme, rhythm and alliteration make poems sound musical and enjoyable to listen to.
- 2. Organise ideas clearly: stanzas and line breaks help group thoughts and guide the reader through the poem smoothly.
- 3. Make comparisons and create vivid images: similes and metaphors help readers see things in new ways and imagine scenes more clearly.
- 4. Set the mood and tone: word choice, sound devices and imagery help express feelings and create a certain atmosphere in the poem.
- 5. Emphasise important ideas: repetition and rhyme can highlight key words or themes, making the poem’s message stronger.
- 6. Engage the senses: imagery appeals to sight, sound, touch, taste and smell, making the poem more vivid and real for the reader.

Learning Tasks

- 1. Discuss selected prescribed African and non-African poems in groups.
- 2. Highlight examples of different poetry elements in selected African and non-African poems.
- 3. Rewrite simple poems by changing or adding one element

Pedagogical Exemplars

Task-Based Learning /Brainstorm:

- 1. Have learners work in small groups to explore the poetry elements used in selected prescribed African and non-African poems, discuss the poem’s theme and explain how the elements create meaning.
- 2. Help groups organise their ideas clearly by highlighting the elements identified in a short multimedia or poster presentation.
- 3. Let each group present their analysis, and encourage questions and class discussion.
- 4. After presentations, give learners a new poem to analyse individually or in pairs for practice.

Key Assessment: Practice Paper 2

DOK Level 4

- 1. Choose two poems, one must be by a Ghanaian poet and one, a non-African Poet and analyse how poetic devices are used. Then participate in a structured classroom debate defending your chosen poem’s effectiveness.

Task Description

This task will require learners to work individually or in pairs to select two poems: one written by a Ghanaian poet and the other by a non-African poet. The task is to analyse how poetic devices such as metaphor, simile, alliteration, personification or structure are used in each poem to convey meaning or emotion. After the analysis, learners will take part in a structured classroom debate where they will defend one of the poems as more effective in delivering its message.

The debate will encourage critical thinking, literary analysis oral communication and teamwork. Learners will practise defending viewpoints respectfully and persuasively, using evidence from texts. Preparation time: one week. Presentation and debate time: 5–7 minutes per learner or group. The task will develop 21st-century skills such as critical thinking, textual analysis, public speaking, collaboration and argumentation.

DOK Level 4

- 2. Create an illustrated poster comparing two poems (one Ghanaian, one African). Show how each poet uses diction, repetition, imagery or structure to express a powerful message. Present your poster briefly to the class and explain your comparison.

Task Description

Learners will select two poems, one by a Ghanaian poet and one by a poet from another African country and design an illustrated poster that compares how the poets use language features like diction, repetition, imagery or poetic structure to express a powerful message. The poster should include visuals that support the comparison and reflect the mood or message of each poem. Learners will briefly present their posters to the class and explain their comparison in simple terms. Learners may use coloured pencils, printouts or digital tools to create the posters. This task develops creative expression, visual literacy, comparative thinking and oral communication. Preparation time: one week. Presentation time: 3–5 minutes per learner or

pair. This task will develop 21st-century skills like, visual communication, analytical thinking, creativity, interpretation of texts and presentation skills.

Hint



Conduct *Practice Paper 2*. It should cover contents taught from Year 1 to 3. Refer to the *Table of Specification and Structure of the Paper* at the end of this section. Learners' papers should be marked immediately and scores entered into the SAP.

PRACTICE PAPER 2

STRUCTURE & TABLE OF SPECIFICATION FOR LITERATURE

Papers 1, 2, 3

Keys: Learning Indicators / Learning Outcomes / Content Standards (LI/LO/CS)

The LI/LO/CS of paper 1 can be assessed or partially assessed via multiple-choice objective items. This approach will continue to be reviewed in the light of experience.

The LI/LO/CS of paper 2 relates more closely to the essay style of assessment and that the marking scheme for Paper 2 could/should have criteria on which to make judgments about these LIs. They cannot be addressed in a multiple-choice paper.

The LI/LO/CS of paper 3 relates more on learners' creative abilities in relation to their knowledge of the three main genres of literature. Learners would have to craft or create a literary piece using only one of the three genres.

The specifications outlined on the table of specification shows the DoK distributed across the various levels of assessment assigned to LIs that are accessible via closed multiple-choice item types, essays and a performance-based question.

Differentiation by outcome is the usual mode of assessment for assessing all three papers and it is assumed that all LIs will be reflected in the judgement criteria in the mark schemes. It is also assumed that every year a different selection of text types/genre/purposes outlined in the LOs and LIs will be sampled, and all will be covered eventually, over time, to reflect the full range and variety in the curriculum. Please note that there are several LOs and their associated LIs currently listed under the table of specifications which cannot be assessed via multiple-choice items and require the demonstration of 'productive skills'. These LIs can be (and may already be) reflected in the marking criteria and specs for the assessment of writing in paper 2 and performance in paper 3.

The levels which are being assessed are recommended by the West African Examination Council (WAEC) in close accordance with and application to the content of those learning indicators in the curriculum.

Sub-strand	Learning Indicators	DoK			
		1	2	3	4
1. General Knowledge in Literature	1.1.1. LI.1 Explain the concepts, types and importance of literature		1		
	1.1.1. LI.2 Differentiate between oral and written literature	1	1		

	1.1.1. LI.3 Compare and contrast the relationships between genres in oral and written literature.			1	
	1.1.1. LI. 2 Use the tools in analysing varied level-appropriate texts.		1	1	
1. Knowing your narrative elements	1.2.1. LI.1 Discuss short stories and novels of varied contexts for pleasure	1			
	1.2.1. LI.2 Make distinctions amongst a variety of prose fiction texts			1	
	1.2.1 LI. 3 Establish the purposes and appeal of a variety of prose texts		1		
	1.2.1. LI.1 Review knowledge and understanding of the tools of literary analyses, e.g. elements of prose.	1	1		
	1.2.1. LI. 2 Use the knowledge gained to examine how an author creates plot and setting.		1	1	
	1.2.1. LI.3 Examine characters and themes and how they reflect context and society.	1	1		
	1.2.1. LI.4 Discuss how the elements of language and style enhance meaning in fictional texts	1			
	2.2.1. LI. 1 Examine the structure of fiction and non-fiction texts		1		
	2.2.1. LI. 2 Compare the key elements of fiction and non-fiction.	1	1		
	2.2.1. LI. 1 Discuss the development of themes throughout the selected prose texts.	1	1	1	
	2.2.1. LI. 3 Discuss how authors' use of style is important in bringing out themes in their works.	1			
	3.2.1 LI. 2 Analyse the elements of prose useful in comparing and contrasting characters			1	
2. Prose Appreciation	1.2.2. LI.1 Establish the relationship between context and setting.	1	1		
	1.2.2. LI.3 Analyse the relationships between/among plot, subplots and conflict.		1		
	2.2.2. LI 1 Examine more themes in novels through the major incidents and related ideas			1	

	2.2.2. LI 2 Discuss the different aspects of style used in creating works.			1	
	2.2.2. L3 Examine the overall impact of the narrative devices used and their effect on meaning.				
	2.2.2. LI 1 Discuss the steps of analysing prose texts using strong and thorough textual evidence from both explicit and inferential material.		1		
	3.2.2. LI 1 Examine and articulate the main themes in prescribed texts.	1	1		
	3.2.2. LI 3 Examine the significance of some of the literary devices in evaluating their prescribed text(s).	1	1		
	3.2.1. LI. 1 Discuss the significance of context of texts in shaping the texts main concerns		1		
	3.2.2. LI 1 Apply knowledge of elements of prose and literary devices in critiquing varied prose texts.		1		
3. From narrative to craft	1.2.3. LI. 2 Produce a narrative piece with the elements learned (Plot and setting)				1
1. Knowing your dramatic elements	1.3.1. LI.1 Review knowledge in elements of prose and apply them in the discussion of elements of drama.	1	1		
	1.3.1. LI.2 Explain the significance of plot.	1	1		
	1.3.1. LI.1 Discuss the significance of setting to the development of selected drama texts.			1	
	1.3.1. LI.1 Examine the different types of characters, making distinction between direct and indirect characterisation in different selected drama texts.			1	
	1.3.1. LI.2 Analyse similarities and differences amongst characters in relation to their actions and decisions	1	1		
	2.3.1. LI.1 Identify the forms in varied drama texts	1			
	2.3.1. LI.2 Distinguish amongst the forms of drama texts selected.		1		
	3.3.1LI.1 Discuss the connection between dramatic forms and themes.	1			

2. Drama Appreciation	2.3.2. LI.1 Identify the use of plot, setting and characters in drama texts.			1	
	3.3.2. LI. 2 Analyse the importance of plot, setting and characters in the development of drama texts.			1	
	3.3.2 LI. 3 Critique selected speeches of selected characters and how they influence the development of the plot			1	
3. From script to stage	2.3.3 LI. 2 Perform parts or full acts and scenes				1
1. Knowing your poetic elements	1.4.1. LI.1 Analyse different forms of narrative poems (Epics, Ballads, Idyll, lay) of increasing complexity for meaning and effect			1	
	1.4.1. LI.2. Distinguish between the features of narrative poems and lyrical poems in context.	1			
	2.4.1. LI.1 Explore different forms of lyrical poems (Elegy, Ode, Sonnet, Haiku) using interesting level appropriate examples		1		
	2.4.1. LI.2 Distinguish between the features of lyrical poems in context.	1			
	2.4.1. LI.3 Compare and contrast the use of language in selected lyrical poems to bring out their impact on the reader (aesthetic value)	1			
	2.4.1. LI.1 Discuss how these elements of style in poems (form, literary devices, diction, tone, mood, imagery) contribute to meaning.		1	1	
	2.4.1. LI.2 Analyse the aesthetic qualities of these elements (form, literary devices, diction, tone, mood, imagery) used in a poem to achieve certain effects				
	3.4.1. LI.1 Review the elements of poetry		1		
	3.4.1. LI.3 Compare and contrast how different poems exploit the elements to create meaning.				
2. Poetry Appreciation 3. From verse to performance	1.4.2. LI.1 Interpret poems in context beyond literal meanings to show deeper connections			1	
	1.4.2. LI.2 Discuss the dominant theme in a poem and analyse in detail how it develops throughout the poem				

	1.4.2. LI.1 Using the Point, Evidence, Explanation (PEE) format, quote and discuss strong and exhaustive textual evidence to support a personal analysis of simple short poems				
	2.4.2. LI.1 Discuss the dominant themes in selected poems.	1	1		
	2.4.2. LI. 3 Examine the overall impact of the specific word choices on meaning and themes in relation to other poetic elements such as imagery, tone, mood and words with multiple meanings.				
	2.4.2. LI.2 Review literary devices and poetic elements in selected poems.				
	3.4.2. LI.1 Discuss how writers explore the elements in making meaning in their works				
	3.4.2. LI. 2 Compare how different poets create meaning by using poetic elements in different poetic forms			1	
	3.4.2. LI. 3 Compare how different poets create meaning by using poetic elements in the same poetic forms				
	3.4.3. LI. 2 Perform the poems created through diverse modes and styles				1
	TOTAL (65)	20	25	17	03

PLC Session 18

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous session, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

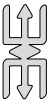
a. explain the week’s concepts in a practical way that will make it easier for learners to understand.

b. identify three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q).

- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Use your app to plan and administer the mode of assessment for the Student Assessment Portal (SAP).

a. The key assessment for the week is **Practice Paper 2**. Chat with your app to plan this assessment by reviewing or developing the assessment items/tasks and marking schemes/rubrics for the practice paper (NTS 3k-3q).

10 minutes	Content Exploration
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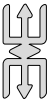
5. As a subject group, select one problem or topic/idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b. all teachers in the group work through the problem individually for 3–4 minutes

c. the group then works through it together the problem, step by step

d. highlight the most common errors made at each step (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

b. After the enactment, ask for structured feedback from the group

i. was the concept explained in a way that a learner with no prior knowledge could follow?

- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
- 8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
- 9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK NINETEEN

Learning Indicator: Compare and contrast how different poets use the elements to create meaning

FOCAL AREA: COMPARING ELEMENTS IN POETRY AS USED BY DIFFERENT POETS

This explores how poets use elements such as diction, imagery, figurative language, rhyme, rhythm, tone and structure to create meaning in their work. By placing two or more poems side by side, it becomes possible to examine how each poet applies these elements differently, depending on their purpose, audience or theme. Even when dealing with similar topics, poets may make distinct choices in language, structure or sound to shape the mood, voice and overall effect of their poems.

The comparison focuses on identifying both similarities and differences in how poetic elements are used. Through close reading and analysis, attention is given to how these choices affect the message and emotional impact of each poem. Questions such as “What is being expressed?” and “How is it expressed differently?” guide the process, helping to uncover deeper meaning and highlight the richness and variety of poetic expression across different poems.

Steps to use in comparing poems

- 1. Read both poems carefully: Start by reading the poems more than once to understand their general meaning, tone and theme.
- 2. Identify the poetic elements in each poem: Look for common elements such as rhyme, imagery, tone, figurative language, structure or sound devices. Mark or highlight them in each poem.
- 3. List the elements side by side: Make a simple table or chart to write down how each poet uses the same element. For example:
 - a. Poet A uses imagery to describe nature.
 - b. Poet B uses imagery to show emotion.
- 4. Ask how are they similar or different?
 - a. Compare how the elements are used:
 - b. Do they use the same type of imagery?
 - c. Is the tone serious in one and playful in the other?
 - d. Does the rhyme pattern change the feeling of the poem?
- 5. Explain the effect of each use: Think about why each poet used the element that way. What mood or message does it help create?
- 6. Write or present your comparison: Summarise your findings clearly, using examples from the poems to support what you say about each element.

Learning Tasks

- 1. Review and analyse prescribed poems.
- 2. Compare any two of your prescribed poems.
- 3. Share the differences and similarities between the two poems.

Pedagogical Exemplars

Think-Pair-Share/Experiential Learning

- 1. Allow learners to review the key poetic elements (like rhyme, imagery, metaphor, tone) with simple examples, then use the “5 Whys” strategy by asking learners why each element is used in a poem by asking “Why?” up to five times to help them dig deeper into the purpose and effect of each element.
- 2. Guide learners to choose two poems from the selected prescribed African and non-African poems that use similar elements but in different ways or for different effects.
- 3. Allow learners in groups to analyse both poems in their groups using the comparison steps. Guide them to underline or highlight poetic elements in each poem and discuss what each element does in its poem.
- 4. Ask each group to compare how the two poets use one or more poetic elements (e.g., how they use imagery or rhyme). Groups should note similarities or differences and share why poets might use the same element differently to change the poem’s meaning or mood.
- 5. Have learners use the talking point strategy to compare and contrast the similarities or differences between how the two poets’ use elements of poetry to create meaning.
- 6. Have learners write a short paragraph or essay comparing the use of poetic elements in the two poems, using examples to support their ideas.

Key Assessment: Poster Creation and presentation

DOK Level 4

- 1. In pairs, to write and perform a poetic dialogue where Maya Angelou and Gabriel Okara “respond” to the other. Use their typical poetic styles and elements. After the performance, briefly explain to the class how their use of imagery, rhythm or tone compares.

Task Description

In pairs, learners will write a short poetic dialogue (3–4 minutes) imagining a conversation between Maya Angelou and Gabriel Okara. Each partner will write in the style of one poet, using typical features such as tone, rhythm, repetition or imagery. It will in a number of instances be important for the teacher to provide input through supportive questioning and by offering an imaginary checklist for specific areas to be explored. The dialogue must reflect the poets’ themes and voices. After performing the piece, learners will give a short explanation (1–2 minutes) to the class, comparing how both poets use poetic elements to express their thoughts or identity. This task builds creativity, critical thinking, collaboration and performance skills.

DOK Level 4

- 2. Create a poster showing how different poets use specific elements to build meaning. Present your poster during a class gallery walk.

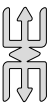
Task Description

The task requires learners to create an illustrated A3 poster comparing how two different poets use poetic elements like diction, tone, imagery, rhythm or structure to build meaning in their poems. The poster should be colourful, neat and easy to follow. Learners may include printed images, hand-drawn elements or quotations. During a classroom gallery walk, each learner or pair will briefly present their poster to visiting classmates, explaining key features of the comparison. This task develops visual literacy, critical thinking, creativity and communication skills.

PLC Session 19

45 minutes	Planning & Reviewing the Learning Plan
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- 1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- 2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
- 3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

- 4. Plan the week’s key assessment with your app
 - a. The key assessment for the week is **poster creation and presentation**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the assessment (NTS 3k-3q).

10 minutes

Content Exploration

5.
- As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a.

use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
- b.

all teachers in the group work through a similar problem individually for 3–4 minutes
- c.

the group then works through the problem together step by step
- d.

highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes

Enactment

6.
- Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a.

Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- b.

After the enactment, ask for structured feedback from the group

i.

was the concept explained in a way that a learner with no prior knowledge could follow?

ii.

were the examples grounded in contexts familiar to Ghanaian learners?

iii.

did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7.
- Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8.
- Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9.
- Remember to

a.

transfer your chats into your learning planner template.

b.

read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).

- c.

integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

This section helped learners strengthen their understanding of poetry by reviewing poetic elements, applying them in analysis and comparing their use across different poems. Learners worked in groups to recall key poetic tools and explain how they are used in selected poems. They also practised giving personal and critical responses to poetry by identifying techniques and discussing how they affect meaning. By comparing the work of different poets, learners gained confidence in using poetic terms and expressing their thoughts clearly. The section supported learners in becoming more thoughtful readers and more reflective speakers and indeed writers of their own poetry.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 17

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improve-ment (1)
Content and Rel- evance	Covers all key poetry elements clearly using rich Ghanaian exam- ples	Covers most elements with relevant exam- ples	Covers some el- ements but with limited clarity or examples	Few elements covered or examples not relevant
Creativity and Design	Visually engaging with thoughtful use of colour, layout and cul- tural visuals	Good visual de- sign with some creativity and effort	Average design with limited cre- ative effort	Poorly designed with little to no visual appeal
Cultural Integra- tion	Uses Ghanaian poems, proverbs and folk songs effectively and meaningfully	Uses mostly Ghanaian exam- ples with clear purpose	Includes some Ghanaian con- tent but not well linked	Lacks Ghanaian cultural refer- ences
Presentation and Explanation	Clear, confident explanation of content and design choices with teamwork evident	Explains most choices clearly with some group coordination	Basic explana- tion with uneven group input	Weak or unclear explanation with little teamwork

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Comparison and Analysis	Insightful comparison with clear focus on poetic elements and impact	Good comparison with some analysis of poetic features	Basic comparison with limited discussion of features	Weak or unclear comparison with little analysis
Use of Examples	Strong use of specific Ghanaian poems with effective quotes and explanation	Good examples mostly from Ghanaian texts	Some examples used with limited detail or relevance	Few or unclear examples from poetry
Understanding of Poetic Elements	Demonstrates deep understanding of how elements shape meaning and emotion	Shows good understanding of key poetic tools	Basic understanding with some poetic terminology	Limited or incorrect understanding of elements
Communication and Reflection	Well-structured writing with thoughtful reflection and active class participation	Clear writing and good contribution to discussion	Basic writing with some effort to share ideas	Poor writing or limited engagement in discussion

WEEK 18

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Poetry Analysis	Thoughtful analysis with clear use of poetic devices and strong textual evidence	Good analysis with clear examples from the poems	Basic analysis with limited reference to poetic devices	Inaccurate or vague analysis

Comparison	Sharp comparison of the two poems' techniques and messages	Clear comparison with some insight	Some attempt to compare poems	Weak or unclear comparison
Debate Performance	Clear argument with strong evidence and confident speaking	Good argument with some relevant evidence	Acceptable argument with basic support	Argument unclear or unsupported
Engagement and Teamwork	Fully engaged with respectful participation and excellent teamwork	Good participation with respect for other views	Participates but needs prompting	Limited contribution or difficulty working in team

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Content and Comparison (5)	Clear and insightful comparison using poetic techniques and message	Good comparison with relevant language features	Basic comparison with some poetic discussion	Weak or unclear comparison
Use of Visuals and Design (5)	Strong and creative visuals that match the tone or themes of the poems	Attractive visuals that relate to the poems	Simple visuals with basic connection to poem ideas	Poorly done or unrelated visuals
Understanding of Poetic Devices (5)	Strong understanding of diction, imagery, repetition or structure	Good understanding with clear examples	Basic understanding of devices	Limited or incorrect understanding
Presentation Clarity (5)	Clear and confident explanation of the poster and comparison	Mostly clear presentation with good explanation	Presentation needs some prompting	Struggles to explain or present

WEEK 19

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (5)	Very Good (4)	Satisfactory (3)	Needs Improvement (1)
Accuracy of Poetic Styles	Distinct voices for both poets with accurate poetic features	Mostly accurate style and elements for each poet	Basic features of the poets' styles attempted	Little or no connection to the poets' styles
Creativity and Content	Original and meaningful dialogue that reflects key themes of both poets	Relevant and thoughtful dialogue	Some original ideas with general understanding	Dialogue lacks depth or creativity
Performance Delivery	Confident delivery using rhythm, tone and emotion to enhance meaning	Clear delivery with attention to tone and style	Understandable delivery but lacks expression	Poor delivery or lack of engagement
Comparison and Explanation	Clear and insightful comparison of poetic elements like tone or imagery	Good explanation with relevant observations	Basic explanation of one or two elements	Vague or unclear explanation of poetic elements

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Poetic Element Comparison	Clear and insightful comparison of both poets' use of poetic devices	Good comparison using relevant poetic elements	Basic comparison attempted with some accuracy	Weak or unclear comparison
Creativity and Design	Visually engaging layout with strong connection to poetic content	Neat design with meaningful illustrations or quotations	Basic design with minimal artistic effort	Untidy or unclear design

Understanding of Poetic Tools	Clear understanding of how both poets build meaning through language	General understanding of poetic tools	Limited explanation of how tools create meaning	Inaccurate or unclear ideas
Presentation Clarity	Clear and confident explanation during gallery walk with strong peer engagement	Mostly clear explanation with some insightful comments	Some explanation given but lacks depth or clarity	Little or no explanation during gallery walk

SECTION 8: POETRY (APPRECIATION)

STRAND: POETRY

Sub-Strand: Appreciation

Content Standard: Demonstrate knowledge and understanding of multiple meanings, central ideas, themes, language and elements of poetry critically in poems from different perspectives.

Learning Outcome: Use knowledge and understanding of multiple meanings, central ideas, themes, language and elements of poetry in critiquing varied poems.

INTRODUCTION AND SECTION SUMMARY

This section covers four weeks of learning and focuses on deepening learners’ ability to understand and analyse poetry effectively. By the end of this section, learners are expected to show how poetic elements are used to create meaning, compare how different poets apply these tools and develop thoughtful critiques based on their understanding.

In Week 20, learners discuss how poets explore meaning through poetic elements such as imagery, structure, tone and diction. They work in groups to read and analyse selected poems. In Week 21, learners compare the work of two poets who use the same poetic form, exploring how each creates different meanings. Week 22 builds on this by guiding learners to compare the use of poetic elements in different poetic forms, helping them understand how form and technique shape interpretation. Finally, in Week 23, learners apply all they have learned to critique the works of different poets. They reflect on how poetic tools and language choices communicate ideas and feelings.

The aim of this section is to help learners think more deeply about poetry, use poetic language confidently and express their personal and critical views clearly. Through writing, discussion, comparison and critique, learners improve their analytical skills and prepare to respond thoughtfully to a wide range of poems.

The weeks and the indicators covered by the section are:

- Week 20:** Discuss how writers explore the elements in making meaning in their works
- Week 21:** Compare how different authors create multiple meanings using the poetic elements in same poetic forms
- Week 22:** Compare how different authors create multiple meanings using poetic elements in different poetic forms.
- Week 23:** Evaluate the works of different authors using the skills gained.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section uses discussion-based, analytical and project-based strategies to help learners understand how poets use language to create meaning and emotion. Teachers guide learners to explore poetic elements, compare how they are used, and develop their own critical essays with clarity.

Talk for learning is used in Week 20 to encourage group discussion and shared analysis. Learners work together to study selected poems, write essays and present their understanding in a class seminar. These activities help them connect poetic techniques to meaning.

In Week 21, task-based learning is used to guide learners through comparing authors’ uses of the same poetic form. Learners work in mixed-ability groups to write and present essays that explore different interpretations. They use a guide to track progress and give peer feedback.

Week 22 introduces problem-based learning to help learners examine how poets create multiple meanings across different poetic forms. The “5 Whys” strategy is used to help learners dig deeper into their analysis and reflect in learning journals.

In Week 23, project-based learning supports individual critique. Learners work independently to evaluate the work of poets using their reading journals and the PEE strategy. They organise their ideas into essays and share them for class review. This helps build independence and confidence in expressing personal insights.

These strategies ensure that learners explore poetry in ways that are engaging, thoughtful and positive. By combining group work with personal tasks, learners should develop strong critical thinking and communication skills.

ASSESSMENT SUMMARY

In Section 8, learners were assessed through high-level tasks that required them to apply their understanding of poetic elements to create, evaluate, compare and transform poems. Each assessment demanded deep thinking, synthesis of ideas and critical engagement with poetry and its impact on society. The tasks focused on learners’ ability to make meaning, compare interpretations and offer creative and constructive critiques, reflecting DOK Level 4 expectations.

In Week 20, the focus was on how poets use elements such as imagery, tone and symbolism to develop meaning. Learners completed two key tasks. The first was an analytical essay in which they selected a Ghanaian poem and explained how the poet used techniques to express ideas about society. They had to interpret how these elements shaped the poem’s message and supported their claims with detailed analysis. The second task was a creative radio interview, where in pairs, one learner took on the voice of the poem itself. Through the scripted interview, the “poem” explained how it used poetic elements to communicate messages to Ghanaian readers. This task assessed not just analytical skill, but the ability to transform understanding into a new medium and perspective.

In Week 21, learners compared how different poets use the same poetic form to express multiple meanings. One assessment involved a courtroom-style debate, where groups defended or challenged two poems. Learners assigned roles, lawyers and witnesses, who argued which poet used poetic devices more effectively. They had to analyse quotes and defend their claims using structured reasoning. The second task was the design of a visual battle poster, comparing two poets’ use of the same form. Learners had to present the poetic devices and meanings clearly and creatively, requiring them to distil analysis into powerful visual communication. These

tasks demanded interpretation, judgment and synthesis of literary techniques in a comparative context.

In Week 22, learners explored how poetic form itself contributes to multiple interpretations of the same theme. In groups, learners composed two original poems in different forms on one theme (e.g. identity, loss or justice). They had to demonstrate how the shift in form and elements led to different meanings. This required them to apply knowledge of poetic structure creatively and critically. Another task involved selecting a well-known poem and rewriting it in a different form, such as changing a poem in celebration of an individual into a dirge. Learners then wrote an essay justifying how their changes altered the poem’s meaning and message. These assessments demanded a deep understanding of form, creativity and the ability to reflect on how artistic choices affect meaning.

In Week 23, learners applied all their skills to analyse the works of other poets. In one task, groups staged a social media or television show-style critique, comparing how two poets used poetic elements. They evaluated which poet was more effective in engaging the reader. This required performance, evaluative discussion and use of evidence from the texts. In the second task, learners acted out a “poetry clinic”, where they selected a poem, identified its weak poetic elements, revised it and then justified how their edits improved its meaning. These activities integrated literary criticism with creativity and collaboration, encouraging learners to think like both analysts and editors.

Across all four weeks, assessments were designed to challenge learners to think critically, make creative decisions and justify their interpretations through various expressive formats. These tasks developed not just literary knowledge, but also communication, collaboration and reflective skills, key components of high-level performance in literature.

Summary of Assessment

Indicators	DOK Level	Assessment Strategy and/or Mode
Discuss how writers explore the elements in making meaning in their works	Level 4	Analytical essay Script writing and Dramatisation
Compare how different authors create multiple meanings using the poetic elements in same poetic forms	Level 4	Debate Poster Presentation
Compare how different authors create multiple meanings using poetic elements in different poetic forms.	Level 4	Creative writing and analysis Creative writing and essay
Critique the works of different authors using the skills gained.	Level 4	Dramatisation

WEEK TWENTY

Learning Indicator: Discuss how writers exploit the poetic elements in making meaning in their works

FOCAL AREA: HOW POETS EXPLOIT THE ELEMENTS IN THEIR WORKS

Poets explore elements in their works by carefully selecting and combining language features to express meaning, emotion and ideas. They use meaning-based elements like imagery, theme and others to create vivid pictures in the reader’s mind, figurative language like metaphors and similes to convey deeper meanings, and tone to set the mood or attitude of the poem. Sound elements such as rhyme, rhythm and repetition are used to add musical quality, control pace and create emphasis. Each element serves a purpose, helping the poet shape how the poem is experienced and understood.

Through the use of structure, poets decide how the poem looks and flows from stanza arrangement to line breaks and repetition. They may also choose specific diction (word choice) to reflect a voice for effect. By combining these elements in different ways, poets give their work style and individuality, often revealing personal or cultural insights through the poem’s form and content.

Learning Tasks

1. Read a prescribed poem and highlight the poetic elements used.
 2. Complete a template with the highlighted elements in the poem.
 3. Write essays using your completed templates as guides.

Pedagogical Exemplars

Talk for Learning, Group Discussion/Think-Pair-Share

1. Share the same prescribed poem with learners in different task groups.
2. Let learners design a template with three columns consisting of columns for the following: poetic elements, examples from the poem and what effect(s) they have in the poem. Allow them time to complete the templates.
3. Let learners examine how the poets exploit the elements of poetry used in the given poem and develop essays on them using the completed template as a guide.
4. Let the various groups present the essays in a class seminar for analysing and gaining feedback from other groups.

Key Assessment: Script writing and Dramatisation

DOK Level 4

1. Write an essay analysing a Ghanaian poem of your choice. Explain how the poet uses specific poetic elements such as imagery, tone and symbolism, to develop meaning and communicate messages about society.

Task Description

Learners will write an analytical essay of 400–500 words on a Ghanaian poem of their choice. The essay should focus on how the poet uses poetic elements such as imagery, tone, symbolism, structure or diction to build meaning and communicate a specific message about society. Learners are expected to quote relevant lines from the poem and explain how these lines reveal the thoughts on cultural identity, societal values or national concerns. The essay must be organised with a clear introduction, body paragraphs with supporting examples and a brief conclusion.

This task allows learners to engage with a local literary text while developing the ability to interpret how language creates meaning. It also supports learners in making connections between literature and real-life social issues. Learners will be guided through brainstorming, drafting and reviewing before submission. It will develop 21st-century skills like critical thinking and interpretation, analytical writing and reading comprehension, cultural and social awareness, independent research and reflection and communication through academic language

DOK Level 4

2. In pairs, script and record a 5-minute radio interview in which one of you takes on the role of an African poem. Through the interview, explain how the poem uses poetic elements to express its message to Ghanaian society.

Task Description

In pairs, learners will script and record a creative 5-minute radio interview in which one person plays the role of a chosen African poem and the other is the radio host. The “poem” will respond to interview questions by explaining how it uses poetic elements such as imagery, tone, repetition or symbolism to communicate a message to Africans. Learners must include references to specific lines from the poem to support their explanations.

After recording, learners will briefly introduce their project to the class and explain how they used performance choices (tone, rhythm or expression) to represent the poem’s mood and message. The task gives learners the opportunity to empathise with a particular poem and use performance to enhance understanding. This task will develop 21st century skills like creativity and oral communication, collaboration and teamwork, digital media and technological literacy, literary analysis and performance skills and cultural engagement and empathy.

WEEK TWENTY-ONE

Learning Indicator: Compare how different poets create multiple meanings while using the poetic elements in same poetic forms

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

Comparing the creation of multiple meanings explores how poets use poetic elements to create more than one meaning in the same poetic form. Through careful use of language, a poem can express both surface-level ideas and hidden messages. Poets may use a simple concept or phrase that carries emotional, cultural or symbolic weight, allowing the reader to interpret the poem in different ways. By comparing poems in the same poetic form from different poets, it becomes possible to see how each one uses the poetic elements to suggest various meanings. While one poem may use metaphor to explore both personal and social themes, another may use tone and structure to present contrasting ideas within the same verse. This comparison shows how poetic elements are not fixed in their use but instead open up space for layered interpretation and rich analysis.

Also, poets use similar poetic forms such as sonnets, ballads or free verse to create different layers of meaning through their use of poetic elements. Even within the same structure, poets may use imagery, tone, diction, rhythm and figurative language in unique ways to explore various themes or emotions. The form provides a shared framework but the meaning shifts based on each poet’s stylistic choices and the context of their writing. This means that comparison reveals how poetic elements can carry different meanings on how they are applied. One poet may use a sonnet to express love, while another may use the same form to question social expectations. By analysing how these elements work within a fixed structure, it becomes clear how poetry allows for flexibility and depth, even within traditional forms. This highlights the creativity and intention behind each poet’s choices.

In this section, quality of input and freedom of choice for the teacher are of immense significance. It is vital that preparation is done to allow the learners to explore ideas and patterns in the selected poems. The choice of poems has to be at the appropriate level for the learners, otherwise they could become over-anxious about the task. Nevertheless, the aim here is for the learners to engage in a personal exploration of a poem/poems, to enable them to identify the ideas which are fundamental to their poetic understanding.

Steps to follow in identifying how different poets create multiple meanings using poetic elements in the same poetic forms

1. *Read poems in the same poetic form:* Read poems in the same poetic form more than once to understand its general message and tone.
2. *Identify the surface meaning:* Ask what the poem is saying on a basic or literal level? Summarise it in simple terms.
3. *Spot key poetic elements:* Look for poetic tools like imagery, symbolism, metaphor, simile, tone, diction and structure as used in the same poetic form. Highlight or underline where they appear in the poem.

- 4. *Look for hidden meanings:* Ask what ideas or emotions might these elements suggest beyond the surface meaning? Think about cultural, emotional or symbolic meanings.
- 5. *Connect the elements to meaning:* Explain how each poetic element helps create more than one meaning in the poem. For example, a single image might represent both a personal memory and a wider social issue.
- 6. *Summarise the multiple meanings:* Put together the literal and hidden meanings in a clear explanation.

Learning Tasks

- 1. Read a prescribed poem and identify the multiple meanings in it.
- 2. Read another prescribed poem in the same poetic form and identify the multiple meanings in it.
- 3. Compare how the two poets create multiple meanings using poetic elements in the same poetic form.

Pedagogical Exemplars

Task-Based Learning

- 1. Share copies of a prescribed African and non-African poem in the same poetic form to learners in their task groups.
- 2. Have learners follow the steps to identify the multiple meanings embedded in each of the poems and note them down.
- 3. Let learners compare how the different poets create multiple meanings in their poems using poetic elements.
- 4. Allow groups to take turns to share their work while other groups give feedback on work done.
- 5. Challenge individual learners to work on a similar activity as an assignment while offering help to colleagues who might be struggling.

Key Assessment: Debate

DOK Level 4

- 1. In your group organise a courtroom-style debate to defend or challenge two poems written in the same form by doing the following:
 - a. Argue which poem uses poetic elements more effectively to shape meaning.
 - b. Select lawyers and witnesses who will defend and critically investigate each poem’s use of poetic devices, supporting their case with evidence from quotes and analysis.

Task Description

In groups of 5–7, learners will organise and present a creative courtroom-style debate comparing two poems written in the same poetic form (e.g. sonnet, free verse, ode). The aim is to argue which poet uses poetic elements more effectively to shape meaning. The debate must include selected “lawyers” and “witnesses” who will defend or challenge each poem.

Lawyers will present opening and closing statements while witnesses will provide detailed literary analysis, using direct quotes from the poems to support their arguments. The group must coordinate roles, plan their arguments and rehearse their debate before presentation.

During the class session, each group will perform their courtroom debate (8–10 minutes per group), followed by a short class discussion on the different interpretations presented. This task will develop 21st-century skills like critical and creative thinking oral communication and persuasive argumentation, collaboration and teamwork, literary analysis and evaluation and leadership and role responsibility.

DOK Level 4

- 2. In pairs, design a visual battle poster comparing how two poets use the same form but different poetic devices to explore multiple meanings.

Task Description

In pairs, learners will design a creative visual battle poster that compares how two poets use the same poetic form but different poetic devices to explore multiple meanings. For example, both poems may be elegies, but one might rely heavily on symbolism while the other uses repetition, rhythm and tone.

The poster should include short annotated quotes from both poems, brief analysis of selected poetic elements (such as imagery, diction, rhythm or structure) and visual symbols or colours to reflect each poem’s tone or message. Learners are encouraged to use printed images, colour pencils or digital tools to create visually engaging comparisons.

Each pair will present their battle poster during a class gallery walk (2–3 minutes per pair) and explain their comparison to peers, highlighting how form and device choices affect interpretation. This task will develop 21st-century skills like visual communication and creativity, literary interpretation and critical thinking, pair collaboration and peer teaching, design and presentation skills, alongside cultural and poetic awareness.

PLC Session 21

45 minutes	Planning & Reviewing the Learning Plan
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- 1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- 2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
- 3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
- a. The key assessment for the week is **debate**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the debate (NTS 3k-3q).

10 minutes Content Exploration

5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
- a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes Enactment

6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group

- i. was the concept explained in a way that a learner with no prior knowledge could follow?
- ii. were the examples grounded in contexts familiar to Ghanaian learners?
- iii. did any misconceptions surface and if so, how were they addressed?

5 minutes Reflection

7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
- a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK TWENTY-TWO

Learning Indicator: Compare how different poets create multiple meanings using poetic elements in different poetic forms

FOCAL AREA: **COMPARE HOW DIFFERENT POETS CREATE MULTIPLE MEANINGS USING POETIC ELEMENTS IN DIFFERENT POETIC FORMS**

This explores how poets use a variety of poetic forms such as sonnets, ballads, odes, haiku and free verse to express layered meanings through poetic elements. While the structure of each form provides a framework, poets creatively apply poetic elements to express both surface and hidden messages. The same element may function differently depending on the form in which it appears. For example, repetition in a ballad may evoke emotion and memory, while in free verse it may build emphasis or rhythm.

By comparing poems in different forms, it becomes possible to see how poets tailor their use of poetic elements to suit the structure and purpose of the poem. One poem may use a tightly structured sonnet to explore conflicting emotions, while another employs the openness of free verse to express personal freedom or social criticism. This comparison highlights how form and poetic elements work together to create multiple layers of meaning, showing the poet’s skill in shaping thoughts and feelings through language.

Steps to follow in identifying how different poets create multiple meanings using poetic elements in different poetic forms

1. Select poems from different poets in different poetic forms: begin by choosing two or more poems. Identify their forms such as sonnet, ballad, haiku or free verse and note their structure (e.g., stanza, length, rhyme scheme, line count).
2. Read the poems for surface meaning: read each poem carefully and identify what the poem appears to say at a basic, literal level.
3. Identify the poetic elements used: look for poetic devices such as imagery, metaphor, simile, tone, symbolism, rhythm and diction as used in each poem.
4. Explore how the different forms of the poems shape their meaning: ask how the chosen poetic form supports or enhances meaning. For example, does the sonnet’s structure build tension or resolution? Does free verse allow more emotional freedom?
5. Look for hidden meanings: think about how the poet’s use of poetic elements within the form creates symbolic, emotional or cultural meanings beyond the surface.
6. Compare and explain the multiple meanings: compare how each poet uses poetic elements in the different forms to express layered meanings.

Learning Tasks

1. Read a prescribed African poem and identify the multiple meanings in it.
2. Read a prescribed non-African poem in a different poetic form and identify the multiple meanings in it.

3. Compare how the two poets create multiple meanings using poetic elements in the different poetic forms.

Pedagogical Exemplars

Problem-Based Learning

1. Give learners in their mixed ability groups two poems with different forms (e.g., a sonnet and a free verse poem) from their prescribed African and non-African poem list. Ask them to identify poetic elements in each of the poems and how the elements and forms create different meanings in their learning journals.
2. In a whole class discussion, pose analytical questions such as “Some people say this poem is about love, others say it’s about freedom. Which is true?” or A message from a poem has been “lost” in interpretation. Some readers think it’s about love, others say it’s about freedom, task learners to find evidence supporting both interpretations and present to the class.
3. Give learners a short free verse poem and ask them to rewrite it as a sonnet or as a structured form. Use the 5 whys strategy to guide learners in rewriting the poem into a new form and then reflect on how the change in form alters or adds to the poem’s meaning and share with their colleagues.

Key Assessment: Creative writing and analysis

DOK Level 4

1. In your group, write two original poems in different forms on the same theme, showing how each form and its elements shape a different interpretation of meaning.

Task Description

This task requires learners in groups of three to five, to compose two original poems that highlight the same central theme (such as love, loss, hope or injustice) using two different poetic forms (e.g. sonnet, free verse, acrostic, dirge, praise poem or limerick). Each poem must use distinct poetic elements such as structure, imagery, tone, repetition or symbolism to shape a unique interpretation of the theme.

After writing both poems, Learners are to prepare a brief oral explanation (2–3 minutes) that highlights how the use of form and elements in each poem lead to a different emotional or intellectual response in the reader. They are to use clear examples from the poems to support the explanation. This task will improve 21st Century Skills like creativity, communication, collaboration, critical thinking and cultural awareness.

2. Choose any well-known poem, change the form (e.g. from a praise poem to a dirge), alter its use of poetic elements and the meaning it creates. Write an essay justifying your change.

Task Description

This task requires learners to choose any well-known poem, either from their prescribed texts or a respected poet and transform it by changing its form (for example, from a praise poem to a dirge or from a narrative to a haiku). In the rewrite, they are to change or adapt the use of poetic elements such as tone, rhythm, repetition or imagery to create a new emotional or intellectual effect.

After rewriting the poem, learners should write an essay (300–400 words) that justifies the creative choices made. The essay should clearly explain how changing the form and poetic devices has altered the poem’s meaning or message. They should refer to both the original poem and the created version to support the analysis. This task will develop 21st Century skills like critical thinking, creativity, communication and literacy.

PLC Session 22

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to
 - a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
 - b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
 - c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

4. Plan the week’s key assessment with your app
 - a. The key assessment for the week is **creative writing and analysis**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the creative writing and analysis (NTS 3k-3q).

10 minutes	Content Exploration
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5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

- b. all teachers in the group work through a similar problem individually for 3–4 minutes
- c. the group then works through the problem together step by step
- d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
- If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.
- Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.

30 minutes	Enactment
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6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).
 - a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
 - b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
 - ii. were the examples grounded in contexts familiar to Ghanaian learners?
 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
8. Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).
9. Remember to
 - a. transfer your chats into your learning planner template.
 - b. read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).
 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

WEEK TWENTY-THREE

Learning Indicator: Critically assess the works of different poets by using the skills gained

FOCAL AREA: CRITICALLY ASSESS THE WORKS OF DIFFERENT POETS

Critically assessing a poem means examining and understanding it carefully to explain what it says, how it says it and how well it says it. The focus here is on evaluating and responding to the works of different poets. Critiquing poetry involves analysing how poets express their ideas, the effectiveness of their techniques and the emotional or intellectual impact of their work. It includes looking closely at elements such as tone, imagery, metaphor, structure, diction and rhythm and assessing how these contribute to the overall meaning and quality of the poem.

Critiquing poems from different poets also allows for an understanding of varied styles, perspectives and cultural contexts. It highlights how each poet’s choices shape the reader’s interpretation and experience. The process encourages deeper engagement with poetry by not only understanding what a poem says but also forming reasoned opinions about how and why it says it. This helps develop skills in literary appreciation, interpretation and personal response.

Steps to follow in critiquing works of different poets

- Read both poems carefully
 - Read each poem aloud more than once.
 - Look out for how each poem uses sound, rhythm and words.
 - Note your first impressions of both poems.
- Identify themes and messages
 - What is each poem about?
 - Do the poets explore the same theme (e.g. love, nature, death, war)? Or are the themes different?
 - What messages or ideas does each poem try to communicate?
- Compare the speaker’s tone and voice
 - Who is speaking in each poem?
 - What is the speaker’s attitude or emotion?
 - How does the tone differ or remain similar across the poems?
- Examine the structure and form of each poem
 - How are the poems organised? (e.g. length, stanza form, rhyme scheme)
 - Are the structures similar or different?
 - How do the forms chosen help express the ideas?
- Analyse language techniques

- What poetic devices does each poet use?
 - What sound effects does each poet use?
 - Which poem uses more vivid or powerful language?
 - How does the style of each poet differ?
- Consider mood and atmosphere
 - What mood or emotion does each poem create?
 - Which poem creates a stronger emotional response? Why?
- Think about the effectiveness of each poem
 - Which poet uses language more effectively?
 - Whose use of poetic devices feels more powerful or creative?
 - What lasting impression does each poem leave?
- Give a balanced personal response(evaluation) with evidence
 - Which poem expresses its theme more clearly or creatively?
 - What makes each poem effective in its own way?
 - Why you prefer a particular style to the other.
 - What you found meaningful or unclear and support your thoughts with lines or phrases from the poems.

Learning Tasks

- Read two poems and list three things that are similar and three things that are different in how the poets use poetic elements.
- Write critiques of the poems read following the steps.

Pedagogical Exemplars

- Project-Based Learning
- Ask learners to work in pairs or small groups. Give them two poems by different poets to read and discuss the poems, then follow the critiquing steps to write up their critiques.
 - Guide learners to use the PEE strategy to put together their critique essays.
 - Set up a courtroom scene where the critiqued poems are on trial for their effectiveness. Assign roles to learners where a pair or small group assumes the role of a prosecutor (critiquing weaknesses), defence (highlighting strengths), witnesses (presenting textual evidence) and jury (making final evaluation). The judge (teacher) guides the proceedings.

Key Assessment: Dramatisation

DOK Level 4

- 1. In groups, dramatise a social media or TV show critique comparing two poets’ use of poetic elements and evaluate which poet uses them more effectively to engage the reader.

Task Description

In this group activity, learners will create and perform a drama piece modelled on a TV show or social media-style critique (such as a talk show, podcast, panel or mock interview). The goal is to compare how two different poets use poetic elements, such as diction, tone, imagery, structure or rhythm, to engage the reader. Learners must evaluate and debate which poet uses these tools more effectively, using specific examples and quotations from the poems. The performance should last between 7 and 10 minutes and include entertaining and educational elements. After the performance, each group will explain their creative decisions and final judgment. This task will develop 21st century skills like critical thinking, collaboration, communication and creativity.

DOK Level 4

- 2. In groups, dramatise a poetry clinic where you select and revise a poem by identifying and improving weak poetic elements, then justify how your changes enhance its meaning.

Task Description

In this task, learners will act as “poetry doctors” in a dramatised clinic. Each group will select a poem that has weak or unclear poetic elements. They will first perform the poem as it is, then analyse and revise it using stronger poetic devices (e.g. improved imagery, rhythm, structure or diction). After editing, they will perform the revised version and explain how their changes improve the meaning, tone or emotional effect of the poem. This activity encourages learners to diagnose poetic weaknesses and creatively offer solutions. This task will develop 21st century skills like problem-solving, creativity, collaboration and communication.

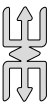
At the end, all participants will come together to explain whether or not the ‘doctored’ poem was a genuine improvement on the original.

PLC Session 23

45 minutes	Planning & Reviewing the Learning Plan
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- 1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
- 2. Use your subject specific app to explore the content before planning. Ask the app to
 - a. explain the week’s concepts in a practical way that will make it easier for learners to understand
 - b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
- 3. Use your subject specific app to plan your lesson. Ask the app to

- a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.
- b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)
- c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).



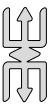
Note

- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.
- Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.

- 4. Plan the week’s key assessment with your app
 - a. The key assessment for the week is **dramatisation**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the dramatisation (NTS 3k-3q).

10 minutes	Content Exploration
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- 5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then
 - a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)
 - b. all teachers in the group work through a similar problem individually for 3–4 minutes
 - c. the group then works through the problem together step by step
 - d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).



Note

- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?
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30 minutes	Enactment
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- 6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

- a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.
- b. After the enactment, ask for structured feedback from the group
 - i. was the concept explained in a way that a learner with no prior knowledge could follow?
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 - iii. did any misconceptions surface and if so, how were they addressed?

5 minutes	Reflection
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- 7. Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).
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 - c. integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

In this section, learners built on their knowledge of poetry by exploring how different poets use poetic elements to create meaning. They discussed how writers use tools such as tone, imagery, structure and diction to express ideas and feelings. Learners compared the work of different poets, examining how meaning can change even when using the same poetic form or different forms. Through these comparisons, they gained a deeper understanding of how poets make choices to shape their message. The section ended with learners applying what they had learned to write their own critical assessments. They analysed poems independently and gave clear opinions supported by evidence. These activities helped learners develop stronger critical thinking skills, as well as the confidence to express their thoughts clearly in both speech and writing.

MARKING SCHEMES FOR THE KEY ASSESSMENTS

WEEK 20

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Understanding of the Poem	Shows deep understanding of the poem's content and message	Good understanding of content and context	Basic understanding shown	Misinterprets or barely understands the poem
Use of Poetic Elements	Clearly explains how multiple poetic elements build meaning	Explains some poetic elements with examples	Identifies a few elements without explanation	Limited or inaccurate use of poetic elements
Evidence and Support	Strong use of quotations with insightful analysis	Adequate support using examples from the poem	Some examples used but limited analysis	Few or no textual examples provided
Organisation and Language	Essay is well-structured with clear ideas and correct grammar	Generally organised and clear	Some organisation with minor errors	Poorly structured with frequent language errors

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Creative Script and Concept (5)	Script is original and clearly imagines the poem as a person	Creative and mostly clear concept	Basic script with limited creativity	Unclear or poorly developed concept
Use of Poetic Elements (5)	Explains multiple poetic elements with insight and accuracy	Explains some elements clearly	Refers to one or two elements with limited depth	Little or no reference to poetic tools
Presentation and Performance	Clear speech with expressive delivery and engaging interaction	Mostly clear delivery with some expression	Understandable but flat delivery	Poorly delivered or hard to follow

Evidence from Poem (5)	Strong, specific examples from the poem used in character's responses	Adequate examples and references to poem	Some evidence used without clear connection	No or unclear connection to poem's content
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WEEK 21

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Understanding of Poems	Insightful understanding of both poems	Clear understanding of both poems	General understanding with minor gaps	Limited or unclear understanding of the poems
Use of Evidence and Quotation	Skilful use of relevant quotes to support arguments	Appropriate quotes used with clear explanation	Some quotes used with partial explanation	Weak or missing use of quotations
Clarity of Argument and Literary Analysis	Arguments are well-structured and deeply analytical	Logical arguments with some strong analysis	Basic argument with limited literary insight	Disorganised or vague arguments
Teamwork and Role Execution	All roles performed confidently and cooperatively	Most group members fulfilled roles well	Uneven role performance or weak coordination	Poor collaboration or unclear role contributions
Oral Presentation Skills	Excellent speaking, confident tone and strong engagement	Clear and audible presentation	Some issues with clarity, tone or confidence	Poor speaking skills or lack of preparation

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Comparison of Poetic Devices	Clear comparison with insightful commentary	Good comparison with relevant examples	Basic comparison with minimal analysis	Weak or unclear comparison
Use of Visual Design and Creativity	Highly creative layout with effective use of visuals	Appealing design with appropriate visual aids	Some effort in design but lacks creativity	Little to no use of visuals or unclear layout

Interpretation and Message	Thoughtful explanation of how poetic elements build meaning	Clear explanation with some insight	Limited explanation with basic ideas	Weak or inaccurate interpretation
Use of Quotes and Textual Support	Well-chosen and integrated quotes with strong analysis	Relevant quotes with brief explanation	Few quotes with basic connection to analysis	Quotes missing or poorly used
Oral Presentation (Gallery Walk)	Clear confident explanation with strong engagement	Clear and structured presentation	Brief or somewhat unclear explanation	Weak or unprepared explanation

WEEK 22

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Creativity and Originality	Highly imaginative poems with fresh use of form and style	Creative and thoughtful use of different poetic forms	Some creativity shown but forms not clearly distinct	Limited originality or unclear poetic form
Use of Poetic Elements	Strong use of poetic elements to shape distinct interpretations	Clear use of poetic elements in both poem	Basic use of poetic elements	Weak or missing use of elements
Theme Development	Theme is deeply explored in both poems with different perspectives	Theme is clear and interpreted differently	Theme is present but interpretations overlap	Theme is weakly developed or unclear
Oral Explanation	Clear and insightful explanation using examples from both poems	Explanation highlights key differences with examples	Basic explanation with limited connection to poems	Poor or unclear explanation

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Transformation of Form	Form is thoughtfully changed and clearly impacts meaning	Poem form is changed with a clear purpose	Form is changed but with limited impact on meaning	Form is changed but impact on meaning is unclear
Use of Poetic Elements	Excellent adaptation of elements to suit the new form	Elements mostly adapted effectively	Some elements used but inconsistently	Weak or inappropriate use of poetic elements
Justification Essay	Insightful analysis with strong evidence from both versions	Clear justification with relevant examples	Basic justification with some evidence	Vague or weak justification
Understanding of Poetic Meaning	Shows strong understanding of how form and language shape	Good understanding of meaning changes	Basic understanding of how meaning is affected	Limited understanding of poetic meaning

WEEK 23

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Comparison of Poets	Clearly explains and compares poetic elements with strong supporting evidence	Compares poetic elements with some examples	Comparison is basic or lacks clear evidence	Comparison is weak or unclear
Evaluation & Justification	Thoughtful and well-supported judgment on which poet is more effective	Clear evaluation with minor gaps	Some evaluation but lacks clarity or support	Weak or missing evaluation

Creative Format & Engagement	Original, engaging show format that keeps audience interested	Good attempt at creative format with minor lapses	Format is basic or uneven in engagement	Format is unclear or lacks creativity
Performance & Delivery	Confident, collaborative and expressive delivery with good timing	Good delivery with some group coordination	Uneven delivery or unclear roles	Poor delivery or disorganised group work

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Identification of Weaknesses	Accurately identifies and explains weak poetic elements in the original	Identifies weaknesses with some explanation	Some weaknesses identified but not clearly explained	Weaknesses poorly identified or not addressed
Revised Poem Quality	Revised version shows clear improvement using poetic tools effectively	Some improvement using poetic tools	Limited improvement or use of poetic tools	Minimal or unclear improvement in revised poem
Performance of Both Versions	Clear, expressive performance of both versions with timing and voice control	Good performance with some expression and clarity	Basic performance but lacks variety or clarity	Weak or confusing performance
Justification of Revisions	Clear, thoughtful explanation of how changes improved meaning	Some justification with examples	Limited explanation or vague examples	Little or no explanation of changes

SECTION 9: POETRY (FROM VERSE TO PERFORMANCE)

STRAND: POETRY

Sub-Strand: From verse to performance

Content Standard: Create and perform poetic pieces.

Learning Outcome: Use multiple meanings, central ideas/themes and poetic elements in creating varied poems for performance

INTRODUCTION AND SECTION SUMMARY

This final section covers week 24. It focuses on helping learners bring together everything they have learned about poetry by creating and performing their own poems. By the end of this week, learners are expected to write poems of different lengths and styles, based on real-life topics, emotions or ideas. They are also expected to plan and present their poems in creative ways such as performance, recital or dramatisation.

Learners explore different types of poems for inspiration, including ballads and elegies - and work in groups to write their own. With guidance from the teacher, they follow a step-by-step writing process to plan, draft, revise and finalise their poems. After creating their poems, learners prepare for performance by selecting how best to present them. This may include reading aloud, acting or adding music or rhythm.

This section encourages creativity, teamwork and performance skills. It allows learners to express themselves in original ways and to apply poetic tools confidently in both writing and presentation.

The weeks and the indicators covered by the section are:

Week 24: Create poems of varied lengths on diverse issues
Perform the poems created through diverse modes

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section uses experiential and project-based learning to support learners in creating and performing poetry. Learners work in groups to explore different poem types, such as ballads and elegies, using online resources and sample texts. Guided by the teacher, they use the process writing approach to write their own poems. They plan their ideas, draft lines, give feedback to each other and revise before finalising.

After writing, learners choose a performance mode that fits the message and style of their poem. They prepare by assigning roles, writing a performance plan and rehearsing. Teachers guide learners to use voice, expression and movement where needed. To promote inclusion, teachers support quieter learners to take part in roles they are comfortable with. Learners reflect on their work and give feedback to peers in respectful ways.

These strategies help learners build confidence, express themselves clearly and appreciate the value of poetry in different forms.

ASSESSMENT SUMMARY

In Section 9, Week 24, learners were assessed through advanced tasks that combined poetry creation with performance. The assessments focused on two key indicators: creating poems of varied lengths on diverse social issues and performing those poems using different modes. Each task required learners to apply poetic techniques purposefully, make stylistic and structural choices and evaluate how performance and presentation impact meaning and audience response. All tasks were designed to engage learners at Depth of Knowledge Level 4.

For Indicator 1, learners demonstrated their ability to create original poems of varying lengths and styles, addressing pressing Ghanaian social issues. In the first task, they wrote two poems, one short (such as a 4-line stanza) and one full-length free verse, each focused on a major societal topic like unemployment or gender equality. Learners were expected to make deliberate choices in imagery, tone and form to clearly express their message and provoke thought. This task required synthesis of poetic knowledge and social awareness, as well as creativity in shaping meaning through structure.

The second task extended this skill by engaging learners in collaborative authorship. In groups, learners produced a poetry anthology featuring short, medium and long poems on at least three different themes, such as climate change, tradition vs modernity and education. Each poem was written in a distinct form and used varied poetic elements to explore its topic. This required learners to curate content, maintain thematic unity and justify form choices across the collection. The anthology showcased learners’ ability to plan, create and organise literary work as a cohesive and meaningful product, demonstrating a full range of poetic craft.

For Indicator 2, the focus shifted from creation to performance and audience engagement. In the first task, learners staged a poetry launch show, where they selected one of their original poems to perform live using spoken word, dramatisation or musical accompaniment. They had to plan and explain how their performance choices, such as tone of voice, physical gestures, rhythm or music, enhanced the emotional depth and clarity of the poem. This task required them to reflect critically on how the form and the delivery shape the meaning and emotional impact, moving beyond writing into multimodal communication.

The second task further highlighted this focus by having learners stage a poetry exhibition, where each group member performed his or her poem through a different mode, such as visual poetry, dramatised recital or audio recording. The performance was followed by a reflection explaining how the chosen mode influenced how the audience interpreted the poem’s message and emotion. This required learners to evaluate their creative decisions and consider how presentation affects meaning across different audiences and settings.

Together, these assessments engaged learners in a full cycle of poetic production, from concept development and writing, to presentation, performance and reflection. All tasks required extended thinking, collaborative planning, audience consideration and critical self-assessment, reflecting the highest level of learning outcomes expected for senior secondary poetry education.

Summary of Assessment

Indicators	DOK Level	Assessment Strategy and/or Mode
Create poems of varied lengths on diverse issues	Level 4	Poetry creation
Perform the poems created through diverse modes	Level 4	Poetry performance

WEEK TWENTY-FOUR

Learning Indicators

1. Create poems of varied lengths on diverse issues

2. Perform the poems created through diverse modes

FOCAL AREA 1: CREATE POEMS

Creating poetry allows for the expression of thoughts, emotions and experiences in imaginative and artistic ways. Through poetry, there is the exploration of language, rhythm and sound while addressing a wide range of personal, social or global issues. This powerful form of self-expression allows for the concentration of complex emotions and ideas into carefully crafted language. Creating poems allows for the development of a deeper appreciation for the techniques involved while discovering one’s unique voice. The process transforms passive readers to active creators, helping in the understanding of poetic elements from the inside out. Creating poetry encourages experimentation with language, builds confidence in creative expression and allows for personal connection to universal themes.

The act of writing poetry also develops critical thinking as students make deliberate choices about form, structure, sound and figurative devices. Even reluctant writers often find freedom in poetic forms, which can be less intimidating than prose for expressing personal thoughts.

Consider these pointers during poetry creation

1. **Choose a theme or source of inspiration:** Select a topic that matters to you, it could be a personal experience, an emotion, an observation or an abstract idea.

2. **Decide on a poetic form:** Choose a structure that suits the message (e.g. free verse, haiku, sonnet, limerick, rhymed stanzas).

3. **Brainstorm sensory details and ideas:** Think about what the theme looks, sounds, feels, smells or tastes like. Jot down key images, emotions and thoughts.

4. **Create a word bank:** Collect powerful vocabulary: vivid verbs, strong nouns and expressive adjectives related to the theme.

5. **Draft the first version:** Write freely. Focus on expressing ideas rather than making it perfect on the first try.

6. **Use poetic devices thoughtfully:** Add figurative language (e.g. simile, metaphor, personification) and sound devices (e.g. rhyme, rhythm, alliteration, assonance) to enrich the poem.

7. **Revise and edit:** Review the poem for clarity, word choice, imagery and structure. Remove unnecessary words and strengthen meaning.

8. **Read aloud:** Test how the poem sounds - check its rhythm, flow and emotional impact when spoken.

9. **Share and refine:** Present the poem to peers or the class for feedback and make final improvements based on suggestions.

Learning Tasks

1. Create simple poems.

Pedagogical Exemplars

Experiential learning

1. Allow learners to select different types of poems of varied lengths, pair up with colleagues who picked the same, discuss and find out more about the poem types from different sources, for instance, online sources.

2. Guide the pairs/groups to study these poems and propose varied themes they can work on.

3. Prompt learners to follow a simple procedure and use the process approach to guide the writing.

4. Allow learners to share finished poems with their interest groups to reflect on and critique.

5. Learners learn to take turns, lead and contribute to discussions, learn from each other and lend support to others.

6. They then publish the final versions of their poems.

Key Assessment

DOK Level 4

1. Write two original poems of different lengths (e.g. a short 4-line stanza and a full-length free verse) on two major issues affecting Ghanaian society today, such as unemployment and gender equality, showing how poetic elements help communicate your message.

Task Description

In this individual creative task, learners will compose two original poems of different lengths and forms. One poem should be a short, structured form such as a quatrain (4-line stanza) and the other a longer free verse piece. Each poem must focus on a major issue currently affecting Ghanaian society, such as unemployment, gender equality, rural-urban migration or access to education.

Learners are expected to use poetic elements such as imagery, repetition, rhythm, tone and symbolism to clearly express their message. They must show how form, length and style support the communication of the theme in each poem. After writing, learners will be guided to revise their poems based on peer feedback and present them in a class poetry reading session.

This task will help learners to explore creative self-expression, apply poetic knowledge to real-world concerns and communicate ideas with emotional and intellectual depth.

DOK Level 4

2. As a group of community poets, create a poetry anthology that includes short, medium and long poems on at least three diverse topics (e.g. climate change, tradition vs modernity, education), using different poetic forms and elements to explore each issue.

Task Description

In this collaborative and creative project, learners will form groups and take on the role of community poets who wish to inform and inspire change through poetry. Each group will

develop a poetry anthology made up of original short, medium and long poems. The poems must focus on at least three different but relevant issues in Ghanaian and African society, such as climate change, education, tradition vs modernity, youth empowerment or health awareness. Each poem should use different poetic forms (e.g. sonnet, narrative, free verse, ode) and elements (e.g. metaphor, personification, enjambment, rhyme) to explore the topic in depth. Groups will creatively design their anthology using print, colour pencils or digital tools and then organise an exhibition to present their poems to classmates in a gallery walk or display.

This task strengthens creative writing, research, teamwork and communication skills. It also builds learners’ appreciation for how poetry can be used as a powerful tool for civic engagement and social transformation.

FOCAL AREA 2: PERFORM POEMS

Poetry performance is an important aspect of poetry appreciation and expression. It brings the written word to life and helps performers to engage emotionally and creatively with their own work or that of others.

Performing poetry is more than just reading aloud. It involves using voice, expression and body language to communicate the meaning, emotion and rhythm of a poem. A good performance helps the audience understand and feel the poem.

Key Elements of Poetry Performance

- 1. Understanding the poem
 - a. Know the poem’s meaning, tone and message
 - b. Understand the emotions behind the words
 - c. Practice pronunciation and tricky phrases
- 2. Voice control
 - a. Volume: Speak loudly enough for the audience to hear
 - b. Pace: Don’t rush. Use pauses for effect and to let ideas sink in
 - c. Tone and Pitch: Vary your voice to match emotions (e.g. soft for sadness, strong for anger)
 - d. Emphasis: Stress important words to highlight meaning
- 3. Facial Expression
 - a. Use your face to show emotions like joy, sadness, anger or surprise
 - b. Avoid a blank or stiff expression
- 4. Body Language and Gestures
 - a. Use natural movements to support the poem’s message
 - b. Avoid overacting or standing completely still unless it serves a purpose
- 5. Eye Contact
 - a. Look at your audience to connect with them
 - b. Avoid reading directly from the page throughout — memorise parts if possible

- 6. Pacing and Pausing
 - a. Use pauses to separate ideas or create dramatic effect
 - b. Allow time for the audience to reflect on key lines
- 7. Confidence and Presence
 - a. Stand tall, breathe deeply and speak clearly
 - b. Believe in what you are saying; confidence makes the performance more powerful

Learning Tasks

Perform your created poems.

Pedagogical Exemplars

Project-Based Learning

- 1. Guide learners to select a mode (solo, group/choral, dramatic, musical, spoken word, mime/ movement-based, multimedia performance, etc.) to use in the performance of their created poems.
- 2. Allow learners to write their own plans to guide their performance.
- 3. Encourage learners who want to do group performances to share roles while accomodating introverted learners and ensuring balanced mixed-gender role distribution where applicable to ensure inclusivity while using ethically acceptable language.
- 4. Guide learners to perform the poems.
- 5. Encourage them to share their reviews on performances observed.

Key Assessment: Poetry Performance

DOK Level 4

- 1. Dramatise a poetry launch show, where you invite other learners from other classes. Select one of your original poems and perform it using spoken word, dramatisation or musical accompaniment, showing how your performance choices (tone, gesture, repetition, (occasional) rhyme, rhythm) enhance the meaning and emotional impact of the poem.

Task Description

In this creative performance task, learners will plan and present a simulated poetry launch show, inviting learners from other classes as their audience. Each learner will select one original poem they have written and prepare to perform it using spoken word, dramatisation or musical accompaniment.

As part of their performance, learners must use tools such as tone, gesture, rhythm and pacing to enhance the meaning, mood and emotional impact of their poem. They should rehearse to ensure that their delivery aligns with the message and feeling of the poem.

After the launch event, learners will reflect briefly on how their chosen performance style influenced how the audience responded to the poem’s message.

This task allows learners to bring poetry to life and experience the power of performance as a tool of communication. This task will improve 21st century skills like, creativity, public speaking, communication, emotional intelligence, collaboration and audience awareness.

DOK Level 4

2. Stage a poetry exhibition where each group member performs their poem through a different mode, such as visual poetry, dramatised recital or audio recording and reflect on how the mode chosen affects the audience’s interpretation of the poem.

Task Description

In this expressive group project, learners will stage a poetry exhibition where each member performs a different original poem using a unique mode of presentation. The modes may include visual poetry, dramatised recital, audio recording, musical setting or digital visualisation.

Learners will set up an exhibition space where guests (including peers and teachers) can move through each station to experience the poems. Each group member must also prepare a short oral or written reflection explaining how their chosen mode affects how the audience interprets and connects with the poem.

The focus is on how the form and delivery of a poem can shape or shift its meaning, tone and emotional impact. Learners should demonstrate thoughtful choices in how poetic elements are communicated through performance or visual design. This task will develop 21st century skills like collaboration, creativity, media literacy, communication, reflective thinking and audience engagement.

PLC Session 24

45 minutes	Planning & Reviewing the Learning Plan
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1. Begin the session by recapping lessons from the previous year/session/week, focusing on how learning was applied.
2. Use your subject specific app to explore the content before planning. Ask the app to

a. explain the week’s concepts in a practical way that will make it easier for learners to understand

b. identify two or three common misconceptions learners may have on the week’s content and how to address them using contexts familiar to Ghanaian learners. (NTS 3a, 3g and 3m).
3. Use your subject specific app to plan your lesson. Ask the app to

a. suggest the most effective method for teaching the week’s concepts to learners with diverse backgrounds.

b. suggest learning activities, differentiation and essential questions based on the method of teaching (NTS 3a-3q)

c. review your prepared learning plan and address any challenging issues you may have identified in your subject area (NTS 3a-3c).
-
- Note
- Take note of the recap topics linked to Years 1 and 2 while preparing for your lesson.

Refer to the Values Learning Community Handbook and link the values for the week in your lesson to ensure that learners are applying what they learn.
4. Plan the week’s key assessment with your app

a. The key assessment for the week is **poetry performance**. Chat with your app to plan this assessment, indicating what you and your learners will do before, during and after the poetry performance (NTS 3k-3q).
- | | |
|------------|---------------------|
| 10 minutes | Content Exploration |
|------------|---------------------|
5. As a subject group, select one problem or idea/term in the week’s content that is challenging (not a routine procedural question, but one that requires conceptual understanding) and then

a. use the app, ask it to solve the problem step by step and explain the reasoning behind each step (you may be assisted by a teacher who is strong in the content area)

b. all teachers in the group work through a similar problem individually for 3–4 minutes

c. the group then works through the problem together step by step

d. highlight the most common errors made at each step and discuss (NTS 1c, 1e, 2c, 2e, 3e-3j).
-
- Note
- This part is not just about ‘How do I teach this?’ but how do I teach it for learners to understand?

If the group still shares the same content gap, use the app: ask it to solve the problem step by step and explain the reasoning behind each step.

Problems/ideas discussed should be sourced from the Teacher Manual content, not invented separately. This keeps the content exploration directly connected to what teachers will deliver.
- | | |
|------------|-----------|
| 30 minutes | Enactment |
|------------|-----------|
6. Enact a teaching activity based on your learning plan (NTS 1a-1b, 1e-1g, 2c, 2e, 2f, 3c-3j and 3o).

a. Colleagues observe with specific attention to clarity of concept explanation, use of familiar Ghanaian examples and how misconceptions are handled if they arise.

b. After the enactment, ask for structured feedback from the group

i. was the concept explained in a way that a learner with no prior knowledge could follow?

ii. were the examples grounded in contexts familiar to Ghanaian learners?
- 194
- 195

iii. did any misconceptions surface and if so, how were they addressed?

5 minutes

Reflection

7.

Reflect and share your views on the session. One thing that worked well, what did not work well and what you will do differently. (NTS 1a, 1b).

8.

Identify a critical friend to observe and provide feedback on your lesson in relation to the PLC Session conducted (NTS 1f, 1g).

9.

Remember to

a.

transfer your chats into your learning planner template.

b.

read your Teacher Manual and related Learner Material in preparation for the next session. Take note of the recap weeks, which are linked to Years 1 and 2 (NTS 3a).

c.

integrate National Values, GESI, SEL, and 21st century skills into your learning activities, assessment tasks, and rubrics/mark schemes.

Section Review

In this final section, learners used what they had learned throughout the year to create and perform their own poems. They worked together to write original pieces based on real issues and personal ideas and planned how to present them using different styles of performance. Through writing, rehearsing and presenting, learners would have developed their creativity, improved their teamwork and gained confidence in expressing their thoughts and feelings through poetry. This section helped learners end the year with a strong sense of achievement and ownership of their work.

AND IF THERE IS TIME OR INCLINATION ON THE PART OF BOTH TEACHERS AND LEARNERS...

It is immensely important to stress that the 24-week course here will have brought about challenges, excitement in learning, new approaches to thinking about the assessment and creation of poetry and, above all, a new high platform of achievement. At the beginning of the course, there could perhaps have been anxiety about approaching many poems. The careful development of skills on the way through the course will have brought about a surge in confidence in the approach of the learners, and even poems which might have been put to one side will have been securely studied. Grappling with ideas and with poetic structures, and coming to terms with evaluation of different styles and formats of poems will have provided real encouragement for their futures in studying Literature in English. At the same time, growing up in Ghana will be less likely to bring anxiety, as the awareness develops of the issues affecting human beings in their societies in all countries and at many stages in history.

A final challenge remains here for whole class study of a poem written around five-hundred years ago in England. Only the spelling has been modernised; the poem looks and sounds as it has always done. The first stage will be to look at the poem and then read it soundlessly. Then the paths can be followed: Subject-matter? Story being told? Time-scale of events? The central relationships?

Then on to the language being used; the tone of the speaker’s voice; the rhythm and rhyme-scheme? The imagery? After such exploration, further puzzles might remain, and these might

be helped by some of the background detail provided at the end of the poem. But for the learners, it will be important for them to explore the poem thoroughly before any further historical or contextual glosses are provided.

They Flee from Me

They flee from me, that sometime did me seek
With naked foot stalking in my chamber.
I have seen them gentle, tame, and meek
That now are wild and do not remember
That sometime they put themself in danger
To take bread at my hand; and now they range,
Busily seeking with a continual change.
Thanked be fortune it hath been otherwise
Twenty times better; but once in special,
In thin array, after a pleasant guise,
When her loose gown from her shoulders did fall,
And she me caught in her arms long and small,
Therewith all sweetly did me kiss
And softly said, ‘Dear heart, how like you this?’
It was no dream, I lay broad waking.
But all is turned, thorough my gentleness,
Into a strange fashion of forsaking;
And I have leave to go, of her goodness,
And she also to use newfangleness.
But since that I so kindly am served,
I would fain know what she hath deserved.

Thomas Wyatt

Follow-up questions

Whom is the speaker taking about in the first stanza? How does the imagery here reveal the relationships? How are the hints of power and weakness suggested in that stanza?

Language in the second stanza: a ‘guise’ was an elegantly dressed dance; ‘long and small’ means ‘long and slender’. In the final stanza, ‘newfangleness’ means here customs which have changed in a new era.

What is the key memory for the speaker in the second stanza?

How does the opening line of the final stanza set the outlines for the speaker’s conclusions? What is the force of the word ‘kindly’? What does the last line suggest about the mood of the speaker? How does the final stanza adjust your view of the scenes in the opening stanza?

Now, at last, some other context:

The poet, **Sir Thomas Wyatt**, was a member of the royal court of King Henry VIII. King Henry VIII was an extraordinary individual who married six times, and beheaded two of his wives in the process. His court was full of intrigue, and senior politicians and courtiers were thrown into prison without significant trials. Wyatt had allegedly had an affair with Anne

Boleyn, one of the wives Henry VIII had put to death. While in prison (it is thought) Wyatt wrote this poem – and the links of its words to his context become clearer. Suddenly his tone of resentment and anger at his plight become more powerful. In the end, he was one of the few noblemen Henry released from prison; but this poem still speaks for all who feel embittered by their fall from status, whether merited or otherwise.

And the rhyme scheme? ABABBCC. Famously, Wyatt wrote in sonnet form, but this is an example of *terza rima*, used by the great poet Chaucer before Wyatt, but rarely – and a fact to lodge in the memory bank.

At the beginning of the course, it would not have been easy to grapple with Wyatt’s poem. Now, having mastered the course, that challenge has been accepted and truly overcome.

Good wishes to all teachers and learners in your future studies of Literature in English and other languages.

MARKING SCHEMES FORM THE KEY ASSESSMENT

WEEK 24

FOCAL AREA 1

Question 1

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Relevance of Theme	Both poems directly and insightfully address two major Ghanaian issues.	Both poems address relevant social issues.	One poem clearly addresses a social issue; the other is unclear.	The poems address issues that are vague or irrelevant.
Use of Poetic Elements	Rich use of poetic devices (imagery, tone, rhythm, etc.) enhances the message.	Good use of poetic devices with some impact on meaning.	Limited use of poetic elements; some effect on message.	Very few or no poetic elements used effectively.
Creativity and Originality	Highly creative language and structure; poems are fresh and engaging.	Creative language and structure; poems are interesting.	Basic creativity shown in language or form.	Lacks creative language and originality.
Message and Impact	Message is powerful, clear and emotionally impactful.	Message is clear and meaningful.	Message is present but lacks clarity or emotional depth.	Message is confusing, weak or missing.

Question 2

RUBRIC 16 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Variety of Poems and Topics	Wide range of poem lengths and diverse, relevant topics thoroughly explored.	Good range of lengths and clear variety of topics	Limited range or weak balance of poem types and themes.	Limited range or weak balance of poem types and themes.
Use of Poetic Forms & Elements	Excellent use of varied poetic forms and strong poetic elements in each poem.	Good use of forms and devices across most poems.	Some variety in forms or use of devices; inconsistent.	Little variation; weak or no poetic techniques.
Group Collaboration & Contribution	Clear evidence of equal group effort and thoughtful collaboration.	Most group members contributed actively.	Some contribution across group members.	Uneven input; minimal collaboration.
Creativity and Presentation	Original, engaging anthology layout or structure; creatively organised.	Neat and thoughtful layout with some creative touches.	Basic organisation and presentation.	Disorganised or rushed presentation.

FOCAL AREA 2

Question 1

RUBRIC 20 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Poem Selection & Clarity of Message	Original, powerful poem with a strong, clear message.	Original poem with a clear message.	Basic poem with some clarity issues.	Unclear message or lack of coherence.
Use of Performance Elements	Brilliant use of tone, gesture, rhythm and pacing to enhance the message.	Good use of most tools to support the meaning.	Some use of tools with limited effect.	Little or no use of performance elements.
Emotional & Audience Impact	Strong emotional impact; audience is clearly engaged.	Good emotional effect and audience engagement.	Moderate impact; some audience engagement.	Weak impact; little to no audience connection.

Reflection on Performance	Deep reflection showing a clear link between choices and meaning.	Clear reflection on how choices influenced meaning.	Basic reflection with limited explanation.	No clear reflection or missing.
Presentation Skills	Confident voice, posture and delivery. Highly engaging.	Mostly confident with minor issues.	Some difficulty with confidence or voice.	Lacks clarity or confidence.

Question 2

RUBRIC 20 MARKS				
Criteria	Excellent (4)	Very Good (3)	Satisfactory (2)	Needs Improvement (1)
Creativity of Presentation Mode	Highly creative and well-matched to the theme	Creative and appropriate.	Mode is clear but not very imaginative.	Mode is unsuitable or unclear.
Support for Meaning	Mode strongly enhances the poem's message and emotion.	Mode clearly supports the message	Some support for the message is shown.	Mode does not enhance or reflect the meaning.
Poetic Content Quality	Strong poetic elements; meaningful and engaging poem.	Clear poetic features with good expression.	Basic poetic content; message may be limited.	Weak poetic content; message not clear.
Reflection on Mode's Impact	Excellent insight into how the mode affects interpretation.	Good reflection with clear explanation.	Limited reflection with some gaps.	No or unclear reflection.
Exhibition Participation	Fully involved; presentation space is engaging and well-prepared.	Good participation; station is clear and organised.	Some participation; display is basic.	Minimal input or unclear presentation.

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