

Literature in English

Teacher's Guide Senior 3

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Part 1

General Introduction

1. Methodological notes

Teaching methods

There are various approaches that a teacher can use to facilitate learning. These include:

- (a) Direct exposition
- (b) Discovery or practical activity
- (c) Group, class or pair discussion
- (d) Project method
- (e) Educational visit/ field trips
- (f) Teacher demonstration
- (g) Experimentation

(a) Direct exposition

This is the traditional way of teaching whereby the teacher explains something while the learners listen. After the teacher has finished, the learners may ask questions. However, remember that in competence-based curriculum, this technique should be used very minimally.

(b) Guided discovery

In this technique, the teacher encourages learners to find out answers to problems by themselves. The teacher does this by:

- Giving learners specific tasks to do.
- Giving learners materials to work with.
- Asking structured or guided questions that lead learners to the desired outcome.

Sometimes learners are given a problem to solve and then left to work in an open-ended manner until they find out for themselves.

With the introduction of the new curriculum, this is the preferred method of teaching.

(c) Group/ class discussion/ pair work

In this technique, the teacher and learners interact through question and answer sessions most of the time. The teacher carefully selects his or her questions so that learners are prompted to think and express their ideas freely, but along a desired line of thought. Discussion method should take learners from known to unknown in a logical sequence; and works well with small groups of learners. The disadvantage of this method is that some learners may be shy or afraid to air their opinions freely in front of the teacher or their peers. This may give more confident learners a chance to dominate the others. However, the method should be embraced as it intends to eliminate the lack of confidence in learners. Further, it is hoped that it will help improve interpersonal and communication skills in learners.

(d) Project method

In this approach, the teacher organises and guides a group of learners or the whole class to undertake a comprehensive study of something in real life over a period of time, such as a week or several weeks.

Learners using the project method of studying encounter real life problems which cannot be realistically brought into a normal classroom situation. A project captures learners' enthusiasm, stimulates their initiative and encourages independent enquiry. The teacher, using the project method, must ensure that the learners understand the problem to be solved and then provides them with the necessary materials and guidance to enable them carry out the study. In upper primary, a teacher can use the project method for topics which cannot be adequately studied during the normal time-tabled school lessons.

Disadvantages

If a project is not closely supervised, learners easily get distracted and therefore lose track of the main objective of their study. Studying by the project method does not work well with learners who have little or no initiative.

(e) Educational visits and trips/nature walks

This is a lesson conducted outside the school compound during which a teacher and the learners visit a place relevant to their topic of study. An educational visit/nature walk enables learners to view their surroundings with a broader outlook that cannot be acquired in a classroom setting. It also allows them to learn practically through first-hand experience. In all 'educational visit/nature walk' lessons, learners are likely to be highly motivated and the teacher should exploit this in ensuring

effective learning. However, educational visits are time consuming and require a lot of prior preparation for them to succeed. They can also be expensive to undertake, especially when learners have to travel far from the school.

(f) **Demonstration lessons**

In a demonstration, the teacher shows the learners an activity or a procedure to be followed when investigating or explaining a particular problem. The learners gather around the teacher, where each learner can observe what the teacher is doing. It is necessary to involve the learners in a demonstration, for example by:

- Asking a few learners to assist you in setting up the apparatus.
- Requesting them to make observations
- Asking them questions as you progress with the demonstration. This will help to prevent the demonstration from becoming too teacher-centred. A teacher may have to use a demonstration, for example when:
 - The procedure is too advanced for learners to perform.
 - The procedure is dangerous.
 - The materials and equipment involved are delicate for learners to handle.
 - The materials and equipment needed are too few.

The particular teaching method that a teacher chooses to use is influenced by factors such as:

- The particular group of learners in the class
- The skills, attitudes and knowledge to be learned
- Learning and teaching aids available
- The local environment
- The teacher's personal preference
- The prevailing weather
- The requirements of the Science syllabus

Making learning learner-centred

Since each learner is an individual with his or her own needs, pace of learning, experiences and abilities, teaching strategies must be varied but flexible within well-structured lesson sequences.

However, learner-centred education does not mean that the teacher no longer has responsibility for seeing that learning takes place. Teachers will find useful suggestions to implement the child-centred and interactive learning approach in the activities and methodology columns of this curriculum.

Language learning is a process. By the time they reach this level, a learner is expected to have achieved the English language basics. When they make errors, the teacher should support them accordingly but also accept their attempts to use the language correctly.

At this stage, learners are also encouraged and expected to further develop the culture of reading for both information and enjoyment.

Schools should provide a conducive environment for learners to practise their English by participating in different clubs such as debating, drama and music. This is essential as learners learn well when they are actively involved in the learning process through a high degree of participation, contribution and production.

With strong language abilities at this level and continued teacher to learner support, learners will be able to read more fluently and write more accurately. Teachers must also bear in mind that learners learn in different ways and at different rates.

Teachers need to provide a variety of learning experiences to support all learners. The classroom should be a safe and friendly place in which to learn and experiment with language. This can be achieved by:

- Ensuring constant access by learners to the library and encouraging them to read and write within and beyond the framework of the curriculum with comprehension.
- Writing accurately for both functional and creative writing purposes.
- Integrating into other English speaking communities with sufficient command of the English language, characterised by adequate competences, knowledge and attitudes.

Role of the teacher

The change to a competence-based curriculum is about transforming learning, ensuring that it is deep, enjoyable and habit-forming.

The teacher ought to shift from the traditional method of instruction to adopt a facilitator role, which will allow learners' active involvement in the teaching-learning process.

The teacher must identify the needs of the learners, the nature of the learning to be carried out, and the means to shape learning experiences through challenging (level appropriate) situations in order to enhance critical thinking and problem solving skills. The role of the teacher is to organise learners in and outside the classroom and engage them while using participatory and interactive methods throughout the learning process. Tasks can be given to individuals, pairs and groups. This ensures that learning is personalised, participative and co-operative. The teacher will design

and introduce tasks to the class to perform (as in role play) or for immediate discussion. The role of the teacher will be to guide the learners in constructing their own knowledge and to translate that knowledge into set competences.

Learners should be taught how to use textbooks and other resource materials in different ways e.g. to search for and make use of information in expressive, denotative and connotative contexts.

Role of the learner

The activities of the learner are indicated in each learning unit and reflect appropriate engagement in the learning process.

Teaching and learning processes will be tailored towards creating a learner-friendly environment based on the learners' capabilities, needs, experience and interests.

Learning activities will be organised in a way that encourages learners to construct their knowledge, either individually or in groups, in an active and engaging way.

Learners will work on key competences in the form of concrete units with specific learning outcomes broken down into knowledge, skills and attitudes.

In practical lessons, learners will work in groups where the availability of the apparatus will not permit working individually, but they will be encouraged to do simple project work individually.

Handling learners with special needs

All Rwandans have the right to access education regardless of their different needs. The underpinnings of this provision would naturally hold that all citizens benefit from the same menu of educational programs. The possibility of this assumption is the focus of special needs education. The critical issue is that we have persons/learners who are totally different in their ways of living and learning as opposed to the majority. The difference can either be emotional, physical, sensory and intellectually challenged, traditionally known as mental retardation.

These learners equally have the right to benefit from the free and compulsory basic education in nearby ordinary or mainstream schools. Therefore, the schools' role is to enrol them and also set strategies to provide relevant education for them. The teacher therefore is requested to consider each learner's needs during the teaching and learning process. Assessment strategies and conditions should also be standardised to the needs of these learners. Below is some guidance on how to cater for each category of learners with special education needs:

(a) Learners with physical difficulties

In this group of learners, the affected areas are normally some body parts, especially the limbs. There may be partial or total loss of use of the limbs. In case the legs are affected, the learners will need assistance during activities that involve movement. This could be during a nature walk and other activities that learner have to stand for some reason. The teacher should organise for the learners' ease of movement. The learner should also be given time to catch up with the others.

In case the hands are affected, the learners should be given more time to finish their work. In both cases, the learners should not be pressurised to do things that can cause injury or ridicule.

(b) Learners with visual difficulties

These learners normally have problems with their eyesight. They should sit in a position where they are able to see the chalkboard without straining.

Note: The learner could be longsighted or shortsighted.

The material to be observed should be brought closer to the learner and a magnifying lens used where necessary. The teacher should use large diagrams, charts and labels. In some cases, the learners can be allowed to touch and feel whatever they are looking at. Other learners can assist by reading aloud. The lighting system in the classroom can also be improved.

The teacher should read aloud most of the things he or she writes on the chalkboard.

(c) Learners with hearing difficulties

The affected part in this case is the ear. The learner should have hearing aids. The teacher should use as many visual aids as possible. They should also project their voice and always talk while facing the learners. Use of gestures and signs while talking helps the learners figure out what the teacher is saying as well.

(d) Learners with speech difficulties

A common example in a normal class is the stammerer. They always speak with a lot of difficulties. The teacher should be patient with them and encourage such learners to express themselves in their own way. Such learners should be given more written exercises.

(e) Learners with mental difficulties

The teacher should try to identify the nature and level of the mental difficulty. Learners with mental difficulties should then be given special assistance and attention

at an individual level. They can be given special tests or assessments. In general, all the learners with difficulties should be reinforced promptly. This encourages and motivates them. The teacher and the rest of the class should never ridicule learners with any of the difficulties. Note that generally, people with any kind of disability can be very sensitive to any kind of negative comments or criticism.

Remind them that 'Disability is not inability'.

The teacher should avoid giving privileges where the learners do not deserve them. Treat them fairly but not with undue favours. In extreme cases, it can be recommended for the learners to join a special school.

(f) Learners with post-traumatic stress disorder

Studies have shown that learners from families that were affected by genocide suffer post-traumatic stress disorder (PTSD). As such, they need to be treated as a special case. As a teacher, you need to be careful when dealing with such learners. Also, the teacher needs to be in control especially when the topic under discussion touches on genocide issues. Any language that may elicit emotional reactions from learners either by fellow learners or by the teacher himself or herself should be avoided.

Assessment of learners

Assessment evaluates the teaching and learning process through collecting and interpreting evidence of an individual learner's learning progress, and makes a judgment about the learner's achievements measured against defined standards. Assessment is an integral part of the teaching learning process.

In the new competence-based curriculum, assessment must also be competence-based; whereby a learner is given a complex situation related to his or her everyday life and asked to try to overcome the situation by applying what he or she has learned. Assessment will be organised at the following levels: School-based assessment, District examinations, National assessment and National examinations.

Types of assessment

a. Formative and continuous assessment (assessment for learning)

Continuous assessment involves formal and informal methods used by schools to check whether learning is taking place. When a teacher is planning his or her lesson, he or she should establish the criteria for performance and behavioural changes at the beginning of a unit. Then at the end of every unit, the teacher should ensure that all the learners have mastered the stated key unit competencies based on the criteria

stated, before going to the next unit. The teacher will assess how well each learner masters both the subject and the generic competencies described in the syllabus and from this, the teacher will gain a picture of the all-round progress of the learner. The teacher will use one or a combination of the following:

- (i) observation,
- (ii) pen and paper,
- (iii) oral questioning.

b. Summative assessment (assessment of learning)

When assessment is used to record a judgment of the competence or the performance of the learner, it serves a summative purpose. Summative assessment gives a picture of a learner's competence or progress at any specific moment. The main purpose of summative assessment is to evaluate whether learning objectives have been achieved. The results of summative assessment are also used to rank or grade learners, for deciding on progression, for selection into the next level of education and for certification. This assessment should have an integrative aspect whereby a learner must be able to show mastery of all competencies.

Summative assessment can be internal school-based assessment or external assessment in the form of national examinations. School-based summative assessment should take place once at the end of each term and once at the end of the year. School summative assessment average scores for each subject will be weighted and included in the final national examinations grade. School-based assessment average grades will contribute a certain percentage as teachers gain more experience and confidence in assessment techniques. In the third year of the implementation of the new curriculum it will contribute 10% of the final grade, but will be progressively increased. Districts will be supported to continue their initiatives to organise a common test per class for all the schools to evaluate the performance and the achievement level of learners in each individual school. External summative assessment will be done at the end of P6, S3 and S6.

2. Structure of the Teacher's Guide

This Teacher's Guide is intended to help the teacher to successfully facilitate the learners' acquisition of the competences given in the curriculum. It gives important guidance to the teacher on how to prepare for different units and how to approach the teaching of different lessons. Specific guidance has been given on each lesson in a detailed way. However, this only serves as a guide and therefore teachers are

at liberty to adapt the teaching suggestions given to their classroom situations and learners' needs.

This Teacher's Guide is organised into two main parts. Part 1 is a general introduction guiding the teacher on various aspects of pedagogy. Part 2 is the main topics area. It gives details to the teacher on how to approach the teaching of each unit in the curriculum as organised in the Student's Book. The main elements of Part 2 are:

- **Unit heading** – This is copied from the syllabus. It shows the title of the unit.
- **Key unit competence** – This is the competence which will be achieved once learners have met all the learning objectives in the unit.
- **Prerequisites of this unit** – The content in this area is broken down into three categories of learning objectives, that is knowledge and understanding; skills; attitudes and values, as well as the links to other subjects/topics.
 - **Knowledge and understanding:** As in the existing curriculum, knowledge and understanding is very important. It gives the cognitive aspects to be learned in the unit. These are aspects to be learned through the learner's thinking, sharing of experiences and the use of the senses.
 - **Skills:** It is through the skills that learners apply their learning and engage in higher order thinking. These skills relate to the upper levels of Bloom's taxonomy and they lead to deep rather than surface learning.
 - **Attitudes and values:** These refer to a particular way of thinking and behaving towards the issues raised in the topic. Truly engaging with the learning requires appropriate attitudes and values that relate to the unit.
 - **Links to other subjects:** It is important for learners to gain an understanding of the interconnections between different subjects so that learning in each subject is reinforced across the curriculum. This platform does exactly that. It prepares the teacher to pass this information to the learners so that they are aware.
- **Cross-cutting issues to be addressed** – This section provides guidance on how each cross-cutting issue will be addressed in a contextualised approach.
- **Generic competences to be developed** – This section provides guidance on how each generic competence will be developed.

- **Vocabulary or key words or concepts** – These are words considered as new according to the learner’s level and prerequisites.
- **Guidance on the problem** – The problem statement is a comprehensive learning statement presented as a starting point. It is a problem that is meant to make the learners want to find out the solutions in the course of the unit.
- **Attention to special education needs** – This section provides a way that the teacher can cater for the different special education needs with a consideration to the nature and requirements of the unit.
- **List of lessons** – This is a table showing the lessons, lesson titles and periods that each lesson has.
- **Lesson development** – This section has the following key parts:
 - **Lesson number and title:** This section shows the title of the lesson and its number.
 - **Learning objectives:** This section has the learning objective related to the particular lesson according to the syllabus.
 - **Prerequisites/revision/introduction:** This gives clear instructions to the teacher on how to start the lesson.
 - **Teaching aids:** This section lists the teaching aids needed for the lesson. It also indicates the alternative teaching aids and materials for learners with special needs and for schools with limited resources.
 - **Learning activities:** This section outlines guidelines on how to facilitate the learners’ activities in a way that promotes the development of generic competences and integrates cross-cutting issues.
 - **Synthesis:** This section should show how the teacher makes generalisations from the learning activities.
 - **Assessment:** This section contains the questions and suggested answers to assess the lesson’s learning objective.
- **End of unit** – This section contains the following parts:

- **Summary of the unit:** This section provides an indication to the teacher on how to come up with a syntheses of the unit using results from different activities in the Learner's Book. It also contains guidance to the teacher on how to solve the problem statement introduced in the lesson.
- **Additional information:** This section provides additional content for the teacher to have a deeper understanding of the topic.
- **End of unit assessment:** This section provides the answers to the end of unit assessment in the Learner's Book.
- **Remedial activities:** This section contains suggestions of questions and answers for remedial activities for slow learners.
- **Extended activities:** This section contains suggestions of questions and answers for gifted and talented learners.

Part 2: Content Map

	UNIT 1	UNIT 2	UNIT 3	UNIT 4	UNIT 5
Number of periods	4	5	3	5	4
Key unit competence	By the end of the unit, the learner should be able to compare and contrast key aspects of prose in two short stories.	By the end of the unit, the learner should be able to compare and contrast two short stories based on plot development.	By the end of the unit, the learners should be able to compare and contrast two stories based on tone, atmosphere and purpose.	By the end of the unit, the learner should be able to compare and contrast different types of poetry and poems.	By the end of the unit, the learner should be able to compare and contrast poems according to the poetic devices, the point of view and the context.
Number of lessons	5	5	3	4	4
Equipment and learning and teaching materials required	<ul style="list-style-type: none"> - Student's Book - Teacher's Guide - Stories from the learners - Different anthologies of short stories - Novels that are age appropriate 	<ul style="list-style-type: none"> - Student's Book - Anthology of short stories that is age appropriate - Stories from learners - Teacher's Guide 	<ul style="list-style-type: none"> - Student's Book - Anthology of short stories that is age appropriate - Stories from learners - Teacher's Guide 	<ul style="list-style-type: none"> - Student's Book - Anthology of short stories that is age appropriate - Poetry books - Poems from learners - Teacher's Guide 	<ul style="list-style-type: none"> - Student's Book - Poetry books - Poems from learners - Teacher's Guide
Activities/ techniques	<ul style="list-style-type: none"> . Reading stories . Writing answers . Comparing and contrasting different stories . Recalling information learnt before . Comparing and contrasting poetry and prose . Discussing . Telling stories 	<ul style="list-style-type: none"> . Reading stories . Writing answers . Comparing and contrasting different stories . Recalling information learnt before . Discussing . Telling stories 	<ul style="list-style-type: none"> . Reading stories . Writing answers . Comparing and contrasting different stories . Recalling information learnt before . Discussing . Telling stories 	<ul style="list-style-type: none"> . Reading poems . Writing answers . Comparing and contrasting different poems and poetry . Recalling information learnt before . Discussing . Reciting poems 	<ul style="list-style-type: none"> . Reading poems . Writing answers . Comparing and contrasting different poems . Recalling information learnt before . Discussing . Reciting poems

<p>Generic competences to be developed</p>	<p>Critical thinking: Critical thinking will be developed as learners identify questions on <i>The Bamboo Hut</i>, why they support or do not support Achieng for her actions, and also in describing Chief Mboga's character.</p> <p>Creativity and innovation: This will be exercised as learners write short narratives using different points of view and one more story with a flashback.</p> <p>They learn to create new situations with words and to imagine new contexts where they apply these words.</p> <p>Research and problem solving: The competence of research will be developed as learners do their assignment where they compare two stories using key aspects of prose.</p> <p>Communication skills in language subjects and other subjects: Learners will acquire communication skills</p>	<p>Critical thinking: This will be developed as the learners identify the various features of plot development from each other's stories. This will also be enhanced as they attempt to relate the events in the stories to the elements of plot development such as exposition, rising action, etc.</p> <p>Creativity and innovation: This will be enhanced as the learners read stories in the Student's Book, as they recite stories they know or movies they have watched.</p> <p>Research and problem solving: This will be enhanced as the learners find information about the different elements of plot development individually and in the groups.</p> <p>Communication skills in language subjects and other subjects: This will be gained during the group discussions, as they narrate and listen to each other's stories, as they participate in group work and presentations, when reading and retelling of stories as well as writing and presenting</p>	<p>Critical thinking: Critical thinking will be developed as learners compare and contrast the tone and mood in <i>Chiebet's Story</i> and <i>The Last Breath</i>.</p> <p>Creativity and innovation: This will be exercised as learners write short narratives and then explain how they used tone and mood in their stories to influence the purpose of these stories.</p> <p>Research and problem solving: The competence of research will be developed as learners do their assignment, where they are required to search for two stories that are comparable using tone and mood.</p> <p>Communication skills in languages subjects and other subjects: Learners will acquire communication skills in the English language as they answer questions and hold discussions. In addition, they will build their confidence in public speaking as they read different stories aloud. They will also sharpen their writing skills as they write the analytical report.</p>	<p>Critical thinking: Critical thinking will be developed as learners compare and contrast different poems.</p> <p>Lifelong learning: This will happen as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the poems they will read contain valuable messages about life choices.</p> <p>Creativity and innovation: This will be exercised as learners write a poem which can be used as a school anthem.</p> <p>Research and problem solving: The competence of research will be developed as learners look for answers to the questions given under 'The Problem Statement' in the Student's Book.</p> <p>Communication skills in language subjects and other subjects: Learners will acquire communication skills in English language as they answer questions and hold discussions. In addition, they will build their confidence in public speaking as they recite different poems. They will also sharpen their writing skills as they write their own poems.</p>	<p>Critical thinking: Critical thinking will be developed as learners identify poetic devices in different poems given and as they comment on the effects of using different sound patterns, personification and similes in poems.</p> <p>Research and problem solving: The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.</p> <p>Communication skills in language subjects and other subjects: Learners will acquire communication skills in the English language as they answer questions and hold discussions. In addition, they will build their confidence in public speaking as they recite different poems. They will also sharpen their writing skills as they write their own poems.</p> <p>Lifelong learning: This will happen as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the poems they will read contain valuable messages about life choices.</p>
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<p>Crosscutting issues to be addressed</p>	<p>in the English language as they answer questions and hold discussions. They will also gain oral self-expression skills as they make presentations before the class after group work activities.</p> <p>Lifelong learning: This will happen as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the stories they will read contain valuable messages about life choices.</p> <p>Co-operation: Learners will learn co-operation as they do group discussions and come to a consensus about who among them will present their answers.</p>	<p>answers to the different activities. Ensure all learners get an equal chance to participate.</p> <p>Lifelong learning: This will be developed as the learners get to learn and understand the different elements of plot development and how they can be identified and developed.</p> <p>Co-operation: This will be enhanced as the learners narrate the stories in groups. They will also learn the skill of listening to each other. As they answer the questions, they will develop patience for other people's opinions which may be contrary to their own. As learners interact in pairs and group work, ensure they are able to work together harmoniously. Keep on interchanging the members of groups so as to give learners a chance to work in different teams.</p>	<p>Lifelong learning: This will happen as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the stories they will read contain valuable messages about life choices.</p> <p>Co-operation: Learners will learn co-operation as they do group discussions and come to a consensus about who among them will present their answers.</p>	<p>Co-operation: The learners will learn co-operation as they hold group discussions and come to a consensus about who among them will present their answers.</p>	<p>Co-operation: Learners will learn co-operation as they hold group discussions and come to a consensus about who among them will present their answers.</p>	<p>Gender: The need for gender equality will be brought out as learners discuss the negative effects of certain traditional practices that discriminate women</p>	<p>Inclusive education: Highlight the need to include everyone in the day-to-day activities at school. Demonstrate this by mixing learners with mixed abilities, of</p>	<p>Inclusive education: The story <i>The Last Breath</i> brings out the importance of treating disabled people fairly and like everyone else. It emphasises that they have their strengths and</p>	<p>Gender: The need for gender equality will be brought out as learners discuss the theme of love as brought in different poems.</p> <p>Inclusive education: Highlight the need to include everyone in our</p>	<p>Gender: Working together in groups promotes peace. Choose both genders to participate in class activities. This will instil a sense of gender equality in the learner's minds.</p>
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<p>and the girl child. Learners will be sensitised on the importance of maintaining peace by treating every gender equally.</p> <p>Also, the stories of <i>The Bamboo Hut</i>, <i>Bindel's Gift</i> and <i>The Lawo of the Grazing Fields</i> which deal with gender issues help to stir a discussion on gender issues and the need for gender equality.</p> <p>At the class level, gender equality will be achieved as the learners of different genders are given an opportunity to lead different groups. During the class discussions, they should be equally allowed a chance to take part in the discussions.</p> <p>Inclusive education: This will be gained as learners of different learning abilities work together in groups. It will also be developed as learners with different impairments and disabilities get involved in the group activities.</p>	<p>different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners.</p> <p>Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.</p> <p>Peace and values education: This will be acquired as they work in groups. Working together promotes peace and understanding of each other's way of thinking.</p> <p>The story <i>The Last Laugh</i> will teach them the value of humility.</p> <p>Gender: Emphasise to the learners that anybody irrespective of their gender can read a literary work and understand the plot development.</p>	<p>potential just like all of us and thus we need to include them in our day-to-day learning activities and other out-of-school programmes. It is hoped that this story will motivate learners to even work more closely with their disabled counterparts in class.</p> <p>Peace and values education: The learners' interaction as they work in groups and pairs will enhance their teamwork spirit. This will create harmony among them.</p> <p>From the various excerpts they will learn the value of peace, which will be applied in their real life settings. They will also learn the importance of maintaining a friendly atmosphere and the value of selfless service to the society. They will also acquire the value of empathy as they read the story, <i>The Last Breath</i>.</p> <p>Gender: The need for gender equality will be brought out as learners discuss the negative effects of certain traditional practices such as forced early marriage that disadvantage women and the girl child as seen in <i>Chebet's Story</i>.</p>	<p>day-to-day activities at school and demonstrate this by mixing learners with different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners.</p> <p>Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.</p> <p>Peace and values education: From the various poems, they will learn the value of peace which will be applied in their real life settings. They will also learn the importance of peace as they write an acrostic poem on peace.</p>	<p>Inclusive education: Highlight the need to include everyone in our day-to-day activities at school and demonstrate this by mixing learners with mixed abilities, of different gender and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners.</p> <p>Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.</p> <p>Peace and values education: From the various poems, they will learn the value of peace which will be applied in their real life settings.</p> <p>Financial education: As learners read and analyse the poem</p> <p><i>All that you have given me, Africa</i>, help the learners see the financial benefits to be acquired from the land.</p>
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<p>Assessments strategies of the key unit competence</p>	<p>Learners with visual impairment will be part of those reading different stories in groups. They can read aloud some stories to the rest of the group/ class using their Braille copies of the Student's Book.</p> <p>Peace and values education: This will be promoted when learners read and analyse the story of <i>Bindel's Gift</i> which deals with the repercussions of violence and war in the society. The learners will therefore learn the value of peace and respect for both genders. Tolerance of contrary views during group discussion and presentation should be encouraged.</p>	<p>. Tasks . Activities . End of unit assessment</p>	<p>. Tasks . Activities . End of unit assessment</p>	<p>. Tasks . Activities . End of unit assessment</p>	<p>Environment and sustainability: Learners will be guided on the need to conserve and protect the environment for sustainable development as they listen to the poem <i>Trees</i> which encourages protecting and planting of trees. They will also see the beauty trees bring and be motivated to conserve the environment.</p>	<p>. Tasks . Activities . End of unit assessment</p>
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	UNIT 6	UNIT 7	UNIT 8
Number of periods	4	4	4
Key unit competence	By the end of the unit, the learner should be able to compare and contrast the context and plot development in two selected plays.	By the end of the unit, the learner should be able to compare and contrast characters, subject matter and themes in two selected plays.	By the end of the unit, the learners should be able to compare and contrast two selected plays considering the style, the mood and the atmosphere.
Number of lessons	3	4	3
Equipment and learning and teaching materials required	<ul style="list-style-type: none"> - Student's Book - Collection of different plays that are age appropriate. - Plays that learners have read - Teacher's Guide 	<ul style="list-style-type: none"> - Student's Book - Collection of different plays that are age appropriate. - Plays that learners have read - Teacher's Guide 	<ul style="list-style-type: none"> - Student's Book - Collection of different plays that are age appropriate. - Plays that learners have read - Teacher's Guide
Activities/ techniques	<ul style="list-style-type: none"> . Reading plays . Writing answers . Comparing and contrasting different plays . Recalling information learnt about plays . Discussing . Recalling plays 	<ul style="list-style-type: none"> . Reading plays . Writing answers . Comparing and contrasting different plays . Recalling information learnt about plays . Discussing . Recalling plays 	<ul style="list-style-type: none"> . Reading plays . Writing answers . Comparing and contrasting different plays . Recalling information learnt about plays . Discussing . Recalling plays
Generic competences to be developed	<p>Lifelong learning: This will happen as learners acquire skills in literary criticism, play writing, leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the plays they will read contain valuable messages about life choices.</p> <p>Critical thinking: Critical thinking will be developed as learners describe context and plot development in different plays and as they compare and contrast different plays.</p>	<p>Lifelong learning: This will happen as learners acquire skills in literary criticism, play writing, leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the plays they will read contain valuable messages about life choices.</p> <p>Creativity and innovation: This will be exercised as learners compose their own plays.</p>	<p>Lifelong learning: This will happen as learners acquire skills in literary criticism, play writing, leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the plays they will read contain valuable messages about life choices.</p> <p>Critical thinking: Critical thinking will be developed as learners describe styles, mood and atmosphere in different plays and as they compare and contrast different plays.</p>

	<p>Creativity and innovation: This will be exercised as learners compose their own plays.</p> <p>Research and problem solving: The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.</p> <p>Communication skills in languages, language subjects and other subjects: Learners will acquire communication skills in the English language as they act out different play excerpts and as they hold discussions. In addition, they will build their confidence in public speaking as they recite and role-play different plays. They will also sharpen their writing skills as they write their own plays.</p> <p>Co-operation: Learners will learn co-operation as they hold group discussion and come to a consensus about who among them will present their answers.</p>	<p>Critical thinking: Critical thinking will be developed as learners describe characters, subject matter and themes in different plays and as they compare and contrast different plays.</p> <p>Research and problem solving: The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.</p> <p>Communication skills in language subjects and other subjects: Learners will acquire communication skills in the English language as they act out different play excerpts and as they hold discussions. In addition, they will build their confidence in public speaking as they recite and role-play different plays. They will also sharpen their writing skills as they write their own plays.</p> <p>Co-operation: Learners will learn co-operation as they hold group discussions and come to a consensus about who among them will present their answers.</p>	<p>Creativity and innovation: This will be exercised as learners compose their own plays.</p> <p>Research and problem solving: The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.</p> <p>Communication skills in language subjects and other subjects: Learners will acquire communication skills in the English language as they act out different play excerpts and as they hold discussions. In addition, they will build their confidence in public speaking as they recite and role-play different plays. They will also sharpen their writing skills as they write their own plays.</p> <p>Co-operation: Learners will learn co-operation as they participate in group discussions and come to a consensus about who among them will present their answers.</p>
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<p>Crosscutting issues to be addressed</p>	<p>Financial education: As learners read the play <i>The Incurruptible Judge</i>, they will learn good and poor uses of finances. Utilise the opportunity to discourage learners from giving and taking bribes.</p> <p>Inclusive education: Highlight the need to include everyone in our day-to-day activities at school and demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class. The need to embrace those suffering from HIV and AIDS should be emphasised as learners read the play <i>The Pure Home</i>.</p> <p>Gender: This will be brought out as learners analyse Excerpt 1 and 2 in Activity 1 where two ladies have been left with the responsibility of educating their daughters. Irresponsibility on the part of the fathers who just spend their time drinking should be discouraged. Learners should be made aware that it is the responsibility of both parents, irrespective of gender, to educate their children.</p> <p>Peace and values education: When analysing the play where John and Hakuzimana fight, learners will see the need for peaceful co-existence in the society and the values of tolerance and self-control. The play, <i>The Incurruptible Judge</i>, also teaches the values of honesty and integrity especially in public service.</p>	<p>Inclusive education: Highlight the need to include everyone in our day-to-day activities at school and demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class. The need to embrace those suffering from HIV and AIDS should be emphasised as learners read the play <i>The Pure Home</i>.</p> <p>Gender: This will be brought out as learners analyse Excerpt 1 and 2 in Activity 1 where two ladies have been left with the responsibility of educating their daughters. Irresponsibility on the part of the fathers who just spend their time drinking should be discouraged. Learners should be made aware that it is the responsibility of both parents, irrespective of gender, to educate their children.</p> <p>Peace and values education: When analysing Excerpt 2 in Activity 1, learners will see the dangers of greed as portrayed by the Entrepreneur. Guide them on the need for empathy and compassion when dealing with the disadvantaged members of the society.</p> <p>Comprehensive sexuality education: During analysis of the play <i>The Pure Home</i>, learners will be sensitised on how to prevent the contracting and spreading of HIV.</p>	<p>Gender: Gender equality will be seen as learners discuss the excerpt where Ntuli is running from her husband who wants to beat her. Sensitise them that this is wrong.</p> <p>Peace and values education: When analysing the excerpt where Ngabo is asking questions in class, learners will be guided to see that trickery is not good. Instead, the values of honesty and straightforwardness should be encouraged.</p> <p>Inclusive education: Highlight the need to include everyone in our day-to-day activities at school. Demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work give chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.</p> <p>Financial education: As learners read Excerpt 1, they will learn a valuable lesson on how spending money carelessly can land one in poverty. The learners will therefore learn how to spend their money wisely.</p>	<p>Assessment strategies of the key unit competence</p>	<p>. Tasks . Activities . End of unit assessment</p>	<p>. Tasks . Activities . End of unit assessment</p>	<p>. Tasks . Activities . End of unit assessment</p>
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Part 3**Sample Lesson Plan**

A lesson plan is a detailed outline of how the teacher intends to carry out a specific lesson.

Important sub-headings of a lesson plan**1. Administrative details**

Date: _____

Subject: _____

Class: _____

Time: _____

Roll: _____

2. Topic area

Broad area that is to be studied, taken from the syllabus.

3. Sub-topic area

A smaller topic of the topic about which a lesson will be taught.

4. Key unit competence

This is/are the competence(s) that the learner is expected to achieve at the end of the unit.

5. Learning objectives

These represent what the teacher anticipates learners to achieve by the end of the lesson. Objectives should be clear and specific. They should also be stated in behavioural terms, that is, in a way that the outcome can be seen, displayed or measured. The teacher should distinguish between knowledge, skill and attitude objectives.

6. Learning/teaching resources

Any materials and apparatus that the learners and the teacher will use during the lesson.

7. References

Any resources consulted or used by the teacher to prepare the lesson as well as any books that the learners will use during the lesson.

8. Introduction

This is the start of the lesson. The teacher should motivate the learners by creating learning situations that interest them e.g. posing a problem, telling an amusing but relevant story or episode or showing an object or picture that arouses their interest. The introduction should link what the learners have already learnt with what they are going to learn.

9. Presentation/lesson development

This should mainly includes the activities that learners and the teacher will perform in order to achieve the stated objectives as well as the questions that learners will answer as they do the various activities.

It is convenient to distinguish between the learners' and teacher's activities under two columns.

10. Summary/conclusion (Consolidation)

This is the step in which the lesson activities are tied up or consolidated to emphasise the main points, summarise the lesson or make conclusions. The summary should correspond to the objectives stated for that lesson.

11. Comments/self-evaluation

The teacher should write remarks on whether the objectives were achieved or not and what he or she intends to do to improve on the weak points noted during the lesson.

Sample Competence-based Lesson Plan

School Name: Gisenyi Secondary School

Teacher's name: Gregoire Gatete

Term	Date	Subject	Class	Unit N°	Lesson N°	Duration	Class size
1	30 /05/ 2017	Literature in English	S3	1	2 of 4	80 minutes	30
Type of special educational needs to be catered for in this lesson and number of learners in each category				Learners with low vision (2) Learners with hearing problems (1) Learners with language difficulty (5) Slow learners (4) High achievers (5)			
Unit title		Review of key aspects of prose					
Key Unit Competence		To be able to compare and contrast key aspects of prose in two short stories.					
Title of the lesson		Review of key aspects of prose					
Instructional objective		By the end of the lesson, the learner should be able to: i. Describe the key aspects of prose in the stories; ii. Analyse short stories based on the key aspects of prose.					
Plan for this class (location: in / outside)		In the Senior 3 classroom. Use both individual and group activities. Each group should have five or six members.					
Learning materials (for all learners)		Excerpts of drama, poetry and short stories, Stories in the Student's Book, Literature in English for Rwanda Schools Student's Book 3.					
References		Literature in English for Rwanda Schools Student's Book 3, Teacher's Guide for Senior 3.					

Timing for each step	Description of teaching and learning activity		Generic competences and cross cutting issues to be addressed plus a short explanation
	Teacher activities	Learner activities	
Introduction (10 minutes)	Learners describe key aspects of prose then identify them in selected stories.		<p>a) Generic competences</p> <p>Critical thinking and problem solving skills: These will be fostered as learners classify the excerpts into different genres of literature.</p> <p>Cooperation, interpersonal management and life skills: Ensure that all learners are actively engaged in answering questions.</p> <p>Communication in official languages: This competence will come about as learners answer the questions. Correct their vocabulary, pronunciation and sentence structure as they answer the questions.</p> <p>b) Cross-cutting issues Inclusive learning: Ensure that learners of different abilities participate in answering the questions asked depending on their abilities.</p>
	<p>Teacher gives learners excerpts of plays, poems and short stories then asks them questions.</p> <p>Sample questions</p> <p>1. What is the difference in the structure of the different excerpts you have?</p> <p>2. Identify the genre of literature in which each excerpt falls?</p>	<p>Learners examine the excerpts given then answer the teacher's questions.</p> <p>Answers to sample questions</p> <p>1. Some excerpts are written in paragraphs, others in verses/ stanzas and others in a conversational way.</p> <p>2.</p> <p>a. Those written in conversational way - drama</p> <p>b. Those written in verses/ stanzas - poetry</p> <p>c. Those written in paragraphs - prose</p>	

<p>Development of the lesson (60 minutes)</p>	<p>Using the samples of prose identified in the introduction, the teacher guides learners to list the key aspects of prose.</p> <p>Teacher guides learners to discuss plot using the notes in the Student's Book.</p> <p>Teacher asks learners to do Activity 2 in the Student's Book.</p> <p>Teacher guides learners to discuss setting using the notes in the Student's Book.</p> <p>Teacher asks learners to do Activity 8 in the Student's Book.</p> <p>Teacher guides learners to discuss subject, theme and message using the notes in the Student's Book.</p> <p>Teacher guides learners to discuss audience using the notes in the Student's Book.</p> <p>Teacher asks learners to do Activity 10 in the Student's Book.</p>	<p>Learners in class discussions.</p> <p>Learners answer questions in the activities given.</p> <p>Answers</p> <p>Activity 2 The chief went to the hill to pray for the heir of the beaded stool. Achieng' gave birth to twins, a boy and a girl. She was in a dilemma. She finally hid the baby girl in a reed basket and walked home with the baby boy. Four ululations were heard instead of the usual three. The other wives were jealous of Achieng'. The chief shed tears of joy. The boy was named Owiny after the second son of Jaramogi.</p> <p>Activity 8 Open-ended. Possible answers include: 1. Mulinzi – honest, positive-minded, courageous, hardworking 2. Naomi – dishonest, malicious, apologetic 3. Teacher – not keen, ignorant 4. Teachers – punitive</p> <p>Activity 10 Open-ended. Learners should be able to bring out the differences between the simple storybooks they read in Junior School and what they read now. Explain to the learners that age and level of understanding determines the type of language to be used in literary texts.</p>	<p>a) Generic competences</p> <p>Critical thinking and problem solving skills: These will be fostered as learners answer questions in different groups.</p> <p>Cooperation, interpersonal management and life skills: Ensure that all learners are actively engaged in discussions.</p> <p>Communication in official languages: This competence will come about as learners answer the questions and make presentations of their answers in class. Correct their vocabulary, pronunciation and sentence structure as they answer the questions.</p> <p>Lifelong learning: This will happen as learners acquire skills in leading others and moderating a group.</p> <p>b) Cross-cutting issues</p> <p>Inclusive learning: Ensure that all learners, irrespective of their physical shortcomings, participate in the learning process meaningfully so as to achieve their potential.</p> <p>Gender education: The need for gender equality will be brought out as learners discuss the negative effects of certain traditional practices that discriminate women and the girl child as seen in <i>The Bamboo Hut</i> and <i>Bindeh's Gift</i>.</p> <p>Peace and values education: This will be promoted when learners read and analyse the story of <i>Bindeh's Gift</i> which deals with the repercussions of violence and war in the society.</p>
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<p>Conclusion: (10 minutes)</p> <p>a) Summary</p> <p>b) Assessment</p>	<p>Teacher recaps the key aspects of prose.</p> <p>Teacher writes summary notes on the board.</p> <p>Teacher asks learners to identify the aspects of prose in the story <i>The Bamboo Hut</i>.</p>	<p>Learners listen to the teacher.</p> <p>Learners take short notes.</p> <p>Learners identify the aspects of prose in <i>The Bamboo Hut</i> orally.</p> <p>Answers</p> <p>1. Characters The characters in the story are: Chief Mboga, Achieng' Mboga's eldest wife, Owiny, Apiyo and Agiso.</p> <p>2. Setting It is set at the foot of the Hill of Ramogi, found within the community.</p> <p>3. Plot The sun is setting. Chief Mboga goes to the foot of the Hill of Ramogi to make a prayer to God and his ancestors, asking for a son. Two months later, Achieng' his wife, gives birth to twins – Apiyo and Owiny – while out at the well. She puts Apiyo, the girl, in a basket and leaves her near the well. She walks home with Owiny. News of the newborn son is relayed to Chief Mboga by his eldest wife. On the fourth day a naming ceremony is held. Chief Mboga, filled with happiness, names his son Owiny. The chief's beaded staff is placed in Owiny's right hand and the chief's ornamental bracelet is put on his wrist.</p>
<p>Teacher self - evaluation</p>	<p>The teacher analyses the answers the learners give about the key aspects of prose from the story. If mostly correct, he or she concludes the lesson was successfully taught.</p>	

Part 4

Development of Units

Unit 1

Review of the key aspects of prose

(Student's Book pages 1-28)

Key unit competence: To be able to compare and contrast key aspects of prose in two short stories.

1.0 Prerequisites of this unit

a. Learning objectives

Knowledge and understanding	Skills	Attitudes and values
<ul style="list-style-type: none"> - Recall how to interpret short stories based on the key aspects of prose. - Be aware of techniques for comparison and contrast. - Identify key aspects of prose in short stories. 	<ul style="list-style-type: none"> - Analyse short stories including all of the key aspects of prose while considering which aspects is more developed in each short story. - Demonstrate recognition of the elements of plot and setting and explain their significance in the interpretation of prose. 	<ul style="list-style-type: none"> - Appreciate how different pieces of literature convey different messages. - Realise that each piece of literary work conveys values despite personal preferences for some.

b. Information to the teacher

This unit reviews the key aspects of prose. It is a review because some of the aspects have been covered in Senior 1 and 2. This unit is related to creative writing in English and other languages. It is also connected to History and Citizenship in the sections that involve appreciating that different people live different lives. Many of the themes in the stories relate to Religion, General Studies and Effective Communication.

Crosscutting issues to be addressed

Inclusive education	This will be gained as learners of different learning abilities work together in groups. It will also be addressed as learners with different impairments and disabilities get involved in the group activities. Learners with visual impairment will be part of those reading different stories in groups. They can read aloud some stories to the rest of the group/ class using their Braille copies of the Student's Book.
Gender	The need for gender equality will be brought out as learners discuss the negative effects of certain traditional practices that discriminate women and the girl child. Learners will be sensitised on the importance of maintaining peace by treating every gender equally. Also, the stories of <i>The Bamboo Hut</i> , <i>Bindeh's Gift</i> and the <i>Law of the Grazing Fields</i> which deal with gender issues help to stir a discussion on gender issues and the need for gender equality. At the class level, gender equality will be achieved as the learners of different genders are given an opportunity to lead different groups. During the class discussions, they should be equally allowed a chance to take part in the discussions.
Peace and values education	This will be promoted when learners read and analyse the story of <i>Bindeh's Gift</i> which deals with the repercussions of violence and war in the society. The learners will therefore learn the value of peace and respect for both genders. Tolerance of contrary views during group discussion and presentation should be encouraged.

Generic competences to be developed

Lifelong learning	This will happen as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the stories they will read contain valuable messages about life choices.
Critical thinking	Critical thinking will be developed as learners discuss the questions on <i>The Bamboo Hut</i> , why they support or do not support Achieng' for her actions, and also in describing Chief Mboga's character.
Creativity and innovation	This will be exercised as learners write short narratives using different points of view and one more story with a flashback. They learn to create new situations with words and to imagine new contexts where they apply these words.

Research and problem solving	The competence of research will be developed as learners do their assignment where they are required to compare two stories using key aspects of prose.
Communication skills in language subjects and other subjects	Learners will acquire communication skills in the English language as they answer questions and hold discussions. They will also gain oral self-expression skills as they make presentations before the class after group work activities.
Co-operation	Learners will learn co-operation as they participate in group discussions and come to a consensus about who among them will present their answers.

Vocabulary/ keywords/ concepts in this unit

1. **Audience** - the assembled spectators or listeners at a public event such as a play, a movie or a concert.
2. **Character** - a person or an animal in a novel, play or movie.
3. **Context** - the circumstances that form the setting for an event, statement, or idea, and in terms of which it can be fully understood and assessed.
4. **Dynamic character** - a character that undergoes changes throughout the narrative due to several conflicts that he or she faces.
5. **First person narrator** - a point of view where the story is narrated by one character at a time, talking about himself or herself and/or the experiences he or she goes through.
6. **Flashback** - a scene in a novel or play which is set in a time earlier than the main story.
7. **Message** - what a reader or audience learns from a story.
8. **Plot** - the main events of a play, novel, movie, or similar work, devised and presented by the writer as an interrelated sequence.
9. **Prose** - written or spoken language in its ordinary form, without metrical structure.
10. **Second person narrator** - a point of view where the narrator tells the story to another character using the word 'you.'
11. **Setting** - the place and time at which a play, novel or film is represented as happening.
12. **Static character** - a character that does not undergo important change in the course of the story, remaining essentially the same at the end as he or she was at the beginning

- 13. Subject** – the idea or proposition that is discussed, described or dealt with in a story or play.
- 14. Theme** – the main idea that recurs in a work of art or literature.
- 15. Third person narrator** – a point of view where the story is narrated by a detached person who knows the thoughts and feelings of all of the characters in the story.

Guidance on the problem statement

The aim of this unit is to equip the learners with knowledge on key aspects of prose and skills on how to use these key aspects of prose to analyse a story and thereafter compare and contrast different stories. The questions given in the Student's Book under the Unit Focus are intended to give a mind picture of what is to be learnt in this unit. The answers to each question form the content to be learnt in different subsections of the unit. Thus, learners are not expected to give correct answers to the questions, rather, to develop a mental idea of what is to be expected in the unit. To do this, you can give them a few minutes at the start of lesson to basically brainstorm on these questions. Any answer they give sort of expresses their expectations in studying this unit. Where some answers are completely incorrect, guide them towards the correct answer. Indeed, ask them to go and research on these questions after the first lesson, where learners interact with different age-appropriate stories, all of which are in prose. Each question can be posed at the end of the respective subsection to assess whether learners can competently answer it.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> - Slow learners should be encouraged to take part in the learning process, such as the reading activities where learners need to read a story or two before they can engage in analysis, comparison and contrasting. - Gifted learners can analyse, compare and contrast selected stories. - Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> - Provide braille for blind learners and large print text to learners with seeing difficulties. - Provide sign language alphabet symbols and sign language interpreters for the deaf. - Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. - During demonstration, allocate roles to the physically challenged as long as they can handle them e.g. one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him or her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Selected age-appropriate texts from anthologies of short stories	Lesson 1: Selected age-appropriate texts from anthologies of short stories	Period 1
Review of key aspects of prose	Lesson 2: Review of key aspects of prose	Period 2 Period 3
Techniques for comparison and contrast	Lesson 3: Techniques for comparison and contrast	Period 4
Further aspects of prose	Lesson 4: Further aspects of prose	Period 5

Lesson development

1.1 Selected age-appropriate texts

Lesson 1: Selected age-appropriate texts from anthologies of short stories
(*Student's Book pages 2-5*)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Read selected age-appropriate stories from anthologies of short stories;
- ii. Identify key aspects of prose in these stories.

Introduction

Ask learners to mention the key aspects of prose as learnt in Senior 1 and 2. List them on the board.

Expected answers

1. Plot
2. Setting
3. Characters
4. Themes/message/subject
5. Audience

Teaching aids: Student's Book

Learning activities

1. Lead a class discussion on what each aspect of prose entails. Make the discussion short so that much of the time is spent on identifying these aspects in a story.

2. Put the learners into mixed ability and mixed gender groups.
3. Let each group read the story given in Activity 1 in the Student's Book.
4. Guide a class discussion on the main events of the story.
5. Let each group then identify the key aspects of prose in the story by answering the questions given after the story.

Synthesis

This lesson aims at giving learners an opportunity to read an age-appropriate story and use it to talk about key aspects of prose. By identifying these aspects from the story, the learners will understand what each aspect involves. Learners will also learn important lessons from the stories read.

Assessment

The main assessment is checking the ability of learners to identify the key aspects of prose from the story. Use the questions at the end of the story in the Student's Book to assess this.

Answers

Activity 1

1. The characters in the story are: Chief Mboga, Achieng' Mboga's eldest wife, Owiny, Apiyo and Agiso.
2. It is set at the foot of the Hill of Ramogi, found within the community.
3. The sun is setting. Chief Mboga goes to the foot of the Hill of Ramogi to make a prayer to God and his ancestors, asking for a son. Two months later, Achieng' his wife, gives birth to twins – Apiyo and Owiny – while out at the well. She puts Apiyo, the girl, in a basket and leaves her near the well. She walks home with Owiny. News of the newborn son is relayed to Chief Mboga by his eldest wife. On the fourth day a naming ceremony is held. Chief Mboga, filled with happiness, names his son Owiny. The chief's beaded staff is placed in Owiny's right hand and the chief's ornamental bracelet is put on his wrist.
4. Members of African communities that practise inheritance of leadership and believe more in the boy child.
5. Open-ended. Possible themes include: Leadership succession, the position of the boy-child in African societies, fate etc. (Accept any reasonable answer)
6. Open-ended. Possible messages include:
 - a. God hears prayers.
 - b. We should not be discouraged by negative circumstances.
 - c. It is God who gives children.
 - d. Sons are important in African families.
 (Accept any reasonable answer.)

1.2 Review of key aspects of prose

Lesson 2: Review of key aspects of prose

(*Student's Book pages 6-14*)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Describe the key aspects of prose in these stories;
- ii. Analyse short stories based on the key aspects of prose.

Introduction

Ask learners to define each of the key aspects of prose.

Expected answers

1. Plot– the main events of a story devised and presented by the writer as an interrelated sequence.
2. Setting – the place and time at which a play, novel, or film is represented as happening.
3. Characters – people or animals in a story.
4. Subject – the idea or proposition that is discussed, described or dealt with in a story or play.
5. Theme – the main idea that recurs in a work of art or literature.
6. Message – what a reader or audience member learns from a story.
7. Audience – the assembled spectators or listeners at a public event such as a play, a movie or a concert.

Teaching aids: Student's Book

Learning activities

1. Ask learners to define plot.
2. In groups, let them order the sentences given in Activity 2 to give the plot of the story read in Activity 1.
3. Discuss linear and circular plot with the learners, using the stories given in Activity 3 and the note in the Student's Book.
4. In groups, let them attempt Activity 4 and present their answers to the class.
5. Using the activities and the notes in the Student's Book, discuss setting as used in literature.
6. Introduce the aspect of character using Activity 8 and the notes in the Student's Book.
7. Describe subject, theme and message and their relationship using the notes and illustration in the Student's Book.

8. Talk about audience with the whole class.
9. Let learners do Activity 10 in groups.

Synthesis

This lesson exposes learners to the key aspects of prose. Learners will study each aspect in depth and use a story to identify and illustrate it. Make arrangements to make available as many stories as possible. Thorough practise with these aspects can prepare learners for harder tasks in literary criticism for those who choose to follow that career path.

Assessment

The main assessment is checking the ability of learners to analyse a given story using any of the key aspects of prose. Activities 2-10 have been given in the Student's Book for this.

Answers

Activity 2

The chief went to the hill to pray for the heir of the beaded stool. Achieng' gave birth to twins, a boy and a girl. She was in a dilemma. She finally hid the baby girl in a reed basket and walked home with the baby boy. Four ululations were heard instead of the usual three. The other wives were jealous of Achieng'. The chief shed tears of joy. The boy was named Owiny after the second son of Jaramogi.

Activity 3

Open-ended

Activity 4

1. The conflict – after getting twins, Achieng' is torn between keeping the girl or throwing her away.
Climax – news of the newborn son is conveyed to Chief Mboga and he sheds tears of joy at the naming.
Denouement – a naming ceremony is held.
2. A linear plot is used in this story. This is because events follow each other in a sequence.

Activity 5

1. Period (time setting): Pre-colonial period when African communities were led by hereditary chiefs. (Paragraphs 1, 5, 12 and 14)
2. Historical setting: Paragraph 1
3. Cultural setting: Paragraphs 1, 7, 9, 10, 11, 12, 13 and 14

Activity 6

Social context	Historical context	Cultural context	Political context
Metropolitan country Nomadic community	Pre-colonial era Colonial period	Patriarchal society Traditional community Francophone African	Pre-colonial era Colonial period After independence Multiparty state Monarchy

Activity 7

The setting of *Things Fall Apart* is in Nigeria and it happens before colonisation. The action takes place within two villages, Umuofia and Mbanta. On the other hand, the setting of *Parched Earth* is in rural Tanzania.

Activity 8

Open-ended. Possible answers include:

1. Mulinzi – honest, positive-minded, courageous, hardworking
2. Naomi – dishonest, malicious, apologetic
3. Teacher – not keen, ignorant
4. Teachers – punitive

Activity 9

1. Theme: Good parenting
2. Subject: Importance of discipline
3. Message: If you teach something to a child, he or she will follow that throughout his or her life.

Activity 10

Open-ended. Learners should be able to bring out the differences between the simple storybooks they read in Junior School and what they read now. They should discuss the differences in terms of the type of themes and the characters used. Explain to the learners that age and level of understanding determines the type of language to be used in literary texts.

1.3 Techniques for comparison and contrast**Lesson 3: Techniques for comparison and contrast**

(Student's Book pages 14 -21)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Describe techniques for comparison and contrast;
- ii. Analyse two short stories using comparison and contrast techniques.

Introduction

Ask learners to compare and contrast a poetry book and a novel in pairs.

Teaching aids: Poetry, novels and Student's Book.

Learning activities

1. Let the learners compare two towns in Rwanda as given in Activity 11.
2. Explain to the learners that what they have been doing is comparing and contrasting.
3. Explain to them that comparing involves stating both similarities and differences while contrasting involves stating differences only.
4. Using the notes in the Student's Book, describe the techniques for comparison.
5. Ask them to give more terms that may be used in comparing and contrasting.
6. Ask the learners to read, in groups, the two stories in Activity 12 in the Student's Book.

7. Guided by the questions after the stories, let each group compare and contrast the key aspects of prose in the two stories.

Synthesis

This lesson will help learners to gain the skills needed to compare and contrast different stories based on the key aspects of prose. In addition, it will equip learners with skills to compare and contrast any aspect even in different subjects. This is a helpful lesson as skills gained in the lesson can be used across subjects.

Assessment

The main assessment is checking the ability of learners to use each of the techniques learnt to compare different sets of stories. Use Activity 11 and 12 in the Student's Book to assess this.

Answers

Activity 11

Open-ended. The learners should give reasons why they like one town more than they do another. Guide them to do so in a structured way. For example, they can discuss the infrastructure of the two towns, the economic activities, the unique sites etc.

Activity 12

Suggested answers include:

Similarities between *The Law of the Grazing Fields* and *Bindeh's Gift*

1. Setting

The events of both the stories happen in the evening. In *Law of the Grazing Fields*, the authors says, "On the evening of our story..."

Bindeh's Gift – Kai Bore says: "Tonight, Bensali is not Kai Bore's nephew"

2. Themes

- i) Courage – Both stories have the theme of courage. In *Bindeh's Gift*, traditionally, the ultimate punishment for a warrior who shows cowardice is to be killed. Kai Bore says: "In war, men are nothing if they are not men. And manhood means courage, a willingness to

sacrifice life itself...” Similarly, in the ‘*The Law of the Grazing Fields*’, Amina is disgusted by Jama's weakness as a man. She sees him as a “... weak-kneed, effeminate man ... a coward who had wept and begged as they flogged him at the *shara*.”

ii) Gender inequality

Bindeh's Gift – Kai Bore wonders what a woman can know of the agony he suffers

The Law of the Grazing Fields – Amina is being forcefully married to a man she does not love. Her brother locks her in the hut.

iii) Love

Bindeh's Gift– Bindah comes to plead for Bensali's life. When Kai Bore refuses to change his mind, Bindah covers him with a basket of snakes and makes the ultimate sacrifice of jumping to the river and to her death.

The Law of the Grazing Fields – Amina loves Yalla and had even intended to escape with him so that she does not marry Jama.

iv) Traditions – in both stories, we come across traditions that are retrogressive.

Forcefully marrying a girl off without her consent: Amina is violently pushed into a hut and locked up so that she does not escape with Yalla, the man she loves. The brothers and the father want her to get married to Jama because of the cattle he is paying. In *Bindeh's Gift*, putting to death a warrior for showing cowardice is extreme and barbaric.

3. Characters

The female characters are similar –Bindeh and Amina. They are courageous, love their men and are determined to make a change. (Learners should be able to pick out the illustrations for these traits.)

The male characters – Kai Bore and Modio – They are merciless and rigid.

Differences between *The Law of the Grazing Fields* and *Bindeh's Gift*

1. Setting – In *Bindeh's Gift*, the events happen by the river whereas in *The Law of the Grazing Fields*, it is within Amina's homestead.

2. Theme - In *Bindeh's Gift* there is the theme of war and what happens to men who show cowardice. Bindah says she does not care about war because it brings suffering. However, in *The Law of the Grazing Fields*, the conflict is between a brother and a sister who tries to run away with her lover.
3. Characters – Kai Bore is humble enough to realise his mistake. He makes amends by ensuring that Bensali is sworn in as his heir before he dies but Modio is adamant and remains merciless. He swears to teach Amina a lesson.
4. Message

The message from *Bindeh's Gift*

- i) Those who live by violence will die by violence. This is what happens to Kai Bore.
- ii) Self-sacrifice can bring change into the society. When Bindah jumps to her death, she saves Bensali who is sworn in as the new leader. A new era begins that will be rid of these extreme practices.

The message from *The Law of the Grazing Fields*

Oppressive traditions bring disharmony in the family as seen in the exchange between Amina and Modio.

1.4 Further aspects of prose

Lesson 4: Further aspects of prose (*Student's Book pages 22-25*)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Identify other aspects of prose;
- ii. Analyse two short stories using these aspect of prose.

Introduction

Ask learners to mention other aspects common in prose that have not been discussed under key aspects of prose.

Expected answers

1. Stylistic devices
2. Point of view
3. Types of characters
4. Types of themes

Teaching aids: Poetry books and novels, Student's Book

Learning activities

1. Explain to the learners that there are other aspects of prose that can be studied. Explain the concept of stylistic devices and introduce flashback as an example.
2. Using the notes in the Student's Book, explain to the learners that flashback helps to build the plot of a story through establishing the cause-effect relationship between current events and past occurrences.
3. Using the notes in the Student's Book, explain dynamic and static characters as types of characters in prose.
4. Ask the learners to identify a dynamic character and a static character in the story in the Student's Book.
5. Ask them to read the notes on the point of view in pairs.
6. Using the examples in the Student's Book, discuss the different points of view.
7. Explain to learners the two kinds of themes – major and minor themes.
8. Use the stories read so far to guide learners in identifying major and minor themes.

Synthesis

This lesson helps learners to learn more about other aspects of prose. Let the learners know that this is not conclusive. They can read further to identify other types of characters and different types of stylistic devices used in prose.

Assessment

Assess the learners' ability to identify other aspects of prose in different stories. Use Activity 13, 14 and 15 to do this.

Answers**Activity 13**

Kai Borie and Bensali change, as we see a change of heart in them as the story comes to the end. Bensali's wife also changes as she grows in assertiveness, causing a change of leadership with her actions. The men at war together with Bensali do not change.

Activity 14

Open-ended

Activity 15

Both *The Law of the Grazing Fields* and *Bindeh's Gift* are told in third person narrative.

1.5 End of unit**a) Summary of the unit**

The unit covers content related to plot development. It should help learners gain the skills identifying the various stages of plot development in a story, that is, exposition, rising action, falling action, climax and resolution. Attention has been focused on helping learners to read the stories selected where they discuss how the plot has been developed as well as a study on the stages of plot development.

By the end of the unit, learners should be able to show these stages of plot development in any story they come across and be able to properly identify with examples given in the story. The learners need to understand that all the elements are important in plot development. However, it is important that the reader gets to the end of a story, that is, the resolution. This is because not all stories follow the linear plot development, but it is always important that a story ends.

b) Additional information to the teacher

There are six elements of prose:

1. Plot and structure
2. Characterisation
3. Theme
4. Setting
5. Point of view
6. Style

1. Plot

The sequence of incidents or events through which an author constructs a story. The plot is not merely the action itself, but the way the author arranges the action towards a specific end (structure).

Important elements of plot

- Conflict** – A clash of actions, ideas, desires or wills
- Protagonist** – The central character in a conflict
- Antagonist** – Any force arranged against the protagonist, whether persons, things, conventions of society, or the protagonist's own personality traits.
- Suspense** – The quality in a story that makes readers ask “what’s going to happen next?”. In more literary forms of fiction the suspense involves more “why” than “what”. Usually produced through two devices; either mystery (an unusual set of circumstances for which the reader craves an explanation) or dilemma (a position in which a character must choose between two courses of action, both undesirable.)

2. Characterisation

Analysing characters is more difficult than describing plot because human nature is infinitely complex, variable and ambiguous. It is much easier to describe what a person has done instead of who a person is. In commercial fiction, characters are often two-dimensional and act as vehicles to carry out the plot. The protagonist must be easily identified with and fundamentally decent; if he has vices, they are of the more ‘innocent’ type, the kind the reader would not mind having. Characters are presented in two different ways - directly and indirectly.

- Direct presentation** – The reader is told straight out what the character is like.
- Indirect presentation** – The author shows the character through their actions; the reader determines what the character is like by what they say or do.
- Dramatisation** – Characters are shown speaking and behaving, as in a play.

Types of characters

- Flat characters** – Usually have one or two predominant traits. The character can be summed up in just a few lines.
- Round characters** – Complex and many faceted; have the qualities of real people.

Stock characters – A type of flat character. The type of character that appears so often in fiction that the reader recognises them right away.

Static character – A character that remains essentially the same throughout.

Dynamic character – A character that grows or changes as the story continues.

3. Theme

The theme of a piece of fiction is its controlling idea or its central insight. It is the unifying generalisation about life stated or implied by the story. While theme is central to a story, it is not the whole purpose. The function of a literary writer is not to state a theme but to show and describe it. Theme does not equal 'moral', 'lesson' or 'message'.

1. Theme should be expressible in the form of a statement with a subject and predicate.
2. The theme should be stated as a generalisation about life.
3. Be careful not to make the generalisation larger than is justified by the terms of the story. Avoid terms like every, all and always, in favour of words such as some, sometimes, may.
4. Theme is the central and unifying concept of a story. Therefore it accounts for all the major details of the story, is not contradicted by any detail of the story, and cannot rely upon supposed facts.
5. There is no one way of stating the theme of a story. As long as the above requirements are met, the statement is valid.

4. Setting

The setting of a story is its overall context – where, when and in what circumstances the action occurs.

- **Setting as a place** – The physical environment where the story takes place. The description of the environment often points towards its importance.
- **Setting as time** – Includes time in all of its dimensions. To determine the importance, ask, 'what was going on at that time?'
- **Setting as a cultural context** – Involves the social circumstances of the time and place. Consider historical events and social and political issues of the time.

5. Point of View

Point of view is simply who is telling the story. To determine POV ask, 'who is telling the story' and 'how much do they know?' The points of view used are:

- **Omniscient POV** – Also called third person POV. The story is told in third person by a narrator who has unlimited knowledge of events and characters
- **Third person limited POV** – The story is told in third person but from the view point of a character in the story. POV is limited to the character's perceptions and shows no direct knowledge of what other characters are thinking, feeling, or doing.
- **First person POV** – The author disappears into one of the characters. Shares the limitations of third person limited. Uses the pronouns 'I' and 'we'.
- **Second person POV** – Uses the pronoun 'you'. It is not commonly used.

6. Style

Style is the manner in which an author uses words, constructs sentences, incorporates non-literal expressions, and handles rhythm, timing and tone. When asked to discuss style, you are being asked to describe how or explain why the words, sentences and imaginative comparisons are effective in terms of what is being created. Diction is central to an author's style. It includes:

- i. **Vocabulary** – Choice of words
 - a. Simple words – Everyday word choice. (She was sick for a long time.)
 - b. Complex words
 - c. Concrete words – Things we can touch, see, etc. (Jeans, book)
 - d. Abstract words – Words that express intangible ideas (freedom, heritage, something)
- ii. **Syntax** – arrangement of words, their ordering, grouping and placement within phrases, clauses and sentences.
- iii. **Rhythm** – The pattern of flow and movement created by the choice of words and the arrangement of phrases and sentences. Rhythm is directly affected by the length and composition of sentences, the use of pauses within sentences, the use of repetition and the ease or difficulty in pronouncing the combinations of word sounds in the sentences.

1.6 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment

1.
 - a. Point of view: the story is told in first person point of view (using a first person narrator).
 - b. Characters: The narrator is an example of a dynamic character. He grows in stature and position, and towards the end of the story, he changes his attitude and opinion about his mother, albeit late. The narrator's mother is a static character, not changing the ways he views her son even when the son does not appreciate her.
 - c. Themes: The main theme of this story is family ties/ relationships. Possible minor themes include fate, parental love and the naivety of youth.
2.
 - a. Point of view: both *The Bamboo Hut* and *Bindeh's Gift* are told using the third person narrator/ point of view.
 - b. Characters: The main characters in *The Bamboo Hut* – Chief Mboga and his wife Achieng' – are dynamic. Only the minor characters, such as Achieng's co-wives can be described as static. In *Bindeh's Gift*, the main characters – Kai Bore, Bensali's wife and Bensali – are also dynamic. Only the minor characters – the men going for war – are static characters.
 - c. Themes: Both stories have their main theme as the position of women in society. However, the minor themes are different. In *The Bamboo Hut*, the minor themes include the position of a son in African societies and leadership in African societies. In *Bindeh's Gift*, minor themes include the effect of war on men and patriarchy.
 - d. Message: The main message in *The Bamboo Hut* is that we should always remain hopeful while the main message in *Bindeh's Gift* is that we should dare to try things; everything is possible.
 - e. Audience: Both stories target members of African societies, both young and old, with an aim of showing them that culture is dynamic and thus the negative aspects of culture can be dropped in favour of those that do not affect members of the society negatively.

3. Plot

The Bamboo Hut

The sun is setting. Chief Mboga goes to the foot of the Hill of Ramogi to make a prayer to God and his ancestors, asking for a son. Two months later, Achieng' his wife, gives birth to twins – Apiyo and Owiny – while out at the well. She puts Apiyo, the girl, in a basket and leaves her near the well. She walks home with Owiny. News of the newborn son is relayed to Chief Mboga by his eldest wife. On the fourth day, a naming ceremony is held. Chief Mboga, filled with happiness, names his son Owiny. The chief's beaded staff is placed in Owiny's right hand and the chief's ornamental bracelet is put on his wrist.

Bindeh's Gift

Scene is the battlefield. Bensali's wife approaches the men going for war as they rest somewhere. She pleads with their leader to release her husband, Bensali, to go home with her since he has just married her. The leader, Kai Borie, cannot grant this request. Though moved by the plea and argument of Bensali's wife, culture does not allow the other men in war to intervene. Neither can Bensali help. Frustrated by this stubborn culture, Bensali's wife throws snakes on Kai Borie's head and throws herself into a waterfall. The poisonous snakes bite Kai Borie and before he breathes his last, he confers leadership on Bensali. Bensali becomes the new leader of the men in war and Kai Borie dies from the snakebites.

b) Remedial activities

Read the following story and identify any instances of flashback in the story.

Nicholas let himself in quietly through his bedroom window. He had wisely left a small opening earlier that evening. He tiptoed to the bedroom and as he placed his hand on the toilet handle, light flooded the room. He started to panic. He turned to see who had switched on the lights. His eyes met his father's eyes. His father's face was stern. In his hand he had the switch he normally used to discipline him when he was younger.

"You defied me, Nicholas," said his father in a dangerously low tone that he knew only too well. He knew he was in big trouble. He waited. His heart was racing. His father continued, "I told you not to go but you went."

"I...I...I," Nicholas stammered but no words came out.

Earlier in the day, he had approached his father to ask for permission to attend his friend's party.

"Father, my friend Dennis is leaving for the USA and we, his friends, are throwing a party to send him off. Can I go?" Nicholas had requested.

"No," said his father. "The last time you attended a party with your friends you came home late and drunk. You are not going anywhere. After all, you have your studies to think about. Go to your room and read!"

"Please Dad..."

"I said no!" his father shouted.

Nicholas had stormed to his room feeling disoriented. He called Dennis to update him on the new developments. Dennis was adamant that he had to attend the party. They had then come up with the plan for Nicholas to sneak out.

But here he now was alone and face-to-face with his father. He could only imagine what his father would do to him.

Answers

Instances of flashback in the story

Paragraph 4-9: Earlier in the day, he had approached his father to ask for permission to attend his friend's party.

c) Extended activities

Pick two stories from an anthology of short stories for the learners. Have learners write a short analytical report comparing and contrasting the two stories based on the key aspects of prose.

Answers

Open-ended. Answers will depend on the stories chosen.

Unit 2

Plot Development

(Student's Book pages 29-61)

Key unit competence: To be able to compare and contrast two stories based on plot development.

2.0 Prerequisites of this unit**a. Learning objectives**

Knowledge and understanding	Skills	Attitudes and values
<ul style="list-style-type: none"> - Describe the different steps of plot development. - Identify the composition of the plot in two selected short stories. 	Analyse the plot of a short story or a novel according to a given structure.	<ul style="list-style-type: none"> - Appreciate that writing literary works involve an element of planning. - Understand that the interpretation of short stories and novels can be guided by structure.

b. Information to the teacher

This unit links to other subjects such as creative writing in English and other languages as well as History and Citizenship, especially those topics that involve appreciating that different people live different lives. Many of the themes of the stories used relate to topics in Religion, General Studies and Effective Communication. As you prepare for the unit, you may need to check on the related content in these other subjects so as to assess what the learners have learnt so far and fill any gaps that may be there.

Crosscutting issues to be addressed

Inclusive education	Highlight the need to include everyone in the day-to-day activities at school. Demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.
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Gender	Emphasise to the learners that anybody irrespective of their gender can read a literary work and understand the plot development.
Peace and values education	This will be acquired as they work in groups. Working together promotes peace and understanding of each other's way of thinking. The story <i>The Last Laugh</i> will teach them the value of humility.

Generic competences to be developed

Lifelong learning	This will be developed as the learners get to learn and understand the different elements of plot development and how they can be identified and developed.
Critical thinking	This will be developed as the learners identify the various features of plot development from each other's stories. This will also be enhanced as they attempt to relate the events in the stories to the elements of plot development such as exposition, rising action, etc.
Creativity and innovation	This will be enhanced as the learners read stories in the Student's Book, as they recite stories they know or movies they have watched.
Research and problem solving	This will be enhanced as the learners find information about the different elements of plot development individually and in the groups.
Communication skills in language subjects and other subjects	This will be gained during the group discussions, as they narrate and listen to each other's stories, as they participate in group work and presentations, when reading and retelling of stories as well as writing and presenting answers to the different activities. Ensure all learners get an equal chance to participate.
Co-operation	This will be enhanced as the learners narrate the stories in groups. They will also learn the skill of listening to each other. As they answer the questions, they will develop patience for other people's opinions which may be contrary to their own. As learners interact in pairs and group work, ensure they are able to work together harmoniously. Keep on interchanging the members of groups so as to give learners a chance to work in different teams.

Vocabulary/ keywords/ concepts in this unit

1. **Plot development** – how events and actions are arranged or structured in a story.
2. **Exposition** – background information on characters, setting and the

- conflict or a problem that is given at the beginning of a story.
3. **Rising action** – the events that happen as a result of the conflict introduced in the exposition.
 4. **Climax** – the turning point of the story, where the events reach their peak.
 5. **Falling action** – the attempt to resolve the conflict.
 6. **Resolution** – the conclusion of the story, which involves a solution to the problem.
 7. **Setting** – the place where a story takes place. It could also include the time and circumstances.
 8. **Characters** – the people or animals involved in stories or movies.

Guidance on the problem statement

The aim of this unit is to expose learners to the stages of plot development and what is involved at each stage. Learners will also learn the different types of plot. The Unit Focus in the Student's Book is intended to help learners predict what they will learn in this unit and start gathering possible answers to the questions given. The answers given at the start need not be right, rather, they should point to the direction towards which the learners' should think along and research more on. It is advisable that after the study of each subtopic, go back to these questions to assess the learners' acquisition of the necessary knowledge, understanding, skills and attitudes.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> - Slow learners should be encouraged to take part in the discussions about the plot development of the stories chosen. - Gifted learners can describe the plot development of selected stories. - Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> - Provide braille for blind learners and large print text to learners with seeing difficulties. - Provide sign language alphabet symbols and sign language interpreters for the deaf. - Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. - During demonstration, allocate roles to the physically challenged as long as they can handle them, e.g. one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him or her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Plot development	Lesson 1: Exposition	Period 1
	Lesson 2: Rising action	Period 2
	Lesson 3: Climax	Period 3
	Lesson 4: Falling action and resolution	Period 4
	Lesson 5: Revision	Period 5

Lesson Development

2.1 Exposition

Lesson 1: Exposition

(Student's Book pages 31 -35)

Learning objectives

By the end of the lesson, the learner should be able to explain the different elements of plot development and explain exposition in a story.

Introduction

Let learners say what they think exposition is and the things that are likely to be encountered during this stage of plot development. Let them use other vocabularies related to stories such as *character* and *setting*.

Teaching aids: Short stories, Student's Book

Learning activities

1. Have the learners in groups. Give them time to narrate stories they have read or a movie they have watched to the other members in the group as directed in Activity 1, page 30.
2. Have the learners, still in the groups, choose the best story from the group and analyse it according to the features given in the Student's Book page 30. Once they complete this, have them present their findings to the class. Guide accordingly.
3. Guide the learners to read the notes given on page 30 about plot development. You can choose random learners to read. Guide and correct pronunciation accordingly. You could also have the learners discuss what they think the elements of plot development are. Encourage all the learners to participate in the discussion. This will help develop peace and values education as well as inclusive education.
4. Speaking in class during the discussions will further enhance the learners' communication skills, critical thinking and research and problem solving skills.
5. Guide the learners to read the story on page 31-35, *The Last Laugh*. You can read the story or have the learners read a paragraph each. Guide their pronunciation and correct any errors they may have when saying different words. Encourage them to also use the punctuation marks correctly as they read.
6. If they come across any hard words, have the learners check the words in the dictionary.

7. Once you complete reading, have the learners say what the story is about. This will help you find out if they have understood or need to read the story again.
8. You can then ask them to say what part of the story is the exposition, and what the definition of exposition is. Guide accordingly. You can then have the class read the notes on page 35 on exposition.
9. Have the learners give an exposition of a story they all know as a class or a play or movie they have watched. This will help you find out if they have understood what exposition is. You can also present different short stories to the learners so they can have more stories to use to understand exposition. Guide accordingly.
10. As the learners read, this will enhance gender equality, inclusive education and peace and values education as the learners will get to work together irrespective of the social class or gender.
11. Reading the story and participating in the group discussions also helps enhance the learners' communication skills as well as their creativity and innovation.

Synthesis

The aim of this lesson is to introduce learners to exposition as an element of plot development and its meaning and importance in a story. Allow them to identify exposition in various stories they had discussed in the groups or that they have read previously.

Assessment

The main assessment is checking the ability of learners to identify exposition in a story. This lesson can also be used to improve their reading ability by giving different learners a chance to read a paragraph in the various stories.

2.2 Rising action

Lesson 2: Rising action

(Student's Book pages 36-38)

Learning objective: By the end of the lesson, the learner should be able to identify rising action in a story.

Introduction

Ask the learners what they think rising action is in relation to plot development.

They can each individually give their responses.

Teaching aids: Short stories, Student's Book

Learning activities

1. Guide the learners to review the previous lesson on exposition. Ensure they can recall what they learnt and can show an exposition in a given story.
2. Have a class discussion on what rising action is. You can ask learners to identify rising action from the stories told in class.
3. Have the learners turn to page 36-38 and read the story given in Activity 3. You can ask that individual learners read the different paragraphs. Guide and correct the pronunciation of the learners accordingly.
4. Have the learners in the groups discuss the rising action in the story *Gahigi and the Snake Woman*. You can then have a learner from each group come to the front and give their group's answers. Guide accordingly.
5. As the learners read, this will enhance gender equality, inclusive education and peace and values education as the learners will get to work together irrespective of the social class or gender.
6. Reading the story and participating in discussing and giving answers also helps enhance the learners' communication skills as well as their creativity and innovation.
7. Have a learner read the notes that explain what rising action is from the Student's Book. Ensure the learners get to understand this element of plot development. You can present other stories to the class then have the learners discuss the rising action in the different stories. This will help you find out if they have understood the lesson or if they need more classes.
8. Have the learners do Activity 4 in groups, where they discuss the rising action in the story *The Last Laugh*. Give them time to discuss, then have the group representatives come to the front and present the answers for their group. Guide accordingly.

Synthesis

The purpose of this lesson is to enable learners to understand and identify rising action in a story. Ensure you help them understand that this is when the events start to build up, when the tension begins because of choices the characters make. It occurs after we are introduced to the characters or to the main conflict in the story.

Assessment

Ensure the learners complete Activity 4.

Answers**Activity 4**

In *The Last Laugh*, the rising action can be clearly seen after the exposition. Dennis begins to execute his revenge – he enjoys seeing the shock and embarrassment on Juliana's face for assuming he is the driver while he is actually the CEO. He goes to the village to show off his wife to be. He also prepares to have his wedding in the village but doesn't invite the villagers.

Accept other correct answers that show the rise in action.

2.3 Climax**Lesson 3: Climax**

(Student's Book pages 39-40)

Learning objective: By the end of the lesson the learner should be able to identify the climax of a story as an element of plot development.

Introduction

Review the previous lessons on exposition and rising action. You can give a story from a local anthology and have the class identify the exposition and the rising action. This will help you know if they have understood the two elements or not.

Teaching aids: Short stories, Student's Book

Learning activities

1. Have a class discussion on what climax is. The learners can discuss with their desk mates then give the class the answer they received from their friends. This discussion helps develop communication skills in the learners as well as research and problem solving skills because they have to discuss to try find an answer.
2. Ask the learners to read the story given in Activity 5 on page 39–40. You can have different learners each read a paragraph. This will help build their communication skills as well as co-operation.
3. Have the learners identify the climax in the story. They can discuss in their groups, then have individual learners stand and present their group's answers. Guide accordingly.
4. Next, have the learners turn to page 40 in the Student's Book. They can read the definition of what climax is. You can have individual learners stand and read. Guide and correct any pronunciation errors.

5. Have the learners give the climax of the stories they have read so far from the Student's Book. This will help you find out if they have understood the element of climax as a component of plot development or not. If not, you can teach the concept again, or use different stories to help them understand climax.
6. As the learners read, this will enhance gender equality, inclusive education and peace and values education as the learners will get to work together irrespective of the social class or gender.
7. Reading the story and participating in discussing and giving answers also helps enhance the learners' communication skills as well as their creativity and innovation.
8. Have the learners do Activity 6 in groups. Give them time to discuss, then have individual learners stand and give their groups' answers. Guide and correct accordingly.
9. As for the fast learners, ask them to describe the climax of any other story they have read so far in the unit. Be sure to check their work and guide accordingly.

Synthesis

This lesson is meant to help learners identify the climax of stories. You should help learners understand there is a difference between rising action and climax. Rising action helps to build towards the climax and there is a bit of tension, but during the climax, there is a lot of tension as the crisis is escalating and the character needs to solve the issues present. You can also use local examples of other things where there is a build-up and finally a lot of tension to explain what a climax is.

Assessment

The main assessment here is to check the learner's ability to identify the climax in a story. Use Activity 6 to do this.

Answers

Activity 6

The climax in the story '*Gahigi and the Snake-woman*' is when the children find the snake coiled on the pole and report to Gahigi's mother. The mother stays and also sees the snake, as does Gahigi. There is a lot of tension in this part of the story. (Accept any other reasonable explanation that shows the climax in the story.)

2.4 Falling action and resolution

Lesson 4: Falling action and resolution

(Student's Book pages 41-46)

Learning objectives: By the end of the lesson, the learner should be able to recognise the falling action and resolution in a selected story as elements of plot development.

Introduction

Have different learners stand and tell the class a story they have read before that was interesting. Have as many learners as possible stand and narrate their stories. You can then ask the rest of the class to identify the exposition, the rising action and the climax in the stories. Guide accordingly.

Teaching aids: Short stories, Student's Book

Learning activities

1. Have a class discussion on what falling action is. The learners can discuss with their deskmates then give the class the answer they received from their friends. This discussion helps develop communication skills in the learners as well as their research and problem solving skills.
2. Ask the learners to read the story given in Activity 7 on page 41-43. You can have different learners each read a paragraph. This will help build their communication skills as well as co-operation skills.
3. Have the learners identify the falling action in the story. They can discuss in their groups, then have individual learners stand and present their group's answers. Guide accordingly.
4. Next, have the learners read the definition of what falling action is. You can have individual learners stand and read a paragraph each. Guide and correct any pronunciation errors.
5. Have the learners give the falling action of the stories they have read so far from the Student's Book. This will help you find out if they have understood the element of falling action as a component of plot development or not. If not, you can teach the concept again, or use different stories to help them understand this concept.
6. Use the same process to teach resolution/denouement as an element of plot development. Be sure to help learners understand the difference between falling action and resolution. Use the stories given to teach the difference between the two terms, where one element leads to the next.

7. As the learners read, this will enhance gender equality, inclusive education and peace and values education as the learners will get to work together irrespective of the social class or gender.
8. Reading the stories and participating in discussing and giving answers also helps enhance the learners' communication skills as well as their creativity and innovation.

Synthesis

Ensure the learners understand the concepts of falling action and resolution. Falling action is when the tension is beginning to subside. The character has solved the crisis/conflict. The resolution is the ending of the story. It may show the lessons the character has learnt through their conflict or the direction their life has taken after the conflict has completely been resolved.

Assessment

Assess the learners ability to identify falling action and resolution, read confidently and properly pronounce the words.

2.5 Review of the elements of plot development

Lesson 5: Review of the elements of plot development (*Student's Book pages 46-52*)

Learning objective: By the end of the lesson, the learner should be able to identify all the elements of plot development in selected texts.

Introduction

Bring to the class a story from the local community. You can narrate it. It should be a common story or one that your learners have heard of before. Ask the class to identify the 5 elements of plot development, that is the exposition, the rising action, the climax, falling action and the resolution. Guide accordingly

Teaching aids: Short stories, Student's Book

Learning activities

1. Ask the learners to read the story given in Activity 9 on page 46-52. You can have different learners each read a paragraph. Ensure correct pronunciation and correct errors accordingly. Reading will help build their communication skills as well as their co-operation skills.

2. You can also read the story as the learners listen to you. Ensure correct pronunciation.
3. Ask the learners to form groups and read the story again. They should identify the five elements of plot development and give proper examples to identify them. Give them time to discuss, then ask a representative from each group to stand and present their answers. Guide accordingly. Ensure they can correctly identify the elements and demonstrate each from the story.
4. However, for the fast learners, you can ask them to do the 'End of unit assessment' exercise given on page 53-61 of the Student's Book. They can do this in the class as the rest complete Activity 9. Be sure to check their work and guide accordingly.
5. As the learners read, this will enhance gender equality, inclusive education and peace and values education as the learners will get to work together irrespective of the social class or gender.
6. Reading the stories and participating in discussing and giving answers also helps enhance the learners' communication skills as well as their creativity and innovation.

Synthesis

Ensure the learners can be able to demonstrate the elements of plot development using correct examples from the stories given. If there is something they seem to have an issue with, be sure to get time to teach it again so they can understand.

Assessment

The main assessment is to check the learner's ability to identify the elements of plot development using correct illustrations from the stories given.

Answers

Activity 9

Open-ended. Ensure the learners can correctly show the aspects of plot development in the story given.

2.6 End of unit

a) Summary of the unit

The unit covers content related to plot development. It should help learners gain the skills for identifying the various stages of plot development in a story, that is exposition, rising action, falling action, climax and resolution. Attention has been

focused on helping learners to read the stories selected where they discuss how the plot has been developed as well as a study on the elements of plot development.

By the end of the unit, learners should be able to identify these elements of plot development in any story they come across and be able to properly identify with examples given in the story. The learners need to understand that all the elements are important in plot development. However, it is important that the reader gets to the end of a story, that is, the resolution. This is because not all stories follow the linear plot development, but it is always important that a story ends.

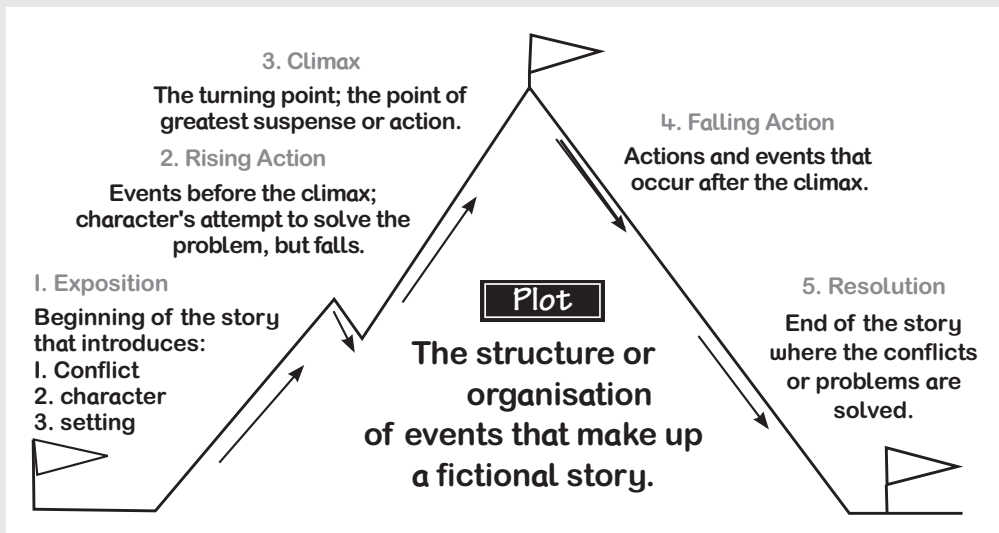
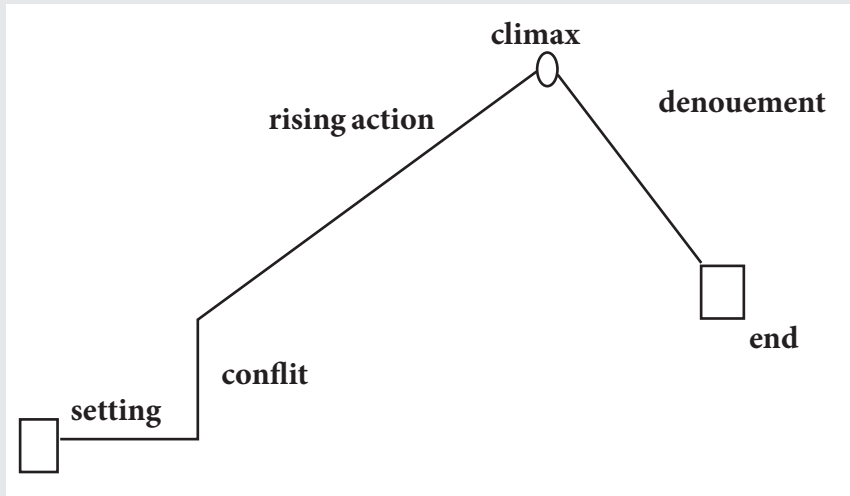
b) Additional information to the teacher

Plot

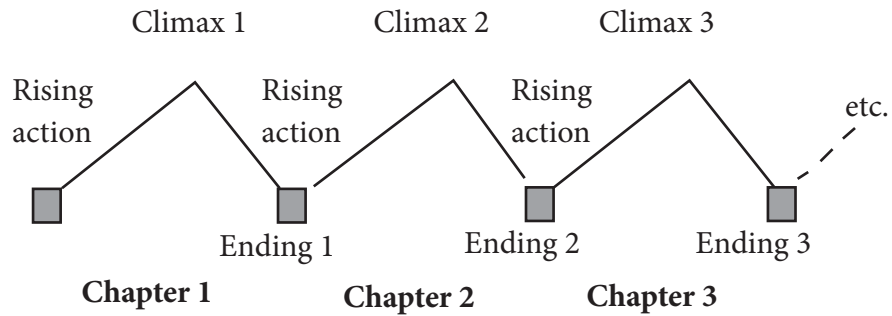
The plot of a story is a series of interconnected events in which every occurrence has a specific purpose. A plot is all about establishing connections, suggesting causes and showing relationships.

Four types of plot structure

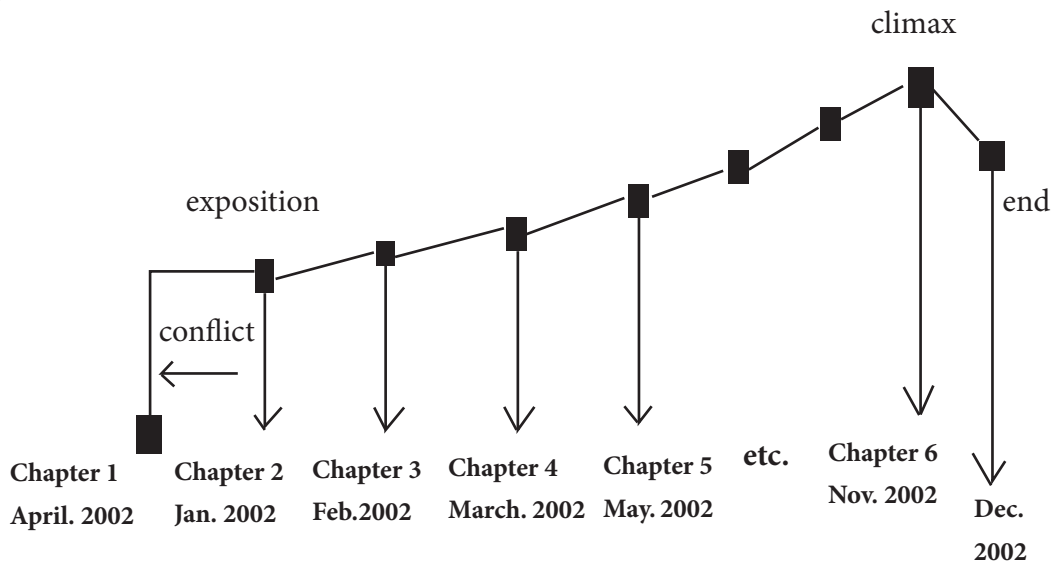
- a. A dramatic or progressive plot:** This is a chronological structure which first establishes the setting and conflict, then follows the rising action through to a climax (the peak of the action and turning point), and concludes with a denouement (a wrapping up of loose ends). It can take the following forms:



- b. **An episodic plot:** This is also a chronological structure, but it consists of a series of loosely related incidents, usually of chapter length, tied together by a common theme and/or characters. Episodic plots work best when the writer wishes to explore the personalities of the characters, the nature of their existence, and the flavour of an era. It follows the following pattern:



- c. **A parallel plot:** The writer weaves two or more dramatic plots that are usually linked by a common character and a similar theme.
- d. **A flashback:** This structure conveys information about events that occurred earlier. It permits authors to begin the story in the midst of the action but later fill in the background for full understanding of the present events. Flashbacks can occur more than once and in different parts of a story.



2.7 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment

1.

Exposition

In the first story, we learn of Elizabeth's parents and the fact that they were drunk most of the time, leading to her having a bad childhood. She therefore does not like alcohol because it completely distorts who you really are.

In the second story, we meet Lillian Thurgood and her dogs. She is home, and at the gate William comes to beg for money. We get to learn of all the tricks used by William to make sure he gets the money.

Rising action

First story, Elizabeth has worked hard and looks successful. Then the doctor tells her she has a disease.

Second story, William has insisted on coming into the compound to work for the money he has been given; Lillian is having troubling thoughts about having William in the compound and she is debating whether to leave the door open or not.

Climax

First story, Elizabeth has become an alcoholic; the surgery was not so bad. She takes a drink while in the house, which is more than she normally does, and become unconscious so she has been taken to hospital.

Second story, William is in the house now, he is demanding for more money; he is menacing now, thinking Lillian is helpless.

Falling action

First story, Elizabeth has been hospitalised after she got unconscious in her house while waiting for her friend. Her friend gives her a lecture on her drinking. She realises she is an alcoholic.

Second story, Lillian has the gun and so the tables have changed as she is the one who now controls the situation.

Resolution

First story, Elizabeth is helped get into rehabilitation and she becomes sober. She vows to not jeopardise her sobriety again, meaning she has learnt that being sober is

much better than being drunk.

Second story, Lillian gets her home back after she chases William away. She has the reassurance that she is fine and that there is hope, as the song being sung in the background suggests.

2. Open-ended. The learners will need to give their answers and be able to justify them. Accept correct arguments and guide the discussion accordingly.
3. Open-ended. The learners will need to give their answers and be able to defend them. Accept correct arguments and guide the discussion accordingly.

b) Remedial activities

Using the two stories, *Elizabeth's Story* and *The Guilt*, answer the following questions:

1. Describe both the physical and the social setting of the stories.
2. Discuss how the characters change from the beginning to the end of the story.
3. Identify the themes and explain them.
4. What are the lessons learnt from both stories?

Answers

1. The setting of the story of Elizabeth is an alcoholic family background. In *The Guilt*, Lillian lives in what seems to be a rich homestead but with cons around. She fearfully opens her gate for a black man who happens to be a fraud.
2. Elizabeth changes from an alcohol-hating person to an alcoholic due to influence by a friend though she later recovers from it. Lillian turns from a harmless old woman to a defensive woman who protects herself from William who at the beginning was an innocent genuine man but later turns out to be a threat to Lillian.
3. Themes in both stories:
In the story of Elizabeth, we see the themes of family, drug abuse, tradition versus modernity, sickness and health, etc. (Be sure the learners can show examples from the story)
In the story of Lillian, the themes include loss and grief, insecurity, poverty, gap between the rich and the poor, among others. (Ensure the learners can show these using relevant examples)

4. Lessons learnt: Open-ended. Be sure the learners draw positive lessons, not negative lessons from the stories. Guide accordingly in this.

c) Extended activities

With the help of your teacher, identify and read two short stories from an anthology. Use the two stories to discuss plot development. Use the following questions to guide you:

1. Describe the plot development for each story.
2. What type of plot is given in each story?
3. Explain the climax in each story.

Answers

Open-ended. The answers will depend on the stories chosen by the learners. Guide and correct them accordingly.

Unit 3

Tone, atmosphere and purpose

(Student's Book pages 62-86)

Key unit competence: To be able to compare and contrast two short stories based on tone, atmosphere and purpose.

3.0 Prerequisites of this unit**a. Learning objectives**

Knowledge and understanding	Skills	Attitudes and values
<ul style="list-style-type: none"> - Identify literary techniques in two short stories. - Explain what is meant by the atmosphere and the purpose of a short story. 	<ul style="list-style-type: none"> - Produce informed opinion on how literary techniques affect the atmosphere reflected in a short story. - Establish connection between the language of a short story and the mood created in the audience. 	<ul style="list-style-type: none"> - Appreciate how the literary techniques in short stories affect the reader's understanding of the story. - Discover that authors produce short stories with an intended purpose for the audience.

b. Information to the teacher

This unit reviews and delves deep into the literary techniques of tone, mood and purpose. These techniques had been introduced in Senior 2. The content in the unit is closely linked to creative writing in English and other languages while the stories used in the unit have themes similar to topics taught in Religion, General Studies and Effective Communication. The subjects addressed and messages communicated through these stories are also similar to topics in History and Citizenship especially those that involve appreciating that different people live different lives. All these

have the purpose of inculcating respect for other people and their way of life and appreciating diversity.

Crosscutting issues to be addressed

Inclusive education	The story <i>The Last Breath</i> brings out the importance of treating disabled people fairly and like everyone else. It emphasises that they have their strengths and potential just like all of us and thus we need to include them in our day-to-day learning activities and other out-of-school programmes. It is hoped that this story will motivate learners to even work more closely with their disabled counterparts in class.
Gender	The need for gender equality will be brought out as learners discuss the negative effects of certain traditional practices such as forced early marriage that disadvantage women and the girl child as seen in <i>Chebet's Story</i> .
Peace and values education	The learners' interaction as they work in groups and pairs will enhance their teamwork spirit. This will create harmony among them. From the various excerpts they will learn the value of peace which will be applied in their real life settings. They will also learn the importance of maintaining a friendly atmosphere and the value of selfless service to the society. They will also acquire the value of empathy as they read the story, <i>The Last Breath</i> .

Generic competences to be developed

Lifelong learning	This will happen as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the stories they will read contain valuable messages about life choices.
Critical thinking	Critical thinking will be developed as learners compare and contrast the tone and mood in <i>Chebet's Story</i> and <i>The Last Breath</i> .
Creativity and innovation	This will be exercised as learners write short narratives and then explain how they used tone and mood in their stories to influence the purpose of these stories.
Research and problem solving	The competence of research will be developed as learners do their assignment, where they are required to search for two stories that are comparable using tone and mood.

Communication skills in language subjects and other subjects	Learners will acquire communication skills in the English language as they answer questions and hold discussions. In addition, they will build their confidence in public speaking as they read different stories aloud. They will also sharpen their writing skills as they write the analytical report.
Co-operation	Learners will learn co-operation as they participate in group discussions and come to a consensus about who among them will present their answers.

Vocabulary/ keywords/ concepts in this unit

1. **Atmosphere** – the feelings, emotions or mood that a writer conveys to a reader through the description of setting and objects.
2. **Comic tone** – a funny or humorous voice used by a writer.
3. **Entertain** – provide with amusement or enjoyment.
4. **Explain** – make an idea, situation or problem clear to someone by describing it in more detail or revealing relevant facts or ideas.
5. **Formal tone** – an objective and factual voice employed by a writer.
6. **Gloomy mood** – a depressing atmosphere that causes sadness.
7. **Happy mood** – an elating atmosphere that brings joy.
8. **Inform** – give facts or information about something.
9. **Informal tone** – a casual and less factual voice employed by a writer.
10. **Mood** – the atmosphere or pervading tone of a work of art.
11. **Purpose** – the reason for which something is done or created or for which something exists.
12. **Sad tone** – a writer's voice that displays sadness.
13. **Tense mood** – an atmosphere that creates anxiety.
14. **Tone** – the attitude or feelings of a writer towards the subject matter or the audience.

Guidance on the problem statement

The aim of this unit is to equip the learners with knowledge on tone, atmosphere and mood and skills on how to use these key aspects of prose to analyse a story and thereafter compare and contrast different stories. The questions given in the Student's Book are intended to give a mind picture of what is to be learnt in this unit. The answers to each question form the content to be learnt in different subsections of the unit. Thus, learners are not expected to give correct answers to the questions,

rather, to develop a mental idea of what is to be expected in the unit. To do this, you can give them a few minutes at the start of each lesson to basically brainstorm on these questions. Any answer they give sort of expresses their expectations in studying this unit. Where some answers are completely incorrect, guide them towards the correct answer. Indeed, ask them to go and research on these questions after the first lesson where learners interact with different age-appropriate stories, all of which are in prose. Each question can be posed at the end of the respective subsection to assess whether learners can competently answer it.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> - Slow learners should be encouraged to take part in the learning process, such as in the reading activities where learners need to read a story or two before they can engage in analysis, comparison and contrasting of the story. - Gifted learners can analyse, compare and contrast the stories based on the tone, atmosphere and purpose. - Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> - Provide braille for blind learners and large print text for learners with seeing difficulties. - Provide sign language alphabet symbols and sign language interpreters for the deaf. - Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. - During demonstration, allocate roles to the physically challenged as long as they can handle them e.g. one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him/her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Selected age-appropriate texts from anthologies of short stories Review of literary techniques	Lesson 1: Review of literary techniques using selected age-appropriate texts	Period 1

Tone	Lesson 2: Tone	Period 2
Atmosphere/ Mood Purpose	Lesson 3: Atmosphere/ mood and purpose	Period 3

Lesson development

3.1 Review of literary techniques using selected age-appropriate texts

Lesson 1: Review of literary techniques using selected age-appropriate texts
(*Student's Book pages 63-68*)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Read selected age-appropriate stories from anthologies of short stories;
- ii. Identify the literary techniques used in these stories.

Introduction

Ask learners to mention the literary techniques learnt in Senior 2. List them on the board.

Expected answers

1. Personification
2. Imagery
3. Symbolism
4. Allusion
5. Diction
6. Metaphors and similes

(Accept any other literary devices employed in prose.)

Teaching aids: Stories in the Student's Book

Learning activities

1. Lead a class discussion on what each literary technique entails. Make the discussion short so that much of the time is spent on identifying these techniques in a story.
2. Put the learners into mixed ability and mixed gender groups.
3. Let each group read the story given in Activity 1 in the Student's Book.

4. Guide a class discussion on the main events of the story.
5. Let each group then identify the literary techniques used in the story by answering the questions given after the story.

Synthesis

This lesson aims at giving learners an opportunity to read an age-appropriate story and use it to talk about literary techniques. By identifying these literary techniques from the story, the learners will understand what each involves. Learners will also learn important lessons from the stories read.

Assessment

The main assessment is checking the ability of learners to identify the three literary techniques from the story. Use the questions at the end of story in the Student's Book to assess this.

Answers

Activity 1

1.
 - a. Foreshadowing
 - b. Repetition
 - c. Simile
 - d. Symbolism
2. Effects of these techniques:
 - a. Foreshadowing: Knowing that Mrs Mallards heart condition affects the conclusion of the story makes the reader very empathetic. This forces even the author to adopt a sad tone and a gloomy mood/ atmosphere.
 - b. Repetition: The author uses the word "free" repeatedly to emphasise that overwhelming feeling of how free Mrs Mallards felt at that very moment. This changes the mood from a sad one to a hopeful one.
 - c. Simile: "She sat with her head thrown back upon the cushion of the chair, quite motionless, except when a sob came up into her throat and shook her, as a child who has cried itself to sleep continues to sob in its dreams". This heralds a sad mood.
 - d. Symbolism: The "new spring life" represents the new, thrilling life that awaits Mrs Mallard... so she thinks. This makes the mood to change from a gloomy one to a happy mood.

All these literary devices and their effect on the tone and mood of the story marks the story as one whose purpose is to help people mourn their loss.

3.2 Tone

Lesson 2: Tone

(Student's Book pages 68-69)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Explain the meaning of tone;
- ii. Describe the tone employed in a short story.

Introduction

Read the short excerpt below and then ask learners to say the attitude of the writer towards the trees and the activity of planting the trees.

And the trees all died. They were orange trees. I don't know why they died, they just died. Something wrong with the soil possibly or maybe the stuff we got from the nursery wasn't the best. We complained about it. So we've got thirty kids there, each kid had his or her own little tree to plant and we've got these thirty dead trees. All these kids looking at these little brown sticks, it was depressing. (Source: *The School* by Donald Barthelme)

Expected answer

The writer is sad about the trees dying and the whole activity of planting trees.

Teaching aids: Stories in the Student's Book and the Teacher's Guide.

Learning activities

1. Using the learner's answers from the introductory question, explain to the learners that tone refers to the attitude or feelings of a writer towards the subject matter or the audience.
2. Using this explanation, let the learners identify the tone of the short excerpt read under 'Introduction'.
3. Discuss how diction as a literary technique has been used to influence the tone of the story under 'Introduction'.
4. Go through the notes in the Student's Book with the learners.
5. Discuss the different types of tone. Explain each type giving appropriate examples.
6. Let the learners identify the tone of the story given in Activity 2.

Synthesis

This lesson exposes learners to tone as a literary technique and the different types of tone. Learners should be given an opportunity to explain how the tone of a story affects the mood of the reader. However, more time should be spent on helping learners to understand how to identify the tone of a story. Use as many stories as possible for thorough practice.

Assessment

The main assessment is checking the ability of learners to identify the tone of a given story. Use Activity 2 in the Student's Book to do this.

Answers

Activity 2

The tone used in the letter is informal and contemptuous. The author of the letter refers to the school as *disgusting* and teachings as *filthy ideas*. It can also be described as sad and harsh. The writer of the letter asks the recipient who will come to their aid when the hour comes, meaning they intend to harm him or her. They threaten their punishment will both be heavy and harsh. They threaten to cut their ears.

3.3 Atmosphere/ mood and purpose

Lesson 3: Atmosphere/ mood and purpose

(*Student's Book pages 69-73*)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Explain the meaning of mood;
- ii. Describe the mood employed in a short story;
- iii. Explain the purpose of writing a given story.

Introduction

Ask the learners if they have ever attended a wedding, a birthday party or a funeral. Let them say the mood in each of these ceremonies.

Expected answers

Wedding and birthday party – happy mood

Funeral – sad mood

Teaching aids: Stories in the Student's Book

Learning activities

1. With reference to the mood identified under 'Introduction', describe mood to the learners as the atmosphere or pervading tone of a work of art. Explain that mood and atmosphere, as literary terms, can be used interchangeably.
2. Using the notes in the Student's Book, discuss the different types of mood.
3. Guide learners to identify other words that can be used to describe mood.
4. Guide learners to discuss how tone affects the mood of a story.
5. Using the story in Activity 3, let learners identify the mood and the tone of the story.
6. Explain to the learners that writers have different motivations to write. The motivation to write a particular story then creates the purpose of writing that story.
7. Discuss with the learners different purposes of a literary text.
8. Let the learners identify the purpose of the story in Activity 4.

Synthesis

This lesson exposes learners to mood and purpose as literary techniques. Different types of mood are also explored. Learners should be given an opportunity to explain how the mood of an occasion can influence the tone of the story. In addition, learners should explain how the purpose of a given story could influence the mood of the story. Use as many stories as possible for thorough practise.

Assessment

The main assessment is checking the ability of learners to identify the mood and purpose of a given story. Use Activity 3 and 4 in the Student's Book to do this.

Answers

Activity 3

The mood is tense/fearful. This is because the day has been described as atrocious and frightful. The attackers are said to be hideous. The villagers were fleeing. Norpisia runs tugging her mother's cloth fearfully. The atmosphere is described as chilling. The atmosphere is also sad. Apart from what is happening, we pity Norpisia's father who was limping badly but still has to defend his family.

Activity 4

1. The purpose:
 - (a) To inform and educate us about the Ebola disease.
 - (b) To inform us and help us appreciate Dr Matthews' a selfless sacrifice for mankind, which people should emulate.
2. The tone is cheerful as it admires Dr Matthew's personality. He is willing to sacrifice his life for others. The tone is also sad/melancholic because he dies trying to save someone.
3. The mood is sad because it talks about Ebola which has eluded cure and also because the hero – Dr Matthew – dies.

3.4 End of unit

a) Summary of the unit

This unit helps learners to describe the tone, atmosphere/mood and the purpose of a story. In addition, it helps learners to explain how tone and mood affect the purpose of a story. Learners are exposed to opportunities to compare and contrast two stories based on the tone, atmosphere and purpose. To a great extent, this unit sets the foundation for future tasks and/or career in literary criticism.

b) Additional information to the teacher

Different ways of identifying a writer's tone

1. The writer's diction (the choice of words especially of nouns, adjectives and adverbs)
2. The use of syntax (how words are ordered and sentences structured)
3. The writer's point of view (the type of narrator used)
4. The level of formality in the writing.

Other words that can be used to describe tone

abusive	accepting	acquiescent	admiring	adoring
affectionate	amused	angry	anxious	apologetic
argumentative	bitter	boastful	bored	calm
candid	condescending	contemptuous	disdainful	disrespectful
distracted	doubtful	fearful	harsh	haughty
indifferent	ironic	joyful	loving	melancholic
mocking	nostalgic	pessimistic	provocative	resigned
restrained	reticent	sarcastic	stern	sympathetic
threatening	uncertain			

Other words that can be used to describe atmosphere/ mood

amused	cheerful	confident	determined	dignified
ecstatic	excited	flirty	grateful	idyllic
jubilant	loving	nostalgic	optimistic	passionate
playful	satiated	sympathetic	thankful	trustful
vivacious	welcoming	anxious	apathetic	apprehensive
cynical	foreboding	hopeless	hostile	indifferent
melancholic	pessimistic	sombre	tense	vengeful

3.5 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment

1.

Chebet's story

Tone

- i. Sympathetic – Chebet's circumstances are unfortunate. She is very young but she is being forced to marry and undergo circumcision. Moreover, she does not know where to go.
- ii. Skeptical – She is not sure if she is doing the right thing in taking her aunt's bag. 'Do I take this? Do I leave it?' She does not know where she is going.
- iii. Defiant – Chebet is determined not to get married and circumcised
- iv. Apprehensive – She is fearful that her uncle and aunt could have heard her wake up and leave the house. She has to tiptoe.
- v. Relief – When she finally boards the bus to Nairobi

Mood

- i. Depressing/gloomy – this mood is created by the setting. The author describes the desolate living conditions, for example, 'the torn bed sheets, Chebet having to share a bed with her two brothers, the sheet is brown stained, there is no door but a curtain that separates the rooms, etc.
- ii. Suspenseful/tense – the mood is full of suspense. We fear for Chebet as she makes her escape. As she tiptoes away from her uncle's home, she hears

her uncle's voice and so we wonder if the uncle has woken and if she will be caught. She hears the sound of a motorbike and is startled and starts trembling with fear. The reader hopes it is not her uncle.

The purpose

- The author wants to highlight some of the retrogressive practices in the community that should be discarded.
- To expose the suffering of the youth as a result of these practices
- To encourage the youth to take charge of their life when faced by similar situations.

The Last Breath

Tone

Defiant – the narrator is determined to marry his girlfriend. Whatever his father thinks makes no difference.

Hopelessness/despairing/miserable – the narrator says the situation with the dad over Eva was hopeless because the dad kept stressing on Eva's blindness. He pleads with his mother. He feels the situation is plunging him into depths of misery.

Bitter/acerbic – the narrator asks the dad, in a shout, what he was going to do. He wonders bitterly when his father would learn to understand him and his feelings. He promises to show his father that he has a mind of his own. He says it savagely.

Sad – when the father dies

Appreciative – the narrator's father donates his eyes to Eva and the narrator appreciates this gesture.

Mood

Suspenseful/tense – the setting gets us curious. We wonder who Eva is and why the father is looking at her with a tense look. The altercation between father and son makes the mood tense. The narrator feels angry and at some point the father seem to lose control of the vehicle; the mother cautions the narrator to be careful with the father, all these keep us on edge.

Depressing/gloomy – most of the time the weather is bleak and the sky grey. The father's death also escalates this mood. Eva can feel the sadness of the narrator.

Cheerful – the story ends on a happy note. Later in August – the weather changes and is lively, the sun smiles again and the great grey blanket has been lifted. The narrator appreciates the dad for donating his eyes.

The purpose

- To show that disability is not inability.
- To show that true love conquers in the end.
- To demonstrate that parental love is great.

2. *Chebet's story*

The story starts with a calm atmosphere, but as the flashback on the discussion between Chebet and her uncle is brought in, the atmosphere becomes tense and the tone harsh. As Chebet runs away at night, the atmosphere is uncertain. As the motorcycle rider stops, there is an anxious atmosphere. A cautious tone is evident as Chebet and the motorcycle rider ride to Marigat Town. A calm atmosphere returns. There is an assuring atmosphere as she gets to the bus.

The Last Breath

The story starts in a tense atmosphere which changes to an annoying one as they drive down the road. The tone is didactic. The atmosphere then changes to a hopeless one as the dad seems not to accept the narrator's point of view. During the discussion at the narrator's bedroom, the tone is anxious and the atmosphere tense. A remorseful atmosphere later follows, but is soon replaced by a hopeful one. The story ends in a joyful tone.

b) Remedial activities

With the help of your teacher, choose a short story and read it. Once you have read it, write a short analytical report of the story basing your argument on the tone and mood of the story. Explain how the tone and mood affect the purpose of the story.

Answers

Open-ended. Answers will depend on the story chosen.

c) Extended activities

1. Write a story of how a character fought to restore stability and peace in his or her society.
2. From the story you have written, describe the tone and mood of the story.
3. How have you used tone and mood to achieve the intended purpose of your story?

Answers

Open-ended. Answers will depend on the story written.

Unit 4

Types of Poetry and Poems

(Student's Book pages 87-105)

Key unit competence: To be able to compare and contrast different types of poetry and poems.

4.0 Prerequisites of this unit

a. Learning objectives

Knowledge and understanding	Skills	Attitudes and values
<ul style="list-style-type: none"> - Identify lyrical, narrative and descriptive poetry. - Recognise acrostic and concrete poems. - Produce an acrostic poem. 	<ul style="list-style-type: none"> - Discover some characteristics that differentiate different kinds of poetry. - Analyse poems to identify their main characteristics. 	<ul style="list-style-type: none"> - Appreciate the artistic value of different forms of poems. - Show continuous desire to read poems in and outside of class. - Experiment creatively with writing poetry.

b. Information to the teacher

This unit explores the different types of poetry and poems. It has content that is closely linked to creative writing in English and other languages as well as History and Citizenship. There are many poems used in the unit and their themes are similar to topics taught in Religion, General Studies and Effective Communication. The subjects addressed and messages communicated through these poems are also similar to topics in History and Citizenship, especially those that involve appreciating that different people live different lives. Strive to show these inter-subject relationships as learners study this unit with the aim of showing the learners that learning is interrelated even when it is done in different subjects.

Crosscutting issues to be addressed

Inclusive education	Highlight the need to include everyone in our day-to-day activities at school and demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.
Gender	The need for gender equality will be brought out as learners discuss the theme of love as brought out in different poems.
Peace and values education	From the various poems, they will learn the value of peace which will be applied in their real life settings. They will also learn the importance of peace as they write an acrostic poem on peace.

Generic competences to be developed

Lifelong learning	This will happen as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the poems they will read contain valuable messages about life choices.
Critical thinking	Critical thinking will be developed as learners compare and contrast different poems.
Creativity and innovation	This will be exercised as learners write a poem which can be used as a school anthem.
Research and problem solving	The competence of research will be developed as learners look for answers to the questions given under 'The Problem Statement' in the Student's Book.
Communication skills in language subjects and other subjects	Learners will acquire communication skills in the English language as they answer questions and hold discussions. In addition, they will build their confidence in public speaking as they recite different poems. They will also sharpen their writing skills as they write their own poems.
Co-operation	Learners will learn co-operation as they hold group discussions and come to a consensus about who among them will present their answers.

Vocabulary/ keywords/ concepts in this unit

1. **Acrostic poem** – a poem in which certain letters in each line form a word or words.
2. **Concrete poem** – a poem whose visual appearance matches the topic of the poem.
3. **Descriptive poetry** – serving or seeking to describe.
4. **Lyrical poetry** – expressing the writer's emotions in an imaginative and beautiful way.
5. **Narrative poetry** – in the form of a narrative.
6. **Persona** – the person who speaks in a poem.
7. **Poem** – a piece of writing that has the characteristics of both speech and song and which is mostly rhythmical, usually metaphorical and often exhibits such formal elements as meter, rhyme, and stanzaic structure.
8. **Poetry** – a genre of literature characterised by the use of a distinctive style and rhythm to express feelings and ideas with special intensity.

Guidance on the problem statement

The aim of this unit is to expose learners to the different ways in which poetry can be written and the different types of poems. The 'Problem Statement' in the Student's Book is intended to help learners predict what they will learn in this unit and start gathering possible answers to the questions given. The answers given at the start need not be right, rather, they should point to the direction towards which the learners should think along and research more on. It is advisable that after the study of each subtopic, go back to these questions to assess the learners' acquisition of the necessary knowledge, understanding, skills and attitudes.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> - Slow learners should be encouraged to take part in the learning process, such as in the reading activities where learners need to read a poem or two before they can engage in analysis, comparison and contrasting of the poems. - Gifted learners can compare and contrast different types of poetry and poems. - Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> - Provide braille for blind learners and large print text to learners with seeing difficulties. - Provide sign language alphabet symbols and sign language interpreters for the deaf. - Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. - During demonstration, allocate roles to the physically challenged as long as they can handle them, e.g. one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him or her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Selected poems	Lesson 1: Selected poems	Period 1
Types of poetry	Lesson 2: Types of poetry	Period 2 Period 3
Types of poems	Lesson 3: Concrete poems	Period 4
	Lesson 4: Acrostic poems	Period 5

Lesson development

4.1 Selected poems

Lesson 1: Selected poems (*Student's Book page 88*)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Read selected poems as a foundation for analysis of poems;
- ii. Discover that there are different types of poetry.

Introduction

Ask learners to explain the difference between poetry and poems.

Expected answers

Poetry is that genre of literature which involves writing and reciting/ performing poems while poems are pieces of writing or oral compositions that follow a special metrical structure and rhythm to express deep feelings and emotions.
(Accept any close explanation.)

Teaching aids: Poems in the Student's Book

Learning activities

1. Ask the learners to predict what the unit is all about. Write their answers on the board.
2. Put them into groups and ask them to read the poems under Activity 1 in the Student's Book.
3. Let them identify the differences and similarities in the two poems. Use this opportunity to introduce the concept of poetry and show them that poetry can take different forms.
4. In the same groups, let them answer the questions given under the 'Problem Statement' in the Student's Book. Time them so that they do not take too long in this activity. The aim is not to get correct answers but to get an idea of what the unit will be about.
5. Let each group present their answers to the class. Give guidance where necessary.
6. Explain to the learners that studying the unit will help them answer all those questions competently. Encourage them to go and research on each of these questions. By doing this, they will be preparing themselves for the lessons that will follow.

Synthesis

This lesson aims at giving learners an opportunity to predict the content of the entire unit. In addition, it exposes learners to selected poems that help will them to discover the unique characteristics of poetry as a genre. Give more exposure to the learners by availing more poems for them to read even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to predict the content of the entire unit. Specific correct answers should not be your main concern, rather, the ability of the learner to predict what the unit is about- whether the specific answer is correct or not. Use questions under 'The Problem Statement' in the Student's Book to do this.

Check also the ability of learners to highlight features of poetry. Use Activity 1 to do this.

Answers**Activity 1****Differences**

1. The first piece is written in lines (verse form) while the second one is written in complete sentences.
2. The first piece has a metric structure while the second one is in the form of everyday speech (prose).
3. The first piece has a musical quality while the second one does not.
4. The first piece is short while the second one is long.
5. The first piece employs economy of words while the second one does not.
6. In the first one, language is more sentimental and passionate; more emotion is therefore expressed.

Similarities

1. Both talk about the same subject: wind.
2. Both express a feeling.

Answers to questions under the problem statement

1. Narrative poetry, descriptive poetry and lyrical poetry

2. a. Features of narrative poetry

- i. The poems tell a story.
- ii. It may or may not rhyme.
- iii. It could be short or long.
- iv. It has a beginning, middle and end.
- v. There is a strong sense of narration, characters and plot.

b. Features of descriptive poetry

- i. The poems use language that creates images and feelings in the reader.
- ii. Most descriptive poems are long.
- iii. They are deep in depicting the person, animal, object or the idea being described in the poem.
- iv. They are less imaginative but more didactic or preachy.
- v. They are realistic and do not delve into emotions and metaphors.

c. Features of lyrical poetry

- i. It expresses personal feelings or thoughts.
- ii. It has a musical quality.
- iii. Most lyrical poems are short.
- iv. They are mostly written in first person and include the writer in the poem.
- v. They mostly express intense emotions.
- vi. The emotions expressed tend to lean towards the extremes in life, such as love, death or loss.

Acrostic poems and concrete/ shape poems

a. Characteristics of concrete poems

- i. The shape of the poem on the page symbolises the content of the poem.
- ii. The arrangement of letters and words creates an image that offers the meaning visually.
- iii. If you remove the form of the poem, you destroy or weaken the poem.
- iv. The physical arrangement of the poem can provide a cohesion that the actual words lack. This allows the poem to ignore standard syntax and logical sequencing.

b. Characteristics of acrostic poems

- i. They spell out words using the first letter of each line of poetry.
- ii. The word spelled is the name of a person or an object that is being described by the poet.
- iii. Each word usually has its own verse and the verses can be separated by a line.
- iv. Usually, acrostic poems do not have to rhyme.

Note: The learners do not have to give these answers during Lesson 1. These answers are meant for the teacher's guidance. However, learners should be able to give the answers by the end of the unit.

4.2 Types of poetry**Lesson 2: Types of poetry**

(Student's Book pages 88-95)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Name three types of poetry;
- ii. Describe the characteristics of each type of poetry;
- iii. Identify these characteristics in given poems.

Introduction

Ask learners to identify features of poetry using the poem given in Activity 2.

Expected answers

1. It is written in lines and verses.
2. It uses very few words.
3. It is highly rhythmic.
4. It expresses strong emotions and feeling.
5. It may not follow grammatical structures.

Teaching aids: Poems in the Student's Book

Learning activities

1. Explain to the learners that poetry can be classified into different types based on form and content. Explain that form refers to the structure of the poem while

- content refers to the subject matter.
2. Using the notes in the Student's Book, describe narrative poetry.
 3. Ask learners to identify any characteristics of narrative poetry in the poem given in Activity 3.
 4. Let learners compare their answers with the characteristics given in the Student's Book.
 5. Describe descriptive poetry to the learners.
 6. Let learners do Activity 4 in groups to master the features of descriptive poetry.
 7. Explain lyrical poetry to the learners.
 8. Let them do Activity 5 in groups to master the features of lyrical poetry.

Synthesis

This lesson aims at giving learners an opportunity to compare and contrast different types of poetry on the basis of their form and content. Take more time in highlighting the characteristics of each type of poetry. After giving examples of poems under each type, involve learners in getting more examples of such poems. Encourage them to continue with such analysis even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to identify the three types of poetry. Further, they should compare and contrast different poems to match them with the specific poetry types. Use Activities 2-5 in the Student's Book to do this.

Answers

Activity 2

Open-ended. Below is a suggested answer:

The poet deals with self-pity in an emotional and passionate ('could have wept') way. He or she uses language to creatively express envy mixed with admiration for the beautiful one. The thoughts seem to flow easily and without the speaker's control – the feelings can be said to be spontaneous. He or she uses very few words to express his or her feelings.

Activity 3

1. The poem tells a story.
2. It has no rhyme.
3. It is long.

4. It seems to have an introduction, body and a conclusion.
5. Two characters' experiences are being compared in a fairly structured plot. (Accept any other reasonable characteristics.)

Activity 4

1. Sight: Sunlight kills the eyes, the sky is blue really blue, forcing my gaze into these clouds, etc.
2. The poet describes the sky with the colours it has as well as the clouds and compares these to the life of a person.
3. Open-ended. The poems should be shared in class - a few to be picked and read aloud in class.

Activity 5

1. Love – the poet refers to love that abounds: ‘ I love thee to the depth and breadth and height| My soul can reach...’
2. This poem brings out a stronger feeling of love as compared to the poem *Building the nation*.

4.3 Types of poems

Lesson 3: Types of poems

Concrete poems

(*Student's Book pages 95-99*)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Describe the characteristics of concrete poems;
- ii. Write examples of concrete poems.

Introduction

Ask learners to identify features of the poem given in Activity 6. Do not mention the term ‘concrete poem’ at this point.

Expected answers

1. The shape of the poem on the page symbolises the content of the poem.
2. The arrangement of letters and words creates an image that offers the meaning visually.
3. If you remove the form of the poem, you destroy or weaken the poem.

Teaching aids: Poems in the Student's Book

Learning activities

1. Using the characteristics identified in Activity 6, introduce the concept of concrete poems. Explain to the learners that they are called concrete poems because they take a certain pattern or shape, thus resembling a concrete image.
2. Discuss the characteristics of concrete poems.
3. Go through the examples of concrete poems given in the Student's Book.
4. Ask learners to analyse the concrete poem given in Activity 7 in the Student's Book.
5. Let learners write their own concrete poem as guided in the Student's Book. Take time to guide them so that they are able to write a concrete poem.

Synthesis

This lesson aims at giving learners an opportunity to describe the characteristics of concrete poems. By looking at a poem, learners should be able to say whether it is a concrete poem or not. Further, learners should practise writing concrete poems of their own. This activity should take a greater part of the lesson. Talented learners can be asked to write two or more such poems so as to keep them busy as you guide the average and slow learners.

Assessment

The main assessment is checking the ability of learners to describe the characteristics of concrete poems. In addition, check their ability to compose/write their own concrete poems. Use Activity 7 for these assessments.

Answers

Activity 6

1. It is written in a specific shape/pattern.
2. The shape clarifies the content of the form.
3. It does not have grammatical structures.
4. Reorganising the structure will destroy the message of the poem.

Activity 7

1. It is in the shape of an orange. The shape helps to communicate the subject matter of the poem.
2. Open-ended.

4.4 Types of poems

Lesson 4: Types of poems

Acrostic poems

(Student's Book pages 99-101)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Describe the characteristics of acrostic poems;
- ii. Write their own acrostic poems.

Introduction

Ask learners to identify unique characteristics of the poem given in Activity 8.

Expected answers

1. The first letters of each line spell out the word 'monsters'.
2. The poem is about the spelled word – monsters.
3. It has no rhyme.

Teaching aids: Poems in the Student's Book

Learning activities

1. Using the characteristics identified in Activity 8, introduce the concept of acrostic poems. Explain to the learners what acrostic poems are using the notes in the Student's Book.
2. Discuss the characteristics of acrostic poems.
3. Go through the examples of acrostic poems given in the Student's Book.
4. Ask learners to write their own acrostic poems using the words given in Activity 9 in the Student's Book. Take time to guide them so that they are able to write an acrostic poem.

Synthesis

This lesson aims at giving learners an opportunity to describe the characteristics of acrostic poems. By looking at a poem, learners should be able to say whether it is an acrostic poem or not. Further, learners should practise writing acrostic poems of their own. This activity should take a greater part of the lesson. Talented learners can be asked to write two or more such poems so as to keep them busy as you guide the average and slow learners.

Assessment

The main assessment is checking the ability of learners to describe the characteristics of acrostic poems. In addition, check their ability to compose/write their own acrostic poems. Use Activity 9 for these assessments.

Answers**Activity 8**

1. The first letters of each line spell out the word 'monsters'.
2. The poem is about the spelled word – monsters.
3. It has no rhyme.

Activity 9

Open-ended. Read some of the best poems in class to motivate the learners who wrote them.

4.5 End of unit**Summary of the unit**

This unit helps learners to identify different types of poetry and poems. In addition, learners describe the characteristics of different types of poetry and poems. Learners also get an opportunity to practise writing different types of poems and to compare and contrast different types of poetry and poems. This is a good opportunity for you to identify and nurture writing talents among the learners. Indeed, much of the time should be spent comparing and contrasting poems as well as in learners writing their own poems.

b) Additional information to the teacher**Distinguishing characteristics of poetry**

1. Most poems use rhyming words to create a certain effect. Poetry that does not rhyme is called “free verse poetry.”
2. Poets use repetition of sounds or patterns to create a musical effect in their poems.
3. Poems are written in stanzas. Stanzas are groups of lines within a poem that are similar in rhyme, rhythm or style.
4. The punctuation and format of the poem deals with how it is arranged on the page and how the author intends for you to read it.

5. Poets use different sounds and tones throughout poetry to change the way it sounds.

Other types of poems

1. **Sonnet** - A short rhyming poem with 14 lines. The original sonnet form was invented in the 13/14th century by Dante and an Italian philosopher named Francesco Petrarch. The form remained largely unknown until it was found and developed by writers such as Shakespeare. Sonnets use iambic meter in each line and use line-ending rhymes.
2. **Haiku** - This ancient form of poem writing is renowned for its small size as well as the precise punctuation and syllables needed on its three lines. It is of ancient Asian origin. Haiku's are composed of 3 lines, each a phrase. The first line typically has 5 syllables, second line has 7 and the 3rd and last line repeats another 5.
3. **Epic** - A lengthy narrative poem in grand language celebrating the adventures and accomplishments of a legendary or conventional hero.
4. **Couplet** - Two lines of verse which rhyme and form a unit alone or as part of a poem.
5. **Free verse** - This is a poem that does not follow any rules. Their creation is completely in the hands of the author. Rhyming, syllable count, punctuation, number of lines, number of stanzas and line formation can be done however the poet wants in order to convey the idea. There is no right or wrong way to create a free verse poem.

4.6 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment

1. Similarities

- i. Both poems are written in verses/ stanzas.

Differences

- i. Poem 1 is a narrative poem while Poem 2 is a descriptive poem.
- ii. Poem 1 tells a story of a road accident while Poem 2 describes Gisenyi in Rwanda.

- iii. Poem 1 is long while Poem 2 is short.
 - iv. Poem 1 evokes strong feelings while Poem 2 gives vivid descriptions.
 - v. Poem 1 has rhyme while Poem 2 has no rhyme.
- 2.
- a. Poem 1 is an acrostic poem while Poem 2 is a concrete poem.
 - b.
 - i. The first letters of each line in an acrostic line spell a word while the structure of a concrete poem forms a definite shape.
 - ii. In an acrostic poem, the word spelt is the subject matter of the poem while in a concrete poem, the shape formed symbolises the content of the poem.
 - iii. Disorganising the pattern of a concrete poem destroys the poem while reordering the lines in an acrostic poem loses the subject matter.
 - iv. Both poems do not have to follow grammatical structures.

b) Remedial activities

Read the poem below then answer the questions that follow.

You look and wonder
 Why not me
 Why the beautiful ones?
 But that is them
 This is not you!
 Good tidings await
 Patience, patience!
 Theirs is theirs
 Yours is yours.

Questions

1. What type of poetry is this?
2. Identify the characteristics of this poetry that can be seen in this poem.

Answers

1. This is an example of lyrical poetry.
2. a. It expresses personal feeling or thoughts.
 - b. It has a musical quality.
 - c. It is short.

c) Extended activities

Read the poem below and answer the questions that follow.

Rwanda Nziza

Rwanda, our beautiful and dear country
 Adorned of hills, lakes and volcanoes
 Motherland, would be always filled of happiness
 Us all your children: Abanyarwanda
 Let us sing your glare and proclaim your high facts
 You, maternal bosom of us all
 Would be admired forever, prosperous and cover of praises.
 Invaluable heritage, that God protects to you
 You filled us with priceless goods
 Our common culture identifies us
 Our single language unifies us
 That our intelligence, our conscience and our forces
 Fill you with varied riches
 For an unceasingly renewed development.
 Our valorous ancestors
 Gave themselves bodies and souls
 As far as making you a big nation
 You overcame the colonial-imperialistic yoke
 That has devastated Africa entirely
 And has your joy of your sovereign independence
 Acquired that constantly we will defend.
 Maintain this cape, beloved Rwanda,
 Standing, we commit for you
 So that peace reigns countrywide
 That you are free of all hindrance
 That your determination hires progress
 That you have excellent relations with all countries
 And that finally your pride is worth your esteem.

Questions

1. What type of poetry is this?
2. Identify the characteristics of this poetry that can be seen in this poem.
3. Write such a poem about your school.

Answers

1. This is an example of lyrical poetry.
2.
 - a. It expresses personal feeling or thoughts.
 - b. It has a musical quality.
 - c. It is written in the first person and the persona includes the writer of the poem.
 - d. It expresses love and adoration for Rwanda, our motherland.
3. Open-ended. You may read the best poem in class.

Unit 5

Poetic Devices

(Student's Book pages 106-123)

Key unit competence: To be able to compare and contrast poems according to the poetic devices, the point of view and the context.

5.0 Prerequisites of this unit**a. Learning objectives**

Knowledge and understanding	Skills	Attitudes and values
<ul style="list-style-type: none"> - Explain how poetic devices contribute to the meaning of a poem. - Identify the point of view in a poem. - State the idea of context in a poem. 	<ul style="list-style-type: none"> - Apply knowledge about poetic devices in the analysis of a poem. - Analyse and explain the effects of point of view on the reader. 	<ul style="list-style-type: none"> - Appreciation of the aesthetic qualities of language used in a poem to achieve certain effects. - Appreciate different personal, cultural, historical etc. contexts in which poems are written.

b. Information to the teacher

This unit explores the poetic devices, point of view and context in poems. It has content that is closely linked to creative writing in English and other languages as well as History and Citizenship. The poems have themes that are similar to topics taught in Religion, General Studies and Effective Communication. The subjects addressed and messages communicated through these poems are also similar to topics in History and Citizenship especially those that involve appreciating that different people live different lives. Strive to show these inter-subject relationships as learners study this unit with the aim of showing them that learning is interrelated even when it is done in different subjects.

Crosscutting issues to be addressed

Inclusive education	Highlight the need to include everyone in our day-to-day activities at school and demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.
Gender	Working together in groups promotes peace. Choose both genders to participate in class activities. This will instil a sense of gender equality in the learner's mind.
Peace and values education	From the various poems, they will learn the value of peace which will be applied in their real life settings.
Environment and sustainability	Learners will be guided on the need to conserve and protect the environment for sustainable development as they listen to the poem <i>Trees</i> which encourages protecting and planting of trees. They will also see the beauty trees bring and be motivated to conserve the environment.
Financial education	As learners read and analyse the poem, <i>All that you have given me, Africa</i> , help the learners see the financial benefits to be acquired from the land.

Generic competences to be developed

Lifelong learning	This will be developed as learners acquire skills in leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the poems they will read contain valuable messages about life choices.
Critical thinking	Critical thinking will be developed as learners identify poetic devices in different poems given and as they comment on the effects of using different sound patterns, personification and similes in poems.
Creativity and innovation	This will be exercised as learners compose their own poems.
Research and problem solving	The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.

Communication skills in language subjects and other subjects	Learners will acquire communication skills in the English language as they answer questions and hold discussions. In addition, they will build their confidence in public speaking as they recite different poems. They will also sharpen their writing skills as they write their own poems.
Co-operation	Learners will learn co-operation as they hold group discussions and come to a consensus about who among them will present their answers.

Vocabulary/ keywords/ concepts in this unit

1. **Alliteration** – the repetition of initial consonant sounds.
2. **Assonance** – a close repetition of similar vowel sounds, usually in stressed syllables.
3. **Context** – circumstances forming the background of an event, idea or statement, in such a way as to enable readers understand the narrative or a literary piece.
4. **Personification** – assign the qualities of a person to something that isn't human or, in some cases, to something that isn't even alive.
5. **Repetition** – the style of repeating the same words or phrases a few times to make an idea clearer.
6. **Rhyme** – words that sound alike, occurring at the end of lines within a stanza.
7. **Rhythm** – a series of stressed or accented syllables in a group of words, arranged so that the reader expects a similar series to follow.
8. **Simile** – a comparison between two things which are essentially dissimilar. The comparison is directly stated through words such as *like*, *as*, *than* or *resembles*.

Guidance on the problem statement

This unit exposes learners to the different poetic devices, points of view and context and how they are used in different poems. Learners will go ahead and use this knowledge to compare and contrast different poems according to the poetic devices, the point of view and the context. The Unit Focus in the Student's Book is intended to help learners predict what they will learn in this unit and start gathering possible answers to the questions given. The answers given at the start need not be right, rather, they should point to the direction towards which the learners should think along and research more on. It is advisable that after the study of each subtopic, go back to these questions to assess the learners' acquisition of the necessary knowledge, understanding, skills and attitudes.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> - Slow learners should be encouraged to take part in the learning process, such as in the reading activities where learners need to read a poem or two before they can engage in analysis, comparison and contrasting of the poems. - Gifted learners can compare and contrast poems according to poetic devices, the point of view and the context. - Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> - Provide braille for blind learners and large print text to learners with seeing difficulties. - Provide sign language alphabet symbols and sign language interpreters for the deaf. - Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. - During demonstration, allocate roles to the physically challenged as long as they can handle them e.g. one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him or her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Selected poems	Lesson 1: Selected poems	Period 1
Review of poetic devices	Lesson 2 and 3: Review of poetic devices	Period 2 Period 3
Point of view Context	Lesson 4: Point of view and context	Period 4

Lesson development

5.1 Selected poems

Lesson 1: Selected poems
(Student's Book page 108)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Read selected poems as a foundation for analysis of poems;
- ii. Identify different poetic devices.

Introduction

Ask learners to explain the difference between poetry and poems.

Expected answers

Poetry is that genre of literature which involves writing and reciting/ performing poems while poems are pieces of writing or oral compositions that follow a special metrical structure and rhythm to express deep feelings and emotions.

(Accept any close explanation.)

Teaching aids: Poems in the Student's Book

Learning activities

1. Ask the learners to predict what the unit is about. Write their answers on the board.
2. Put them into groups and ask them to read the poem under Activity 1 in the Student's Book.
3. Let them identify the sound effects in the poem. Use this opportunity to introduce the concept of poetic devices and why they are used.
4. In the same groups, let them answer the questions given under 'The Unit Focus' in the Student's Book. Time them so that they do not take too long in this activity. The aim is not to get correct answers but to get an idea of what the unit will be about.
5. Let each group present their answers to the class. Give guidance where necessary.
6. Explain to the learners that studying the unit will help them answer all those questions competently. Encourage them to go and research on each of these questions. By doing this, they will be preparing themselves for the lessons that will follow.

Synthesis

This lesson aims at giving learners an opportunity to predict the content of the entire unit. In addition, it exposes learners to selected poems that help them to discover the unique characteristics of poetry as a genre. Give more exposure to the learners by availing more poems for them to read even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to predict the content of the entire unit. Specific correct answers should not be your main concern, rather, the ability of the learner to predict what the unit is about– whether the specific answer is correct or not. Use questions under 'The Unit Focus' in the Student's Book to do this. Check the ability of learners to identify poetic devices in a poem. Use Activity 1 and 2 to do this.

Answers**Activity 1**

- a. Christmas, mass; boom, hum; hyena, arena, Mary and merry.
- b. Boom! Boom! Boom!

Activity 2

Repetition – Line 2

Simile – Line 5

Personification – Line 4

Rhyme – Stanza 1 and 2

Answers to questions under The Unit Focus

1. Poetic devices are stylistic techniques that a poet employs in order to influence the way a poem sounds when read aloud and the overall mood created by the sound patterns.
2.
 - a. Repetition – the style of repeating the same words or phrases a few times to make an idea clearer.
 - b. Rhythm – a series of stressed or accented syllables in a group of words, arranged so that the reader expects a similar series to follow.
 - c. Rhyme – words that sound alike occurring at the end of lines within a stanza.
 - d. Alliteration – the repetition of initial consonant sounds.
 - e. Assonance – a close repetition of similar vowel sounds, usually in stressed syllables.

- f. Simile – a comparison between two things which are essentially dissimilar. The comparison is directly stated through words such as *like, as, than* or *resembles*.
 - g. Personification – assigning the qualities of a person to something that isn't human or, in some cases, to something that isn't even alive.
- 3.
- a. Alliteration. For example: need, needles; need, kneed./ Rhyme. For example: line1 and 3 (needles, needles), line 6 and 7 (Kneed, indeed).
 - b. It is written in first person point of view/ narration.
 - c. A needle's salesman has asked the poet to buy a needle. The poet is responding to the salesman, saying that he or she may not need a needle at the moment.

5.2 & 5.3 Review of poetic devices

Lesson 2 and 3: Review of poetic devices (Student's Book pages 109-117)

Learning objectives: By the end of the lessons, the learner should be able to:

- i. Describe seven poetic devices;
- ii. Apply knowledge of poetic devices to analyse a poem.

Introduction

Ask learners to mention the seven poetic devices as learnt in the previous lesson.

Expected answers

1. Repetition
2. Rhythm
3. Rhyme
4. Alliteration
5. Assonance
6. Simile
7. Personification

Teaching aids: Poems in the Student's Book

Learning activities

1. List down the poetic devices and explain to the learners that poets use different poetic devices to communicate their ideas – refer to the introductory notes in the Student's Book.

2. Lead learners in reading aloud the poem in Activity 3. Use the poem to explain the use of repetition in a poem and its effects.
3. Let them appreciate how repetition, sound patterns and length of lines create rhythm in a poem as they attempt Activity 4. Probe to see if the learners can identify these devices and understand how they produce rhythm.
4. Model the reading aloud of the poem in Activity 5 to bring out the sound patterns before group readings, then explain rhyme with reference to the poem.
5. Explain alliteration and assonance to the learners. Use Activity 6 and 7 to illustrate them.
6. Explain similes and personification as poetic devices using the notes given in the Student's Book.
7. Guide them to identify similes and personification in the poems given in Activity 8 and 9 in the Student's Book.

Synthesis

These lessons aim at helping learners acquire skills to identify poetic devices used in given poems and their effect in the poem. Get more poems that learners can use for thorough practise of these skills even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to identify poetic devices in poems and explaining how they influencing meaning in the poem. Use Activities 3-9 to do this.

Answers

Activity 3

1. 'late', 'bridegroom'
'Too late, ye cannot enter now'
2. The poem refers to a group of people 'we' that arrive late for an occasion and are locked out. The bridegroom is the one that locks them out. They should have been there early to avoid being barred from entering. The idea explored is to be alert and ready for the bridegroom's coming. This idea is derived from the biblical text on the ten virgins, five of whom were 'foolish' and did not carry the oil for their lamps and hence ran out of it and were late and could not be welcomed to the kingdom of God. Therefore the repetition 'Too late, ye cannot enter now'.

3. Open-ended. A few poems can be picked to explore the use of repetition and the idea emphasised.

Activity 4

1. - Repetition of the line: 'None on earth is like her'
 - Almost similar length of the lines in terms of the number of words per line. This gives the lines the same number of beats.
2. Repetition of the line *None on earth is like her* is used to emphasise the importance of the subject 'she' to the speaker. Their relationship is unique and cannot be compared to any other.
3. The 'she' is the speaker's anchor for she gave the speaker life – 'made her breathe', the 'she' 'filled my stomach'. The 'she' consoled and comforted as well as gave the speaker the first lessons. The death of the 'she' makes the speaker an orphan, hence the 'she' is the mother of the speaker.

Activity 5

1. Dream beam togetherness darkness
 Nation foundation measured declared remembered
2. Open-ended. Let learners go round and share any two choices given by other learners. A few of these can be written on the board.

Activity 6

1. Repeated letters are 'b' and 'm'
2. **Betty Botter bought some butter**
 It will **make my batter better**

Activity 7

1. 'took', 'good' and 'look'
2. 4th line: 'food 'mood'
 6th line: 'loomed' 'tools'
 7th line: 'tooth' 'roots'
3. 5th line: 'blame' 'maim'
4. 'took', 'good' and 'look'. Note that this is a short /u/ sound. The poet has used assonance to relate the long time taken to check or look. The poem refers to a dentist who checks a client's teeth and concludes that it is the type of food eaten that has caused the pain and hence he or she has to remove the tooth from the root.

Activity 8

1. Lines 6 and 7 (...skin was pale and taut/ Like a glove on a doctor's hand)
Lines 8 and 9 (...tongue darted in and out/ Like a chameleon...)
2. These similes help create the image of a hungry child in our minds and visualise the dry and stretched skin compared to the glove on a doctor's skin.
3. Open-ended. A few learners to read out their poems in class for others to identify the use of similes.

5.4 Point of view and context
Lesson 4: Point of view and context
(Student's Book pages 117-120)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Explain the effects of point of view of a poem on the reader;
- ii. Describe the context of a poem.

Introduction

In pairs, ask learners to tell three stories in three points of view as guided in Activity 10.

Teaching aids: Poems in the Student's Book

Learning activities

1. Using the stories told by learners, identify the three points of view.
2. Discuss the three points of view as learnt in Unit 1. Also, make use of the notes in the Student's Book. Use any other poem already covered in class to emphasise the views of the 'I', 'we' and 'you' and their effect.
3. Guide learners to identify the point of view used in the poem in Activity 11.
4. Review context as learnt in Unit 1.
5. In groups, let the learners read the poems in Activity 12 in the Student's Book then describe the context of the poem.

Synthesis

This lesson aims at equipping learners with skills to identify the point of view in different poems and describe the context of a given poem. Give more exposure to the learners by availing more poems to practise these skills even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to identify the point of view used in a poem as well as the ability to describe the context of a poem. Use Activity 11 and 12 for this assessment.

Answers**Activity 10**

Open-ended

Activity 11

The poem uses the first person point of view. The persona is a mother who directs her plea to God to spare the life of her child till old age. She asks God not to take the baby when it has just learnt to mumble the word *mama*.

Activity 12

The context of the poem is a recovering drug addict who has decided to stay away from the drugs. They are now free from the addiction and the misery that came with it.

5.5 End of unit**a) Summary of the unit**

This unit introduces learners to the poetic devices – the stylistic devices used in poetry. Various poetic devices are given and explanations given on how they are used. Further, poems are given as activities for learners to identify the poetic devices used in the poems. The unit further explores the use of point of view in poetry as well as context in poetry. Strive to relate the use of aspects in poetry to the way they are used in prose as learnt in Unit 1 so as to create linkages and connections between the units.

b) Additional information to the teacher**Rhyme scheme**

This refers to the end rhyme pattern of a poem. To identify the rhyme scheme of a poem, follow these steps:

1. Assign the first letter of the alphabet (a) to the last word or sound of the first line.
2. If the last word in the second line rhymes with the first line last word, then assign it the same letter (a); if it does not, then give it the next alphabet letter (b).

3. Continue with the next line. If it rhymes with any letter given before, then you repeat the letter, if not then assign the next alphabet, (c).
4. Continue the process up to the end of the last line of the poem.

Example:

The First tooth

Through the house what busy joy	a
Just because the infant boy	a
Has a tiny tooth to show!	b
I have got a double row,	b
All as white and as small;	c
Yet no-one cares for mine at all.	c
He can say but half a word,	d
Yet the single sound's preferred	d
To all the words that I can say	e
In the longest summer day.	e
He cannot walk, yet if he put	f
With mimic action out his foot,	f
As if he thought he were advancing,	g
It's prized more than my best dancing.	g

(Charles and Mary Lamb)

Note: Repeated words do not rhyme.

5.6 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment

1. The persona is most likely an old African person who has endured staying in Africa. The person refers to the 'Hip broken under the weight of time' to suggest the long period the person has worked.
2. The **good** things: the lakes, the music, the dances, all night stories, noonday sun, savannahs' gold, mines, inexplicable treasures.
The **bad** things: hip broken, lassitude - tiredness (lacking energy), feet large with journeys, failed health.
3. The poet is indeed grateful to Africa for despite the burden, despite the failing health, the poet promises to bear it all with pride; Promises to protect it.

4. Repetition of the line 'All that you have given me, Africa' emphasises that the poet has benefited from Africa and is proud to belong to Africa, despite any suffering. The poet identifies with Africa as the place of gain.
5. Africa is seen as one who gives or donates. It has 'given' the 'lakes, forests, misted goons' to the poet.

Africa is also referred to as 'suffering'. As you earlier learnt, personification is giving human characteristics to inanimate objects. These include characteristics like movements, action, speech or feelings.

b) Remedial activities

Read the poem below and answer the questions that follow.

My Love

My love is like an ocean
It goes down so deep
My love is like a rose
Whose beauty you want to keep.

My love is like a river
That will never end
My love is like a dove
With a beautiful message to send.

My love is like a song
That goes on and on forever
My love is like a prisoner
It's to you that I surrender.

(By Tasha Shores)

Questions

1. What point of view is used in this poem?
2. Explain the main poetic devices used in this poem.
3. Describe the effect of these poetic devices on the meaning of the poem.

Answers

1. It uses the first person point of view.
2.
 - a. Similes have been used where love is compared to many things using the word *like*.
 - b. Repetition has also been used. The phrase 'my love is like' has been repeated in every stanza.
3. These repeated comparisons portray love as a mysterious thing, sometimes very good but sometimes enslaving yet appreciated.

c) Extended activities

Read the poems below then compare and contrast them according to the poetic devices used in them, their point of view and context.

Poem 1**Trees**

I think that I shall never see,
 A poem lovely as a tree.
 A tree whose hungry mouth is prest,
 Against the earth's sweet flowing breast;
 A tree that looks at God all day,
 And lifts her leafy arms to pray;
 A tree that may in Summer wear,
 A nest of robins in her hair;
 Upon whose bosom snow has lain,
 Who intimately lives with rain.
 Poems are made by fools like me,
 But only God can make a tree.
 (Joyce Kilmer)

Poem 2**Tigers**

Tim the terrifying tiger
 Tiptoes through tangled trees
 His twitching tail thumping

His terrible teeth terrifying turtles
who tumble away.

Answers

Poetic devices

Poem 1 uses the following personification to show how delicate trees are. Trees have been given human characteristics, for example: ... whose hungry mouth is prest/... lifts her leafy arms to pray/ A nest of robins in her hair. On the other hand, Poem 2 uses alliteration to create rhythm in the poem. The sound /t/ is repeated through the poem, for example: Tim the terrifying tiger/ Tiptoes through tangled trees ... etc.

Point of view

Poem 1 is written in first person point of view while Poem 2 is written in third person point of view.

Context

Poem 1 has the setting of a place without trees where a particular tree stands alone and 'prays' for companions while poem 2 has a setting of a forest with many trees where a tiger walks through.

Unit 6

Context and plot development

(Student's Book pages 124-137)

Key unit competence: To be able to compare and contrast the context and plot development in two selected plays.

6.0 Prerequisites of this unit**a. Learning objectives**

Knowledge and understanding	Skills	Attitudes and values
<ul style="list-style-type: none"> - Explain how plot and context contribute to the development of a play. - Describe the stages of plot development in a drama. 	<ul style="list-style-type: none"> - Trace and analyse the plot and context of a play. - Demonstrate recognition of the elements of plot in a play. 	<ul style="list-style-type: none"> - Appreciate how the plot and setting in a play affect the reader's understanding of the play. - Appreciate the nature of conflicts depicted in dramas.

b. Information to the teacher

This unit explores context and plot development in drama. It has content that is closely linked to creative writing in English and other languages as well as History and Citizenship. Different plays and excerpts from longer plays are used in the unit. The themes of these plays and excerpts are similar to topics taught in Religion, General Studies and Effective Communication. The subjects addressed and messages communicated through these stories are also similar to topics in History and Citizenship, especially those that involve appreciating that different people live different lives. Strive to show these inter-subject relationships as learners study this unit with the aim of showing them that learning is interrelated even when it is done in different subjects.

Crosscutting issues to be addressed

Inclusive education	Highlight the need to include everyone in our day-to-day activities at school and demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.
Peace and values education	When analysing the play where John and Hakuzimana fight, learners will see the need for peaceful co-existence in the society and the values of tolerance and self-control. The play, <i>The Incorruptible Judge</i> , also teaches the values of honesty and integrity especially in public service.
Financial education	As learners read the play <i>The Incorruptible Judge</i> , they will learn good and poor uses of finances. Utilise the opportunity to discourage learners from giving and taking bribes.

Generic competences to be developed

Lifelong learning	This will happen as learners acquire skills in literary criticism, play writing, leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the plays they will read contain valuable messages about life choices.
Critical thinking	Critical thinking will be developed as learners describe context and plot development in different plays and as they compare and contrast different plays.
Creativity and innovation	This will be exercised as learners compose their own plays.

Research and problem solving	The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.
Communication skills in language subjects and other subjects	Learners will acquire communication skills in the English language as they act out different play excerpts and as they hold discussions. In addition, they will build their confidence in public speaking as they recite and role-play different plays. They will also sharpen their writing skills as they write their own plays.
Co-operation	Learners will learn co-operation as they hold group discussions and come to a consensus about who among them will present their answers.

Vocabulary/ keywords/ concepts in this unit

1. **Climax** – the turning point of the fate of the main character in the play.
2. **Complication** – the part of the plot where a series of events build towards the point of greatest interest.
3. **Conclusion** – the part of the plot where the conflict is resolved and normality is restored for the characters.
4. **Conflict** – a serious incompatibility between two or more characters in terms of opinions, principles or interests.
5. **Context** – the set of circumstances or facts that surround a play, such as the setting and other factors affecting the setting.
6. **Exposition** – the part of the plot where the writer introduces important background information such as the setting, events occurring before the main plot and the characters' back stories to the audience.
7. **Falling action** – the part of the plot where the conflict between the protagonist and the antagonist is exposed, with the protagonist winning or losing against the antagonist.
8. **Playwright** – one who writes a play.
9. **Plot development** – the sequence of events in a play.

Guidance on the problem statement

'The Unit Focus' in the Student's Book serves as the problem statement. It is intended to help learners predict what they will learn in this unit and start gathering possible answers to the questions given. The answers given at the start need not be right, rather, they should point to the direction towards which the learners should think and research more on. It is advisable that after the study of each subtopic, go back to these questions to assess their acquisition of the necessary knowledge, understanding, skills and attitudes.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> – Slow learners should be encouraged to take part in the learning process, such as in the reading activities where learners need to read a play or two before they can engage in analysis, comparison and contrasting of the plays. – Gifted learners can compare and contrast the context and plot development in some selected plays. – Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> – Provide braille for blind learners and large print text to learners with seeing difficulties. – Provide sign language alphabet symbols and sign language interpreters for the deaf. – Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. – During demonstration, allocate roles to the physically challenged as long as they can handle them, for example one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him or her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Selected plays	Lesson 1: Selected plays	Period 1
Context	Lesson 2: Context in a play	Period 2
Plot development	Lesson 3: Plot development in a play	Period 3 Period 4

Lesson development

6.1 Selected plays

Lesson 1: Selected plays

(Student's Book pages 125-129)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Read selected plays as a foundation for analysis of plays;
- ii. Answer questions on the selected plays correctly.

Introduction

Ask learners to explain the structure of plays.

Expected answers

They are written in conversational format.

Teaching aids: Plays in the Student's Book

Learning activities

1. Ask the learners to predict what the unit is all about. Write their answers on the board.
2. Put them into groups and ask them to read the plays under Activity 1 in the Student's Book.
3. Let them answer the questions on the plays in groups.
4. In the same groups, let them answer the questions given under 'The Unit Focus' in the Student's Book. Time them so that they do not take too long in this activity. The aim is not to get correct answers but to get an idea of what the unit will be about.
5. Let each group present their answers to the class. Give guidance where necessary.
6. Explain to them that studying the unit will help them answer all those questions competently. Encourage them to go and research on each of these questions. By doing this, they will be preparing themselves for the lessons that will follow.

Synthesis

This lesson aims at giving learners an opportunity to predict the content of the entire unit. In addition, it exposes learners to selected plays that help them to discover the unique characteristics of drama as a genre. Give more exposure to the learners by availing more plays for them to read even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to predict the content of the entire unit. Specific correct answers should not be the main concern, rather, the ability of the learner to predict what the unit is about– whether the specific answer is correct or not. Use questions under 'The Unit Focus' in the Student's Book to do this. Check the ability of learners to answer questions on the selected plays correctly. Use questions at the end of Activity 1 to do this.

Answers**Activity 1****Play 1**

1. The incident takes place within the home of the judge. At the end of the excerpt, the chief asks the judge where his wife is.
2. No. When asked by the judge if he would imprison anybody just because they are not rich or set free a rich person his answer is no. He says he was merely passing the message his friend sent him to deliver and that he had also warned the friend about the consequence of trying to bribe a judge.
3. This is a community that is fighting to end corruption especially in legal matters of the court.

Note: The learner should be guided to relate the setting of the action and the context as explained in the Student's Book.

Play 2

1. While Jayne inspects her orchard, a female voice taunts her, inviting her for a gold or silver dinner. A conversation ensues where we learn that the Female Voice sings in a choir in which she is the leader of Praise and Worship. However, she is quarrelsome and ungodly outside the church and Jayne wonders how the Female Voice manages to lead a choir. She attributes the tribulations of their society, such as drought and joblessness to the hypocrisy of people like her. Female voice blames it on corruption, unsustainable development projects and ineffective leadership.
2. The setting is outside a storeyed house where both Jayne and Female Voice live.

Answers to questions under The Unit Focus

1.
 - a. Social context
 - b. Historical context
 - c. Political context
 - d. Cultural context
2. The context gives the motivations and justifications of the actions and utterances of the characters. This forms the basis upon which readers and/or the audience derive the meaning of the play.
 - a. **Exposition/conflict:** This is the part of the plot where the writer introduces important background information to the audience. Such information includes the setting, events occurring before the main plot and characters' back stories.
 - b. **Complication/rising action:** At this stage, a series of events build towards the point of greatest interest. The rising action of a play is the series of events that begin immediately after the exposition (introduction) of the story and builds up to the climax.
 - c. **Climax:** The climax is the turning point of the fate of the main character in the play. If the play is a comedy and things were going bad for the protagonist, the plot will begin to unfold in his or her favour, often requiring the protagonist to marshal some hidden inner strengths. If the play is a tragedy, the opposite will happen, with things going from good to bad for the protagonist, and often revealing the protagonist's hidden weaknesses.
 - d. **Falling action:** During the falling action, the conflict between the protagonist and the antagonist is exposed, with the protagonist winning or losing against the antagonist. The falling action may contain a moment of final suspense, in which the final outcome of the conflict is in doubt.
 - e. **Conclusion:** This stage comprises events from the end of the falling action to the actual ending scene of the drama. The conflict is resolved and normality is restored for the characters. For the reader, there is a release of tension and anxiety.

6.2 Context in a play

Lesson 2: Context in a play (Student's Book pages 130-132)

Learning objective: By the end of the lesson, the learner should be able to analyse the context of a play.

Introduction

Ask learners to explain the meaning of context as learnt in prose.

Expected answers

It is the setting and all other circumstances surrounding the place, time and culture of the people where the story takes place.

Teaching aids: Plays in the Student's Book

Learning activities

1. In groups, let learners read the short play in Activity 2.
2. Let them attempt to describe the setting of the play.
3. From their answers, introduce the concept of context in plays. Explain that context involves more than just the geographical and temporal (time) setting of the play. It extends to other circumstances such as the beliefs, politics and history of the people within which the play is set.
4. Discuss the different types of context as given in the Student's Book.
5. Let learners compare and contrast two plays according to their contexts as guided in Activity 3.

Synthesis

This lesson exposes learners to different types of context as they can be applied in drama and plays. Learners should use this knowledge to describe the context of different plays. Give more plays to learners for further practise in analysing the context of plays.

Assessment

The main assessment is checking the ability of learners to analyse the context of a play. Use Activity 2 and 3 for this assessment.

Answers

Activity 2

The experiment takes place in the immediate surroundings of the school laboratory. The wider context is a learning institution where learners are eager to learn new concepts. It is just not learning the academics but also learning to practise the best national values of truth and honesty.

Activity 3

The context of *The Incorruptible Judge* is within the home of the judge while that of the *Science Experiment* is in a Science laboratory in a school.

6.3 Plot development in a play
Lesson 3: Plot development in a play
 (Student's Book pages 133-136)

Learning objective: By the end of the lesson, the learner should be able to describe the stages of plot development in a play.

Introduction

Ask learners to explain the meaning of plot development as learnt in prose.

Expected answers

It is the sequence of events in a play.

Teaching aids: Plays in the Student's Book.

Learning activities

1. In groups, let learners read the short play in Activity 4.
2. Let them attempt to describe the sequence of events in the play.
3. From their answers, introduce the concept of plot development in plays.
4. Discuss the effect of context in plot development.
5. Using the notes given in the Student's Book, discuss the different stages of plot development in a play.
6. Let learners use Activity 5 to analyse the plot development of given plays.

Synthesis

This lesson exposes learners to plot development in plays. The different stages of plot development in a play are explained. Learners should use this knowledge to describe the plot development of different plays. Give more plays to learners for further practise in analysing the context of plays.

Assessment

The main assessment is checking the ability of learners to analyse the plot development in a given play. Use Activity 5 for this assessment.

Answers**Activity 4**

1. An argument takes place at the football pitch after a football match.
2. The players lose a game. John laments about the loss but Hakuzimana blames John for the loss and calls him a fool. This triggers a fight between the two. They are caught fighting by Mr Abwagire. Mr Abwagire orders the two to go to his office.
3. The events in the plot (the conflict between John and Hakuzimana) relate to what was happening in the physical setting (football pitch) and within a short time after another event (football game) had happened there.

Activity 5

1. Plot in *The Incorruptible Judge*:
 - The chief reports the problem that brings him to the judge's home.
 - The son of the famous chief of Kaleka has been accused falsely of taking a bribe and is to be brought before the judge the following Wednesday.
 - Judge prefers to listen to the case when it comes up before him. Asserts that he can't promise favouritism, because he doesn't practice it.
 - Chief then offers a bribe of fifty guineas, but this only angers the judge more. He scolds the chief.
 - Chief then isolates himself from the bribery, says that he had warned the friend about the dire consequences.
 - Relieved that the judge has turned down the offer, the chief sends greetings to Judge's wife – chief's daughter.
2. Open-ended. Allow a few pairs to give their 'plot'.
3. Main events in the 'Science experiment':
 - Bendele's curiosity to test if it is hotter inside the flame than outside.
 - He sets to take the temperature inside the flame using a thermometer
 - Immediately Bendele holds the thermometer inside the flame it bursts and breaks into pieces
 - Kojo is shocked
 - Bendele sweeps the broken pieces and spilled mercury into the bin
 - Both pretend they are waiting for the other learners in the lab

The climax of the plot comes when the thermometre breaks and the mercury in it gets spilled off.

6.4 End of unit

a) Summary of the unit

This unit identifies and describes different types of context in a play. In addition, it explores plot development in a play. Learners are then given an opportunity to compare and contrast the context and plot development of selected plays. This is a good opportunity for you to identify and nurture literary criticism skills among the learners. Much of the time should be spent comparing and contrasting plays in order to reinforce the requisite skills.

b) Additional information to the teacher

Aspects of a play

A play belongs to the category of drama. A play is to be acted out before an audience. Plays are told through dialogue – where the characters talk on stage – and also through action. The manner in which characters talk and act is given in brackets and referred to as stage directions.

The one who writes a play is referred to as the playwright. Before starting to write the play, the playwright must choose the right setting or context of the play and the right characters (cast) to pass the message. The playwright reacts to life situations by creating plays out of them. The success of the play depends on what the characters say, how they act and how the characters interact with each other in the play.

6.5 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment

Context

Play 1 takes place within the home of the judge while Play 2 takes place outside a storeyed house where both Jayne and Female Voice live.

Plot development

Play 1

- The chief reports the problem that brings him to the judge's home.
- The son of the famous chief of Kaleka has been accused falsely of taking a bribe and is to be brought before the judge the following Wednesday.
- Judge prefers to listen to the case when it comes up before him. Asserts that he can't promise favouritism, as he doesn't practice it.

- Chief then offers a bribe of fifty guineas, but this only angers the judge more and he scolds the chief.
- Chief then isolates himself from the bribery, says that he had warned the friend about the dire consequences.
- Relieved that the judge has turned down the offer, chief sends greetings to Judge's wife – chief's daughter.

Play 2

- While Jayne inspects her orchard, a female voice taunts her, inviting her for a gold or silver dinner.
- A conversation ensues where we learn that the Female Voice sings in a choir in which she is the leader of Praise and Worship.
- However, she is quarrelsome and ungodly outside the church and Jayne wonders how the Female Voice manages to lead a choir.
- She attributes the tribulations of their society, such as drought and joblessness, to the hypocrisy of people like her.
- Female voice blames it on corruption, unsustainable development projects and ineffective leadership.

b) Remedial activities

Read the play below then analyse its plot development.

(Janet's living room, soft music.)

Mutoni: Finally, I get a moment to myself.

Ikiriza: Thanks for inviting me around.

Mutoni: I've always got time for a cup of tea and a chat. Just one rule: we don't talk about work.

Ikiriza: Well, I'll try. There so much these days it's difficult to think of anything else.

Mutoni: Overtime is always a good thing in my book.

(A baby monitor gurgles, grunts and groans into life then it stops abruptly. Mutoni turns it off.)

Mutoni: Best not have any disturbances, eh.

Ikiriza: Quite. How is he?

Mutoni: Same as always. Gets everything done for him, hasn't got a care in the world. Not like us, eh Ikiriza.

- Ikiriza:** (*Chuckles*) Isn't that a little unfair?
- Mutoni:** I've taken care of that man for the past six years. I feed him, clothe him, clean up his shit.
- Ikiriza:** I'm sorry, Mutoni. I didn't mean...
- Mutoni:** No. I'm sorry. I shouldn't have gone off at you like that. It just... just... really gets to me sometimes.
- Ikiriza:** Hey... hey. Come on. You're stressed. I think you need a night out. Let your hair down a bit.
- Mutoni:** I couldn't leave him for long.
- Ikiriza:** Surely he'll be OK for a few hours. You go to work, as you said the nurse is only here for an hour a day.
(*Pause*)
- Mutoni:** Maybe just one drink would be OK.
- Ikiriza:** That's the Mutoni I know. So we have a date?
- Mutoni:** Well, er...
- Ikiriza:** Good, of course.

Answers

Ikiriza visits Mutoni in her house for a chat. While there, Mutoni's baby stirs in his sleep. Mutoni talks jealously of the way the baby is carefree because he is taken care of. When Ikiriza castigates her, she complains of the way she has taken care of him for the past 6 years. Ikiriza thinks Mutoni is stressed and she suggests a night out for an hour. Reluctantly Mutoni agrees to the idea.

c) Extended activities

1. Select an issue affecting your community which you would want to bring out in a play.
2. Suggest particular setting of this imagined play in terms of time and place.
3. Make a plan of events as you would want them to happen from the beginning to the end.
4. Share your plan of events with a group. Let the group make improvements to your plan in order to come up with a comprehensive plot.
5. Share your plot with the rest of the class.

Answers

Open-ended. Guide learners on writing a plot. Display the best plots in class. A 'judgment panel' to be identified to assess and award marks/points for the most creative plan of events for a play.

Unit 7

Character, subject matter and themes

(Student's Book pages 138-152)

Key unit competence: To be able to compare and contrast characters, subject matter and themes in two selected plays.

7.0 Prerequisites of this unit

a. Learning objectives

Knowledge and understanding	Skills	Attitudes and values
<ul style="list-style-type: none"> – Identify the protagonist and the antagonist in a play. – Show how the author highlights the subject and the themes in a selected play. 	<ul style="list-style-type: none"> – Show recognition of how characters contribute to the development of the themes in a play. – Recognise character motivation in a play. 	<ul style="list-style-type: none"> – Relate some characters in the play to real life characters. – Express understanding of the themes and ideas in plays. – Value different human motivations depicted through characters of dramas.

b. Information to the teacher

This unit explores characters, subject matter and themes in drama. It has content that is closely linked to creative writing in English and other languages as well as History and Citizenship. Different plays and excerpts from longer plays are used in the unit. The themes of these plays and excerpts are similar to topics taught in Religion, General Studies and Effective Communication. The subjects addressed and messages communicated through these plays are also similar to topics in History and Citizenship, especially those that involve appreciating that different people live different lives. Strive to show these inter-subject relationships as learners study this unit with the aim of showing them that learning is interrelated even when it is done in different subjects.

Crosscutting issues to be addressed

<p>Inclusive education</p>	<p>Highlight the need to include everyone in our day-to-day activities at school and demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work, give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class. The need to embrace those suffering from by HIV and AIDS should be emphasised as learners read the play <i>The Pure Home</i>.</p>
<p>Gender</p>	<p>This will be brought out as learners analyse Excerpt 1 and 2 in Activity 1 where two ladies have been left with the responsibility of educating their daughters. Irresponsibility on the part of the fathers who just spend their time drinking should be discouraged. Learners should be made aware that it is the responsibility of both parents, irrespective of gender, to educate their children.</p>
<p>Peace and values education</p>	<p>When analysing Excerpt 2 in Activity 1, learners will see the dangers of greed as portrayed by the Entrepreneur. Guide learners on the need for empathy and compassion when dealing with the disadvantaged members of the society.</p>
<p>Comprehensive sexuality education</p>	<p>During analysis of the play <i>The Pure Home</i>, learners will be sensitised on how to prevent the contracting and spreading of HIV.</p>
<p>Financial education</p>	<p>As learners read the Excerpt 1 and 2 in Activity 1, they will learn the implication of finances on one's education. Utilise the opportunity to teach learners about financial planning.</p>

Generic competences to be developed

Lifelong learning	This will happen as learners acquire skills in literary criticism, play writing, leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the stories they will read contain valuable messages about life choices.
Critical thinking	Critical thinking will be developed as learners describe characters, subject matter and themes in different plays and as they compare and contrast different plays.
Creativity and innovation	This will be exercised as learners compose their own plays.
Research and problem solving	The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.
Communication skills in language subjects and other subjects	Learners will acquire communication skills in the English language as they act out different play excerpts and as they hold discussions. In addition, they will build their confidence in public speaking as they recite and role-play different plays. They will also sharpen their writing skills as they write their own plays.
Co-operation	Learners will learn co-operation as they participate in group discussions and come to a consensus about who among them will present their answers.

Vocabulary/ keywords/ concepts in this unit

1. **Subject matter** – the broad topic or idea that the playwright addresses.
2. **Theme** – an aspect of the broad topic that a work of art addresses.
3. **Subject** – the issue raised in a work of art.
4. **Entrance** – instructions that tell which character is coming on stage during a performance.
5. **Exit** – instructions that tell which character is leaving the stage during a performance.
6. **Characters** – people speaking in a play.
7. **Protagonist** – the main character who represents the good intentions.
8. **Antagonist** – the main character who is a rival and places obstacles or brings opposition to the protagonist.

Guidance on the problem statement

'The Unit Focus' in the Student's Book serves as the problem statement. It is intended to help learners predict what they will learn in this unit and start gathering possible answers to the questions given. The answers given at the start need not be right, rather, they should point to the direction towards which the learners should think and research more on. It is advisable that after the study of each subtopic, go back to these questions to assess the learners' acquisition of the necessary knowledge, understanding, skills and attitudes.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> - Slow learners should be encouraged to take part in the learning process, such as in the reading activities where learners need to read a play or two before they can engage in analysis, comparison and contrasting of the plays. - Gifted learners can compare and contrast the context and plot development in some selected plays. - Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> - Provide braille for blind learners and large print text to learners with seeing difficulties. - Provide sign language alphabet symbols and sign language interpreters for the deaf. - Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. - During demonstration, allocate roles to the physically challenged as long as they can handle them, for example one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him or her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Selected plays	Lesson 1: Selected plays	Period 1
Characters	Lesson 2: Characters in a play	Period 2
Subject matter	Lesson 3: Subject matter in a play	Period 3
Themes	Lesson 4: Themes in a play	Period 4

Lesson development**7.1 Selected plays**

Lesson 1: Selected plays
(Student's Book pages 139-142)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Read selected plays as a foundation for analysis of plays;
- ii. Answer questions on the selected plays correctly.

Introduction

Ask learners what they have learnt so far about plays.

Expected answers

1. The context of plays: Social, historical, political and cultural contexts.
2. Stages of plot development in a play: Exposition/ conflict, complication, climax, falling action and conclusion.

Teaching aids: Plays in the Student's Book

Learning activities

1. Ask the learners to predict what the unit is all about. Write their answers on the board.
2. Put them into groups and ask them to read the plays under Activity 1 in the Student's Book.
3. Let them analyse the characters in the plays in groups.
4. In the same groups, let them answer the questions given under 'The Unit Focus' in the Student's Book. Time them so that they do not take too long in this activity. The aim is not to get correct answers but to get an idea of what the unit will be about.
5. Let each group present their answers to the class. Give guidance where necessary.
6. Explain to them that studying the unit will help them answer all those questions competently. Encourage them to go and research on each of these questions. By doing this, they will be preparing themselves for the lessons that will follow.

Synthesis

This lesson aims at giving learners an opportunity to predict the content of the entire unit. In addition, it exposes learners to selected plays that help them to discover the unique characteristics of drama as a genre. Give more exposure to the learners by availing more plays for them to read even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to predict the content of the entire unit. Specific correct answers should not be the main concern rather, the ability of the learner to predict what the unit is about– whether the specific answer is correct or not. Use questions under 'The Unit Focus' in the Student's Book to do this. Check the ability of learners to answer questions on the selected plays correctly. Use questions at the end of Activity 1 to do this.

Answers**Activity 1****Excerpt 1**

1. Kayitesi: She is rude, informed and inquisitive.
2. Mother: She is desperate, ignorant but realistic and insightful.

Excerpt 2

1. Poor Woman: She is desperate, hopeful and realistic.
2. The Entrepreneur: He is arrogant, insensitive and exploitative.

Answers to questions under The Unit Focus

1. The protagonist and the antagonist
2. The protagonist is pro-good and is often referred to as the good guy in the play. On the other hand, the antagonist is usually an opposer of the good intentions of the protagonist and is usually referred to as the bad guy in the play.
3. The subject matter is the broad topic or the big idea in a play.
4. Themes are aspects of the broad topic that a play addresses.

7.2 Characters in a play**Lesson 2: Characters in a play**

(Student's Book pages 143-144)

Learning objective: By the end of the lesson, the learner should be able to identify the protagonist and the antagonist in a play.

Introduction

Ask learners to say the characters they have liked in the plays that they have read and why they liked them.

Teaching aids: Plays in the Student's Book

Learning activities

1. Brainstorm with the class on the type of characters they have come across in the broad reading or in plays and movies watched.

2. Let the learners share the type of characters that are their heroes and those they do not like in particular plays or movies.
3. Guide learners to form groups according to plays or movies shared to identify the 'good' and the 'bad' characters. What messages do the characters represent? The groups should then present their findings to the rest of the class.
4. Discuss with the learners the protagonist and the antagonist using the notes in the Student's Book.
5. Guide the learners to compare their 'hero/ heroine' characters with the protagonist and the antagonist as given in the Student's Book.
6. Guide the learners in differentiating the protagonist and antagonist in a play.
7. Let them do Activity 3 in groups.

Synthesis

This lesson exposes learners to the two main types of characters in a play, the protagonist and the antagonist, and their qualities. Learners should take time to identify the protagonist and the antagonist from different plays.

Assessment

The main assessment is checking the ability of learners to identify the protagonist and the antagonist from a given play. Use Activity 3 for this assessment.

Answers

Activity 2

Open-ended. Answers will depend on the plays that the learners cite.

Activity 3

Protagonist: Mother

Antagonist: Kayitesi

7.3 Subject matter in a play

Lesson 3: Subject matter in a play
(*Student's Book pages 144-150*)

Learning objective: By the end of the lesson, the learner should be able to identify the subject matter in a play.

Introduction

Ask learners to say the common broad topics that they have come across in the plays they have read.

Teaching aids: Plays in the Student's Book

Learning activities

1. Let learners read Activity 4 in groups.
2. Discuss with the learners the events happening in the play.
3. Let them identify the characters that they like and those they don't from the play. Let them explain their reasons for their choices.
4. Guide them to identify the protagonist and the antagonist in the play.
5. Let them identify the broad topic addressed through this play.
6. Discuss the concept of subject matter using the notes given in the Student's Book.
7. Let the learners identify the subject matter of the play they read in Activity 4.

Synthesis

This lesson exposes learners to the subject matter in a play. Learners should take time to identify the subject matter from different plays.

Assessment

The main assessment is checking the ability of learners to identify the subject matter of a given play. Use Activity 4 for this assessment.

Answers**Activity 4**

1. Veronica, she was taken advantage of by a man who was envious of her piety. She was unaware of her status.
2. No, he did not care about the feelings of Veronica, but merely wanted to prove his manhood to Veronica.
3. The protagonist: Veronica
Antagonist: Makanga
4. Subject matter: HIV and AIDS. The playwright explores how one can contract HIV.

7.4 Themes in a play

Lesson 4: Themes in a play (*Student's Book pages 151-152*)

Learning objective: By the end of the lesson, the learner should be able to identify the themes in a play.

Introduction

Ask learners to say any common messages they have found in the plays they have read.

Teaching aids: Plays in the Student's Book

Learning activities

1. Let learners read Activity 4 again in groups.
2. Let them restate the broad topic addressed through this play.
3. Discuss the concept of theme using the notes given in the Student's Book.
4. Let the learners identify the themes of the play in Activity 4.

Synthesis

This lesson exposes learners to themes in a play. Learners should take time to identify themes from different plays.

Assessment

The main assessment is checking the ability of learners to identify themes in a given play. Use Activity 5 for this assessment.

Answers

Activity 5

1. Subject matter: HIV and AIDS. The playwright explores how one can contract HIV.
2. The themes of the play are unprotected sex and betrayal.

7.5 End of unit

a) Summary of the unit

This unit explores the different characters in a play. In addition, it also looks at the subject matter and themes in a play. Learners are then given an opportunity to compare and contrast characters, subject matter and themes in two selected plays. This is a good opportunity for you to identify and nurture literary criticism skills among the learners. Much of the time should be spent comparing and contrasting plays in order to reinforce the requisite skills.

b) Additional information to the teacher**Other types of characters in a play**

1. **Confidante:** Someone in whom the central character confides, thus revealing the main character's personality, thoughts and intentions. The confidante does not need to be a person.
2. **Dynamic character:** A character who changes during the course of a play. The change in outlook or character is permanent. Sometimes a dynamic character is called a developing character.
3. **Flat character:** A character who reveals only one, maybe two, personality traits in a play, and the trait(s) do not change.
4. **Foil character:** A character that is used to enhance another character through contrast.
5. **Round character:** A well-developed character who demonstrates varied and sometimes contradictory traits. Round characters are usually dynamic.
6. **Static character:** A character that remains primarily the same throughout a play. Events in the story do not alter a static character's outlook, personality, motivation, perception, habits, etc.

7.6 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment**Excerpt 1****Characters**

- Protagonist: Mother
- Antagonist: Kayitesi

Subject matter

The subject matter of the play is education.

Themes

The themes of the play are:

- The effect of poverty on education.
- Education for the girl child.

Excerpt 2**Characters**

- Protagonist: Poor Woman
- Antagonist: The Entrepreneur

Subject matter

The subject matter of the play is education.

Themes

The themes of the play are:

- The effect of poverty on education.
- Parental role in education
- Education for the girl child.
- Gender and education

b) Remedial activities

Read the play below then analyse the subject matter and themes of the play.

(Janet's living room, soft music.)

Mutoni: Finally, I get a moment to myself.

Ikiriza: Thanks for inviting me around.

Mutoni: I've always got time for a cup of tea and a chat. Just one rule: we don't talk about work.

Ikiriza: Well, I'll try. There is so much these days it's difficult to think of anything else.

Mutoni: Overtime is always a good thing in my book.

(A baby monitor gurgles, grunts and groans into life then it stops abruptly. Mutoni turns it off.)

Mutoni: Best not have any disturbances, eh.

Ikiriza: Quite. How is he?

Mutoni: Same as always. Gets everything done for him, hasn't got a care in the world. Not like us, eh Ikiriza.

Ikiriza: *(Chuckles)* Isn't that a little unfair?

Mutoni: I've taken care of that man for the past six years. I feed him, clothe him, clean up his shit.

Ikiriza: I'm sorry, Mutoni. I didn't mean...

Mutoni: No. I'm sorry. I shouldn't have gone off at you like that. It just... just... really gets to me sometimes.

- Ikiriza:** Hey... hey. Come on. You're stressed. I think you need a night out. Let your hair down a bit.
- Mutoni:** I couldn't leave him for long.
- Ikiriza:** Surely he'll be OK for a few hours. You go to work, as you said the nurse is only here for an hour a day.
- (Pause)*
- Mutoni:** Maybe just one drink would be OK.
- Ikiriza:** That's the Mutoni I know. So we have a date?
- Mutoni:** Well, er...
- Ikiriza:** Good, of course.

Answers

1. The subject matter of the play is parenting.
2. The themes of the play are:
 - Motherhood versus career
 - Modern parenting

c) Extended activities

Using the plan of events you prepared in Unit 6, write a play to pass an important message to your community. Share your play with the rest of the class.

Answers

Open-ended. Guide learners on the writing of the play. Display the best scripts in class.

Unit 8

Style, mood and atmosphere

(Student's Book pages 153-177)

Key unit competence: To be able to compare and contrast two selected plays considering the style, the mood and the atmosphere.

8.0 Prerequisites of this unit**a. Learning objectives**

Knowledge and understanding	Skills	Attitude and values
<ul style="list-style-type: none"> - Describe the atmosphere of a selected play. - Analyse the style in a selected play. 	<ul style="list-style-type: none"> - Identify the elements of style and show how they are used in the development of the atmosphere in a play. - Explain how the atmosphere is created in a play. 	<ul style="list-style-type: none"> - Appreciate how the dramatic devices used in plays affect the reader's understanding of the plot. - Express appreciation for the different moods and atmospheres created in plays. - Relate the atmosphere used in the play to every day life.

b. Information to the teacher

This unit explores style, mood and atmosphere in drama. It has content that is closely linked to creative writing in English and other languages as well as History and Citizenship. Different plays and excerpts from longer plays are used in the unit. The themes of these plays and excerpts are similar to topics taught in Religion, General Studies and Effective Communication. The subjects addressed and messages communicated through these plays are also similar to topics in History and Citizenship, especially those that involve appreciating that different people live different lives. Strive to show these inter-subject relationships as learners study this unit with the aim of showing them that learning is interrelated even when it is done in different subjects.

Crosscutting issues to be addressed

Inclusive education	Highlight the need to include everyone in our day-to-day activities at school. Demonstrate this by mixing learners with mixed abilities, of different genders and those with different special needs during the formation of groups. During presentations and display of group work give a chance to a mixture of categories of learners. Discourage any form of discrimination during class time and encourage learners to practise this even outside the class.
Gender	Gender equality will be seen as learners discuss the excerpt where Ntuli is running away from her husband who wants to beat her. Sensitise the learners that this is wrong.
Financial education	As learners read Excerpt 1, they will learn a valuable lesson on how spending money carelessly can land one in poverty. The learners will therefore learn how to spend their money wisely.

Generic competences to be developed

Lifelong learning	This will happen as learners acquire skills in literary criticism, play writing, leading others and moderating a group. Those appointed as group secretaries will acquire writing skills particularly note taking. In addition, the plays they will read contain valuable messages about life choices.
Critical thinking	Critical thinking will be developed as learners describe style, mood and atmosphere in different plays and as they compare and contrast different plays.
Creativity and innovation	This will be exercised as learners compose their own plays.
Research and problem solving	The competence of research will be developed as learners look for answers to the questions given under 'The Unit Focus' in the Student's Book.
Communication skills in language subjects and other subjects	Learners will acquire communication skills in the English language as they act out different play excerpts and as they hold discussions. In addition, they will build their confidence in public speaking as they recite and role-play different plays. They will also sharpen their writing skills as they write their own plays.

Cooperation

Learners will learn co-operation as they participate in group discussions and come to a consensus about who among them will present their answers.

Vocabulary/ keywords/ concepts in this unit

1. **Asides** – a short comment or speech that a character gives directly to the audience while other actors on stage cannot hear.
2. **Atmosphere** – the feeling, emotion or mood a playwright conveys to a reader through the description of setting and objects.
3. **Dialogue** – a conversation between two characters.
4. **Monologue** – a long speech by one actor in a play.
5. **Soliloquy** – an act of speaking one's thoughts aloud when by oneself during the performance of a play.
6. **Stage directions** – instructions in the text of a play, especially those indicating the movement, position or tone of an actor, or the sound effects and lighting.

Guidance on the problem statement

'The Unit Focus' in the Student's Book serves as the problem statement. It is intended to help learners predict what they will learn in this unit and start gathering possible answers to the questions given. The answers given at the start need not be right, rather, they should point to the direction towards which the learners should think and research more on. It is advisable that after the study of each subtopic, go back to these questions to assess the learners' acquisition of the necessary knowledge, understanding, skills and attitudes.

Attention to special education needs

<i>Support for multi-ability learning</i>	<i>Support for special needs learning</i>
<ul style="list-style-type: none"> – Slow learners should be encouraged to take part in the learning process, such as in the reading activities where learners need to read a play or two before they can engage in analysis, comparison and contrasting of the plays. – Gifted learners can compare and contrast the style and mood/ atmosphere in some selected plays. – Both gifted and slow learners to be given equal opportunities in group discussions and presenting group findings to the rest of the class. As the teacher, ensure the gifted learners pay attention and accommodate the slow learners during their presentations. 	<ul style="list-style-type: none"> – Provide braille for blind learners and large print text to learners with seeing difficulties. – Provide sign language alphabet symbols and sign language interpreters for the deaf. – Organise the class in such a way that shortsighted learners are at the front and long-sighted ones are at the back. Spectacles can be provided if available. – During demonstrations, allocate roles to the physically challenged as long as they can handle them, for example one can hold a chart. Ensure they get enough support from the other learners, for example, one learner can help push a learner on a wheelchair to enable him or her move around during group discussions.

List of lessons

Subtopic	Lesson number and title	Number of periods
Selected plays	Lesson 1: Selected plays	Period 1
Style	Lesson 2: Style in a play	Period 2 Period 3
Atmosphere/mood	Lesson 3: Atmosphere/mood in a play	Period 4

Lesson development**8.1 Selected plays****Lesson 1: Selected plays**
(Student's Book pages 154-160)

Learning objectives: By the end of the lesson, the learner should be able to:

- i. Read selected plays as a foundation for analysis of plays;
- ii. Answer questions on the selected plays correctly.

Introduction

Ask learners to mention any aspects of style that they have noticed in the plays they have read so far.

Expected answers

1. Monologue
2. Soliloquy
3. Stage directions
4. Asides
5. Dramatic irony
6. Symbolism
7. Body language
8. Dialogue

Teaching aids: Plays in the Student's Book

Learning activities

1. Ask the learners to predict what the unit is all about. Write their answers on the board.
2. Put them into groups and ask them to read the plays under Activity 1 in the Student's Book.
3. Let them analyse the aspects of style in the plays in groups.
4. In the same groups, let them answer the questions given under 'The Unit Focus' in the Student's Book. Time them so that they do not take too long in this activity. The aim is not to get correct answers but to get an idea of what the unit will be about.
5. Let each group present their answers to the class. Give guidance where necessary.

6. Explain to them that studying the unit will help them answer all those questions competently. Encourage them to go and research on each of these questions. By doing this, they will be preparing themselves for the lessons that will follow.

Synthesis

This lesson aims at giving learners an opportunity to predict the content of the entire unit. In addition, it exposes learners to selected plays that help them to discover the unique characteristics of drama as a genre. Give more exposure to the learners by availing more plays for them to read even beyond the lesson time.

Assessment

The main assessment is checking the ability of learners to predict the content of the entire unit. Specific correct answers should not be the main concern, rather, the ability of the learners to predict what the unit is about – whether the specific answer is correct or not. Use questions under The Unit Focus in the Student's Book to do this.

Check the ability of learners to answer questions on the selected plays correctly. Use questions at the end of Activity 1 to do this.

Answers

Activity 1

Excerpt 1

1. Stage directions
2. Dialogue

Excerpt 2

1. Stage directions
2. Dialogue

Answers to questions under The Unit Focus

1. Style is the literary element that describes the ways that the playwright uses words, that is, the author's word choice, sentence structure, figurative language and sentence arrangement that helps to establish mood, images and meaning in the play.
2.
 - a. Monologue
 - b. Soliloquy
 - c. Stage directions
 - d. Asides
 - e. Dramatic irony
 - f. Symbolism
 - g. Body language
 - h. Dialogue

3. The author's word choice and figurative language create images that give meaning to the play.
4. The author's word choice, sentence structure and sentence arrangement all work together to establish the mood of the play.
5.
 - a. Happy mood
 - b. Sad mood
 - c. Nostalgic mood
 - d. Remorseful mood
 (Accept any other reasonable mood description.)

8.2 Style in a play

Lesson 2: Style in a play (Student's Book pages 160-168)

Learning objective: By the end of the lesson, the learner should be able to analyse the style in a selected play.

Introduction

Ask learners to explain style as learnt in prose.

Expected answers

Style is the literary element that describes the ways that the playwright uses words, that is, the author's word choice, sentence structure, figurative language and sentence arrangement that help to establish mood, images and meaning in the play.

Teaching aids: Plays in the Student's Book

Learning activities

1. Introduce the lesson by asking the learners to narrate a play or a movie they have watched in groups. After the narration, ask them to discuss the following areas:
 - i. What made the play/movie interesting?
 - ii. Describe the setting.
 - iii. How did the setting affect your feeling towards the play?
 - iv. Explain how the play sustained your interest.
2. Relate their experiences to the style used and the atmosphere created.
3. Ask learners to explain the term style. Let them recall any stylistic devices that they have encountered so far.
4. Explain to them that in the genre of drama, there are some styles that are unique to it.

5. List the various dramatic devices that will be learnt in this unit: monologue, soliloquy, stage directions, asides, dramatic irony, symbolism, body language and dialogue.
6. Take them through the notes on monologue and soliloquy.
7. Let them read the two extracts that follow in groups.
8. Guide them in doing Activity 2.
9. Take them through the notes on stage directions, asides and dramatic irony. Have the learners do Activity 3 in groups.

Synthesis

This lesson exposes learners to different aspects of style used in plays. Learners should take time to identify different aspects of style in the different plays.

Assessment

The main assessment is checking the ability of learners to identify aspects of style in a given play. Use Activity 2 and 3 for this assessment.

Answers

Activity 2

The first extract is a soliloquy. The character, Yosif, is addressing himself. He expresses his frustrations and uncertainty about their current state. He wonders: "What to do now." We share in his thoughts about his attitude towards his employer. His employer is irresponsible and extravagant. He is a man who lives beyond his means. They have had a lot of money which has been spent on living luxuriously.

The second is a monologue: the character, Anthony addresses other characters. "Friends, Romans, countrymen, lend me your ears." He involves them directly by using the second person 'you' and also through use of rhetoric questions.

Activity 3

The reader/audience knows that despite the husband not finding his wife in Ntuli's house, she is there.

8.3 Atmosphere/ mood in a play

Lesson 3: Atmosphere/ mood in a play (Student's Book pages 168-169)

Learning objective: By the end of the lesson, the learner should be able to describe the atmosphere/ mood of a selected play.

Introduction

Ask learners to explain mood/ atmosphere as learnt in prose.

Expected answer

Mood refers to the atmosphere or pervading tone of a work of art.

Teaching aids: Plays in the Student's Book

Learning activities

1. Go through the notes on mood in the Student's Book with learners.
2. Discuss how mood is achieved in a play.
3. Discuss different types of mood in a play.
4. Let the learners identify the mood in the skit *Helping a Friend*.

Synthesis

This lesson exposes learners to atmosphere or mood in a play. Learners should take time to identify the atmosphere/ mood in different plays.

Assessment

The main assessment is checking the ability of learners to identify atmosphere/ mood in a given play. Use Activity 4 for this assessment.

Answers

Activity 4

In the skit *Helping a Friend*, the mood is anxious and suspenseful. This mood is brought about by use of the following devices:

1. Dialogue – How the man talks – he swears to teach them a lesson and the woman tells Ntuli that the man has been threatening to kill her.
2. Stage directions – We learn the man storms into the house, he is carrying a knife thus the audience is fearful of what he will do if he gets his wife.
3. Dramatic irony – We hold our breath wondering if Ntuli will give the woman away or if the husband will discover the wife is in that house.

8.4 End of unit

a) Summary of the unit

This unit explores style as used in plays. In addition, it addresses the atmosphere/mood in a play. Learners are then given an opportunity to analyse style in a selected play. This is a good opportunity for you to identify and nurture literary criticism skills among the learners. Much of the time should be spent comparing and contrasting plays in order to reinforce the requisite skills.

b) Additional information to the teacher

Styles in performed drama

There are various styles used in theatre/drama. These include:

1. **Naturalism:** Portraying life on stage with close attention to detail, based on observation of real life. The production style is one of everyday reality.
2. **Realism:** Portraying characters on stage that are close to real life, with realistic settings and staging. Realism is an effort to satisfy all the theatrical conventions necessary to the production, but to do so in a way that seems to be “normal” life.
3. **Expressionism:** Anti-realistic in seeing appearance as distorted and the truth lying within man. The outward appearance on stage can be distorted and unrealistic to portray an eternal truth.
4. **Absurdity:** Presents a perspective that all human attempts at significance are illogical. Ultimate truth is chaos with little certainty.
5. **Modernism:** A broad concept that sees art, including theatre, as detached from life in a pure way and able to reflect on life critically.
6. **Postmodernism:** There are multiple meanings, and meaning is what you create, not what is. This approach often uses other media and breaks accepted conventions and practices.
7. **Classical:** A type of theatre which relies upon imagination (and therefore limited props) to convey the setting and atmosphere of the play. Classical theatre usually contains lofty, grand prose or free verse dialogue.
8. **Epic theatre:** Epic theatre forces the audience to constantly return to rational observation, rather than emotional immersion. Sudden bursts of song, elements of absurdity and breaches of the fourth wall are all prime examples of how this rational observation is constantly revitalised.

8.5 End of unit assessment

This is given in the Student's Book.

a) Answers to end of unit assessment**1. Style****Excerpt 1**

- a. The stage directions reveal the following:
 - i. The characters' emotions – hesitating, disapprovingly, disappointed
 - ii. The actions/body language – cocks her ears, shaking his head
- b. The dialogue among the three characters:
 - i. Reveals their character
 - ii. Helps in the plot development. For example we learn from Sara and Numa that they had a humble background. We also get to know that their father is involved in politics and their mother in real estate.

Excerpt 2

- a. The stage directions reveal the following:
 - i. The characters' mood/ mood of the play – happy
 - ii. The actions/body language – shrugging his shoulders
 - iii. The attitude of the main character - ironical
- b. The dialogue among the characters:
 - i. Helps in the plot development. For example, we learn from Ngabo that Janvier was eating biscuits in class.
 - ii. Reveals the character of the teacher (objective, receptive)

2. Mood/ atmosphere**Excerpt 1**

The atmosphere can be described as:

- a. Tense because of the conflict among the siblings.
- b. Sympathetic because the children are feeling abandoned by the parents due to their busy schedules.
- c. Jovial when the parents come home. They are happy to see Numa. Nehemiah jokes about walking like a cat.

Excerpt 2

The atmosphere can be described as:

- a. Happy: The main character, Ngabo, is happy and makes the whole class laugh.
- b. Ironic: Most of Ngabo's interventions are aimed at distracting the teacher and not getting answers to pertinent questions.

b) Remedial activities

Read the play below then analyse the style and the mood of the play.

(Janet's living room, soft music.)

Mutoni: Finally, I get a moment to myself.

Ikiriza: Thanks for inviting me around.

Mutoni: I've always got time for a cup of tea and a chat. Just one rule: we don't talk about work.

Ikiriza: Well, I'll try. There so much these days it's difficult to think of anything else.

Mutoni: Overtime is always a good thing in my book.

(A baby monitor gurgles, grunts and groans into life then it stops abruptly. Mutoni turns it off.)

Mutoni: Best not have any disturbances, eh.

Ikiriza: Quite. How is he?

Mutoni: Same as always. Gets everything done for him, hasn't got a care in the world. Not like us, eh Ikiriza.

Ikiriza: *(Chuckles)* Isn't that a little unfair?

Mutoni: I've taken care of that man for the past six years. I feed him, clothe him, clean up his shit.

Ikiriza: I'm sorry, Mutoni. I didn't mean...

Mutoni: No. I'm sorry. I shouldn't have gone off at you like that. It just... just... really gets to me sometimes.

Ikiriza: Hey... hey. Come on. You're stressed. I think you need a night out. Let your hair down a bit.

Mutoni: I couldn't leave him for long.

Ikiriza: Surely he'll be OK for a few hours. You go to work, as you said the nurse is only here for an hour a day.

(Pause)

Mutoni: Maybe just one drink would be OK.

Ikiriza: That's the Mutoni I know. So we have a date?

Mutoni: Well, er...

Ikiriza: Good, of course.

Answers

1. The style used includes:
 - a. Stage directions which explain what is happening in the surrounding and therefore the cause for certain utterances by the characters.
 - b. Dialogue between the two characters. This helps us to:
 - i. Know the emotional state of Mutoni – stressed.
 - ii. Deduce Mutoni's character – gullible, nagging, ungrateful.
2. The play starts with a happy mood then it changes to an uneasy one when they start talking about Mutoni's challenges with parenting. It then changes to a hopeful mood as Ikiriza promises a night out with Mutoni.

c) Extended activities

Remember one of your best class sessions in your favourite subject. Write a play to show how the class went and why you liked it. Use dramatic devices to add creativity to your work. Share your play with the rest of the class.

Answers

Open-ended. Guide learners on the writing of the play. Display the best scripts in class.

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