

Achievers

Literature in English

For Rwandan Schools

Senior 1 Teacher's Guide

Macharia Mwangi
Mark Chetambe
Waweru Mwangi



**East African
Educational Publishers Ltd.**

Kigali • Nairobi • Kampala • Dar es Salaam • Lilongwe • Lusaka



Published by
East African Educational Publishers Ltd.
Kijabe Street, Nairobi
P.O. Box 45314, Nairobi – 00100, KENYA
Tel: +254 20 2324760
Mobile: +254 722 205661 / 722 207216 / 733 677716 / 734 652012
Email: eaep@eastafricanpublishers.com
Website: www.eastafricanpublishers.com

East African Publishers Rwanda Ltd.
Tabs Plaza, 2nd Floor, Room No. 12. Kimironko Road,
Opposite Kigali Institute of Education, Kigali
P.O. Box 5151, Kigali, RWANDA
Tel: +250 787 309702 / 722 562101
Email: eap@eastafricanpublishers.com

East African Educational Publishers also has offices or is represented in the following countries: Uganda,
Tanzania, Rwanda, Malawi, Zambia, Botswana and South Sudan.

© Mark Chetambe 2016
First published 2016

All rights reserved

ISBN: 978-9966-56-181-7

Printed in Kenya by
Autolitho Limited



Contents

Introduction.....	1
Unit 1: Introduction to literary genres: fiction and non-fiction	3
Unit 2: Introduction to prose: plot, setting and characters	11
Unit 3: Introduction to poetry	16
Unit 4: Themes and messages in poetry	21
Unit 5: Language use in poetry.....	25
Unit 6: Introduction to drama	30
Unit 7: Key aspects of drama	34
Glossary	39
References	41



INTRODUCTION

Literature is a very versatile subject and can be rather amorphous as it is not a body of knowledge that can be organised chronologically for delivery. Despite this fact however, it is probably one of the most exciting subjects to teach. There is no specific or rigid way to teach Literature but there is definitely a smart way to teach it. Students must be encouraged to read widely, to listen keenly and to communicate clearly. The teacher must create a vibrant mood in the classroom where learners will not feel inhibited or bored but will leave the classroom wanting to go out there to read much more and probably even to write.

The learner-centred approach

As you may be aware, the thrust of new curriculum is the learner-centred approach. Emphasis is no longer on the mere acquisition of passive knowledge. The objective now is on the development of skills and attitudes required to make the learner competent in the application of knowledge.

The new Literature syllabus guides the interaction between you – the teacher – and your learner in teaching and learning processes. At the same time, the new Literature syllabus highlights the essential competencies a learner should acquire during and by the end of each Unit of learning. You must be aware of this. This Teacher’s Guide has listed all the requisite competencies. Study and acquaint yourself with them.

Involving the learners

This time when you teach, you must ensure the learners are actively involved in the learning process through a high degree of participation. This will ensure that they learn from doing. Do not make your learners passive participants. Your work will be to guide the learners not to “spoonfeed” them.

This teacher’s Guide is to supplement the Student’s Book by ensuring that you have an easy time guiding the learner through the learning. It has listed activities that the learner should be involved in apart from what is in the Student’s Book. Create a learner friendly environment basing on the capabilities, needs, experience and interests, for the learners to fully enjoy and make use of this new approach.

Your role

The competency-based approach does not negate your role as a teacher. Instead, it supplements it. When the learner is actively involved in the teaching/learning process, he or she will find the process engaging and stimulating. Your role is to tap into the learner’s curiosity, critical thinking and problem solving skills. Guide the learner to realize his/her best of abilities – facilitate the process.

Give attention to individual learners; do not treat learners as a group. Remember, each learner is an individual with their own needs, pace of learning, experiences and abilities.

Handling the teaching load

As you are aware, there is only one period for literature in a week. It will therefore take your ingenuity to deliver the work as set out in the syllabus successfully. You will have to

ask the learner to do most of the reading on their own, during their spare time. Encourage them to research and read further while fully participating in group discussions and pair work. Ask them to report to the class, through their group secretary, what they would have done away from class; it will ensure their participation. Class time should therefore be for reporting on the part of the learner, with you offering correction and guidance for further study to the learners. This way you will be able to manage the load.

Special needs education and inclusive approach

All Rwandans have the right to access education regardless of their different needs. Therefore, 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.

Assessment approach

Assessment is an integral part of the teaching/learning processes. In the new competence-based curriculum, assessment must also be competence-based. Here, you will be expected to give the learner a complex situation related to his/her everyday life and ask him/her to try to overcome the situation by applying what he/she learned.

Types of assessment

Formative and continuous assessment (assessment for learning)

Use the continuous assessment tests – formal and informal methods – to check whether learning is taking place. When you are planning a lesson, you must establish criteria for performance and behaviour changes at the beginning of a Unit. Then at the end of every Unit, you should ensure that all the learners have mastered the stated Key Unit Competencies basing on the criteria stated, before going to the next Unit. Assess how well each learner masters both the subject and the generic competencies described in the syllabus. Use one or a combination of the following: (a) observation (b) pen and paper (c) oral questioning.

Summative assessment (assessment of learning)

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 and to use the results for the ranking or grading of 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.

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 eventually, included in the final national examinations grade. School based assessment average grade will contribute a certain percentage as teachers gain more experience and confidence in assessment techniques and in the third year of the implementation of the new curriculum it will contribute 10% of the final grade, but will be progressively increased.

It is our hope that this Teacher's Guide will help you teach and cause you to find the teaching and learning of this subject pleasurable.

Unit 1 INTRODUCTION TO LITERARY GENRES: FICTION AND NON-FICTION

Introduction

This is an introductory Unit to the concept of literature. As you begin the Unit, keep in mind that you are supposed to facilitate learning so that the learners can actively participate in reading literary texts and understand the differences between fiction and non-fiction. The way you facilitate this introduction will determine the learners' appreciation of literature. You are tasked with laying a good foundation in the study of literature.

In this Unit, you will guide the learner in identifying the three main genres in literature and at least one type of fictional and non-fictional literary work. Further, you will help expose the learner to identify, and establish the difference between fiction and non-fiction texts. Thereafter, you will guide the learner to apply the knowledge of literary genres to select texts for reading for pleasure.

This way, the learners will appreciate the value of literature in people's lives after understanding the role of fiction and non-fiction in literature.

Key Unit competency: By the end of this Unit, the learner should be able to actively participate in reading literary texts and understand the differences between fiction and non-fiction.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Identify the three main genres in literature and at least one type of fictional and non-fictional literary work.
- Demonstrate understanding of the difference between fiction and non-fiction texts.

Skills

The learner should be able to:

- Explain the differences between fiction and non-fiction.
- Apply the knowledge of literary genres to select texts for reading for pleasure.
- Identify a text as fiction or non-fiction.

Attitudes and values

The learner should:

- Appreciate the value of literature in people's lives.
- Appreciate the role of fiction and non-fiction in literature.

Content

- Introduction: Definitions of literature main genres (prose, poetry, drama)
- Types of literary works (e.g. fairy tale, novel, autobiography, tragedy)
- Characteristics of fictional and non-fictional literary works

Assessment criteria: Can the learner actively participate in reading literary texts and understand the difference between fiction and non-fiction?

Materials: books, class readers, newspaper articles, extracts of stories, dictionaries, computers with internet access.

Content map

Unit 1: Introduction to literary genres: fiction and non-fiction	
Number of periods	6
Introduction	Ask the learners to give the difference between the content in newspaper articles and class readers.
Classroom organization	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Books, class readers, newspaper articles, extracts of stories, dictionaries, computers with internet access.
Activities practised	Comparing fiction and non-fiction texts. Selecting texts for independent reading.
Competencies practised	Team work Communication Interpretation and presentation of information.
Language	Participating in pair work and group work.
Vocabulary acquisition	Fiction, non-fiction prose, genres
Numeracy	
Study skills	Explain the differences between fiction and non-fiction. Apply the knowledge of literary genres to select texts for reading for pleasure. Identify a text as fiction or non-fiction.
Revision	Exercises and group activities.
Assessment	Can actively participate in reading literary texts and understand the difference between fiction and non-fiction.
Learning outcomes	Identify the three main genres in literature and at least one type of fictional and non-fictional literary work. Demonstrate understanding of the difference between fiction and non-fiction texts.

Sample lesson plan

Term	Date	Subject	Class	Unit Number	Lesson Number	Duration	Class size
1/...../20.....	Literature in English	Senior 1	1	1	40 minutes	40
Pupils with special needs	Learners with hearing impairment sit near teacher in order to hear. Learners with visual challenges sit near the chalkboard – they could also be provided with books that have large print.						
Topic area	Literary genres						
Sub-topic area	Definition of literature						
Unit title	Review the key aspects of prose						
Key unit competence	To be able to explore the key aspects of narrative prose through the study of short stories, novellas, and novels.						
Title of the lesson	Types of narrative prose, characteristics						
Instructional objective	To be able to actively participate in reading literary texts and understand the differences between fiction and non-fiction.						
Plan for this class	The lesson is to be carried out in the classroom.						
Learning materials (for all learners)	Class readers, newspapers, extracts of stories, dictionaries, computers with internet access.						
References	Student's Book 1 and an English dictionary						

Timing for each step	Description of teaching and learning activity		Generic issues to be addressed
	Teacher's activities	Learners' activities	
Introduction 4 minutes	<ul style="list-style-type: none"> The teachers ask the learners to read the given words. 	<ul style="list-style-type: none"> The learners read and discuss given words. 	Communicate clearly and confidently using a range of linguistic, symbolic, representational and physical expression.
Development of the lesson 32 minutes	<ul style="list-style-type: none"> The teachers ask the learners to compare the given words with say, words on receipt, and to tell the class the differences. The teacher asks the learner to discuss and define the term 'literature'. 	<ul style="list-style-type: none"> The learners move into groups of five. The learners compare Shakespeare's words with words on a receipt and do a comparison, whose results they present to the class through the group secretary. 	<p>The learners should comprehend language through listening and reading.</p> <p>The learner should use oral and written language to discuss excerpt in a logical and appealing manner.</p> <p>The learners should take the opportunity provided by group work to seek out and learn from, acquaintances more knowledgeable in areas that need personal improvement and development.</p>
Conclusion 2 minutes	The teacher asks the learners to state in a few words, what literature is.	The learners define literature and gives examples of texts that are literature.	
Evaluation 2 Minutes	The teacher asks the learners to attempt Activity 2 on page 1, in the Student's Book. The teacher corrects the learner as he or she deems fit.	The learners attempt the work.	

Teaching and learning steps

Show the learners samples of novels, short stories, plays and poems. Tell them to say what these books are and what the study of the books is. Thereafter, guide the learners to attempt Activity 1 in the Student's Book. These are writings on the front of a T-shirt: words invented by Shakespeare. Some will know him others won't hence you may have to ultimately step in to guide the discussion and advise as need arises.

The learners should then do Activity 2. Guide them to discuss what literature is. Tell them to refer to for the dictionary meaning of literature. They should discuss this definition. Guide them to relate this with the realia you showed them.

Tell the learners to do Activity 3 in the Student's Book. Guide them to retell stories from novels, novellas or short stories they have read before. This will be a basis for discussing the differences between literature and other writing and eventually non-fiction.

Having established the definition of literature, guide the learners to discuss the functions of literature. Thereafter, tell the learners to do Activity 5. This will be an introduction to the discussion on the two main forms of literature: oral and written literature. Guide the learners to read through the samples of prose in their textbooks

Ask them to do Activity 7 in groups. Guide them to identify the different genres from observing and reading the given samples.

Ask the learners to recite the poem in chorus and again as individuals.

Guide the learners to respond to the given exercise after reading the given samples.

Thereafter, ask them to read and define the different kinds of literature: fairy tale, novel, autobiography and tragedy. They should not just read the myth but also encourage them to tell stories – traditional tales – that they know. Ask them to read the sample of a fairy tale in their textbooks.

The learners should now define fiction and non-fiction. First of all, guide them to discuss the difference from their own knowledge. It will be easy for them to notice the characteristics hence establish the differences if they engage with the realia. Therefore, guide them to read the samples of fiction and nonfiction in the Student's Book and do the accompanying exercise.

The fiction – short story, *Morrison Okoli (1955-2010)* by Jekwu Anyaegbuna is a bit long hence the learners should do it as homework. Tell them they are supposed to read it during their free time in preparation for the class discussion. The speech by Mother Teresa can be read in class. Be clear that this is just an example – for non-fiction, just like the short story.

Finally, guide the learners to attempt the given activities.

Expected answers for Activities

Activity 1

The words are inventions of William Shakespeare. They appear in his numerous writings.

Activity 2

Guide the learners through this activity.

Activity 3

Let the learners retell the stories and discuss the differences.

Activity 4

Let the learners take turns to read the notes.

Activity 5

Guide the learners to discuss the importance of literature.

Activity 6

The difference will include, but not be limited to the idea of African literature being oral while European literature was written. Guide the learners to discuss the differences.

Activity 7

Tell the learners to observe the given samples and to establish the difference hence identify them.

Expected answers for Practise Exercise 1

- a. The characters include the narrator, the sister, the father, the mother, the uncle, the aunt and the suitors.
- b. The adults were 'selling' the children instead of giving them a chance to be children and as such better people in life.
- c. This is a case of forced, child marriage.

Expected answers for Practice Exercise 2

- a. The approaching storm is the one that is causing the commotion.
- b. The events are taking place in a village in Africa.
- c. Like sinister dark wings; Like a madman chasing nothing; Like a plague of locusts.
- d. These are similes and they are meant to create mental pictures in the reader's mind. They add to the beauty of the poem.

Expected answers for Practice Exercise 3

- a. The words in the brackets are stage directions. They help the reader to understand what the characters are supposed to do. At the same time, stage directions help the actors and directors to know what is required of them as they stage the play.

- b. The problem is that there is a misunderstanding between Ian and his father. Ian thinks he is not getting what he wants because his biological mother is not present in the household.
- c. Ian did not behave well. He should have discussed his concerns with his father and stepmother.
- d. The message in this excerpt is that families have difficulties, especially those households that have step-parents. Sometimes the differences are just caused by assumptions as we can see what Ian thinks of his stepmother. She seems like someone who would like to treat him well yet he does not see this.

Expected answers for Activity 8

Guide the learners to role-play.

Expected answers Practise Exercise 4

- a. Guide the learners to discuss the differences.
- b. Guide the learners to attempt this activity.

Expected answers Activity 9

Guide the learners to read the extract.

Expected answer for Practice Exercise 5

- a. Guide the learners to define the word literature.
- b. The dialogue in this extract helps add beauty to the story. Importantly, it serves to help the reader understand the character of Chief Koko.
- c. Guide the learners to dramatise the events in the extract.

Expected answers Activity 10

Guide the learners to read the fairy tale.

Expected answers for Practice Exercise 6

- a. The animals in the story have the ability to speak just like human beings. Lion also engages in activities like looking for firewood.
- b. One lesson is that it helps to be merciful. When Magorwa shows mercy to Rabbit who in turns saves him from being exploited by Lion, which has been eating his sheep. Another lesson is that crime does not pay. The criminal activities of Lion come to an end when it is apprehended and punished.
- c. Magorwa has crops, which Rabbit steals. He also keeps sheep which Lion keeps eating.
- d. Yes. Rabbit uses his brain to win the mercy of Magorwa and also to help him to catch Lion. On the other hand, Lion relies on his physical energy rather than his brain, which is why Rabbit outwits it easily and gets it apprehended.

- e. From Rabbit, we learn the value of being remorseful when we do wrong. From Lion we learn that doing evil ultimately leads to punishment.
- f. This is an open question. The teacher should guide the learners to engage in a meaningful story telling session.

Expected answers for Practice Exercise 7

- a. Bill Clinton’s father died in an accident. His car rolled throwing him in a pool of water, in which he drowned.
- b. William Jefferson Blythe III.
- c. She was a nurse.
- d. He always sent flowers to the woman to signal the end of the relationship.
- e. The author gives details about the private life of his parents, including their courtship and marriage.

Expected answer for Activity 11

Fiction has to do with events that are created by the author. Non-fiction deals with stories and events that are real.

Expected answer for Activity 12

The story of Morrison Okoli is based on the creation of the author. On the other hand, the speech by Mother Teresa is about real events that were happening at that time. The two excerpts address two different issues.

Expected answer for Activity 13

The answers will vary from one learner to the other. Accept correct answers.

Expected answer for Activity 14

- a. Guide the learner to write the piece.
- b. Guide the learner to write the piece and to read it to the class.

Expected answer for Activity 15

Guide the learner through this activity.

Unit 2

INTRODUCTION TO PROSE: PLOT, SETTING AND CHARACTERS

Introduction

In this unit, you will introduce the learners to the different aspects of prose, specifically plot, setting and characters. You will guide the learners to identify the key aspects for analyzing works of prose. Further, you will help them describe the plot, setting and characters in a given story. Eventually, you will guide the learners to summarise the story using the key aspects of prose as guiding points. Finally, you will facilitate the analysing of a text according to guiding questions and encourage the learners to actively participate in reading literary texts and to appreciate that different people around the world live different lives.

Key Unit competency: By the end of this Unit, the learner should be able to recognise the key aspects of prose.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Identify the key aspects for analyzing works of prose.
- Describe the plot, setting and characters in a given story.

Skills

The learner should be able to:

- Summarise the story using the key aspects of prose as guiding points.
- Analyse a text according to guiding questions.

Attitudes and values

The learner should:

- Actively participate in reading literary texts.
- Appreciate that different people around the world live different lives.

Content

- Age appropriate stories (e.g. children's stories, folk tales, fairy tales, fables) and class readers
- Definition of prose
- Key aspects of prose

- Plot (order of events)
- Setting (time, place, physical details)
- Character (major, minor, positive, negative)

Assesment Criteria

Can the learner recognise the key aspects of prose?

Materials: class readers, newspaper articles, extracts from stories, online sources.

Content map

Unit 2: Introduction to prose: plot, setting and characters	
Number of periods	6
Introduction	Ask the students to say what they have done since the day began and name the people they have interacted with.
Classroom organization	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Class readers, newspaper articles, extracts from stories, online sources.
Activities practised	<ul style="list-style-type: none"> • Analysing a text. • Summarizing a story.
Competencies practised	<ul style="list-style-type: none"> • Team work. • Communication. • Researching for information. • Presentation of information.
Language	Participating in group, pair work
Vocabulary acquisition	Plot, setting, characters
Numeracy	
Study skills	<ul style="list-style-type: none"> • Summarize the story using the key aspects of prose as guiding points. • Analyse a text according to guiding questions.
Revision	Exercises and group activities.
Assessment	Can recognise the key aspects of prose.
Learning outcomes	Identify the key aspects for analysing works of prose. Describe the plot, setting and characters in a given story.

Teaching and learning steps

Begin by asking the learners to have a look at the class readers. Ask them to say what they are. It is most likely that some will say they are storybooks, others might say they are novels. Prose is a new term. However, ask the learners to define prose. Most likely, they will struggle with this. Therefore, ask them to refer to an English dictionary in order to establish this. Ask the learners to write down the definition. Thereafter, they can now discuss the meaning of prose and give examples of prose. To differentiate prose from other forms of writing, you can ask them to compare the writing in the class readers with that of, say, a newspaper cutting.

To introduce the aspects of prose, ask the learners to discuss in their groups what they feel makes up a storybook. Ask them to refer to the class readers. They will pick up aspects like characters, words, and events. Use this as a basis to help them start exploring the aspects of prose, beginning with plot, which you should relate to their discovery of events.

Ask one of the learners to tell his or her group a story, for instance a fairy tale or a folktale that they know. Thereafter, ask the rest of the group members to break down the story into events or episodes. This way, they will establish the plot. Ask them to discuss what causes one event and how that event affects the other events – cause and effect. Finally, guide the learners to read *Weak Mind* by Joe Chinguo and then discuss its plot.

Next is setting. Ask the learner to say when and where they were born. Thereafter, ask them where the events in Joe Chinguo's story, *Weak Mind*, were happening. Finally, ask the learners to discuss in groups and define setting. Tell them that they can refer to an English dictionary or research on the Internet if they have computers with access to the Internet. Point out that they must establish what geographical (space or where), historical (time) and if possible the social contexts within which events happen, when defining setting. Let them finally report their findings to the class. Attempting Activities 4, 5, 6, 7 and 8 in the Student's Book, will be a good way of evaluating their understanding of setting. Therefore, ask them to do them.

It is always easy for learner to pick out characters from a story. However, some learners will have challenges explaining what they think of a character or who a character really is. Ask the learners to define the word character. Guide them to differentiate the trait and the person. Ask them to research on the main and minor characters and tell the class who these are. You can ask them to pick out the characters in one of the stories they have read in this Unit. To challenge the learners, ask them to explain whether a narrator can be a character in a story. When you are sure they know who a character is, you can guide them to discuss character traits and as such the positive and negative characters. Guide them to do the activities in the Student's Book.

Expected answers for Activity 1

Guide the learners to explain to their desk mates what an event is.

Expected answers for Activity 2

Guide the learners to read and discuss the flow of events in the short story.

Expected answers for Practice Exercise 1

- a. Here is a sample flow (note that the learners must explain the cause and effect): Moses is in college in the United Kingdom. He receives news that his wife is unfaithful. He cuts short his education to go and resolve the issue. He loses his scholarship. He forgives his wife and seeks a job. He steals from his employer and flees. He is finally arrested and jailed. He dies in prison.
- b. The answers here will vary from learner to learner. Even though, they must capture what is in 1 above.

Expected answer for Activity 3

The historical setting of this story is a period between 1981 and 1982.

Expected answer for Activity 4

The Geographical setting of the story *Wasted Land* by Daniel Mandishona is Harare, where Uncle Nicholas is brought, from England.

Expected answer for Activity 5

The story is set in an African urban environment with a lot of African family support where relationships are valued.

Expected answers for Activity 6

Guide the learners to read the extract.

Expected answer for Activity 7

- a. The names of the streets e.g. Chief Nanga Street. In addition, the narrator states that this was his country's capital city. Lastly, there is the mention of slums.
- b. It is mentioned that Chief Nanga has several roads named after him. These roads are found in the rich part of the city, meaning that Chief Nanga is a rich and an influential politician.

Expected answers for Activity 8

- a. The main character is Yogi. He is involved in all the major events of the story, which revolve around him.
- b. The minor character is Shaka because the story does not revolve around him. The other minor characters are the grandparents who are mentioned by the narrator.

Expected answers for Activity 9

- a. The main character is the narrator – the story revolves around her; she is involved in every event in the story.
- b. The minor characters include the father, the mother, Jimmy, Brian and Alex.

Expected answers for Activity 10

The main character is Jonathan Iwegbu.

The minor characters include the wife, the children and the thieves.

He is a dynamic character because he evolves and changes as the story unfolds. He is totally different in terms of outlook by the time the story ends.

Expected answers for Activity 11

The easiest way is to look for the person who fits the description you have been given. Take in to consideration what you have been told the person looks like, how he or she talks and so forth.

Expected answers for Activity 12

Guide the learners through the discussion.

Expected answer for Practice Exercise 2

The positive character is the narrator while the negative characters are the parents and the prospective in-laws. The narrator is a positive character because she wishes her sister had a better life hence she is pointing out a vice in the society. On the other hand, the parents and the suitors are negative characters because they condone forced, child marriage, which is not desirable at all.

Introduction

In this Unit, you will expose the learners to poetry. The learners will learn what poetry is – they will define and identify a poem – and thereby be able to differentiate it from prose. They will only be able to differentiate the two if they discuss features of poems. The learners will learn to identify some of the poems. Finally, they will recite traditional poems and songs and as they do this learn to appreciate the role of poetry in their own cultural context. At the same time will listen attentively and respect each other as they recite poems or songs.

This is an introductory unit. You should be able to avail samples of poems to the learners.

Key Unit competency: By the end of this Unit, the learner should be able to understand what poetry is and how to differentiate it from prose.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Recognize the major differences between poetry and prose.
- Recognise a poem.
- Name some types of poems.
- Identify features of poems.

Skills

The learner should be able to:

- Explain the difference between prose and poetry.
- Recite traditional poems and songs.
- Identify some types of poems.

Attitudes and values

The learner should:

- Appreciate the role of poetry in students' own cultural context.
- Listen attentively and respect each other as they recite poems or songs.

Content

- Definition of poetry
- Traditional poetry in Rwanda (folk songs, lullabies, wedding songs)
- Main features of poems: rhythm, rhyme, line length
- Nursery rhymes

Assessment criteria

Can the learner understand what poetry is, and how to differentiate it from prose?

Materials: nursery rhymes, lullabies, wedding songs, folk songs

Content map

Unit 3: Introduction to poetry	
Number of periods	4
Introduction	Ask the learners to present any traditional song or poem they know.
Classroom organization	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Nursery rhymes, lullabies, wedding songs, folk songs
Activities practised	<ul style="list-style-type: none">• Differentiating poetry from prose.• Identifying main features of poems.
Competencies practised	<ul style="list-style-type: none">• Team work• Communication• Interpretation and presentation of information
Language	Participating in group and pair activities.
Vocabulary acquisition	rhythm, rhyme
Numeracy	
Study skills	<ul style="list-style-type: none">• Explain the difference between prose and poetry.• Recite traditional songs and poems.• Identify some types of poems.
Revision	<ul style="list-style-type: none">• Exercises and group activities
Assessment	Can understand what poetry is and how to differentiate it from prose.
Learning outcomes	<ul style="list-style-type: none">• Recognize the major differences between poetry and prose.• Recognise a poem.• Name some types of poems.• Identify features of poems.

Teaching and learning steps

Begin by asking the learners to read the poem of Activity 1, in the Student's Book. Do not tell them what it is. Certainly, some will recognise it's a poem when you ask them what it is. Importantly, ask the learners to define poetry after reading this poem. By defining poetry, the learners will be talking about the features too hence guide them to discuss this using the given sample for reference. For instance when they talk of the line length, ask them to examine the lines in the poem, *The Crack* by Sheikha El-Miskery. Define poetry and allow the learners to note the definition.

To clarify the idea of characteristics of poetry, ask the learners to attempt Activity 3. The features of songs – which the learners are certainly familiar with – are similar, if not the same as, to those of poetry. Lead them in a discussion of these features, in their groups. Guide the learners to have a look at *The Crack* by Sheikha El-Miskery, again and using it discuss and point out the characteristics of poetry.

Having established the characteristics of poetry, and said how similar they are to songs, it is time for the learners to sing traditional Rwandan songs. The ones given here are translations in English. Ask the learner to read them first and see if they relate the words to the traditional songs. Guide them to use the tune of the traditional song to sing the translation. Let them sing the songs and enjoy but at the same time compare the features of these songs to those of poetry.

Patterns of rhythm in poetry can challenge some learners. It will be important for you to allow enough time for the learners to discuss and practice this. Still, relate rhythm in poetry to that in music. For instance, ask the learners to explain to their desk mates what they tap to when a song is playing – it certainly is the rhythm, the repetitive beat of the song. Guide them through the exercises in the Student's Book to help them learn rhyme and rhyme scheme, which enhances rhythm in poetry.

Guide the learners to discuss line length in poetry and to sing the nursery rhymes given in the Student's Book and to finally attempt the exercises in the Student's Book.

Note: If you provide a vibrant learner-friendly environment, the learner will actively participate in the teaching and learning of concepts in this Unit. It might also determine who the next Rwandan poet is. Hence, ensure that the learners read and enjoy as they learn and interact with poetry.

Expected answers for Activity 1

Guide the learners to read, discuss and identify the poem.

Expected answers for Activity 2

Guide the learners to read the poem. You could have a few of them reciting it in class before discussing it. Encourage the learners to recite it for enjoyment and also, always to be keen to know what the poem is all about.

Expected answers for Activity 3

Guide the learners to write the song, discuss it and finally define poetry.

Expected answers for Activity 4

Tell the learners to read and discuss the poem and its features.

Expected answers for Activity 5, 6, 7 and 8

Guide the learners to sing the traditional songs: lullabies, folk and wedding songs, and to compare their features to those of poetry.

Expected answers for Activity 9

Guide the learners through the research and presentation and discussion in class.

Expected answers for Activity 10

Guide the learners to read and note the rhyme in the given poem.

Expected answers for Activity 11

Tell the learners to explain why they tap to a song: naturally, this is a response to the song's beat which is the rhythm. Connect this to rhythm in poetry.

Expected answers for Activity 12

Guide the learners to read the poem and replace the word potato with other words to see if the rhythm change – it certainly will and the rhythm won't be pleasant any more.

Expected answers for Activity 13

Guide the learners to establish the rhyme and rhyme scheme of this poem.

Expected answers for Activity 14

Guide the learners to sing the nursery rhymes. You could ask them to say why they think they are called rhymes.

Expected answer for Practice Exercise 1

'Ibadan' has short lines, and it can therefore be read at a fast pace. 'The Face of Hunger' has longer lines; hence, it will be read at a slower pace.

Expected answers for Practice Exercise 2

- a. Return/burn
Eyes/skies
Streams/dreams
Grasses/passes
Fife/life
Again/pain

- The poet uses these rhyming words to make the poem easy to memorise.
 - The rhyme words also create rhythm in the poem.
 - Finally, the rhyming words draw attention to themselves, hence enhancing the beauty of the poem.
- b. The line 'I shall return, I shall return again' is used repetitively in the poem.
- c. This repetition is used to create rhythm in the poem. The repetition also emphasizes the desire of the persona to return to his homeland.

Introduction

In this Unit, the learner will learn about themes and messages in poetry. You will expose to them the fact that poems talk about something. The learners will read, discuss identify and recall themes and messages in set poems or song. They will also exchange opinions on the central themes and messages in a poems or songs and appreciate central ideas and messages of poems. Finally, the learners will learn to respect the views of others communicated through poetry.

Key Unit competency: By the end of this Unit, the learner should be able to recognise and understand the themes and messages in simple poems.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Show that poems have themes and messages.
- Recall themes and messages in a set poem.

Skills

The learner should be able to:

- Identify the themes in a poem or song.
- Exchange opinions on the central themes and messages in a poem or song.

Attitudes and values

The learner should:

- Appreciate central ideas and messages of poems.
- Respect the views of others communicated through poetry.

Content

- Age appropriate traditional poems and songs
- Definition of a theme
- Definition of a message
- Types of themes and messages: hidden, fully stated

Assessment criteria:

Can the learner recognise and understand the themes and messages in simple poems?

Materials: traditional poems and songs, simple poems

Content map

Unit 4: Themes and messages in poetry	
Number of periods	4
Introduction	Ask one of the learners to read a poem loudly.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Traditional poems and songs, simple poems.
Activities practised	Identifying the central themes and messages in traditional songs or poems.
Competencies practised	<ul style="list-style-type: none">• Team work• Communication• Interpretation and presentation of information
Language	Efficient participation in pair and group work.
Vocabulary acquisition	Themes
Numeracy	
Study skills	<ul style="list-style-type: none">• Identify the themes in a poem or song.• Exchange opinions on the central themes and messages in a poem or song.
Revision	Exercises and group activities
Assessment	<ul style="list-style-type: none">• Can recognise and understand the themes and messages in simple poems.• Cooperating with others in analysing the themes in sample poems.
Learning outcomes	Show that poems have themes and messages. Recall themes and messages in a set poem.

Teaching and learning steps

Guide the learners to discuss, in their groups, why we recite, read or listen to poetry. In other words what do we look for in poetry apart from the entertainment? Walk around and listen to the discussions; advise as you deem fit.

If the learners realise that we read, recite or listen to poetry because of the messages and themes they contain, guide them to define both message and theme.

The best way to find out about a theme or get a message in a poem is by reading it. Therefore, begin by asking the learners to attempt Activity 1, in the Student's Book. Guide the learners to discuss this poem in their groups. The message is not explicit and the reason for this is to prepare the learners to be ready to think any time they read a poem. Encourage them to engage with the poem. Remember, you are building a foundation for the learners for future study. You could ask them to discuss it before they read the explanation that is below it.

Next, guide the learners to discuss how poets state their messages in poems – either explicitly or implicitly. Again, they will only be able to realise this from their engagement with poetry. Hence, tell them to do the activities in the Student's Book – to read and discuss the messages and themes in given poems and say whether the messages are given in a straightforward or hidden manner. Encourage them to always differentiate between the theme and the message.

Encourage the learners to read as much poetry as possible and try to discover its messages and themes. They should read for enjoyment, discuss in groups and satisfy their curiosity by discovering what the poems are all about. However, tell them that themes and messages should not just be looked at in isolation. A poem, just like a novel or play, reflects on what happens in society. Therefore, the learners should research about the poets or the places that the poems talk about so that they get to know more about them and what people were experiencing. That way they will understand the poems better.

Expected answers for Activity 1

Guide the learners to read the poem for enjoyment first, and then ask them to discuss it. Allow enough time for the discussion of this poem. You could ask them to practise reciting it during their spare time and recite it in class.

Expected answers for Activity 2

This poem has a clearly stated message and theme. Guide the learners to read and practise reciting it in class. Encourage them to recite it well to bring out the tone that will then help them understand the theme and message.

Expected answers for Practise Exercise 1

Agostinho Neto's poem, *Western Civilisation* has a hidden theme and message. Tell the learners to read and discuss it. They can practise and recite it in their groups and then in class. Thereafter, they can discuss its theme and message.

- a. The theme of the poem is the oppressed life of mine workers. (The learners should be able to support their answers with illustrations from the poem.) For example, the man in the poem would rather die than continue living an unhappy life. He seems to have given up any hope of his life. The mineworker also lives in a shack, and is overworked.
- b. The theme is not stated clearly. It is implied in the ironical title. In other words, although the title talks about civilisation, all we see in the poem is poverty and oppression.
- c. The poet's message is that the so-called civilised life is full of suffering and poverty for mine workers.
- d. Repetition in this poem emphasizes the monotony of the labourer's life as well as the difficulty of his work. As he breaks the rock, his spirit is also broken and that is why he sees no reason to live.
- e. The man in the poem is happy to die because he does not enjoy his life. Death is a relief since it stops him from suffering the hard labour and poverty.

Expected answers for Practise Exercise 2

David Rubadiri states clearly, what is happening in an African village as a storm approaches in his poem *An African Thunderstorm*. This is a shift from the hidden message and theme in Agostinho Neto's *Western Civilisation*. Ask the learners to read and discuss it and then answer the given questions.

- a. The main theme is the force of nature, and how it affects human beings. In this case, it is a thunderstorm.
- b. The storm causes commotion as the people were not ready for it. Rubadiri seems to be saying you can never say I am ready for nature.

Unit 5

LANGUAGE USE IN POETRY

Introduction

This Unit should guide the learner to appreciate how language is used in poetry. Here the learner will be exposed to the poetic use of language. It is expected that the learner will thereafter be able to recognise this language when he or she meets it in a poem. Therefore, you will guide the learners to recognise the use of poetic devices in a poem. You will expose the learner to repetition and personification in a set poem. The learner will be expected to recall this. At the same time, the learner will learn to explain use of rhymes in a poem.

Further, the learner will be taught to select lines, and stanzas from poems to identify the linguistic devices used in a poem. Once the learner is able to identify poetic language, he or she should be able to differentiate it from ordinary use of language.

Finally, it is expected that the learner will appreciate the beauty of language use and style in poetry. At the same time, the learners are expected to listen to and respect each other as they discuss and recite poems or songs.

Key Unit competency: By the end of this Unit, the learner should be able to recognise examples for the poetic use of language.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Recognise the use of poetic devices in a poem.
- Recall repetition and personification in a set poem.
- Explain use of rhymes in a poem.

Skills

The learner should be able to:

- Select lines, and stanzas from poems to identify the linguistic devices used in a poem.
- Differentiate figurative language from ordinary use of language.

Attitudes and values

The learner should:

- Appreciate the beauty of language use and style in poetry.
- Listen to and respect each other as students discuss and recite poems or songs.

Content

- Simple poems
- Examples for the poetic use of language:
 - a) figurative language: repetition, personification
 - b) rhyme
 - c) patterns of rhythm

Assessment criteria:

Can the learner recognise examples of poetic language use in a poem?

Materials: simple poems

Content map

Unit 5: Language use in poetry	
Number of periods	4
Introduction	Write two sentences on the chalk board e.g. she bought many, many mangoes: She bought many mangoes. Ask them to explain the difference in the sentences.
Classroom organization	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Simple poems
Activities practised	<ul style="list-style-type: none">• Reading simple poems.• Highlighting the poetic devices used.
Competencies practised	<ul style="list-style-type: none">• Team work• Communication• Interpretation and presentation of information.
Language	Participating effectively in group and pair activities.
Vocabulary acquisition	Figurative language, poetic devices, personification, repetition.
Numeracy	
Study skills	Selecting lines and stanzas from poems to identify the linguistic device used in a poem.
Revision	Exercises and group activities

Assessment	Cooperating with others and can recognise examples of poetic language use in a poem.
Learning outcomes	<ul style="list-style-type: none"> • Recognise the use of poetic devices in a poem. • Recall repetition and personification in a set poem. • Explain the use of rhymes in a poem.

Teaching and learning steps

By this time, the learners have interacted with poetry and they know poetry uses short sentences. However, the learners may not have been keen enough with the language and its use. This is the time for them to be exposed to the beauty of the language of poetry. Understanding language use in poetry will enable them understand the poets more but also cause them to enjoy reading, reciting, and listening to poetry.

Repetition is a common feature in many poems. Ask the learners to read the poem, *Smile*, by Mark Chetambe. Ask them to say whether they notice any repeated words in the poem. Tell the learners to discuss in their groups the reason the poet included repetition in this poem – it is for emphasis; it clearly states the personas resolve. You could give the learners to read more poems that have repetition. Let them read and explain why the repetition was used by the poets.

The discussion on repetition sets a good foundation for the discussion of figurative language. Ask the learners to discuss the meaning of ‘figurative language’ or ‘figures of speech’. It is important for them to realise that the words used in this case create figures in the readers mind. Ask them to discuss the reason a poet would use figurative language. Thereafter, let them discuss the figurative language.

Ask the learners to research on and define simile. Similes are easy to understand because of the direct comparison. However, ensure the learner reads as many poems as possible and points out any similes that have been used. You could ask the learners to compose poems that include similes.

Ask the learners to define metaphor. Do this by giving them a metaphor which they should then discuss. For instance, ask them to explain what ‘My father is a lion’ means. Then give them a poem to read and point out similar phrases. Finally let them define metaphor in their own words before reading the explanation in the Student’s Book. Encourage them to read more poems and pick out metaphors. Ask them to do Activity 2.

Ask the learners to name any animal characters from the oral narratives they know, who speak. After this, ask them to research on this style that makes inanimate things have animate characteristics. When they define personification, ask them to read the poems they have come across in Units 4 and 5, for example, *An African Thunderstorm* by David Rubadiri, and point out personification in each case. Ask them to attempt Activity 3.

Guide them to discuss paradox, apostrophe and metonymy. In each case, use examples from poems to illustrate. Encourage the learners to refer to the dictionary when they are not sure of the meaning of a particular figure of speech.

Hyperbole is not only used in poetry but in everyday life. For instance, the learners usually say, "I am so hungry; I could eat a cow." However, they might not be aware that this is hyperbole or exaggeration. You could write a few of every day examples of hyperbole and ask the learners to discuss them in groups and say what they are and why we use them. Finally, guide them to read the explanation in the Student's Book and to do Activity 4.

Symbolism is another figure of speech that is ever-present in the learners' lives. Draw a cross on the chalk board and ask the learners what it means. Ask them to explain what the colours green and blue in the Rwanda flag represent. Finally, ask them to say what they would think if they saw the Rwandan Flag in a foreign country. After this, lead them through the explanation given in the Student's Book.

Finally, ask the learners to explain what figurative language is and to do the given exercises. Mark the work and correct the learner accordingly.

Expected answer for Activity 1

- a. The other simile here is 'Like sinister dark wings'.
- b. This simile means they are like an evil force that is about to strike.

Expected answer for Activity 2

- a. The other metaphors are:
 - Lemon of the cloister
 - A hip to be enclosed by one hand
 - A thigh round like a piston
- b. The metaphors have been used in this poem to help the reader understand what the poet is talking about. They paint a picture of what the author is saying.

Expected answer for Activity 3

- a. The other personification includes the description of clouds thus:
 - Ride stately on its back,
 - Gathering to perch on hills
 - And trees bend to let it pass
- b.
 - In the first instance, the clouds are made to ride as a human being would.
 - In the second instance, the clouds are made to settle on a hill as if they were human beings.
 - Finally, the trees are made to look like human beings by making them let the wind pass.

Expected answer for Activity 4

Cases of hyperbole:

- That I might kiss her feet, that they might trample my heart
- Yes, drown in your dark eyes.

Expected answer for Practice Exercise 1

- i) Repetition: Atieno yo
 - ii) Simile: like a schoolgirl
 - iii) Metaphor: dress shoes and bead – desire for similar life
 - iv) Hyperbole: Pay the party, union fee, All for progress!
- They help the reader get the picture of what Atieno is going through and how her uncle who is also her employer, abuses her.
 - Atieno symbolizes the children who are abused through child labour.
 - This poem is about a couple who are brutal. They have taken in their niece who they have forced to work as a house help. They mistreat her so much – she overworks as the wife relaxes; she does not have proper clothes or bedding and she does not attend school. Finally, she gets pregnant, it looks like the uncle raped her and she dies while delivering the child.
 - They should be charged in a court of law with child abuse.
 - Child abuse.
 - The message in this poem is that some of the people who abuse children are those who are closest to them.

Unit

6

INTRODUCTION TO DRAMA

Introduction

In this Unit, the learners will be exposed to drama. You will guide the learners to define/describe drama and thereafter read simple plays – they should follow the storyline. This will enable the learners to recognise the format of drama and recognise dialogue and non-verbal expressions used in the play.

With this knowledge, the learner will be expected to retell the story of the play, advance arguments about the play, which they should support with evidence from the text. As they discuss questions, the learners will respect each other and show initiative to read aloud in class.

Key Unit competency: By the end of this Unit, the learner should be able to read simple plays and understand what drama is.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Describe what drama is.
- Recognise the format of drama.
- Recognise dialogue and non-verbal expressions (movement and voice) used in a play.

Skills

The learner should be able to:

- Select sentences and phrases from the text to support their point.
- Retell the story of a play.
- Read and follow the storyline of a play.

Attitudes and values

The learner should:

- Listen and respect each other as they discuss questions about drama.
- Show initiative to read aloud in class.

Content

- Selected simple plays
- Definition of drama: (theatre, audience, playwright, actors, script)
- Key elements of drama: (act, scene, stage directions, dialogue)

Assessment criteria:

Can the learner read simple plays and understand what drama is?

Materials: simple plays, radio and TV, CD player, DVD player, CDs, DVDs

Content map

Unit 6: Introduction to drama	
Number of periods	4
Introduction	Ask the learners to briefly tell the story of their favourite movie/film.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Simple plays, radio and TV, CD player, DVD player, CDs, DVDs.
Activities practised	<ul style="list-style-type: none">• Brainstorming about what drama is.• Identifying and discussing the key elements of drama.• Reading plays.
Competencies practised	<ul style="list-style-type: none">• Team work• Communication• Interpretation and presentation of information• Researching for information
Language	Participating effectively in pair and group work
Vocabulary acquisition	Drama, theatre, audience, playwright, actors, script, act, scene, stage directions, dialogue.
Numeracy	
Study skills	<ul style="list-style-type: none">• Selecting sentences and phrases from the text to support their points.• Retelling the story of a play.• Reading and following the storyline of a play.
Revision	Exercises and group activities
Assessment	<ul style="list-style-type: none">• Cooperating with others.• Researching and communicating information.• Read simple play and understand what drama is.
Learning outcomes	<ul style="list-style-type: none">• Describe what drama is.• Recognise the format of drama.• Recognise dialogue and non-verbal expressions (movement and voice) used in a play.

Teaching and learning steps

From the outset, and as you may be aware, drama is best realised when it is staged and acted on stage. However, everything must start from the beginning. Therefore, you must start by guiding the learners to define drama. Do this by asking them to get into groups and to read the given excerpt of Mark Chetambe’s play, *Top and Bottom*. Once they have read it, ask them to say what kind of literature it is. Some learners will easily recognise it as a play. Ask them to explain why they say it is, a play and not a novel. The idea here is to focus on the structure of the play. Guide them to talk about the arrangement of the text and the characters. At the same time, they should discuss stage directions, and the presence of scenes and acts as opposed to the chapters in prose. The features of a play is what sets drama apart from the other genres.

After that, guide the learners to discuss the dialogue used in drama by comparing it to what is used say, in a novel. It is important for the learners to see that no quotations marks are used in drama. The names of the characters (they are first of all given in the characters list) are simply written in the left hand-side margin and the words they are to speak follow immediately on the right. Guide the learners to observe this from the first excerpt.

Direct the learners to discuss the stage directions. These words, usually in brackets, explain how the play should be performed. Guide the learners to have a look at the ones in the first excerpt at the beginning of this Unit and to discuss how the characters are supposed to react in the different situations. Ask them to demonstrate what is required. For instance, they could show how Mr Bramuel adjusts his tie and how he acts now that he is arriving late, and how the Principal will look when the stage directions say “impatiently.” The learners should realise that drama makes use of non-verbal communication, which helps the audience understand the play. The learners can therefore practise the excerpt and present it in class – they should put to use non-verbal communication to accompany their acting.

After the reading and role-playing, ask the learners to retell the story of the play. The acting should be done in groups so that one group performs and the rest of the class watches. You could give them simple one-act plays to practise and present to the class. Those who watch should retell the story of the play.

From staging the play, the learners will also realise that movement is very important in drama. Therefore, ask them to read and discuss the explanation given in the Student’s Book and then put this technique to use as they role-play. Activity 6 should present a good opportunity to do this.

Activity 7, which is homework, is the whole play. Ask the learners to read it and notice the elements that make a play; from the character list, act, scenes stage directions, dialogue and so forth. Guide the learners to read the whole act and retell the whole story. Tell them they should read the play in their spare time and then report to the class during the Literature lesson.

Expected answers for Activity 1

- a. This is drama because of the arrangement of the dialogue. At the same time, it has scenes and acts instead of chapters. It also has stage directions, and a list of characters.

- b. Let the learners talk of the arrangement. The play is arranged in scenes and acts. The names of the characters have been written in the left-hand side with the words they are supposed to speak coming immediately towards the right.

Expected answers for Activity 2

- a. Acting is the performance of a play. Hence, a play can be staged.
b. Guide the learners to practise and stage the conversation.

Expected answers for Activity 3

- a. The people who take roles to perform a play are called characters.
b. Guide the learners to discuss the importance of stage directions.
c. A theatre is a hall with a stage where plays are staged.

Expected answers for Activity 4

Guide the learners to take turns to read the notes in groups or pairs.

Expected answers for Activity 5

Guide the learners to select a set play and then ask them to point out a scene, an act and stage directions.

Expected answers for Activity 6

- a. This is Act 1.
b. So far it has 3 scenes.
c. At least 5.
d. The playwright of this play is Mark Chetambe.
e. Consider this:
- *(Cleophas and Amani are quarreling over the CAT 1 results)*
 - *(Charging at him)*
 - *(In the principal's office)*
 - *(Enter Chris)*
- f. The explanation will vary from one learner to another.

In the first scene, the results of Test 1 are announced. There is confusion as to who was the best student. This is reflected in scene 2 where the students are quarrelling. In scene 3, Mr. Bramuel clearly shows that he is backstabbing Mr. Chris whom he assigns all blame. On the other hand, Principal seeks a clarification.

Expected answers for Activity 7

- a. Stage directions indicate how the play should be staged.
b. Guide the learners to practise and stage this play.
c. There are stage directions, a scene, acts, the cast and a peculiar arrangement of the text.

Unit

7

KEY ASPECTS OF DRAMA

Introduction

In this Unit, the learners will be exposed to the key aspects of drama, namely: plot (order of events), setting (time, place, physical details); and characters (major, minor, positive, negative). This should be fairly easy to understand as the learners have interacted with these aspects in previous Units. Even though they should now tackle this with an inclination towards drama.

Key Unit competency: By the end of this Unit, the learner should be able to show knowledge of the key aspects of drama.

Learning objectives

Knowledge and understanding

The learner should be able to demonstrate understanding of the key aspects of drama.

Skills

The learner should be able to:

- Select words and phrases from dramas to identify the key aspects of drama.
- Use the key aspects of drama to perform an enjoyable reading of extracts from a drama.

Attitudes and values

The learner should be able to:

- Listen to and respect each other as they read out extracts from a drama.
- Appreciate different cultures depicted in plays.

Content

- Selected dramas
- Key aspects of drama: plot (order of events) setting (time, place, physical details)
- Character (major, minor, positive, negative)

Assessment criteria:

Can the learner show knowledge of the key aspects of drama?

Materials: printed copies of dramas, extracts from plays

Content map

Unit 7: Key aspects of drama	
Number of periods	8
Introduction	Ask earlier prepared learners to role play e.g. the principal talking to a student who is late for parade.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Printed copies of dramas, extracts from plays.
Activities practised	<ul style="list-style-type: none">Identifying the key aspects of a selected drama such as plot, setting, characters.Reading a play with focus on characters.
Competencies practised	Team work Communication Researching for information Interpretation and presentation of information
Language	Participating in pair and group activities.
Vocabulary acquisition	Plot, setting, characters.
Numeracy	
Study skills	Selecting words and phrases from dramas to identify the key aspects of drama.
Revision	Exercises and group activities
Assessment	<ul style="list-style-type: none">Cooperating with others and communicating informationCan show knowledge of the key aspects of drama.
Learning outcomes	Demonstrate understanding of the key aspects of drama.

Teaching and learning steps

The learners have already come across the aspects that they are supposed to discuss in this Unit. The only difference is that they met them when they were discussing prose and now they are discussing drama. Therefore, ask them to define plot, which is the order of events and in this case, in a play. To evaluate their understanding of plot ask the learners to do Activity 2.

Apart from knowing that plot is the sequence of events, guide the learners to discuss the structure of the plot of a play. They should discuss the five stages. Guide them to use Mark Chetambe's play, *Top and Bottom* as reference and fit in the exposition/introduction; complication/development/conflict; the crisis/climax; the falling action and resolution/denouement/conclusion.

Next, guide the learners to define setting. In this case let them consider time, place, and physical details. This is important in drama as it affects the staging and the decor. You

can give them a set play so that they can read and identify the setting. Ask the learners to do Activity 5.

Tell the learners to study the given list of characters. Ask the learners to discuss how this is different say, from the characters in a novel – the characters in prose are not listed, which is a major difference between these genres. Apart from this, ask the learners to carry out research as required in Activity 8. Ask the learners to attempt Activities 9 and 10 too.

Expected answers for Activity 1

Guide the learners through this activity. Plot is the sequence of events that unfold in a play. It has 5 stages: exposition/introduction; complication/development/conflict; the crisis/climax; the falling action and resolution/denouement/conclusion.

Expected answers for Activity 2

Guide the learners through this activity.

Expected answers for Activity 3

- a. Exposition: The characters are introduced through the list of characters or cast. We get to know who they are here.
- b. Complication: This happens when we are told that the wrong results have been announced.
- c. Climax: This is when Amani is officially declared the worst performing student.
- d. Falling action: This takes place when we finally know what Mr Bramuel was up to.
- e. Resolution: This happens when Amani is reinstated and Cleophas and Mr Bramuel leave the school.

Expected answers for Activity 4

(A school assembly for the release of Test 1 exams. School anthem is sung happily.) This statement is a stage direction that make clear the setting of the play.

Expected answers for Activity 5

This is made clear by the name of one of the characters, i.e. Boss. This name suggests that he is the leader of the country. He is also addressed as 'Your Excellency'. Secondly, Boss is sitting at his residence which appears to be rich because of the garden and the drinks he is having. From his words, Boss lives a luxurious life at his residence, with wine and women at his disposal.

BOSS, in his early sixties, casually dressed in immaculate white complete with a matching broad-rimmed Stetson hat and looking athletic, sits alone reading newspapers under a large umbrella in a garden at his official residence.

He exudes confidence. An aura of "cowboy toughness" hangs about him like a discernible scent. In fact, he is a cowboy.

Expected answers for Activity 6

- a. This will vary from learner to learner. Accept well-written essays.
These include:
- b. From the stage directions, Boss' immaculate dressing shows that he is rich. He also reads newspapers. The setting also gives a sense of wealth; he has a garden in his official residence.
"...casually dressed in immaculate white complete with a matching broad-rimmed Stetson hat reading newspapers under a large umbrella in a garden at his official residence. Next to him are a teapot, cups, ... mobile phone rings."

Expected answers for Activity 7

Guide the learners to study the list of characters.

Expected answers for Activity 8

Guide the learners to research and report their findings to the class. This should be easy as they have already studied these characters.

Expected answers for Activity 9

- a. The characters are Mulili, Boss, Kabito, Tumbo, Mercedes and Regina.
- b. From the excerpt, Mulili is ignorant or imperceptive. He is also a traitor, thus making him so unlikable.
- c. Boss hates his grey hair because he wishes to remain young and the grey hair is a reminder that he is growing old.
- d. Boss orders the killing of Kabito. He also gives his orders on phone and they have to be adhered to. He is gullible because he easily believes the lies that Mulili tells him without investigating.
- e. Mulili uses broken English in this excerpt because he is illiterate.
- f. Boss hates people who walk stealthily because as a dictator, he has wronged many people, and so he fears for his life.
- g. From the way Mulili behaves, it is wrong for African leaders to appoint their own relatives as government officials because such people are usually unqualified and incompetent.
- h. When Mulili says "I am old hand at everything" he means that he has always been used by Boss to murder those who are perceived to be opponents of the government. He is therefore experienced in these evil assignments.

Expected answers for Activity 10

- a. Peter Stockman describes Doctor Stockman as; rebellious, restless, pugnacious, irritable, combative and cantankerous.
- b. From this excerpt, Peter Stockmann is selfish. He says that everything he did for his brother, he was to benefit from it.

- c. From the statement, it is not true that old ideas are always the best. Leaders who refuse new ideas have no business leading because, in any society, changes are likely to take place, and therefore should be embraced.
- d. Help the learners to dramatize the excerpt. Remember that the characters here are both angry.
- e. This is an open question. The students should be guided to remember what a paragraph is in terms of the topic sentence, the supporting sentences and the conclusive sentence.

Glossary

Act:	A large division of a play.
Apostrophe:	Where the absent are addressed as though present, and the dead as though living.
Autobiography:	An account of somebody's life written by the person himself.
Character:	A person in a literary text.
Climax:	The highest point in the conflict of a play.
Complication:	The middle part of a play.
Dialogue:	A conversation between two or more characters.
Drama:	A genre of literature which uses dialogue and action to tell a story.
Exposition:	The introductory part of a play.
Fairy tale:	A fantasy story involving animals.
Fiction:	A genre of literature which is written in continuous prose
Figurative language:	The presentation of words which have alternative meanings other than the literal meanings.
Folk song:	A traditional song which belongs to a particular community.
Genre:	A kind or type of literature
Hyperbole:	Deliberate exaggeration.
Lullaby:	A kind of traditional song which is sung to soothe a baby to sleep.
Metaphor:	A direct comparison of two dissimilar things without using "as" or "like."
Metonymy:	Where instead of referring to something, we refer to something else which is its attribute.
Nonfiction:	A genre of literature which is based on real events and characters
Novel:	A genre of literature which takes the form of a long prose narrative.
Oral literature:	A spoken or acted art which uses word of mouth as its medium.
Paradox:	An apparent contradiction which holds some truth.
Personification:	The assigning of human attributes to nonhuman things.
Play:	A kind of drama in which all dialogue is spoken.
Plot:	The arrangement of events in a literary text in terms of causality and interconnectedness.
Poem:	A genre of literature which exists in verse form

Prose:	The kind of writing in which language is presented naturally and in paragraphs rather than verse.
Rhyme:	The similarity of sounds at the end of words in successive lines in poetry.
Scene:	A smaller division of a play which shows a specific setting and actions.
Setting:	The time period or geographical place in which the events in a text occur.
Simile:	A comparison in which two dissimilar things are compared using “as” or “like.”
Stage directions:	Instructions in a play which indicate the actions of the characters as well as the setting. They are written in brackets.
Symbolism:	Where something stands for something else or has meaning outside of itself.
Theme:	The topic of a literary text.
Tragedy:	A subgenre of drama in which there is a hero whose moral weakness leads him to fall from grace to grass.
Verse:	Poetry

References

Achebe, C. *A Man of the People*.

Clinton, B. *My Life*.

Hargreaves and Robin. *A Poetry Course for KCSE*.

Ibsen, Henrik. *An Enemy of the People*. Pennsylvania: Pennsylvania State University, 2001.

Imbuga, Francis. *Betrayal in the City*. Nairobi: EAEP, 1976.

Mother Teresa (speech).

Omtatah. O. O, Okoiti. *Voice of the People*. Nairobi: EAEP, 2015.

Achievers Secondary Literature, For Zambia, Student's Book 1