

Literature in English

Senior 2

Teacher's Guide

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FOREWORD

Dear Teacher,

Rwanda Education Board (REB) is honored to present Senior Two Literature in English Teacher’s Guide. This book will serve as a guide to the Student’s Book in the learning of Literature in English.

The Government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate your learning process.

In competence-based curriculum, learning is considered a process of active building and developing knowledge and meanings by the learner where concepts are mainly introduced by an activity, situation or scenario that helps the learner to construct knowledge, develop skills and acquire positive attitudes and values.

I wish to sincerely express my appreciation to the people who contributed towards the editing of this book, particularly, REB staff and teachers for their technical support.

Any comment or contribution is welcome to help in improving this text book for the next edition.

Dr. NDAYAMBAJE Irénée

Director General, REB

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Contents

FOREWORD	iii
ACKNOWLEDGEMENTS	iv
Introduction	1
Methodologies of Teaching Literature.....	2
Handling the teaching load.....	3
Classroom organisation	3
Learners with challenges	3
Grouping.....	3
Crosscutting issues.....	4
UNIT 1: Key Aspects of Prose: Plot setting, Character	5
1.1 Introduction.....	5
1.2 Key Unit competency.....	5
1.3 Learning objectives	5
1.4 Content map.....	6
1.5 Sample lesson plan.....	8
1.6 Sample Scheme of Work.....	12
1.7 Teaching/learning activities.....	13
UNIT 2: Subject, Themes and Message.....	21
2.1 Introduction.....	21
2.2 Key Unit competency.....	21
2.3 Learning objectives	21
2.4 Content map.....	22
2.5 Teaching/learning activities.....	23
UNIT 3: Literary Devices and Audience	28
3.1 Introduction.....	28
3.2 Key Unit competency.....	28

3.3 Learning objectives	28
3.4 Content map	29
3.5 Teaching/learning activities.....	30
UNIT 4: Ballads	35
4.1 Introduction.....	35
4.2 Key Unit competency.....	35
4.3 Learning objectives	35
4.4 Content map	36
4.5 Teaching/learning activities.....	36
UNIT 5: Poetic Devices	42
5.1 Introduction.....	42
5.2 Key Unit competency.....	42
5.3 Learning objectives	42
5.4 Content map	43
5.5 Teaching/learning activities.....	44
UNIT 6: Subject, Theme, Context	49
6.1 Introduction.....	49
6.2 Key Unit competency.....	49
6.3 Learning objectives	49
6.4 Content map	50
6.5 Teaching/learning activities.....	51
UNIT 7: Dramatic Techniques	54
7.1 Introduction.....	54
7.2 Key Unit competency.....	54
7.3 Learning objectives	54
7.4 Content map	55
7.5 Teaching/learning activities.....	55
UNIT 8: Subject Matter, theme and Message	66
8.1 Introduction.....	66
8.2 Key Unit competency.....	66
8.3 Learning objectives	66

8.4 Content map.....	67
8.5 Teaching/learning activities.....	67
Glossary	71
Reference	72

Introduction

As spelt out in the Literature syllabus, the study of Literature in English generally helps learners develop in the following realms:

1. Intellectual or cognitive: learners develop the ability to think critically and analytically when reading and understanding information and during problem solving.
2. Emotional or affective: learners develop empathy. They learn to appreciate the problems, joys and sorrows of people from all over the world. Learners develop the ability to view situations and characters objectively and then to appreciate them despite being in a different physical sphere and time setting from the characters portrayed in the text.
3. Linguistic or communicative: Learners develop the ability to express themselves accurately and clearly as well as interestingly by understanding how Language can be used, and using it in highly imaginative ways for different purposes and effects.

In order to deliver the syllabus effectively to S2 students, it is extremely important that you firstly understand the general outcomes and competencies of the subject. They are as follows:

General Outcomes

- Demonstrate deep understanding and appreciation of Rwandan and foreign Literature and cultures.
- Demonstrate understanding of literary concepts.

Competencies:

- Show understanding of literary concepts by answering questions correctly.
- Apply literary concepts in both spoken and written literary works.

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. You 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 hopefully even to write.

Methodologies of Teaching Literature

This Teacher's Guide will present the teacher with many practical and fun ideas on how to teach Senior 2 Literature in English.

Any teacher must aim to make his or her class as interesting as possible. A good teacher will endeavour to involve all students in every lesson and will encourage each child to take responsibility for their learning. Reading in a Literature lesson is unavoidable; however it certainly should not be the only activity that fills the 40 minute lesson. Apart from reading texts, teachers will also find that they have to ask the learners to discuss, infer, and research, as they endeavour to explain and define new terminologies. Extended sessions of reading or teacher lectures are not ideal for the study of Literature. Students will pay more attention if they can participate in Literature lessons.

Different ways to enliven your Literature lessons

Try the following to enliven your class:

1. Discussions about the texts being studied or read.

This is a method that takes the focus away from the teacher and places it squarely on the learners. The teacher should provide good, contentious and interesting starting points for discussion then move back to allow the group or the pair to discuss. To ensure that the discussion remains relevant, the teacher must occasionally redirect it if it drifts off course, by asking relevant questions or posing different points of view.

2. Question and answers session

Questions are a very important way of finding out if the lesson objectives are being achieved. Whilst 'yes or no' answers or single word answers are necessary, they are not the best types of questions for all instances.

3. Writing own Literature. Students should be encouraged to write their own poems, plays and short stories.
4. Dramatisation/ Drama techniques, for instance role-play, hot seating and thought tracking should be employed.
5. Debating – ask learners to debate certain issues.
6. Language games – these include crossword puzzles and word searches.
7. Letters to the characters – ask the learners to write to the characters.

The following are other methods, which would involve budgets and thorough planning.

1. Watching movies/ TV Series
2. Trips to the theatre or other schools to watch plays
3. Inviting writers to hold talks or workshops for the students

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.

Classroom organisation

Handling a big class with a single lesson in a week can be trick especially if you have to get the learners to read and discuss on their own during the spare time. The teacher should set rules with the learners on how they will operate. He or she must follow this up with questions that ensure they have utilised their time well while they were on their own.

Learners with challenges

All Rwandan children have the right to education. Ensure that all learners are actively involved in the learning process. Learners with sight and or hearing challenges should sit at the front of the class to ensure they hear and see what you say and write. Text with large fonts and brail should be provided for those with challenges in this area. Arrange remedial classes for the slow learner to ensure they keep up with the rest.

Grouping

Ensure that you group learners accordingly. The groups and or pairs should comprise of learners with different abilities so that they can learn from one another. Importantly, move from group work, to pair work and ultimately individual work to build confidence in the learners.

Gender equality

The Student's Book has been written to reflect gender equality. Rwandan boys and girls are equal. Both have an equal right to education. The teacher should give boys and girls an equal chance of answering and asking question, participating in group and pair work and expressing themselves fully.

Crosscutting issues

Literature avails the best avenue of tackling crosscutting issues as they are integrated in the stories/excerpts presented in the Student's Book. The teacher should take every opportunity to tackle these issues. For instance, comprehensive sexuality education can be tackled when stories such as Caroline Adallah's *Confession of an AIDS victim* are read. The same should be done for gender; peace and values education; financial education; standardisation culture; inclusive education.

Assignment

The need for further exercises cannot be overemphasized. However, the teacher must ensure that the learners have understood what is required of them. He or she must also make a follow up, mark the assignment and correct the learners. If this is not done, it will establish a bad culture of copying questions and not attempting to work on them.

Key aspects of prose: plot, setting, character

1.1 Introduction

This Unit is an advancement of what the learners had learnt in S1. In this unit, you will introduce learners to further aspects of prose. The learners will review the definitions of plot, setting and character as aspects of prose. You will then lead them to identify types of plot, types of settings and types of characters. Throughout the Unit you must encourage the learners to freely express their opinions on the aspects of prose they come across in the various stories and the excerpts they will read.

1.2 Key Unit competency

By the end of this Unit, the learner should be able to communicate personal opinion referring to the key aspects of prose.

1.3 Learning objectives

Knowledge and understanding

The learner should be able to:

- a) Recall and define the key aspects of analysing prose.
- b) Describe the plot and setting of a given short story or novella, including the context.

Skills

The learner should be able to:

- a) Evaluate characters' actions, motivations and decisions.
- b) Explain and justify students' ideas about a short story or novella referring to the key aspects of prose.
- c) Formulate and communicate to others personal opinion about short stories and novellas.

Attitudes and values

The learner should be able to:

- a) Understand how the context of a short story or novella can relate to their own personal experiences.

- b) Recognise positive characters in short stories and novellas that can be role models.

Content

Selected age-appropriate texts from anthologies of short stories and novellas

Further aspects of prose:

1. Plot (linear, circular)
2. Setting (social, historical, cultural or political context)
3. Character (simple/ flat, complex/ round)

Assessment criteria:

The learner should be able to communicate personal opinion referring to the key aspects of prose.

Teaching and learning resources:

1. Anthologies of short stories and novellas
2. Library reference books
3. Encyclopedias (printed and online)
4. Computers with internet access.

1.4 Content map

Unit 1	Prose
Number of periods	5
Introduction	Review of the definitions of plot, setting and character as aspects of prose.
Classroom organisation	Pair work, group work and individual work.
Teaching/learning materials	Anthologies of short stories and novellas, library reference books, encyclopaedias (printed and online), computers with Internet access
Activities practised	<ul style="list-style-type: none"> – Identifying the key aspects of plot, setting and characters – Analytical report writing – Creative writing – Presenting information – Reading independently, in groups and deduction of contextual evidence to back up arguments.

Competencies practised	Teamwork Individual work Researching for information Identifying, summarising and presenting information on aspects of prose.
Language	Participating in pair work and group activities
Vocabulary acquisition	Prose in forms of literature such as the novella and the short story
Numeracy	
Study skills	Analysing prose forms, researching, summarising and presenting information.
Revision	Exercises and group activities
Assessment	After going through this Unit, the learner can communicate personal opinion referring to the key aspects of prose.
Learning outcomes	By the end of this Unit, the learner should be able to a communicate personal opinion referring to the key aspects of prose.

1.5 Sample lesson plan

Term	Date	Subject	Class	Unit Number	Lesson Number	Duration	Class size
1/...../20.....	Literature in English	Senior 2	1	1	40 minutes	
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.						
Unit title	Key aspects of prose: plot, setting and characters						
Key unit competence	To be able to communicate personal opinion referring to the key aspects of prose.						
Title of the lesson	Plot (linear, circular)						
Instructional objective	To be able to define plot and identify the two types of plot (linear and circular.)						
Plan for this class	The lesson is to be carried out in the classroom.						
Learning materials (for all learners)	Extracts of stories, dictionaries and computers with internet access.						
References	Student's Book 2 and an English dictionary						

Timing for each step	Description of teaching and learning activity		Generic issues to be addressed
	Teacher's activities	Learners' activities	

<p>Introduction 4 minutes</p>	<ul style="list-style-type: none"> - The teachers asks the learners to define the terms prose, setting and character in pairs 	<ul style="list-style-type: none"> - The learners work in pairs to define the words. 	<p>Communicate clearly and confidently using a range of linguistic, symbolic, representational and physical expression.</p>
<p>Development of the lesson 32 minutes</p>	<ul style="list-style-type: none"> - The teacher asks the learners to take turns in describing the plot of any story they have read. - The teacher asks the learners to read various excerpts of stories to enable them understand the difference between linear and circular plots 	<ul style="list-style-type: none"> - The learners work in pairs, groups of five and individually to read the given story excerpts and hold discussions that eventually lead them to the difference between linear and circular plots. 	<p>The learners should read a variety of texts accurately and quickly</p> <p>The learner should use oral and written language to discuss the excerpt in a logical and appealing manner.</p> <p>The learner co-operates with others as a team in whatever task may be assigned.</p>
<p>Conclusion 2 minutes</p>	<p>The teacher asks oral questions that enable the learners to give a summary of what they have learnt in the lesson.</p>	<p>The learners orally answer the teacher's questions.</p>	
<p>Evaluation 2 Minutes</p>	<p>The teacher asks the learners to attempt practise exercise 1 and goes round guiding and help learners correct their work.</p>	<p>The learners attempt the work.</p>	

1.6 Sample Scheme of Work

Subject: Literature

Dates and number of lessons(periods) in a week	Units + Key unit competencies	Lessons+ Evaluation	Learning objectives (copied or adapted from the syllabus depending on the bunch of the lesson)	Teaching methods and techniques+ Evaluation procedure	Resources and reference	Observations
14 th March (Mon) – 18 th March (Fri), 2016	Unit 1 Key aspects of prose: plot, setting, character Key Unit Competency By the end of this unit, the learner should be able to communicate personal opinion referring to the key aspects of prose.	1	Knowledge and understanding Recall the key aspects of analyzing prose Define plot Identify the two types of plot (Linear, Circular) Skills Read given short stories and excerpts and classify their plots either as circular or linear	Discussion Group work Pair work Question and answer Written Exercises	Selected stories and Excerpts	

1.7 Teaching/learning activities

These are general guidelines for the following sections.

At this level, the learners are already familiar with plot, setting and characters as aspects of prose. Your core role is, therefore, to help them explore the types of each of the aforementioned aspects of prose. Throughout the Unit, you have to encourage the learners to express their opinions freely and confidently.

To jog up the learners' memory, ask them to work in pairs and take turns in describing the plot of a short story or novella they have read. Go on and ask the learners to work in groups of four and discuss the meaning of the word 'linear.' Let the learners then read the excerpt in the Student's Book and use it to help them understand what linear plot refers to.

Draw the learners' attention to Activity 7 and use it to help them arrive at the meaning of the word 'circular.' Subsequently, use their reasoning to introduce circular plot. Ask learners to read the excerpt of the story given and while using the activities prescribed in the Student's Book, and help them learn the distinctive features of a circular plot.

To ensure the learners have learnt the differences between a linear and a circular plot, ask them to individually attempt Practise Exercise 1. Use the exercise to guide learners who have difficulties answering any of the questions correctly.

Ask the learners to define the term 'setting' as used in prose. After this, ask them to state the types of setting. Use their arguments to help them arrive at a refined definition and then use the story excerpts in the course book to make them understand what each type of setting entails. Play the role of a moderator during the excerpts' group discussions. Go round offering guidance and ensuring the learners do not digress.

All through the Unit, insist that the learners relate the events in the story excerpts to their own daily experiences. Lay emphasis on the need for them to relate the various issues addressed in the excerpts to the happenings in their society.

Use Practise Exercise 2 to confirm whether learners have fully understood what the various types of settings entail. Assist learners who have difficulties answering any of the given questions.

Finally, introduce learners to the types of characters. Let the learners work in pairs to define the following terms:

- a. Character
- b. Main or central character
- c. Minor characters

Explain to the learners that apart from being classified either as main or minor, characters are also generally split into two groups namely:

1. Simple or flat characters
2. Complex or round characters

Help the learners arrive at the definition of the two types of characters listed above. Draw their attention after this to the excerpt of Leteipa Ole Sunkuli's *They Sold My Sister*. Let them read it in groups of four, and analyse the character of the narrator. They should say if she is a flat or round character.

Close the Unit by asking the learners to attempt the questions in Practise Exercise 3. Offer guidance and assistance to learners who have difficulties answering any of the questions.

Expected answers for Activity 1

- a. Prose refers to the ordinary or the normal form of written or spoken language. Prose has no metrical pattern and is the style of writing that is employed in novels, novellas and short stories.
- b. Setting refers to the historical period, geographical place and socio – cultural context in which the events of a story occur.
- c. A character refers to the fictional human being, animal or thing in a story.

Expected answers from Activity 2

This is an open activity and various responses should be expected. Any efforts by the learners to give summaries of stories they have read must be appreciated and accepted. The teacher should, however, provide guidance during the activity.

Expected answers from Activity 3

- a) Linear means arranged in or extending along a straight or nearly straight line. Alternatively, linear refers to progression from one stage to another in a single series of steps.
- b) Guide learners to read given story in their spare time

Expected answer for Activity 4

The story is about Chilufya, a girl, who recounts how her father sent her to a boarding school at age twelve. In the story, she shares the events that preceded her joining Chipembi Girls School. Just before she joined the school, her father imparted a motto in her. Her father told her that he was slow but sure and that he would never give up easily. Her mother opposed her being sent away to a

boarding school at that young age but her father, who had been convinced by a supervisor at his place of work that the school was good would hear none of her mother's objections. Her mother expressed her fears over the likelihood of the girl finding herself in a crisis of sorts when she began experiencing menstruation. Her mother was rooting for the tradition that dictated that such girls be secluded for up to a week or two and taught by elderly female relatives about the facts of life. They gave the girl lessons about what it meant to 'mature,' not only in terms of physical growth and development but in terms of what was expected as a future wife and mother. At the end of the seclusion period, there was a feast, a 'coming out ceremony,' marked by much food, drink and dancing all night to the accompaniment of drums, until the early hours of the morning.

To counter Chilufya's mother's arguments, the supervisor, who was a parent of two girls learning at the school, assured the father that the school had teachers who were not married and completely dedicated to nurturing the students into future leaders. Besides, the supervisor had told the narrator's father that the teachers treated the students like their own children. In the end, the father's decision prevailed and upon the arrival of the acceptance letter the narrator had her shopping done by her father. Chilufya concedes that it was only later in life that she realised the magnitude of the sacrifice the parents had made to get all the many things her father bought her in preparation for her admission to Chipembi Girls School.

Expected answer for Activity 5

The story relives the narrator's train journey to Chisamba. Chilufya travelled in the company of two girls Mwaba and Chibuye who were her father's supervisor's daughters. In the story, the narrator tells how she felt during the journey. During the journey, Mwaba and Chibuye joined their school mates in telling stories that were mostly about other school mates and their holiday experiences. They tried to get the Chilufya involved but because the stories were about places and people she did not know, she could not actively participate. She, therefore, spent the better part of the train journey watching the landscape and beautiful scenery. When they eventually reached Chisambe just after passing through the Broken hill, the girls alighted and the three of them boarded the same bus that took them deeper into the countryside. When they finally reached school, Mwaba offered to take her around and help her find her dormitory.

Expected answer for Activity 6

This story has a linear plot because as it begins we meet a couple that is torn by the decision to send a twelve-year-old daughter to a boarding school. Whereas the Chilufya's mother is opposed to the idea, the father is determined to have

his daughter join a boarding school. The climax comes when Chilufya eventually finds herself in a boarding school, far away from school and among strangers who derive pleasure from calling her *puku*. She feels homesick and lonely. At the end of the story, Chilufya appears to have settled down at Chipembi Girls School. She has found a friend called Tengani who is also a new girl, who unlike her looks tough and ready to take the bull by the horns.

Expected answer for Activity 7

- a. Accept any convincing explanation and demonstration of what it means to 'run around in circles.'
- b. Encourage the learners to read the given notes very keenly and paraphrase what they have read.

Expected answers for Activity 8

Emphasise the importance of reading the given story individually at the learner's own time as instructed. Assist learners who have any difficulty reading.

Expected answers for Activity 9

The story has a circular plot because Kagure, the main character, doesn't deviate from the morals her mother had inculcated in her. Kagure resists the negative influence of her friend and schoolmate Tracy. When Tracy tries to share with Kagure the five hundred shillings a strange man Lumanzi had given her, she surmounts the temptation to take the money and instead resolves to break links with Tracy. At the end of the story, Kagure remains just as materially poor as she had been at the beginning. However, her abhorrence of shortcuts and love for hard work and perseverance remain intact.

Expected answers for Practice exercise 1

- a. In a circular plot, a solution to a conflict is never reached by the character while in a linear plot the conflict may either be solved or not.
- b. In a linear plot, the story ends in a different geographical location while in a circular plot, the character mostly ends up back at the point where the story started.
- c. Let the learners write a very short story with a linear plot as instructed. Offer assistance and direction to those who have difficulties doing the assignment.
- d. Allow the learners to independently undertake the given research work and subsequently write a story that illustrates a circular plot.

Expected answers for Activity 10

- a. Setting is the historical period, geographical place and social-cultural context in which the events of a story occur.
- b. The types of setting in prose are:
 1. Social setting
 2. Historical setting
 3. Cultural or political setting

Expected answer for Activity 11

The events in any given story either happen in an urbanite environment or in the countryside. This is what is referred to as **social setting**. The story has a rural or countryside setting.

Expected answers for Activity 12

- a. The term historical refers to that which is based on past events. In every story, events occur at a specific time for example: in the pre-colonial era, the colonial period, post-colonial era, computer age or the ancient days. The historical period during which the events in a story occur is referred to as the historical setting of the story.
- b. The historical setting of the given excerpt is the colonial period. The events in the story highlight the African agitation for internal self-rule.

Expected answers for Activity 13

Expect various answers from the learners. Emphatically point out that culture refers to the ideas, customs and social behaviour of a particular people or society while the word 'cultural' refers to that which is related to the ideas, customs and social behaviours of a society.

Expected answers for Activity 14

The excerpt is set in a society that prefers early marriage to education. This explains why Nyamalo's parents terminate her education to have her married off. Since the society endorses such a cultural practice, nobody condemns this injustice.

Expected answers for Activity 15

Learners will offer various similarities and differences between their culture and that of the people in the excerpt about Nyamalo. Give them ample time for

self-expression then draw a conclusion by strongly telling them that times have changed and today, marriage is preceded by the acquisition of good education. Tell the learners that today, the world is embracing gender equality and so far substantial progress has been made.

Expected answers for Practice Exercise 2

- a. Responses will vary from learner to learner depending their reading experiences. Correct the mistakes that appear in the pieces of work they present.
- b. Definitions
 - I. **Linear plot:** A plot that begins at a certain point then moves through a series of events to a climax ends up at another point. At the end of a linear plot, the main character finds a solution to his problems or not.
 - II. **Circular plot:** A circular plot is the unfolding of events that begin and end in the same place. For instance, imagine that a character has been trying to resolve a conflict. When he or she finally thinks they have done it, they just realise that they haven't! They then decide that the only way they can solve this problem is by going back to the beginning. This goes on and on without the conflict being resolved. These non-conclusive events that unfold in a given story, making the character go back where he or she started are called a circular plot.
 - III. **Social setting:** This is the environment in which the events in any given story happen. For instance, the characters in a story could be living in a town, a slum, a suburb or upcountry.
 - IV. **Historical setting:** The specific time in which the events in a story happen. Events in a story could, for example, happen in the pre-colonial era, the colonial period, post-colonial era, computer age or the ancient days.
 - V. **Cultural setting:** The ideas, customs and social behaviours of the people among whom the events in a story take place.
- c. Ask the learners to do the given assignment. While marking this assignment, show each learner how to better the work he or she has done.

Expected answers for Activity 16

- a. **Character:** The fictional human being, animal or thing in a story.

- b. **Main or central character:** This is character around whom most of the action happens. In most stories, we have the protagonist and the antagonist. The protagonist is a major character who is faced with a problem or conflict that he or she must resolve. The antagonist is the major character who usually challenges and tests the protagonist. Main characters are well developed. In other words, we get to know them more and can relate to them.
- c. **Minor character:** This is a character that does not play a big role in a story. Such a character is not given much attention as events in the story do not revolve around them. A minor character is not as well developed as the main character. In other words, we may not know much about them apart from the little roles that they play.

Expected answers for Activity 17

- a) **Simple or flat characters:** are those that are relatively uncomplicated. They do not change throughout the course of a story.
- b) **Complex or round characters:** are those that are composite and undergo development or change. A round character is a major character in a story. He or she encounters conflict, which changes them.

Expected answers for Activity 18

Draw the learners' attention to the excerpt from Leteipa Ole Sunkuli's, *They Sold My Sister*. Let them read it and state whether the narrator, Nakili, is a flat or a round character. Allow the learners maximum time for the expression of their opinions.

Nakili should be classified as a round character because the story happens through her eyes. Besides, after witnessing her elder sister Nyamalo's suffering caused by an early marriage preceded by a female genital mutilation ritual, she decides to run away to her brother Tumuka to avoid facing a similar predicament.

Expected answers for Practice Exercise 3

Leteipa Ole Sunkuli's story, *They Sold My Sister* is about a girl called Nyamalo, a girl in her first year of Junior Secondary School whose early marriage is arranged by the parents while she is away at a boarding school. In exchange for Nyamalo, the parents are given material gifts, money and cattle. When the deal has been settled in accordance with the Maasai customs, Nyamalo's father sends Tumuka, Nyamalo's brother to go and fetch her from school because she 'has no reason being there' any more when a suitor has come and asked for her hand in marriage.

Tumuka declines and tries in vain to make his father see sense in allowing Nyamalo pursue her education up to college. Eventually, Nyamalo's father brings her home. When she is briefed on the marriage arrangement, Nyamalo cries in pain in expression of her objection to the idea. Unfortunately, culture and the entire society seem to be working in a conspiracy against her. She is told she has to go and the ceremony is conducted as per the Maasai traditions, she leaves her home with the groom's father leading the way followed by his wife, Nyamalo and Nyamalo's younger sister, Naliki, who is the narrator of the story.

Naliki accompanies Nyamalo with instructions that she keeps her company for the first two weeks in her marriage. After witnessing the suffering of her sister however, Naliki tells her sister that she can't bear it any more. After an emotional farewell, the two sisters part. Two years later when Naliki turns twelve, an old man Ole Timau comes to Nyamalo's father and upon eavesdropping on their conversation, Naliki gets the shock of her life when she hears the old man Ole Timau asking her father for her hand in marriage. She gets scared. She decides that for her, all she needs is education and not an early marriage. She secretly moots a plan to escape and she knows her brother, Tumuka, who now works in Nairobi, is the only one who can help her.

The story is set in a rural Kenya, in a Maasai village. Among the people whom the story is set, education is viewed as a reserve of boys. Girls are contrarily viewed as commodities that must be sold off at the earliest opportunity in exchange for money and material wealth. In addition, girls' biggest responsibility in this society is siring of children. Finally, in this society, parents choose marriage partners for their daughters and a suitor's suitability is measured by his material wealth.

2.1 Introduction

In this Unit, you will lead the learners in learning about *subject, themes* and *message* as elements of prose. Themes and message are not new since the learners met them in S1 poetry. You will guide the learners to arrive at the definitions of these terms and how they can identify them in a work of prose.

2.2 Key Unit competency

By the end of this Unit, the learner should be able to communicate personal opinion of the literary texts referring to the subject, themes and messages.

2.3 Learning objectives

Knowledge and understanding

The learner should be able to:

- a) Identify the subject and the central theme in a short story or novella.
- b) Explain the message in a given short story or novella.

Skills

The learner should be able to:

- a) Analyse short stories and novellas considering all the key aspects of prose with equal value.
- b) Justify personal opinion based on the evidence from a text.

Attitudes and values

The learner should be able to:

- a) Appreciate how the themes in a short story or novella relate to their own lives.
- b) Recognise positive messages from a short story or novella and consider how they can be implemented in real life.

Content

Selected age appropriate texts from anthologies of short stories and novellas

- Subject
- Themes (repetition, link between events)
- Messages (hidden or fully stated)

Assessment criteria

After going through the Unit, the learners can communicate personal opinion of literary texts, referring to the subject, themes and messages.

Teaching and learning resources

Anthologies of short stories and novellas

2.4 Content map

Unit 2	Subject, theme, message
Number of periods	3
Introduction	Ask the learners to undertake the task in Activity 1 as a warm up in preparation for subsequent Activities.
Classroom organization	Group work, individual work
Teaching/learning materials	Anthologies of short stories and novellas
Activities practised	<ul style="list-style-type: none">– Discussion on the subject, themes and messages of selected short stories and novellas.– Groups sharing ideas with other groups and comparing their ideas about the messages and themes in a short story or novella to identify similarities and differences.– Impersonation of characters in a short story or novella to reflect the author's messages.– Using Point, Evidence, Explanation, and Relate (PEER) as a strategy to write a report about the themes or messages in a short story or novella.
Competencies practised	Team work Communication Research and presentation of information
Language	Participating in pair work and group work
Vocabulary acquisition	Subject, theme, message
Study skills	Report writing on themes or messages of a short story or a novella. Analysis and presentation of facts Impersonation of characters in a short story or novella to reflect the author's message.
Revision	Exercises and group activities
Assessment	After going through this Unit, the learner can communicate personal opinion of literary texts, referring to the subject, themes and messages.

Learning outcomes	<p>By the end of this Unit, the learners should be able to:</p> <ul style="list-style-type: none"> – Define the terms subject, theme and message as used in prose. – Identify the subject, theme and message of any given short story or novella. – Explain how repetition and the link between events help in the interpretation of theme in prose. – Explain the difference between hidden and fully stated message.
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2.5 Teaching/learning steps

Stoke a debate by asking the learners to define the terms **theme** and **message** based on what they had learnt during their Senior 1 poetry classes. Further, ask the learners to relate their definition to prose. Finally, introduce **subject** which is a new concept by asking learners to give the possible meaning of the word. Expect all sorts of responses based on the various senses of the word. Guide the learners to adopt the definition that is relevant to prose. At this point, the direction of the discussion will be rooted on the instructions given in Activity 1. Learners should have this discussion in groups of four. Your key role at this stage is to move from group to group offering guidance and making corrections to ensure accuracy of information.

Still in their groups, ask learners to read the given excerpt from a novella, *Sunrise After Midnight*, by Florence Mbaya. Let them read it and say what its topic is, state its theme and finally the message of the story. Thereafter, ask learners to practise and role-play the parts of Abigail and her mother.

Once learners are done with the first excerpt, draw their attention to the next one from Meron Tekleberhan’s novella, *The Letters*. Tell each learner to individually read it then in groups of four, discuss the story and identify its subject, themes and messages. As the discussion goes on, go round offering guidance and making corrections whenever necessary.

Upon successful completion of the above tasks, ask learners to merge their group with another one and share their ideas on the themes and messages in Meron Tekleberhan’s novella, *The Letters*. After this, ask each of the learners to work individually in writing down the similarities and differences of the views of the two groups. Move from learner to learner checking on their progress, offering guidance and helping them make corrections.

Ask learners to individually, read the short story *The Town* by Eneriko Seruma. Afterwards, guide the learners to act out the story in their groups of four. Each

one of them should take up a role. They can take turns to play different roles. Let them rehearse and finally make a presentation before your class.

Still with reference to Eneriko Seruma's story *The town*, let the learners in groups of four, discuss and identify the subject and central theme in the short story. It's likely that answers may vary from learner to learner. You therefore have to steer the discussion towards the realization of the intended answers. For example, you have to explain to them the difference between a central theme and a minor theme by emphasising that a central theme recurs from the beginning to the end of the story and is normally revealed through the tribulations that befall the main character. Ask them to compare their findings with that of another group. After this, ask the learners to individually, write a report about the themes and messages in this short story in their exercise books.

Finally, ask the learners to work in their group to explain the message in Eneriko Seruma's short story, *The Town*.

As a summary of what has been learnt, let learners attempt the given Practice Exercise in their groups. Further, ask learners to relate the experiences in Enriko Serumanga's *The Town* to their own and identify the similarities.

As homework, ask each of the learners to visit the library, choose and read any short story of their choice. Explain to them that the objective of reading the stories in this Unit is to enable them write a report about the themes or messages in the story. Encourage the learners to use the Internet to help them gather additional information they require in this assignment.

Expected answers for Activity 1

This activity is revision oriented. The definitions of the terms subject, theme and message have been given to the learners. You can start by prompting the learners to distinguish between a hidden message and a fully stated one. Let the learners also explain the link between events help in the interpretation of themes in a story. Besides this, the learners' core task is to draw illustrations from stories they have read to prove how deep their understanding of these elements is. To ensure maximum learner participation let the discussion be based on stories that majority of the learners have read and are well versed with. This will ensure maximum learner participation in the verification of facts.

Expected answers for Activity 2

- a. Topic/Subject of the story: Adolescent pregnancy/ motherhood
Theme of the story: The challenges/disadvantages of adolescent motherhood.

Messages in the story:

1. Adolescents should practice chastity or abstinence so as to avoid adolescent pregnancy cases that come with various challenges which include school dropout cases.
 2. Mothers, regardless of age, should breastfeed their babies since breast milk is good for the healthy development of the baby.
 3. Getting a baby at a young age is bad but does not mark the end of life for such mothers who, at the same time, are students. They have to resume school and work towards achievement of their dreams.
- b. Guide the learners in practise and role-play of the parts of Abigail and her mother.

Expected answers for Activity 3

- a. Ask each of the learners to read the given excerpt of Meron Tekleberhan's novella, *The Letters*.
- b. After they have read the excerpt, instruct them to have a discussion in their groups and identify its subject, themes and messages.

Though you should expect various answers from the learners, do not inhibit their discussion. Instead, guide them towards the following generally acceptable answers:

Subject: Academic strife

Theme: Academic strife yields success.

Messages:

- 1) Hard work pays.
- 2) Procrastination is bad.
- 3) So as to concentrate and excel in our studies, sometimes it's wise to shun the company of friends. This should more so be the case when and where we feel that such friends might distract us.
- 4) It's important to make up with our friends whenever we feel we have offended them.

Expected answers for Activity 4

While the differences and similarities in the views of the two groups on themes and messages in Meron Tekleberhan's novella, *Letters* may be variable, the themes and messages generated from the merged group discussions should be the same as the ones listed in Activity 3.

Expected answers for Activity 5

Each learner should individually read Eneriko Seruma's story carefully. They should do this in their spare time.

Expected answers for Activity 6

Guide the learners to act out Eneriko Seruma's story *The Town* in their groups. Encourage each of them to take up a role. They can take turns to play various roles. Let them rehearse and finally make a presentation before the class.

Expected answers for Activity 7

- a. *The Town* by Eneriko Seruma
 1. Subject: The town
Central theme: Cultural conflict – Town versus village culture.
 2. Themes in the story include:
 - i) Cultural conflict: Manifested in the villager's disapproval of the ways of people from the urban area.
 - ii) Superstition: Evident in the medicine seller's belief in his charms. He believes that his medicines can cure almost any ailment under the sun.
 - iii) Moral decay: The medicine seller proclaims to have the charms with which people can win the hearts of their neighbour's wives and even romantically win white girls. This says a thing or two with regard to the social position of the medicine man and people in this urban area.
 - iv) Oppression: The government's method of tax collection is oppressive. It appears to be done with brutality and recklessness hence, the reason people flee when those in authority are spotted.
 3. Messages:
 - i) Through the eyes of the villager, the author tries to say that village life is better than town life.
 - ii) By portraying people in urban areas as a lazy lot that hates hard work, the author expresses his belief in the value of hard work. This explains why we are told the villager earns a lot more from his little village farm than the urbanites who spend a whole day 'barking like crazy dogs' i.e. calling out for travellers to board their cabs.

Note:

Accept any other convincing answers provided the learners back up their arguments with evidence from the story.

- b. The learner's report should reflect the discussion in question a.

Expected answers for Activity 8

The group explanations on the messages of the story should be the same as the ones identified in the individual notes on the same.

Expected answers for the Practice Exercise

- a.
 - i) Subject is a topic, which acts as a foundation for a story.
 - ii) A theme is an opinion expressed on the subject.
 - iii) A message is the lesson the writer wishes to convey to the society through his story.
- b. The responses will vary from learner to learner. You must however guide them to relate the story to their experiences so as to avoid irrelevance.

Expected answers for the Assignment

Guide the learners in writing reports on themes and messages of the stories they have read in the library. Expect the answers to be as varied as the number of the learners you have in your class. Encourage them to use the Internet to gather information. Offer assistance to learners who have difficulties in undertaking the assignment, for instance, slow or the physically challenged learners (Special Education Needs).

UNIT 3

Literary devices and audience

3.1 Introduction

In this Unit, the learners will use given stories to identify literary devices. In addition, learners will take a critical look at given stories and state how the language used in them contributes to conveying meaning to the audience. Finally, in this Unit, learners will use Point, Evidence, Explanation and Relate (PEER), as a strategy to support analysis of literary devices in any given short story or novella.

3.2 Key Unit Competency

By the end of this Unit, the learner should be able to communicate personal opinion of literary texts referring to literary devices and audience.

3.3 Learning objectives

Knowledge and understanding

The learner should be able to:

- a) Recognise literary devices used in short stories and novellas.
- b) Show that short stories and novellas are written for a specific audience.

Skills

The learner should be able to:

- a) Analyse literary devices used in a short story or novella.
- b) Explain how literary devices contribute to the overall message of a short story or novella.

Attitudes and values

The learner should be able to:

- a) Appreciate the importance of using literary devices in short stories and novellas.
- b) Show interest to examine the way in which authors create literary works to interact with their audience.

Content

- a) Selected age-appropriate texts from anthologies of short stories and novellas
- b) Definition of literary devices
- c) Imagery:
 - Personification
 - simile
- d) Audience(reader, intended/target)

Assessment criteria: After going through this Unit, the learner should demonstrate that he or she can communicate personal opinion of literary texts referring to literary devices and the audience.

Teaching/learning resources: Anthology of short stories, novellas.

3.4 Content map

Unit 3	
Literary devices and audience	
Number of periods	4
Introduction	An open discussion on what makes a story interesting.
Classroom organization	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Short stories and novellas
Activities practised	<ul style="list-style-type: none">– Identifying literary devices.– Explaining how the language used in a short story contributes to conveying the message to the audience.– Analyzing literary devices in a short story or novella.
Competencies practised	Team work Pair work Individual work Identification and researching for information. Analysing and presenting information on literary devices used in a short story or novella.
Language	Participating in pair and group activities
Vocabulary acquisition	<ul style="list-style-type: none">– Literary devices such as personification and simile– Terms used in prose such as audience– Sample words drawn from all the excerpts in this unit.– fiercest ,vacation, illiterate, ablaze, temperate– involvement, euphoria, clinical, jerk and expenses

Numeracy	
Study skills	Analysing short stories and novellas, organizing and presenting information.
Revision	Exercises and group and individual activities
Assessment	The learner can communicate personal opinion of literary texts referring to literary devices and the audience.
Learning outcomes	After going through this Unit, the learner can communicate personal opinion of literary texts referring to literary devices and the audience

3.5 Teaching and learning Activities

Definition of literary devices

Direct the learners to have a discussion in pairs on what makes a story interesting to listen to or read. Walk around and listen to what the learners are saying. Allow them to express themselves. When you feel they have had enough time to discuss, ask them to read the excerpt of Chinua Achebe's *Things Fall Apart* given in the Student's Book. Insist that they pay close attention to the expressions in bold.

Ask the learners to take turns in reading the explanation given immediately after the text. So as to confirm whether or not the learners have understood what literary devices are, ask them to take turns in paraphrasing what they have read. In case of any inaccuracy, allow room for peer learning i.e. let other learners correct their counterparts who have difficulties.

Personification

Draw the learners' attention to the excerpt from Sally Singhate's Novella, *Baby Trouble*. Ask them to read it and discuss with their deskmates why Christy talks to the alarm clock as if it can hear what she is saying – this is an element of personification. Further, ask the learners to identify the literary device this is.

Ask the learners to take turns with their deskmates in reading the notes given immediately after this excerpt. Once again, ask them to close the textbooks and paraphrase what they have read. Go round offering guidance and making corrections until all the learners are able to accurately and correctly define personification.

As a follow up activity, direct the learners to come up with their own additional examples of personification. Let them individually write these examples in their note books. Go round guiding and correcting them.

Simile

Once you are satisfied that the learners have clearly understood what personification entails, introduce them to simile as a literary device. Ask them to pair up and perform the tasks given in Activity 4. Lay a lot of emphasis on the

notes given on simile because they will help the learners to clearly make out the difference between a simile and a metaphor.

Metaphor

Upon confirming that learners have fully understood what a simile is as a literary device, introduce metaphor and use Activity 5 to help them learn what a metaphor is. Let them tackle the given tasks in pairs. To test whether or not they have understood what a metaphor is, ask them to individually come up with more examples of metaphors and write the same in their exercise books. Go round from one individual learner to another, offering guidance and making corrections.

Ask the learners to individually read the given excerpt. When they finish reading the excerpt, ask them to work in groups of four to identify the instances in which similes and personification have been used in the excerpt.

Audience

Draw the learners' attention to the excerpt from Caroline Adallah's novella, *Confession of an AIDS Victim*. Ask them to read it individually and then discuss it in groups of four. Let them identify the person or people the author possibly had in mind when she wrote the story. Further, challenge them to work in their groups to identify the person or people who should read the novella.

Immediately the learners are done with their group discussions, ask them to take turns in pairs to read the notes that are given at the end of the excerpt. Ask them to take turns in paraphrasing the notes. At every turn, one learner should listen and verify the accuracy of what their partner is saying. Go round listening to what the learners are saying and offer them assistance in case of need.

Ask learners to read the excerpt from Muthoni wa Gichuru's novella, *Breaking the Silence*. In their group of four, take turns to read it. When they finish reading the excerpt, ask the learners to do the following:

- a) Discuss and identify the target audience of the above story.
- a) Discuss how the language used by the writer in the above excerpt contributes to conveying his message to the audience.

As homework, ask the learners to visit the library and read any book of their choice. After reading, instruct them to write an analysis of the literary devices in the story.

Finally, shift the learners' attention to the collection of words extracted from the excerpts they have read in this Unit. Ask them to use an English dictionary to find out their meanings and then use them to make sentences.

Expected answers from Activity 1

- a. The learners are likely to give you numerous reasons that make them find a story interesting. The reasons may go as far as the learners' imagination. You however have to steer the discussion towards the use of literary devices to make a work of prose interesting. Point out that a writer's choice of words and expression for example, use of personification, similes, and metaphors among other literary devices make a story interesting.
- a. The learners should carefully read Chinua Achebe's *Things Fall Apart* while paying close attention to the imagery written in bold.

Here they are:

- **fame rested**: This is personification.
- **Amalinze the Cat**: This is a metaphor.
- **the flutes sang**: This is personification.
- **Amalinze was a wily craftsman**: This is a metaphor.
- **Okonkwo was as slippery as a fish**: This is a simile.
- **Every nerve and every**: This is personification.
- **Okonkwo's fame had grown like a bush-fire**: This is a simile.
- **when he slept, his wives and children in their houses could hear him breathe**: This is hyperbole – exaggeration.
- **he seemed to walk on springs**: This is a metaphor.

Expected answers for Activity 2

In the excerpt from Sally Singhate's novella, *Baby Trouble*, Christy speaks to the alarm clock as if it can hear what she is saying because, just like a human being would do, the clock had woken her up from her sleep. What has got Christy really annoyed is that the alarm clock woke her up and sleep completely deserted her after that.

It's obvious that learners will come up with very many explanations for Christy's address to the alarm clock despite the clock being inanimate. Allow them maximum room for self expression and approve logical and convincing arguments.

Christy's address to the alarm clock is an illustration of **personification**.

Expected answers for Activity 3

Accept any correct example of personification.

Expected answers for Activity 4

- a. 1. Okonkwo is being compared to a fish in water
2. The word denoting the comparison is as ... as ...
- b. 1. Okonkwo's fame is being compared to a bush-fire in the harmattan.
2. The word that has been used to draw the comparison is the word ... like ...

Expected answers for Activity 5

- a. Amalinze was a wily craftsman.
- b. ... he had brought honour to his village by throwing Amalinze the cat.

In the first case, Amalinze is directly compared to a wily craftsman while in the second case, he is directly compared to a cat. Amalinze is neither a wily craftsman nor a cat but the comparison is informed by his unmatched wrestling prowess.

Expected answers for Activity 6

Accept correct examples of similes.

Expected answers for Activity 7

Ask the learners to read the excerpt Camara Laye's novel 'The African child' on their own.

Expected answers for Activity 8

Instances of personification

- the veranda that ran round the outside
- It was entered by a rectangular doorway.
- a tiny window let in a thin shaft of daylight
- hanging over the pillow and watching over my father's dumber, there was a series of pots that contained extracts from plants and the bark of trees
- mysterious liquids that keep evil spirits at bay

Instances of similes

- It was built like all our huts
- made of beaten earth like the bricks

Expected answers for Activity 9

1. Caroline Adallah's novella, *Confession of an AIDS Victim* was written with young people as its audience. Young people, teenagers, are usually naive, gullible and irrational just like the narrator of the story.

2. The book should be read by teenagers.

Expected answers for Activity 10

Ask the learners to take turns in their group of four in reading Muthoni wa Gichuru's novella, *Breaking the Silence*.

Expected answers for Activity 11

The story is for both young boys and girls.

Expected Answers for Activity 12

The language used by Muthoni wa Gichuru in her novella, *Breaking the Silence* is suitable for the audience because it's simple and therefore the young school girls and boys for whom it's intended are likely to find the plot of the story quite easy to follow. This makes it easy for the author to convey the intended message to the target audience.

Expected answers for the home work

Expect varied answers that will depend on individual learner's reading experience.

Expected answers for Activity 13

fiercest:	the most angry and aggressive in a way that is frightening.
vacation:	holiday
illiterate:	unable to read and write
ablaze:	burning quickly and strongly
temperate:	having a mild temperature without extremes of heat or cold
involvement:	participation
euphoria:	an extremely strong feeling of happiness and excitement.
clinical:	relating to the examination and treatment of patients and their illnesses.
jerk:	move or make something move with a sudden short sharp movement.
expenses:	the money spent on something (s)

UNIT
4

Ballads

4.1 Introduction

In this Unit, you will introduce learners to ballads. You will help learners identify ballads and their characteristics.

4.2 Key Unit competency

By the end of this Unit, the learner should be able to understand that there are different types of poems and know the characteristics of some types.

4.3 Learning objectives

Knowledge and understanding

The learner should be able to:

- a) Demonstrate understanding of the different types of poems.
- b) Specify the characteristics of ballads.

Skills

The learner should be able to:

- a) Explain why poems are recited or sung for different occasions.
- b) Differentiate between types of poems according to the occasion.

Attitudes and values

The learner should be able to:

- a) Appreciate the role of poems in cultural settings.
- b) Listen and respect each other as students recite poems.

Content

Selected poems

Types of poems:

Ballad

Assessment criteria:

The learner can demonstrate an understanding that there are different types of poems and know the characteristics of ballads.

Teaching/Learning resources

Selection of poems, ballads

4.4 Content map

Unit 4	Ballads
Number of periods	3
Introduction	Definition and identification of other poems such as an ode, a duet and a sonnet.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Selections of poems, Ballads
Activities practised	<ul style="list-style-type: none">– Identifying the forms.– Giving characteristics.– Identifying devices use, illustrations and the effect on the reader.– Composing haikus and tankus.
Competencies practised	<ul style="list-style-type: none">– Team work– Communication– Researching for information– Identifying, illustration, explaining and applying knowledge of poetic devices.
Language	Participating in pair work and group activities
Vocabulary acquisition	Ode, Duet, Sonnet Ballad
Numeracy	
Study skills	Analysing poems and reporting on findings.
Revision	Exercises and group activities
Assessment	The learner can demonstrate an understanding that there are different types of poems and knows the characteristics of ballads.
Learning outcomes	By the end of the Unit, the learner should be able to understand that there are different types of poems and know of the characteristics of some types.

4.5 Teaching/learning Activities

This Unit focuses on the form and characteristics of a ballad. In order for the learners to have a clear understanding of the distinctive features of a ballad start by asking them to define and identify the characteristics of other types of poems namely: an ode, a duet and a sonnet.

When the learners have elaborately discussed an ode, a duet and a sonnet, introduce them to ballads. Ask them to take turns with their deskmates in giving a list of some of the most interesting stories they have ever heard or read about. Thereafter, ask them to take turns with their desk mates in reading the given poem entitled, *The Ballad of a Bachelor*.

To ensure that the learners fully grasp the definition of a ballad, ask them to take turns in reading and paraphrasing the definition given immediately after *The Ballad of a Bachelor*. Emphatically explain to the learners that a ballad is a story in poetic form and is often sung. Therefore, save for the fact that ballads are often sung, they are just like the many interesting stories the learners have read or heard about.

Ask the learners to take turns to read *The Ballad of the Landlord* in their groups of four. When they finish reading the poem, direct them to discuss the two ballads they have read. Ask them to deduce the characteristics of ballads based on what they have seen in the two poems. Go round listening to individual learner contributions, offering guidance and correcting them.

Characteristics of ballads

When you are satisfied that the learners have fully exhausted their opinions, draw their attention to the characteristics of a ballad spelt out in the Students Book. Ask them to take turns with their group members in the reading of the notes given in the Student's Book. Subsequently, ask them to take turns in paraphrasing what they have read.

Task the learners to discuss the various occasions during which poems are recited. Ignite the debate by asking the learners to state the reasons that possibly make poets compose poems. Use their reasoning to explain to them that poems are meant for specific occasions. Use the notes given in the student's book to solidify your argument.

Ask the learners to work in pairs and read the following poems in the Student's Book: (P45)

- a) *I love you my gentle one* by Ralph Bitamazire
- b) *An Elegy* by Laban Erapu

After reading those two poems, direct the learners to discuss in their groups the possible situations that might inspire someone to write or even recite poems such as:

- a) *Annabel Lee* by Edgar Allan Poe
- b) *Ballad of Bonnie and Clyde* by Kendall Thomas

Once you have ascertained that the learners have learnt the concept of ballads, ask them to attempt the Practice Exercise individually.

Upon successful completion of the Practice Exercise, ask the learners to visit the library and on their own, search for other ballads. Encourage them to use the Internet to help them gather as many examples of ballads as possible. Further, ask learners to master any ballad poem of their own choice and to recite the same before the class.

Arrange in advance and avail a DVD or a CD player for use by the learners to listen to a recorded ballad in the classroom.

With their deskmates, ask learners to discuss the role of poems in cultural setting. Go round listening to their contributions and where need be, offer guidance or make corrections. Crown this task by instructing learners to read in turns, the notes given in the Student's Book on the role of poems in cultural setting.

Ask learners to undertake the assignment given at the end of the Unit. Offer guidance and assistance to learners who have difficulties.

Expected answers for Activity 1

1. Ode: A lyrical stanza in praise of, or dedicated to someone or something that captures the poet's interest or serves as an inspiration for the ode.
 - a) Duet: A poem with two lines in each stanza.
 - b) Sonnet: A poem of fourteen lines using any number of formal rhyme scheme and has ten syllables per line.
2. A ballad Poem is a poem that tells a story similar to a folk tale or legend and often has a repeated refrain. A ballad is often sung. It is a story in poetic form.

Expected answers for Activity 2

The learners should work in pairs in the reading of the poem *The Ballad of a Bachelor* by Ellis Parker Buttler.

Besides, the learner should also read and understand definition of a ballad given immediately after the above poem.

Expected answers for Activity 3

The learners should keenly read the poem *The Ballad of the Landlord* by Lungstone Hughes.

Expected answers for Activity 4

Characteristics of ballads

- Ballads always make use of simple and easy to understand language.
- Usually, ballads comprise stories about hardships, tragedies, love and romance.
- Ballads usually have certain lines that recur at regular intervals.
- Some ballads are made up of questions and appropriate answers to every question they ask.
- Ballads seldom offer a direct message about a certain event, character or situation. It is left to the audience to deduce the moral of the story from the whole narration.

Expected answers for Activity 5

Poems are written for specific ceremonies including weddings, funerals, graduations and birthdays, valentine’s day, mother’s day, or father’s day.

Expected answers for Activity 6

- The poem *I Love You My Gentle One* by Ralph Bitamazire is suitable for occasions in which love is celebrated. Such events include weddings, marriage anniversaries and Valentine’s Day.
- *An Elegy* by Laban Erapu is suitable for occasions of grief for examples, funerals, death anniversaries e.t.c.

Allow the learners enough room and time for self-expression here. Moderate their discussions so as to avoid digression. Offer assistance and make corrections whenever need be.

Expected answers for Activity 7

- a. Edgar Allan Poe’s poem *Annabel Lee* was inspired by the loss of a loved one.
- b. *Ballad of Bonnie and Clyde* by Kendall Thomas was inspired by the violent death of Bonnie and Clyde occasioned by their engagement in crime.
- c. *Ballad of a Lonely Road* by Saurabh Jairath was inspired by the decision made by the persona to venture into an endeavour few before him had dared try. It suitable when one wants to encourage another to remain focused and determined so as to achieve their purpose and dream in life.

Encourage the learners to share their opinions exhaustively. Your main role is to appreciate any slightest convergence of opinion with regard to the answers given above and guide them to refine their arguments.

Expected answers for the Practice Exercise

1. Types of poems:

- | | |
|---------|-----------|
| a) Ode | c) Sonnet |
| b) Duet | d) Ballad |

2. A ballad Poem is a poem that tells a story similar to a folk tale or legend and often has a repeated refrain. A ballad is often sung. It is a story in poetic form.

3. Characteristics of ballads

- Ballads always make use of simple and easy to understand language.
- Usually, ballads comprise stories about hardships, tragedies, love and romance.
- Ballads usually have certain lines that recur at regular interval.
- Some ballads are made up of questions and appropriate answers to every question they ask.
- Ballads seldom offer a direct message about a certain event, character or situation. It is left to the audience to deduce the moral of the story from the whole narration.

Expected answers for Activity 8

Each learner should visit the library and on their own, search for examples of ballads. Encourage them to use the internet to help them gather as many examples of ballad poems as possible.

Expected answers for Activity 9

Each learner should confidently recite a ballad of their own choice before the class. Insist that the learners exercise respect for others as they present their poems by unconditionally giving the presenters audience.

Expected answers for Activity 10

You will need to arrange for this in advance.

The learners should appreciate the use of technology in the learning process by showing zeal and interest in the use of a DVD or a CD player to listen to a recorded ballad in the classroom.

Confirm learners' participation by giving them follow-up oral questions.

Expected answers for Activity 11

The role of poems in cultural setting:

Just like any other genre of literature, poetry establishes a people's cultural values. Every poem either advocates for or condemns certain societal practices. This is either done explicitly or in a hidden or veiled manner.

Expected answers for the Assignment

Instruct the learners to visit the library and study as many poems as they can. Insist that they look at the cultural values the poems bear in their messages and draw the similarities between these cultural values to those of the Rwandan people.

Expect various answers depending on each learner's reading experience.

5.1 Introduction

In this Unit, learners will perform Activities that will enable them identify the poetic devices used in given poems. In addition, the learners will also learn how poetic devices contribute to the overall interpretation of poems.

5.2 Key Unit Competency

By the end of this Unit, the learner should be able to communicate personal opinion of poems referring to the poetic devices used in the poems.

5.3 Learning objectives

Knowledge and understanding

The learner should be able to:

- a) Explain what is meant by poetic devices.
- b) Distinguish between poetic devices.

Skills

The learner should be able to:

- a) Identify different poetic devices in selected poems.
- b) Use poetic devices to form an opinion about the selected poems.

Attitudes and values

The learner should be able to:

- a) Appreciate the aesthetic use of language in poetry.
- b) Listen to and respect each other as they read aloud and discuss poetry.

Content

Selected poems

Review of poetic devices:

- a) Repetition
- b) Personification
- c) Simile

Further poetic devices

a) Assonance

b) Alliteration

Assessment criteria: Can communicate personal opinion of poems referring to poetic devices.

Teaching and learning resources: a selection of poems

5.4 Content map

Unit 5	Poetic devices
Number of periods	4
Introduction	An oral revision of what the learners had learnt in Unit 3 and using this as an anchor to their definition of poetic devices.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Selected poems
Activities practised	Identifying poetic devices used in selected poems Analysis of how poetic devices contribute to the overall interpretation of the selected poems.
Competencies practised	Team work Communication Researching for information Analyzing and interpreting poem
Language	Participating in pair and group activities
Vocabulary acquisition	Poetic devices: Repetition Personification Simile Assonance Alliteration
Numeracy	
Study skills	Analysing and Interpreting poems, presenting information
Revision	Exercises and group activities
Assessment	Cooperating with others and communicating information
Learning outcomes	Identification of poetic devices used in selected poems Analysis of how poetic devices contribute to the overall interpretation of the selected poems.

5.5 Teaching/ Learning Activities

Start the Unit by guiding the learners to review what they learnt in Unit 3. Guide them to see the connection between literary devices and poetic devices by asking them to take turns in pairs to state the literary devices they learnt in Unit 3. Ask the learners to discuss why they think the literary devices they have identified can also be employed in poetry. Go round listening to their opinions, guiding and correcting them whenever necessary. Underscore the fact that poetry is one of the genres of literature and can as such use poetic devices for aesthetic ends among other purposes. Finally, ask the learners to take turns with their deskmates in reading the definition of poetic devices given in the Student's Book. Encourage them to paraphrase the definition.

Repetition

Ask the learners to read Marjorie Oludhe Macgoye's poem, *Freedom Song* while paying close attention to the last line of every stanza. To introduce the repetition, ask the learners to say what they have observed in the last line of every stanza. The learners should obviously observe that the words *Atieno Yo* are repeated in the last line of every stanza. Use this poem and the notes given immediately below it to make learners learn about repetition as a poetic device.

Personification

Since the learners had encountered personification in Unit 3, instruct them to read the poem *Pomegranate* by Rabiarivelo in their groups of four, and to identify the instances of personification in it. Tell the learners thereafter, to read the definition of personification given immediately after the poem. Give learners the challenge of framing the given definition in their own words as their deskmates listen.

Simile

Simile, like personification, is not new to the learners. Use the excerpt from Okot P'Bitek's poem *Song of Lawino* to refresh their memories on what they had learnt about similes. Direct them to read the poem in their groups and to point out instances in which similes have been used. Direct the learners take turns in their groups of four, to read the definition of a simile given immediately after the poem. Challenge each one of them to put the definition in their own words while their group members listen. Go round listening to what the learners have to say, offer guidance and make corrections whenever necessary.

Assonance

Unlike the first three poetic devices, assonance and alliteration are new to the learners. Let the learners pair up and read the sentences given in the Student's Book, as they pay attention to the sounds in bold. Ask the learners to discuss and make their observations, with their deskmates. The learners should observe that in all the sentences, there is repetition of vowel sounds within words. To enable the learners fully understand what assonance entails, ask them to take turns with their deskmates in reading the notes on Assonance given in the student's book. Ask the learners to read the subsequent poems and point out the instances of assonance in them. Instruct them to read and discuss the first one in pairs. The second poem must be read and discussed in groups of four. Go round guiding and correcting the learners. Encourage them to use dictionaries to help them get the correct pronunciations of words whose pronunciations give them problems.

Alliteration

Once the learners have satisfactorily dealt with assonance, introduce them to alliteration. Ask them to read the sentences given in the Student's Book while observing the sounds in bold. After reading the sentences instruct them to discuss with their deskmates what is common about the sounds. Go round listening to the learners' views and guide and correct them whenever need arises. Draw the learners' attention to the notes on alliteration given in the Student's Book. Let them take turns to read the notes, in their groups.

Finally, tell the learners to read the two poems given in the Student's Book and point out the instances in which alliteration has been used in them. Thereafter, the learners will have to visit the library and study as many poems as possible and identify the poetic devices used in them. Besides this, encourage the learners to relate the issues raised in the poems to their daily experiences.

Expected answers for Activity 1

Poetic devices are the literary techniques that are used in poetry to create sounds and mental pictures within a poem. Poetic devices make poems pleasant to listen to.

Expected answers for Activity 2

- The words ...Atieno yo.... are repeated in the last line of every stanza.

When used in a poem, repetition has the following effects:

- It creates rhythm;

- It lays emphasis on the theme and main idea in a poem;
- It emphasizes the poet’s message and keeps it constantly stuck in the mind of the reader or audience.

Expected answers for Activity 3

The entire poem *Pomegranate* by Rabiariavelo is filled with personification. Throughout the poem, the new-born sunrays have been personified. Accept any accurate illustration of personification raised by the learners.

Expected answers for Activity 4

Similes in *My husband’s Tongue*, an excerpt from Okot P’Bitek’s poem Song of Lawino:

- ... bitter like roots of the lyonno lily
- ... hot like the penis of the bee ...
- ... like the sting of the kalang!
- ... fierce like the arrow of the scorpion
- ... Deadly like the spear of the buffalo hornet.
- ... ferocious like the poison of a barren woman
- And corrosive like the juice of a gourd

Expected answers for Activity 5

Learners should follow the instructions given in the Student’s Book – to read the sentences aloud. The idea is for them to realise that assonance will only be appreciated when words are spoken loudly. That is how they will experience sound /i/ and /o/ in these sentences.

Expected answers for Activity 6

Justice

by Nyambura Njuguna

Many are the times,

I see mean people seeking

To unjustly pnish the righteous but

Justice almost always prevails.

There is the repetition of sounds /i/, and /u/

Expected answers for Activity 7

The Bells by *Edgar Allan Poe* Hear the mellow wedding bells - Golden bells!
What a world of happiness their harmony foretells! Through the balmy air of
night. How **they** ring out their delight! **F**rom the molten-golden notes, And all in
tune, What a **l**iquid ditty floats To the turtle-dove that listens, while she gloats
On the moon!

Notice the bold/underlined sounds.

Expected answers for Activity 8

Ask the learners to read the lines given in the Student's Book. Instruct them to pay attention to the sounds produced by the words in bold. Let them discuss in pairs what is common about the sounds. Guide them to observe the following:

- a) The sounds in bold are all consonants.
- b) The sound occur at the initial position of the words.
- c) The same sound occurs in the same syntactic breath or line.

Let the learners take turns with their deskmates to read the notes given in the Student's Book. Challenge them to put what they have read in their own words as their deskmates listen.

Expected answers for Activity 9

Instances of Alliteration have been highlighted in bold.

Junk food

by W. Lucas

Buyer beware!

Fast

Food, full of **f**ats, for **f**ools,

Who **m**eat to **m**unch **m**eats,

Processed.

World Health Organisation says,

They cause cancer.

Gorilla

by W. Lucas

Goats and **g**orilla,
One is tame, the other is game,
Tame or game **t**ake note,
Treat like **t**reasure,
For both are gold.

Curious Cats

by Natasha Niemi

Curious **c**ats crouch on the **w**indowsill **w**atching unwaveringly through the glass
as **b**lue **b**irds fly by. **C**urious **c**ats are almost two headed in a **s**ensitive **s**ense, still
alert and **a**ware of the **r**unning, **r**otten **r**ats behind them.

Expected answers for the Assignment

Learners' response will vary depending on how deeply read they are. Encourage them to make presentations of their findings before the class.

UNIT
6

Subject, Theme, Context

6.1 Introduction

In this Unit, you will help learners learn about *subject*, *theme* and *context* in poetry. Note that the learners had encountered these elements while learning prose. You therefore, have the task of guiding the learners in transferring what they had learnt in prose to poetry.

6.2 Key Unit competency

By the end of this Unit, the learner should be able to communicate personal opinion on the subject matter, themes and the context in poems.

6.3 Learning objectives

Knowledge and understanding

The learner should be able to:

- a) Beware of themes and subject matter often presented in poetry.
- b) Explain what is meant by the context of a poem

Skills

The learner should be able to:

- a) Identify the themes and subject matter in selected poems.
- b) Relate the themes and subject matter of poems to their specific contexts.

Attitudes and values

The learner should be able to:

- a) Appreciate the role of poems in cultural, social and political contexts.
- b) Actively engage in reading a wide range of poems that reflect diverse contexts and themes.

Content

- a) Selected poems
- b) Subject
- c) Theme
- d) Context (Period, place and writer, the situation in which the poem was written)

Assessment criteria

After going through this Unit, the learner can communicate personal opinion on the subject matter, themes and the context in poem.

Teaching and learning resources

Selected poems

6.4 Content map

Unit 6: Subject, Theme and Context	
Number of periods	5
Introduction	With reference to what they had learnt in Unit 3, ask learners to discuss in pairs what the words <i>subject</i> and <i>theme</i> refer to. Further, let them differentiate the two terms.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Selected poems, an English language dictionary
Activities practised	<ul style="list-style-type: none">– Identification of the <i>subject</i> and <i>central theme</i> of any given poem– Analysis of the context of any given poem– Logical presentation of one's opinions
Competencies practised	Team work Communication Interpretation and presentation of information
Language	Participating in pair work and group work
Vocabulary acquisition	subject, theme, context
Study skills	<ul style="list-style-type: none">– Analysis of the subject, theme and context of any given poem.– Identification of the central theme of any given poem.– Identification of themes that are often presented in poetry.
Revision	Exercises and group activities
Assessment	After going through this Unit, the learner can communicate personal opinion on the subject matter, themes and the context in poems
Learning outcomes	After going through this Unit, the learner should be able to: <ul style="list-style-type: none">– Analyse the subject, theme and context of any given poem.– Identify the central theme of any given poem.– Identify themes that are often presented in poetry.– Appreciate the role of poems in cultural, social and political contexts

6.5 Teaching/Learning Activities

Theme

Guide the learners to define *subject* and *theme*. The discussion should be based on what they learnt in Unit 3. Let them work in pairs to relate what they learnt about subject and theme in prose to poetry. Provide guidance and assistance to learners with difficulties.

Ask the learners to read in pairs, the poem *Show me your love* by O.J Benson and identify its central theme and subject. Thereafter, instruct the learners to get into pairs and read and discuss the notes given immediately after the poem. To ensure the learners' maximum understanding of the notes, let them take turns with their deskmates to paraphrase these notes.

Ask each learner to individually read Everet Standa's poem *I speak for the bush*. After reading, ask them to state its subject and explain its theme. Encourage peer learning by allowing room for individual learners to be put on a hot seat by the rest of the class in defence their arguments about the theme of this poem – whether they support it or not.

Context

Ask the learners to use a dictionary to look up the meaning of 'context.' When they have got it, let them read the poem *July*, by Jotham Tusingiirwe and discuss in their groups of four, what was happening when the poem was written. Use their arguments to help them understand the definition of 'context' given immediately after the poem.

Shift the learners' attention to the two poems *Ngoma* by Yusuf Kassam and *Their Civilisation* by Ochieng Orwenjo. When they finish reading, ask them to discuss the questions given in Activity 7 and use their responses to help them understand the contexts of the two poems.

Finally, ask the learners to do the assignment given in the Student's Book. Encourage them to do a lot of research in the library and using the internet to help them gather the information needed for the task.

Expected answers for Activity 1

- a. – Subject is a topic, which acts as a foundation for a poem.
– Theme is an opinion expressed on the subject.
- b. – In poetry, just like in prose, **subject is a topic**, which acts as a foundation for a poem. On the other hand, a **theme is an opinion**

expressed on the subject. Thus, a poet might for instance, have corruption as the subject of his or her poem. He or she might choose condemning this vice as his or her theme.

Expected answers for Activity 2

Show me love by O.J Benson

Subject: A street child

Theme: Neglect of street children

Expected answers for Activity 3

I speak for the bush by Everet Standa

Subject: Cultural conflict/ civilisation versus the old ways

Theme: Civilisation as a social plague

Expected answers for Activity 4

Meaning of context: The situation in which something happens that makes you understand it.

Expected answers for Activity 5

July by Jotham Tusingiiriwe

This poem was written during a dry spell/ drought.

Expected answers for Activity 6

The learners should read the poems *Ngoma* by Yusuf Kassam and *Their Civilisation* by Ochieng Orwenjo.

Expected answers for Activity 7

1. Culture
 - a) *Ngoma* by Yusuf Kassam talks about traditional African culture.
 - b) *Their Civilisation* by Ochieng Orwenjo talks about Western culture
2. The period during which the poems were written
 - *Ngoma* by Yusuf Kassam was written during the pre-colonial period. It was during that time that people attended traditional night dances and danced for the whole night bare feet and bare-chested. Besides, the dances as captured by Kassam, took place by huge fires and music emanated not from sophisticated systems of the modern times but from drums.

- *Their Civilisation* by Ochieng Orwenjo was written during the colonial period because it was during that period that African elites started embracing Western culture.
- 3. Yusuf Kassam wrote his poem to share the wealth and beauty of African culture. Ochieng Orwenjo on the other hand, wrote his poem to express how disgusting he found the Western culture as compared to the traditional African culture.
- 4. Central themes of the two poems:
 - i. *Ngoma* by Yusuf Kassam: The beauty of a traditional African nightlife.
 - ii. *Their Civilisation* by Ochieng Orwenjo: The ugly side of civilisation.
- 5. The poets:
 - Ngoma* by Yusuf Kassam
 - Their Civilisation* by Ochieng Orwenjo

Tell the class that asking and answering such questions help in putting poems into their contexts.

Expected answers for the Assignment

Though there are hundreds of different popular poetry themes, several concepts have endured across ages, forms, and cultural divisions. Love, nature, history, religion, and death are some of the most common poetry themes.

Expected answers for Activity 8

The poem *In memoriam: Samora Machel* by Elias Manandi Songoyi was written in memory of Samora Machel, the first president of Mozambique. The poem was composed just after his death in a plane crash. Samora, through the Slogan *aluta continua* had lobbied the people of Mozambique to fight for their political independence.

7.1 Introduction

This Unit is founded upon key aspects of drama namely: plot, setting and characters, which the learners learnt about in Unit 1. You will lead the learners in the identification of dramatic techniques and in explaining how they contribute to plot development in drama. As a practical demonstration of the use of dramatic techniques, you will guide the learners in performing selected parts of a given play. Finally, you will help learners appreciate that plays are written for a purpose.

7.2 Key Unit competency

By the end of this Unit, the learner should be able to communicate personal opinion of plays referring to dramatic techniques.

7.3 Learning objectives

Knowledge and understanding

The learner should be able to:

- a) Describe the key elements in a play.
- b) Demonstrate understanding of the dramatic techniques used in set plays.
- c) Describe some types of character in a set play.
- d) Recognise that plays are written for a purpose.

Skills

The learner should be able to:

- a) Demonstrate an understanding of how setting contributes to the development of the play.
- b) Identify the various character types in a set play.
- c) Evaluate how dramatic techniques supplement the key elements of plot, setting and character in drama.

Attitudes and values

The learner should be able to:

- a) Demonstrate awareness of the complexity of human relationships and behaviour through the study of characters in a set play.
- b) Show confidence when performing a play using dramatic techniques.
- c) Appreciate the importance of using dramatic techniques in the development of a play.
- d) Explore how purpose functions in a play to achieve specific effects.

Content

- a) A selected play
- b) Review of plot, setting (including context) and character
- c) Dramatic techniques: dialogue, monologue, soliloquy, body language (gestures, facial expressions), flashback, aside, entrance/ exit, props, costumes
- d) Types of characters: round, flat, stock
- e) Purpose

Assessment criteria

After going through this Unit, the learner can communicate personal opinion about a play, referring to dramatic techniques.

Teaching and learning resources

Selected plays

7.4 Content map

Unit 7	Dramatic techniques
Number of periods	8
Introduction	Review of plot, setting and character as had been learnt in Unit 1 but with application to drama.
Classroom organisation	Whole class, to group, pair work, and individual work
Teaching/learning materials	Selected plays

Activities practised	<ul style="list-style-type: none"> – Identifying the dramatic techniques – Presenting information – Dramatisation of selected parts of a play – Reading independently, analysing the dramatic techniques in a play and presenting the same to the class.
Competencies practised	<ul style="list-style-type: none"> – Team work – Individual work – Researching for information – Identifying and presenting information on the dramatic techniques in a play.
Language	Participating in pair work, class discussion and group activities
Vocabulary acquisition	Plot, setting, character, dialogue, monologue, soliloquy, body language, flashback, aside, entrance/ exit, props, costumes
Numeracy	
Study skills	Analysing plays and presenting information on the plot, setting and character, dramatic techniques and purpose.
Revision	Exercises, group activities, pair and individual work
Assessment	Cooperating with others, individual analysis, and communicating information.
Learning outcomes	After going through this Unit, the learner can communicate personal opinion about a play, referring to dramatic techniques

7.5 Learning/ Teaching Activities

Start this Unit by reminding the learners that they had learnt about plot, setting and character in Unit 1 as aspects of prose. Ask them to work in pairs and define each of these terms. Their approach to this task can take the format suggested in the Student’s Book, Activity 1 of this Unit.

Ask the learners to take turns to read the notes given on aspects of drama and dramatic techniques.

Plot, setting and character

Activity 2

Instruct the learners to read in pairs, the excerpt from the play, *The Cooking Pan and Other Plays* by Emmanuel Basse-Ssentongo. They should do this during their spare time so that class time is used purely for discussion. Once they have finished reading, let them discuss this excerpt and then retell the story. Ask them to say where the events in this play are taking place and when they think these events

happened. This is what will cause them to understand setting. Finally, ask them to name the people who are taking part in the play – these are the characters. Finally, ask them to do Activity 3, in pairs.

Dramatic techniques

Dialogue

Ask the learners to continue reading the excerpt from *The Cooking Pan and Other Plays*, which comes immediately after Activity 3. Once they are through, ask them to make a distinction between a play, prose and poetry. One of the main distinctions between these genres is dialogue that is employed in drama where the characters are written in the left margin, with what they say being written on the right of their character names. Finally, ask the learners to attempt Activity 4 and the notes on dialogue that come after Activity 4 of this Unit.

Monologue

Start by asking the learners to define ‘mono’ and then monologue. You can direct them to refer to an English dictionary. To experience monologue, ask them to read the excerpt give while paying attention to Kyate’s speeches – she speaks alone for quite a while – long solo speeches. Thereafter, ask the learners to take turns to read the notes on monologue, which come immediately after the excerpt. Finally, ask the learners to do Activity 6.

Soliloquy

Activity 7

Sometimes, learners have challenges distinguishing monologue and soliloquy. Well, this is a chance for them to make that distinction as the two follow each other. First, ask the learners to read the given excerpt in Activity 7. Tell them to note the fact that when Kyate does her soliloquy at the beginning of UNIT B, the stage directions are clear that she is alone as she speaks to the audience – this is the difference between soliloquy and monologue. Unlike monologue where the other characters could be on stage or listen in, soliloquy is a solo speech by a character, meant for the audience only – not the other characters. Finally, ask the learners to do Activity 8 and 9.

Body language (gestures, facial expressions)

Activity 10

It is important for the learners to understand that plays are best realised when staged because this way we get to see how the character, feel and or express themselves. These expressions include body language. Ask the learners to rehearse and act out the given excerpt, in Activity 10. Tell them to use hand gesture, facial expression, and other body movements to express what is in the text. Finally, direct them to read the notes that come immediately after the excerpt – the ones on body language. To enhance understanding of body language, ask the learners to attempt Activity 11.

Flashback

Activity 12

Many plays employ this technique. However, it can be a challenge for learners to understand. The thing with flashbacks is that the characters on stage, in most cases, have to take over the role of other characters apart from their own.

Direct the learners to read the given excerpt but at the same time, be on the lookout for the word ‘flashback’, and or the changing of roles where characters on stage take over the roles of other characters. Importantly, ask the learners to discuss why flashback is essential in delivering of messages.

Asides

Ask the learners to read the notes on asides. They should research further and establish asides in plays during their free time.

Entrance and exits

The only realistic way of learning about entrances and exits is by reading stage direction. As the two words suggest these are instructions to the characters to either go on or leave the stage. Ask the learners to discuss this in Activity 13 and 14. Let them look through the excerpts given in the Students Book for further instances of entrances and exits.

Props

Activity 15

Ask the learners to go through the props list in order to be able to discuss the meaning of props.

Costumes

Activity 16

Ask the learners to attempt Activity 16. This should enhance their understanding of costumes – clothes and other items worn by characters to project or represent a certain persona or character.

Purpose

Every play is written and staged for a reason. Ask the learners to attempt Activity 17, and 18.

Types of characters

Round character

Activity 19

Ask the learners to discuss the characters they have encountered so far in the excerpts of plays and then answer the given questions. Thereafter, they should read the notes on a round character that come immediately after Activity 19.

Flat and stock characters

Direct the learners to do Activity 20. Thereafter, let them read the notes on the flat character and the stock character before doing the assignment.

In all these, you may use oral questions to gauge the depth of the learners' understanding of the given notes.

Expected answers for Activity 1

1. Prose refers to the ordinary or the normal form of written or spoken language. Prose has no metrical pattern and is the style of writing that is employed in novels, novellas and short stories.
2. Setting refers to the historical period, geographical place and socio-cultural aspect during which events in a play take place.
3. A character is a person, animals or thing that takes part in a play.

Expected answers for Activity 2

At their own time and in pairs, the learners should read the play *The Cooking Pan*.

Expected answers for Activity 3

- a. There is an argument between Gongolo and his wife Kyate. Kyate is unable to prepare lunch for the family because the only pan in which she can prepare a meal that is enough for the entire family

leaks. According to Kyate, it's her husband's responsibility to buy her a new cooking pan. Her husband, Gongolo, on the contrary, believes that everything that concerns the kitchen is not a man's business. He alleges that he married his wife Kyate to produce food, prepare it and serve him, and that how the wife does it is none of his business.

- b. The events in the play are taking place in a village.
- c. The events in the play took place either in the pre-colonial or colonial period. This is because modern Uganda, just like in the entire world, has embraced gender equality.
- d. Two people taking part in this play are Gongolo and Kyate.

Note: Accept any other name provided it is in the character list.

Expected answers for Activity 4

- a. A play is distinguished from poetry and prose by dialogue.
- b. From the beginning to this point, Gongolo and Kyate are talking. This is called **dialogue**.

The learners should read the notes on dialogue given in the Student's Book.

Expected answers for Activity 5

Ask the learners to continue reading the play while paying attention to Kyate's speeches and then paraphrase the notes given on Monologue.

Expected answers for Activity 6

Monologue in the excerpt from Francis Imbuga's play *Aminata*:

ABABIO: They can say whatever they want to say. Let them talk. So what? Land is not a degree. Degrees? Useless! They can collect all the degrees in the world, if they want, but let nobody touch my land. For as long as I am still steady on my feet, no woman will touch my father's land because that is my land! A will? What is a will? Zero! And that school fees nonsense is zero also. Zero! Did I ask her to pay my children's fees? No, never! Now let me tell you something. That school fees nonsense was an arrangement between two women, my wife Misiah, and Aminata. I don't meddle in women's affairs. No, I don't. Yaa, so what were those drunkards talking about? Zero! Aeheh, some people don't know how to talk when they are drunk. The wishes of the dead! Since when did the dead start having wishes? *Ghasia*! What do they know about our home? Zero, I tell you, zero...

Expected answers for Activity 7

The learners should continue reading *The Cooking Pan* by Emmanuel Basse-Ssentongo. Direct them to pay attention to the last part – the beginning of Unit B.

Expected answers for Activity 8

a. Solo: Without anyone's help/alone

KYATE: *(Alone, she takes the audience into her confidence.)* You have seen, you have heard, you can draw conclusions. Who has not seen how my cooking-pan leaks? I have not a single cent in my purse. My mother taught me that a woman must entirely depend upon her husband. My aunt included it in her pre-marriage talks to me when Gongolo was courting me. Oh, then my breasts were sharp as a needle, seducing even the coldest man. I did not know that Gongolo would be like this. I have borne much in the past ten years. He has stubbornly refused to buy a cooking-pan. He says there is no money. But may I tell you the naked truth? All the money goes on his drink. And it's not as if he couldn't drink here. I brew beer. And it's good beer. Maybe there is a woman in it somewhere... ? Oh, this pan! *(Tusuubira enters holding books)*

b. The speech Kyate has given above is called **soliloquy**.

Expected answers for Activity 9

The extract below is another sample of soliloquy:

KYATE: *(alone - again to the audience)* I am resisting the flow of hot tears. No ... no. I will not cry. I am a true mother of the Monkey clan - we are never soft. I must take practical steps to solve my problems. This domestic situation is worsening. Strength I have. From the age of three my mother taught me digging. If only I could get work today. But men fear to employ married women because our husbands always suspect that the employer is eating the fruit in the process. *(calls)* Tusuubira! But you aged, unsuspected landlords, you wage-payers, don't you see my problem? We shall forget my husband's suspicion. We shall do it secretly. Employ me, please. There is no way out of this. It is you who have made the world rotate on the axis of money. *(Enter Tusuubira)*

Expected answers for Activity 10

The learners should rehearse and act the given section of the play, *The Cooking Pan*. Insist that they act exactly the way the three characters would act in real life. Tell them to use body movements and facial expressions to express what they are saying.

Expected answers for Activity 11

The learners should rehearse the given excerpt and act it out. They have to use appropriate body language to express what the characters are saying.

Expected answers for Activity 12

This is the section that exemplifies flashback. Nasirumbi plays the part of Mr. Dalang'i the publisher, to relive what transpired when he (Mr. Dalang'i) unexpectedly visited Indondo's office:

(FLASHBACK: During the above speech, INDONDO gestures and accidentally knocks over a document tray from his table scattering papers onto the floor. Lights change, triggering off the flashback. NASIRUMBI picks up the papers. She gives him one of the sheets of paper, impersonating Mr. DALANG'I, the publisher. The changeover should be as seamless as possible.)

NASIRUMBI: Take a good look at this letter I have written you.

(INDONDO goes through the letter.)

INDONDO: Mr. Dalang'i, why write such a strong letter when you could simply call me over to your place?

NASIRUMBI: *(In panic)* Boss has been to my place.

INDONDO: *(Aware of the gravity of the situation)* We are an independent paper. The authorities have no business trying to direct our editorial policy.

NASIRUMBI: See to it that you do EXACTLY as Boss demands in that letter.

INDONDO: Mr. Dalang'i, what Boss is asking is totally against our editorial policy. We will not shirk our duty of protecting the public from his breach of trust ...

NASIRUMBI: I've walked a long treacherous road to get where I am. I won't risk everything by fighting the system. Right there in your hands are orders from Boss. No. They are my orders. They draw a clear line on the ground. Don't cross it.

- INDONDO:** But we're only reporting the truth.
- NASIRUMBI:** What's the value of truth when history is written by one side – the victors! Just do what Boss demands.
- INDONDO:** Mr. Dalang'i, I cannot use *The Voice of the People* so recklessly. I cannot accept the demands of Boss because they exist in the logic of dictatorship – the warped logic of gross abuse of office.
- NASIRUMBI:** *The Voice of the People* is an investment. It must justify its existence. It's not a platform for peddling lofty ideas.
- INDONDO:** We must show some concern.
- NASIRUMBI:** The number one concern for any businessman worth the name is good returns.
- INDONDO:** We also have a duty to our readership – to the society that over the years has trusted and invested in us ... given us business, helped us grow from a backstreet publication to what we are today.
- NASIRUMBI:** We pay taxes. We have created and continue to create jobs. We contribute to charity... What else do you want?
- INDONDO:** I am not talking about pittance. Let's give back something that will touch everybody personally and radically change the way things are done in this country for the better.

Expected answers for Activity 13

The stage direction: (*Enter Tusubira*) is important because it announces the arrival of Tusubira – it directs the person playing the role of Tusubira to go on stage.)

Expected answers for Activity 14

(*Exit*) This is a stage direction meant for characters in a play. It tells them when to leave the stage.

Expected answers for Activity 15

Props are objects used by actors during the performance of a play or in a film or movie. For instance, *The Cooking Pan*.

Expected answers for Activity 16

- a. The response to this question may vary from learner to learner. Accept any attire that befits a conservative village man.
- b. A person acting as a priest should put on a black polo neck robe, don a papal cap, and carry a small cross. One acting as an Imam should put on a spotlessly white free flowing robe and wear a white cap on his head. Accept any convincing answers.
- c. Costumes: Clothes worn by actors in a play, film or movie. Alternatively, costumes can be described as the clothes someone wears to look like somebody else.

Expected answers for Activity 17

The play was written to educate society that time has come when men bore their familial obligations and responsibilities and appreciated their wives as equal partners in the family and not lesser beings. This is done albeit in an entertaining way.

Expected answers for Activity 18

The play was written to educate society that time has come when men bore their familial obligations and responsibilities and appreciated their wives as equal partners in the family and not lesser beings. This is done albeit in an entertaining way. This is what is referred to as the **purpose** of the play.

Expected answers for the Practice Exercise

- a. The key elements of a play are: plot, setting (including context) and character.
- b. Dramatic techniques
 1. Dialogue refers to a conversation between two characters on a particular subject.
 2. Monologue is many lines spoken by one character alone. It is the verbalisation of the character's thoughts. This speech is given by one character that is in the company of other characters. It helps the audience to know what a character is thinking.
 3. Soliloquy is words spoken by a character and not meant to be heard by any other characters. It is only meant for the audience.
 4. Body language refers to gestures, postures and facial expressions.

5. Flashback is a technique in drama by which an event or scene that takes place before the present time in the play is inserted into the chronological structure of the play.
 6. An aside is a short comment or speech from a character that is spoken directly to the audience. It is only meant for the audience. The other actors on set can physically hear the words but as their characters, they pretend as if nothing was said. On the other hand, the audience 'understands' that the message was meant for them alone.
 7. Entrance/Exit refer to the points at which characters in a play, film or movie enter and leave the stage respectively.
 8. Props are small objects that actors use in a play, film or movie.
 9. Costumes are the clothes that actors in a play, film or movie wear when acting.
- c. Purpose refer to the reason a play was or is written.
 - d. They relate because there are men in society who still think that women are meant to serve them. This is wrong. At the same time conflicts between men and women are common in society.
 - e. Kyate is stubborn – she refuses to heed to what Gogongolo says and goes on to work hard for her family. This is what makes Gogongolo change. Accept any other characterisation that has evidence from the play.

Expected answers for Activity 19

- a. Answers will vary from learner to learner.
- b. In the play, Gongolo grows and changes positively at the end of the play.

Expected answers for Activity 20

- a. The main characters in the play *The Cooking Pan* are Gongolo and Kyate. This is because the events in the play revolve around them from the beginning to the end. Actually, Kyate is the protagonist while Gongolo is the antagonist.
- b. Apart from the revelation that Sebeku is Gongolo's son, not much more is revealed about him.
- c. In the play, one can hardly tell whether he is as interesting as his father or mother.

UNIT
8

Subject matter, theme and message

8.1 Introduction

In this Unit, learners will analyse the subject, the themes and the messages of selected plays. In addition, you will guide the learners in writing of analytical reports on the messages of a selected play. The Unit content is not new to the learners. You must therefore rely on learners' previous experience to ensure their optimal involvement in the learning process.

8.2 Key Unit competency

By the end of this Unit, the learner should be able to communicate personal opinion of plays referring to the subject matter, the themes and messages.

8.3 Learning objectives

Knowledge and understanding

The learner should be able to Identify and explain the subject, the main theme and the messages of a set play.

Skills

The learner should be able to demonstrate an understanding of how themes are identified in a play.

Attitudes and values

The learner should be able to appreciate the subject and the themes in a play in terms of the context of the play.

Content

- | | |
|--------------------|-------------|
| a) A selected play | c) Themes |
| b) Subject | d) Messages |

8.4 Content map

Unit 8	Subject matter, theme and message
Number of periods	4
Introduction	An oral review of the meanings of subject matter, theme and message
Classroom organisation	Whole class, to group, pair work, and individual work.
Teaching/learning materials	A selected play
Activities practised	<ul style="list-style-type: none"> – Identifying the subject matter, theme and message in a selected play. – Presenting information. – Analytical report writing on the messages of a play.
Competencies practised	<ul style="list-style-type: none"> – Team work – Individual work – Researching for information – Analytical report writing on the messages of a play
Language	Participating in pair work, class discussion and group activities
Vocabulary acquisition	subject matter, theme and message
Numeracy	
Study skills	Identifying the subject matter, theme and message (s) in selected plays. Analytical report writing on the messages of a given play
Revision	Exercises and group activities
Assessment	After going through this Unit, the learner can analyse and communicate personal opinion of plays referring to the subject matter, the themes and the messages
Learning outcomes	Can identify the Subject matter, Theme and Message(s) in a selected play.

8.5 Teaching and learning Activities

Let the learners work in pairs to review the definitions of the terms subject matter, theme and message. Encourage them to base their definitions on what they had learnt in the preceding classes. Go round listening to what they are saying and offer guidance and make corrections whenever there is need.

Once the learners have correctly defined the terms, ask them to work in pairs to read the given excerpt from, *Voice of the people*, a play by Okiya Omtatah Okoiti. After reading it, ask them to say what its subject and theme are.

Draw the learners' attention to the summarised definitions of Subject and theme given in the student's book. Ask them to take turns in reading the definitions and subsequently paraphrase them.

Instruct the learners to read the excerpt from *Big Muya and Small Muya*, a play by Christine J. Matenjwa. Ask them to read it and state its subject and its central theme.

Guide the learners in undertaking the tasks given in Activity 3 that will enable them learn how to identify the theme in any given play.

Remind the learners that they have learnt about messages in works of literature. Ask them to work in pairs and remind themselves what is meant by 'message'. Thereafter, tell them read the excerpt from *Voice of the people*, a play by Okiya Omtatah Okioti. Direct them read it and say the message the playwright is putting across.

Finally, instruct the learners to undertake the assignment given at the end of the unit. Offer guidance to learners who have difficulties doing the assignment.

Expected answers for Activity 1

Voice of the people a play by Okiya Omtatah Okioti.

Subject: Simbi Forest

Theme: Institutionalised environmental degradation

Expected answers for Activity 2

Big Muya and Small Muya, a play by Christine J. Matenjwa.

Subject: The relationship between stepsons and their stepmothers

Theme: Mistreatment of stepchildren by stepmothers

Expected answers for Activity 3

- a. The excerpt of the play *Big Muya and Small Muya* starts with the two boys, Big Muya and Small Muya playing. When the woman who is Small Muya's biological mother and Big Muya's stepmother arrives, she physically and verbally abuses Big Muya and calls him names. She quarrels Big Muya for failing to perform the tasks she had assigned him. She sends Big Muya to go and fetch water. As soon as Big Muya leaves, she drops her anger and assumes tenderness towards her own children.

Night falls but Big Muya doesn't return. Nobody but Small Muya is worried by Big Muya's failure to return. Small Muya and his sisters Ciru and Wahu

suspect that Big Muya might have run away to Nairobi because he had allegedly confided in them that he will one day run away. Their mother remains unperturbed and indifferent. When out of sadness occasioned by his brother's failure to return, Small Muya breaks into a song, a voice answers him back. He's sure it is Big Muya but his mother dismisses him, saying he has gone mad.

When day breaks, Big Muya is discovered in a hole by Small Muya, Ciru and Wahu. They raise alarm and the villagers who responded to the children's calls of distress salvage Big Muya. Shortly afterwards, their father, Muturi, arrives and upon learning what has happened to his son, Big Muya, disowns his wife who returns shortly after his arrival. The villagers and Big Muya also refuse to forgive the woman. However, when she threatens to commit suicide, the villagers, led by her husband, Muturi, run back to her and plead with her not to do such a thing. As a sign of forgiveness and reconciliation, her husband embraces her and directs her to go on and hug Big Muya. The three are therefore reconciled just before the play ends.

Interestingly, as the play ends, we see the woman still shouting at Big Muya in anger, giving him various tasks to perform.

b. The characters in the play are:

- | | |
|---------------|--------------------------|
| 1. The woman | 5. Wahu |
| 2. Big Muya | 6. Muturi |
| 3. Small Muya | 7. Villagers(neighbours) |
| 4. Ciru | |

c. The following are the conflicts in the play:

1. Big Muya Versus the woman (his stepmother)
The woman mistreats Big Muya because he is not her biological son.
2. Small Muya versus his mother
Small Muya detests the kind of treatment his mother subjects Big Muya to and makes good his threat when he reveals to his father that it was his mother who had pushed Big Muya into the hole in which he spent a whole night.
3. Muturi and his wife

Upon learning what his wife had been doing to his son Big Muya, Muturi initially feels very sad and aggrieved and declines to forgive his wife.

4. The villagers (neighbours) and the woman

The villagers, upon learning how inhuman the woman was, try to alienate her.

d. The topic of the play is the treatment of stepchildren.

Expected answers for Activity 4

The excerpt from *Voice of the people*, a play by Okiya Omtatah Okioti

A message is the lesson the playwright wishes to convey to the society through his story.

Messages:

- a. The playwright is advancing accountability as a value in leadership. In the excerpt, Nasirumbi is an epitome of accountable leadership.
- b. The playwright wants to lay bare the kind of gimmicks those entrusted with leadership engage in when they are out of the public eye like gifting people with wads of notes obviously at the tax payers' expense.

Approve any convincing answers so long as it has a concrete contextual back up.

Expected answers for the Practice Exercise

a. Definitions

1. Subject is a topic, which acts as a foundation for a story.
 2. A theme is an opinion expressed on the subject.
 3. A message is the lesson the playwright wishes to convey to the society through his story.
- b. Main theme refers to the idea that features repeatedly from the beginning to the end of a play, a poem or a story.
- c. Answers will vary from learner to learner depending on their social experiences.

Expected answers for the Assignment

Answers will vary from learner to learner. However, to ease follow-up, you can assign the class to read a particular play and base their assignment on it.

Glossary

Act:	A large division of a play.
Alliteration:	The repetition of initial consonant sounds used especially in poetry to emphasize and link words as well as to create pleasing, musical sounds. Example — the fair breeze blew, the white foam flew.
Antagonist:	The person or force that works against the hero of the story. (See protagonist)
Assonance:	The repetition of a vowel sound in a line of poetry.
Character:	A person in a literary text.
Dialogue:	A conversation between two or more characters.
Drama:	A genre of literature which uses dialogue and action to tell a story.
Figurative language:	The presentation of words which have alternative meanings other than the literal meanings.
Hyperbole:	Deliberate exaggeration.
Metaphor:	A direct comparison of two dissimilar things without using “as” or “like.”
Novel:	A genre of literature which takes the form of a long prose narrative.
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.
Protagonist:	The main character in a story, often a good or heroic type.
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.
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.

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