

Literature in English

For Rwandan Schools

Senior 4

Teacher's Guide

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FOREWORD

Dear Teacher,

Rwanda Basic Education Board (REB) is honored to present Senior Four 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. MBARUSHIMANA Nelson

Director General, REB



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Introduction

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

The learner-centred approach

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

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

Involving the learners

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

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

Your role

The competency-based approach does not negate your role as a teacher. Instead, it supplements it. When the learner is actively involved in the teaching/learning process, he or she will find the process engaging and stimulating. Your role is to tap

into the learner's curiosity, critical thinking and problem solving skills. Guide the learner to realize his/her best of abilities – facilitate the process.

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

Handling the teaching load

As you are aware, there are only three periods 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; to ensure their participation. Class time should therefore be for reporting on the part of the learner, with you offering correction and guidance for further study to the learners. This way you will be able to manage the load.

Special needs education and inclusive approach

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

Therefore, consider each learner's needs during the teaching and learning process. Assessment strategies and conditions should also be standardised to the needs of these learners.

Assessment approach

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

Types of assessment

Formative and continuous assessment (assessment for learning)

Use the continuous assessment tests – formal and informal methods – to check whether learning is taking place. When you are planning a lesson, you must establish criteria for performance and behaviour changes at the beginning of a Unit. Then at the end of every Unit, you should ensure that all the learners have mastered the stated key Unit competencies basing on the criteria stated, before going to the

next Unit. Assess how well each learner masters both the subject and the generic competencies described in the syllabus. Use one or a combination of the following: (a) observation (b) pen and paper (c) oral questioning.

Summative assessment (assessment of learning)

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

School based summative assessment should take place once at the end of each term and once at the end of the year. School summative assessment average scores for each subject will be weighted and eventually, included in the final national examinations grade. School based assessment average grade will contribute a certain percentage as teachers gain more experience and confidence in assessment techniques and in the third year of the implementation of the new curriculum it will contribute 10% of the final grade, but will be progressively increased.

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

Sample scheme of work

Academic year: 2016

Term: 1

Subject: Literature in English

Teacher's name:

Class + Combination:

Dates and number of lessons (periods) in a week	Units + key unit competences	Lessons + evaluation	Learning objectives (copied or adapted from the syllabus depending on the bunch of lesson)	Teaching methods and techniques + evaluation procedures	Resources and references	Observations
From Jan, 11th (Mon) to Jan, 15th (Fri)	<p>Unit 1 Review the key aspects of prose</p> <p>Key competence: To be able to explore key aspects of narrative prose through the study of short stories, novella and novels</p>	<p>Lesson 1 Lesson 2 Lesson 3 Lesson 4 Lesson 5 Lesson 6 Lesson 7 Lesson 8</p>	<p>Knowledge and understanding: Knowledge and understanding Identify different types of narrative prose. Describe the key aspects of analyzing prose.</p> <p>Skills Read critically various types of prose. Identify and carry out basic analysis of key aspects of novellas, novels and short stories. Independently select a short story, novella or novel for reading.</p>	<ul style="list-style-type: none"> • Discussion • Questions and answer sessions • Written exercise • Research • Group work • Pair work 	<ul style="list-style-type: none"> • Reading materials • Dictionaries • Writing materials 	

		<p>Prepare an oral presentation and deliver it in front of the class.</p> <p>Attitudes and values</p> <p>Actively participate in reading and analyzing different types of prose.</p> <p>Appreciate the value of selecting reading materials independently.</p>			
	<p>Summative evaluation 1</p>		<p>Evaluation procedures</p> <p>Answering question found in the Student's Book</p> <p>Research</p>		

UNIT
1

Review the key aspects of prose

Introduction

In this Unit, you will introduce the learners to the key aspects of narrative prose. You will lead them in examining plot setting, character, point of view, themes, messages and purpose, among others. The learners will review the definition of prose; look at the types of narrative prose and analyse texts before making a presentation to the class. You will encourage them to select and read materials independently for pleasure.

Key Unit competency:

By the end of this Unit, the learner should be able to explore the key aspects of narrative prose through the study of short stories, novellas and novels.

Learning Objectives

Knowledge and understanding

The learner should be able to:

- Identify different types of narrative prose.
- Describe the key aspects of prose.

Skills

The learner should be able to:

- Read critically various types of prose.
- Identify and carry out a basic analysis of key aspects of novellas, novels and short stories.
- Independently select a short story, novella or novel for reading.
- Prepare an oral presentation and deliver it in front of the class.

Attitudes and values

The learner should:

- Actively participate in reading and analysing different types of narrative prose.
- Appreciate the value of selecting reading materials independently.

Content

- Selected novels, novellas and short stories
- Review of:
 - plot (linear, circular, flashback)
 - setting (time, place, physical details, social, historical, cultural, political context)
 - character (major, minor, positive, negative, simple/flat, complex/round, static, dynamic, protagonist, antagonist)
 - point of view (first, second, third person narrator)
 - subject
 - themes (repetition, link between events, major, minor)
 - messages (implicit/implied, explicit)
 - audience (reader, intended/target)
 - atmosphere/mood (gloomy, happy, tense)
 - purpose (inform, entertain, explain)
 - Definitions of: short stories, novellas, novels

Assessment criteria

The learner should be able to identify and apply the key aspects of narrative prose and to analyse short stories, novellas and novels.

Teaching and learning resources

1. Short stories
2. Novellas
3. Novels
4. Computer with internet access
5. Encyclopaedia
6. Student's Book
7. An English dictionary
8. Chalk board

Content map

Unit 1 – Review the key aspects of prose	
Number of periods	27
Introduction	Identifying texts as different types of prose such as short stories, novellas and novels.
Classroom organisation	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Selected short stories, novellas, and novels; encyclopaedia; internet-enabled computers if available; and dictionary
Activities practised	Identifying the forms Presenting information Reading independently, summarising plots, analysing them, and presenting to class.
Competencies practised	Team work Individual work Researching for information Identifying, summarising and presenting information on aspects of forms of prose.
Language	Participating in pair work, class discussion and group activities
Vocabulary acquisition	Prose in forms of literature such as the novel, the novella and the short story
Numeracy	
Study skills	Analysing prose forms, summarising and presenting reports on prose forms
Revision	Exercises and group activities
Assessment	Cooperating with others, individual analysis, and communicating information.
Learning outcomes	Can identify and apply the key aspects of narrative prose to analyse short stories, , novellas and novels correctly.

Sample lesson plan

Term	Date	Subject	Class	Unit Number	Period Number	Duration	Class size
1/...../20.....	Literature in English	Senior 4	1	1	40 minutes	40
Pupils with special needs	Learners with hearing impairment sit near teacher in order to hear. Learners with visual challenges sit near the chalkboard – they could also be provided with books that have large print.						
Topic area	Prose						
Sub-topic area	Prose types						
Unit title	Review the key aspects of prose						
Key unit competence	To be able to explore the key aspects of narrative prose through the study of short stories, novellas, and novels.						
Title of the lesson	Types of narrative prose, characteristics						
Instructional objective	The learner should be able to identify types of narrative prose correctly.						
Plan for this class	The lesson is to be carried out in the classroom.						
Learning materials (for all learners)	<i>Confessions of an AIDS victim</i> – an extract						
References	Student's Book 4 and an English dictionary						

Timing for each step	Description of teaching and learning activity		Generic issues to be addressed
	Teacher's activities	Learners' activities	
Introduction 5 minutes	<ul style="list-style-type: none"> - The teacher asks the learners to discuss and arrive at the meaning of prose. - The teacher asks the learners to take turns to read the excerpt from <i>Confession of an AIDS Victim</i>. 	<p>The learners discuss and explain what prose is and give examples.</p> <p>The learners take turns to read the excerpt.</p>	Communicate clearly and confidently using a range of linguistic, symbolic, representational and physical expression.

<p>Development of the lesson</p> <p>30 minutes</p>	<ul style="list-style-type: none"> - The teacher guides the learners to discuss the characteristics of prose contained in the extract. - The teacher walks around and assists the learners in their discussion. - The teacher asks the learners to report what they have discussed in their groups to the class, through their group secretaries. - The teacher guides and corrects the learners as becomes necessary. 	<ul style="list-style-type: none"> - The learners discuss the characteristics of prose in the extract and note down points on their discussion. - Learners present their report to the class. 	<p>The learners should comprehend language through listening and reading.</p> <p>The learner should use oral and written language to discuss excerpt in a logical and appealing manner.</p> <p>The learners should take the opportunity provided by group work to seek out and learn from, acquaintances more knowledgeable in areas that need personal improvement and development.</p> <p>Critical thinking: The learners should learn to think critically before making decision – this should be a lesson from the excerpt. They should know that some of the things they do could ruin their lives.</p>
<p>Conclusion</p> <p>2 minutes</p>	<p>The teacher asks the learners to summarises the characteristics of prose.</p>	<p>The learners states the characteristics of prose.</p>	
<p>Evaluation</p> <p>3 Minutes</p>	<p>Teacher asks the learners to write down the characteristics of prose.</p>	<p>Learners writes down the characteristics of prose.</p>	

Teaching/learning activities

These are general guidelines for the following sections

At this level, learners already know what prose is. However, it is important to ascertain their knowledge of prose. Therefore, guide them to explain what prose is – let them discuss in groups and give examples.

In case of wrong answers, do not tell them what prose is. Show them the realia – the novels, novellas or a short story anthology if you have one. Then guide them to get into groups and to take turns to read the extract in the Student's Book: *Confessions of an AIDS Victim*, by Caroline Adallah. Walk around and guide them to discuss this extract – its structure and how it flows.

It is possible that some learners will say prose is a novel, novella or story – clarify that the three are types of narrative prose. Encourage them to express themselves. Encourage them to give examples of the narrative types they are familiar with. Importantly, always remind them whatever they say must be backed up with evidence from the text. For instance, they should give reasons/evidences why they say a particular text is prose and not poetry or play. Select an extract and take the learners through it, illustrating the areas you pointed out in your explanation.

When it comes to the short story, novella and novel, it will be important for you to show the learners real samples in each case. Ask them to say what they think the differences are before you guide them through the explanation in the Student's Book.

It will be prudent for you to clarify any misconception or misunderstanding using an example in each case. For instance, the learners will realise the short story can be read in a sitting after reading it. From size, they will see that the novella is shorter than the novel.

Therefore, they will know the types and characteristics of prose by interacting with them.

Select texts, give them to the learners and ask them to discuss the extract in groups as you move around observing, guiding and making corrections.

Encourage the learners to research on these prose characteristics and types. The more they interact with texts the more they will get to know and talk about them better. They could carry out the research in pairs.

Finally, give individual work for your marking, but this should only take place once you are sure the learner can work alone effectively.

Expected answers for Activity 1

- a. Prose is the usual or the normal form of written, or the spoken language. This is what we see in novels, novellas, and short stories. Each of this is made up of a setting, a plot, characters, themes and stylistic devices.

- b. The following are the characteristics of prose that are to be found in the extract from *Confessions of an AIDS Victim*:
- **Setting:** The setting is contemporary Africa in the town of Eldoret where the narrator lives and works.
 - **Plot:** The narrator is a university graduate. A party is held for her and in the process she meets a man, Brian. Brian helps her to get a job and they become lovers, as her former boyfriend and the father of her child, is out of her life. They don't use protection and she is not faithful as she also has affairs with a university don, a businessman, a gynaecologist, and a manager of a local firm. As a result she contracts AIDS. She wonders who could have given her the disease.
 - **Characters:** The main character of the story is the narrator, and the person living with AIDS. The other characters are her boyfriend, Brian, her various lovers, her former boyfriend and her parents. The father is a chauvinist and her former boyfriend sounds irresponsible. We don't get to know much about these other characters in the story as the narrator is the main focus.
 - **Theme:** The main theme in this extract is unfaithfulness/irresponsible sexual behaviour. The narrator is unfaithful to her boyfriend. She has sexual relationship with four other men at the time they are lovers, and all in a period of three years. She also seems interested in her former boyfriend who also seems to be unfaithful and irresponsible.
 - **Style:** The story is told in the first person point of view. There is extensive use of dialogue. There is also description of the social occasion the narrator has with the boyfriend.

Expected answers for Activity 2

- a. The characteristics of a novel in the extract
- The story is an extract from a novel, *Mine Boy*. Xuma, a black man is walking along the street when he meets Paddy, his boss, and his girlfriend. They invite Xuma to their home. He goes there but we can feel his discomfort. There they talk, wine and dine, and Xuma almost forgets his status as a black in this racially divided community.
 - It is fictional writing with characters such as Xuma, Paddy, and Di. Xuma is depicted as sensitive and deeply conscious of his inferior status in the society. He is ill at ease at the white people's house. Di is observant and helpful and notes Xuma's discomfort. Paddy is friendly/social and would love to have Xuma as a friend.
 - The setting is a society that is deeply divided between two races, a colonial society. The events are happening in the house of a white couple.
 - The main theme is racial division. The blacks seem to have little of the creature comforts while the white seem to have everything good. The white live in comfortable houses and can freely drink. They have beautiful

things that Xuma can only dream of. There is a fleeting theme of love between Di and Paddy.

- The story is told using the third person/God's eye. There is extensive use of dialogue between Xuma and Di which brings out his discomfort and sensitivity, and Di's perceptiveness.
- b. The main theme in this novel is racism. This comes out through Xuma's uneasiness with Paddy and his girlfriend. At the same time, references such as "his whiteman" point to this.

Expected answers for Activity 3

- a. The main theme in the story is struggle for survival in what we are told is a 'wretched hole'. There is a lot of poverty and we are told that there were only two decent houses built of brick. The economy of the village is based on some three factories that we are told are condemned and a source of pollution. The waste from the tan factory makes the cattle sick, but the villages seem helpless to do anything about it. The village paths are muddy. The factories only exist because the town doctor and the police have been bribed to keep them open. There seems to be only one telephone for use by everyone.

There are a few merchants. For instance the shopkeeper, who seems to be getting his riches, not from the shop, but selling contraband. There are many beggars and sickly men in search of alms from the only person who seems to be doing well in the place – the shopkeeper.

All the same, the dwellers have not given up and we are told they even get the time and motivation to hold races and carnivals.

- b. Aksinya is vain and miserly. We see her carrying a parasol and jingling keys all day long, not exactly productive. She is also distrustful and we are told she didn't trust anyone, not even her husband. She is also stingy as we are told she kept very strict business accounts and worried even about small things. She also appears unfriendly and capricious as we are told she would either be laughing or shouting all day.

Varvara, in contrast is charitable and generous almost to a fault. She gave alms to beggars and all who could have fallen on bad times. Their household started attracting panhandlers the moment she was married. She was social and friendly – we are told she was pleasant and everything brightened up the moment she got into the house.

Expected answers for Activity 4

- a. This is a short story because it is obvious that it is not an extract, but rather a complete story.

There is a single conflict involving a boy and his family, especially the father. The boy meets a dog and the two of them hit it off like a house on fire. However,

the boy's family is not welcoming and the child has to constantly defend his faithful friend – the dog, especially from the father, but the battle is lost when the father finally throws the dog out of the window in the family home killing him instantly.

The plot is simple. A child meets a stray dog, the dog endears itself to him. He takes it home, the family is not happy, but the drunken father decides to keep it to spite them. Later in a drunken rage, he throws the dog out, killing it instantly and devastating the child who had grown very fond of the dog.

The story has one main character, the child, and possibly the object of his love, the dog. The other characters are the father and the family, but it's only their brutality that comes out, especially the father's. The child and the dog's love and faithfulness are the main traits that the story develops fully.

The setting is mainly the family house and there are no shifts to other places.

- b. The plot of the story is quite simple. A child is playing in the street when a stray dog comes to him. He starts playing with it, occasionally even seemingly mistreating him, but the dog's response is so adoring and submissive that they hit it off. Even when he rises to go home the stray follows him and no attempt to have it go away works.

He takes it home, where it is alarmed to climb up the stairs, but eventually gets into their house. The family is not welcoming, but the drunken father comes in and decides the dog should remain, just to annoy the family. The 'love affair' between the dog and the child grows. The child becomes the protector and the dog learns to survive in the unfriendly house. Unfortunately, in one of his fits of rage, the father throws the dog out of the window in a storey building, it dies, and the child is devastated.

- c. The story is about love and faithfulness. Two strangers meet, that is amazingly a stray dog and a child. The dog endears itself to the child through its loving ways and submissiveness. The child takes the dog home and becomes its protector. Unfortunately, the story ends with the dog killed by the brutal father in a drunken rage.

Expected answers for Activity 5

Guide the learners to read and discuss the short story.

Expected answers for Activity 6

We are told that the man makes frequent travels in his line of work. He is away from his family for a long time and because a 'man has needs', he sleeps with other partners, apart from his wife. One of them is a woman called Sibongile. Apparently, she could be a person living with HIV/AIDS as we are told the husband died of an AIDS-related complication. So the narrator could have contracted the disease from her.

Expected answers for Activity 7

Answers will vary from one learner to another here.

The social context seems to be a patriarchal society where the man is taken to be the boss and his conduct is not questioned by the society, or even the family. Flora is aware of the husbands' philandering, but has continued living with him, even though there was a time she expressed her determination to change the way they are relating to her sister. Unfortunately, the man – most likely – brings AIDS to his family. The society's permissiveness of men's irresponsibility plays a part in destroying families.

Expected answers for Activity 8

The narrator becomes more conscious of his wife's needs. He feels he has been neglecting her and has not appreciated the love and sacrifices she has made for the family. He sounds as if he is now prepared to take care of her and worry about her well-being. He is affected by the thought that she could die and he would be responsible for her death. He is no longer the carefree man who went having irresponsible relationships wherever he went.

Expected answers for Activity 9

Answers will vary here. Here are samples:

- a. There is a minor theme of chauvinism. The man seems to have been 'boss' both at work and at home. He mistreats his wife and hopes to get away with it just because he is a man.
- b. The society seems to accept that a man can get away with mistreating a wife. The wife here knows the husband is unfaithful, but still stays on. Unlike the man, the wife has always been supportive.
- c. Regret: the man regrets his philandering ways and dreads the results it will have on the family.
- d. Honesty: Sibongile could have slept with the main character and got away with it, yet she chose to tell him the truth about her late husband. The narrator is also prepared to face his demons and tell the truth.

Expected answers for Activity 10

Expect answers to vary from learner to learner.

The message could be that what goes around comes around, or the past always catches up with us. The narrator thought his affair with Sibongile was in the past, but it has come back to haunt him.

Expected answers for Activity 11

The third person/God's eye, point of view.

Expected answers for Activity 12

The target audience is the society especially the married couples, but also anyone in a relationship, or getting into one. The message to them is to be faithful to their partners.

Expected answers for Activity 13

Encourage the learners to express their feelings freely. They will talk of sympathy for the wife, disappointment with the husband and many other feelings.

Expected answers for Activity 14

The purpose would be to inform and advise her audience on the dangers of unfaithfulness and contracting HIV/AIDS from irresponsible sexual behaviour.

Expected answers for Practice exercise 1

- a. A young woman storms out of their home in the village swearing never to return as she is tired of village life.
She meets a man and they fall in love and stay together for some time.
The man finds another lover and tells her he is leaving. The woman is deeply hurt by the lover's desertion.
She decides to go back home.
The whole family is happy to see her back and welcomes her with warmth and a lot of food.
She confesses to her mother what happened and her mother advises her to take it in her stride and move on.
- b. The setting of the story is a rural town.
- c. The point of view is first person. The narrator uses 'I'. She keeps saying what she has done and what she will do using the pronoun 'I'.
- d. The main theme of this story is family love/relationships. The young woman had stormed out of the family home. Therefore, we would expect the family would be angry with her. However, when she comes back, the parents are very happy to see her. They welcome her warmly and prepare a feast for her. The mother showers her with a lot of love; she holds, caresses her like a child, and encourages her that things will be okay despite the disappointment she has endured.
- e. The message is, "don't burn your bridges; you may need to go back. Again, family is forever and they will be our refuge at the time of trouble."
- f. The target could be the youth who believe that because they are all grown up,

they don't need their families.

- g. The purpose is to advise people to value their families and treat them well, because they will be there for them when no one else is.

Expected answers for Practice exercise 2

Assist the learners to come up with a summary as instructed.

UNIT 2

Introduction to African literary traditions

Introduction

In this Unit, you will introduce the learners to African literary traditions. You will trace these traditions from the Pre-colonial, Colonial and Postcolonial times.

Key Unit Competency

By the end of this Unit, the learner should be able to demonstrate an understanding of the African literary traditions by identifying, and analysing texts from each period.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Explain what is meant by literary traditions.
- Describe the different periods in the African literary tradition.

Skills

The learner should be able to:

- Apply knowledge gained in another subject for the study of literature.
- Listen attentively and respond to other people's opinions.

Attitudes and values

The learner should:

- Show tolerance of other people's opinions, culture, identity and gender.
- Appreciate different cultural norms depicted in novels, short stories and novellas.
- Appreciate how readers' personal experiences, beliefs and values may influence the understanding and interpretation of novels, short stories and novellas.

Content

- Selected stories and novels from each period of the African literary tradition
- Definition of literary traditions
- The African literary tradition:
 - pre-colonial literature
 - colonial literature
 - post-colonial literature

Assessment criteria

Learners can actively read literary materials and identify literary traditions in them.

Teaching and learning resources

1. Books
2. Class readers
3. Newspaper articles
4. Extracts of stories and poems
5. An English dictionary
6. Computers with internet access

Content map

Unit 2: Introduction to African literary traditions	
Number of periods	27
Introduction	Ask the learners to explain some of their traditions, and what they consider European traditions.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Books, class readers, newspaper articles, extracts of stories, dictionaries, computers with internet access
Activities practised	<ul style="list-style-type: none"> • Comparing texts in African literature with those from Europe • Comparing written literature with oral literature • Selecting texts for independent reading
Competencies practised	<ul style="list-style-type: none"> • Team work • Communication • Interpretation and presentation of information
Language	Participating in pair work and group work
Vocabulary acquisition	fiction, non-fiction prose, genres
Study skills	<p>Explain the differences between pre-colonial, colonial and postcolonial literature.</p> <p>Apply the knowledge of African literary tradition to select texts to read for pleasure.</p> <p>Identify a text as fiction or non-fiction</p>
Revision	Exercises and group activities

Assessment	The learner can demonstrate an understanding of the African literary traditions and identify and analyse texts from each period using the key aspects of prose literature.
Learning outcomes	The learners should be able to: Identify the three main periods in African literature. Demonstrate understanding of the difference between pre-colonial, colonial and postcolonial African literature.

Introduction

In this Unit, the learners will be exposed to African literary traditions. You will trace these traditions from the pre-colonial, colonial and postcolonial times.

Teaching and learning steps

You can start by asking the learners to explain what they think a tradition is. Tell them to explain some of their own tradition and to say how their traditions are different from European traditions. Define the word tradition before defining the concept of literary tradition. Guide the learners to read the explanation given in the Student's Book.

Thereafter, lead the class in discussion of Activity 1 – the discussion can be pair work or group work. Let them give their suggestions as you move around, listen to the discussions and correct and guide them as you deem necessary.

Ask the learners to discuss and say what they think in terms of literature, was present in African societies. (This is African pre-colonial literature.) Ask them to give examples of this literature before proceeding to ask them to read the explanation given in the Student's Book. Finally, ask the learners to recite the poem on Shaka Zulu. Encourage them to recite any traditional poems that they know. Alternatively, you could ask them to research traditional poetry and myths. Finally guide them to do Activity 2.

Tell the learners to read the myth of Kigwa – Activity 3 – and answer the questions that follow. If one of them knows it, you could ask him or her to tell it to the class. Encourage them to tell any other traditional stories that they know. This will establish the fact that there was literature before the colonialists came to Africa.

Ask the learner to discuss what they think the effects of the European education were on Africans. Note: The ability to read and write enabled Africans to write their own stories. However, Africans had elements of oral traditions in their stories.

Guide the learners to do Activity 4 – read (They should take turns to do this. Alternatively, they could read it before the lesson.) the extract from *Arrow of God*, by Chinua Achebe and then discuss the nature of colonial African literature by taking turns to read and discuss the explanation in the Student's Book. Thereafter, guide

them to attempt Activity 5. This activity should tie up with the discussion on the effect of colonial education and traditions on African literature – the clash of cultures.

After that, ask the learners to say when Rwanda gained independence. Let them say if they know any writers who wrote after independence. If they know one, let them explain what the story this author wrote is all about. Point out that Chinua Achebe also wrote after the colonialists had left. Like all writers, he focused on what was happening around him and the African continent. The learners should discuss this story relating it to what was happening around Africa. Importantly, they should discuss and ape Jonathan Iwegbu’s tenacity – to arise even after going through so much. Guide the learners to attempt Activity 6.

Guide the learners to discuss the nature of postcolonial African literature. Encourage them to point out some characteristics from the extract. They might have read some post-colonial literature without being aware of it; let them share this and then discuss it as a class – consider the themes and messages in each case.

Expected answers for Activity 1

- a. You should guide the learners in their discussion. The main points in the learners’ argument should be the characteristics of the literature of Africa. African literature exists both in oral and written forms. The written form came into being after the coming of the colonialists. However, even written literature from Africa employs oral literature resources such as proverbs and songs. Generally, African literature could be defined as that literature that shows responsiveness to issues of concern to African people. The difference between African literature and European literature may be guided by the setting, characters as well as thematic concerns in the text.
- b. Encourage the learners to tell stories from their communities.

Expected answers for Activity 2

- a. According to the poem, Shaka was adventurous, brave and a great warrior. For example, he conquers Mantondo and Sihayo.
- b. Guide and encourage learners to tell folktales in turns.

Expected answers for Activity 3

- a. The myth is explaining the origin of Rwandan community; that is the descendants of Kigwa.
- b. This can be done in turns, so that many learners can get a chance to tell their stories.
- c. Myths are interesting stories, which tell of the origin of people or certain phenomena. They excite the curiosity of young people and make them more creative. Therefore, they entertain and teach at the same time.

- d. This is the story of Nkuba, who is referred to as the King of Heaven, and his descendants. Therefore, the story is talking about a supreme being.
- e.
 - i) Kigwa is a rebellious but brave young man who is ready to venture out of heaven and seek his own fortune.
 - ii) Gasani is foolish and easily lets out the secret of Kigwa's birth, leading to his rebellion.
 - iii) Imhamvu is wise and advises Gasani on how to get a child. She also advises on how to save Kigwa's life.
- f. According to this story, the traditional Rwandan society was led by a king and his council of advisors.
- g. The myth, just like the short story has one main character (Kigwa), one main story line (Kigwa's birth and rebellion), and one main theme (The birth and life of Kigwa.)
- h. The non-English words are retained to maintain the authenticity of the story. They also give the story a local Rwandan flavour. These words include: *Abazigaba, igicuba, ngo arambyarura* and *Saba Imana zeze*.
- i. This story can teach young people about their traditions and origin. It restores the pride of Rwandan children in their own oral literature as well as in their own culture. It can help to improve the communication skills of young Rwandans.

Expected answers for Activity 4

Guide the learners through this activity. The speech, saluting and proverbs used are all elements of oral literature.

Expected answer for Activity 5

Guide the learners to read through the passage.

Expected answers for Practice Exercise I

- a. Unlike the myth, which is an example of oral literature, this story is an example of written literature. The myth belongs to the whole community and has no individual author but the story has an individual author; that is Chinua Achebe.
- b. Chinua Achebe uses biblical references in this excerpt. For example, he uses the story of Naaman, the leper. It is clear that Achebe's writing was influenced by what he had read in the Bible.
- c. *Osu* refers to an outcast in Igbo culture.
- d. There is a clash between Obi's Christian values and his father's belief that even a Christian cannot marry an *Osu*. Obi's father says that even though they are Christians, that is not a reason to marry an *Osu*.
- e. Obi represents the new urban and Christian values. For example, unlike his father, he believes that Christians are liberated from traditional beliefs and that they should not be barred from marrying an *Osu*.

- f. Obi's father is strict and stubborn. In this excerpt, he refuses to agree with Obi and sticks to his belief that even a Christian should not marry an *Osu*.

Expected answers for Activity 6

- a. Evidence of resilience:
- When rebels threaten to take away Jonathan's bicycle, he buries it in the soil and retrieves it after the war.
 - After the war, he turns the bicycle into a taxi.
 - After the war, he repairs his house in Enugu and settles in.
 - His children pick and sell mangoes, while his wife sells breakfast *akara* balls.
 - Even after he is robbed, he does not despair but instead continues with his business.
- b. This story reveals problems of civil war in post independent African countries. Wars cause a lot of destruction and suffering. For example, Jonathan is lucky to have survived the war with his family. This means that many people died in the war, and many more lost their properties to the soldiers and rebels. After the war, marauding mobs terrorise citizens by robbing them.
- c. The use of pidgin gives this story an African flavour. It also indicates that the characters that use the pidgin (mainly the robbers) belong to a lower social class than those who use Standard English. Examples of pidgin include:
- Na tief-man and him people
 - Make you hopen de door
 - You done finish?
 - Make we help you small.
- d. Examples of humour in the story
- Jonathan's resilience is humorous. However much he suffers, he dismisses his problems by saying "nothing puzzles God."
 - The description of the rebel soldier is funny. For example, he has wears "disreputable rags" and he has "toes peeping out of one blue and one brown canvas shoes". In addition, he has "two stars of his rank done obviously in a hurry in biro."
 - The robbers are a funny group. For example, they try to help Jonathan's family to cry out and call for help.
- e. Examples of countries that have had civil war include Sudan, Somalia, Burundi, DRC Congo, Ethiopia and Chad.
- f. The story is talking about the irony of the period after the civil war. In other words, even though the war is over, there is hardly any peace because of marauding gangs that terrorise citizens by robbing them.

3 Literary techniques in novels

Introduction

In this Unit, the learners will learn to identify literary techniques used in a novel. They will also recall key aspects of prose and the way they advance the development of a set novel. Further, learners will read critically a set novel to make close analysis of the literary techniques used; explain the effects of the literary techniques on the reader and infer the purpose of the writer in a novel.

Key Unit competency

By the end of this Unit, the learner should be able to analyse a set novel referring to the literary techniques used in it.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Identify the literary techniques used in a novel.
- Recall key aspects of prose and the way they advance the development of a set novel.

Skills

The learner should be able to:

- Read critically a set novel to make close analysis of the literary techniques used.
- Explain the effects of the literary techniques on the reader.
- Infer the purpose of the writer in a novel.

Attitudes and values

The learner should:

- Appreciate how readers' personal experiences, beliefs and values may influence the understanding and interpretation of a set novel.
- Demonstrate understanding of how literary techniques can be used to inform readers on contemporary and historical issues and perspectives.
- Active participation in reading and interpreting a set novel by conceptualizing the authors' use of literary techniques.

- Recognize the aesthetic qualities of language used in the set novel to achieve specific effects and meaning.

Content

- A selected novel
- Review of literary techniques
- Tone (formal, informal, comic, sad)
- Further literary devices:
 - irony, satire, symbolism
- Further aspects of prose:
 - plot (episode, parallel),
 - character (direct, indirect presentation)
 - purpose (manipulative, persuasive)

Assessment criteria: the learner can analyse a set novel referring to the literary techniques used in it.

Teaching/learning resources: a selected novel, computers with internet access, a dictionary of English

Content map

Unit 3: Literary techniques in novels	
Number of periods	27
Introduction	Identifying literary techniques in novels, analyzing set texts on aspects of prose, researching on texts where literary aspects are used online and presenting information.
Classroom organization	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Selected novels, internet-enabled computers if available, and dictionary.
Activities practised	Identifying literary techniques in texts, researching on texts where various literary techniques are used, analyzing key aspects of prose in novels and presenting information on literary techniques.
Competencies practised	<ul style="list-style-type: none"> • Team work • Pair work • Individual work • Identification and researching for information. • summarizing and presenting information on literary forms used in novels.
Language	Participating in pair and group activities

Vocabulary acquisition	Literary techniques such as irony, symbolism, satire and irony, plot, character, tone, purpose.
Numeracy	
Study skills	Analysing novels, organizing and presenting information.
Revision	Exercises and group and individual activities
Assessment	Cooperating with others, individual analysis, and communicating information.
Learning outcomes	Analysing literary techniques in novels correctly.

General guidelines

Direct the learners to get into groups of four so that they can discuss 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. Thereafter, one of them should read the explanation in the Student’s Book – which is a form of introduction – as the rest listen.

Thereafter, guide the learners to discuss in their groups the given statements – figurative language. Guide the learners to discuss each statement. If you feel they are able to understand then, you can ask them to make sentences using the statements. Ensure each one contributes towards the group discussion. This interaction with figurative language is a good basis for them to learn literary techniques. In fact, ask them now to say what they think literary devices are. From their answers decide how deep you should go in your explanations.

Once you have established that they have understood what literary devices are, ask them to attempt Activity 2 – as a group, let them take turns to read the given passage. Here, they will encounter the figurative language they discussed, in use. Guide them to work in groups and identify these devices – they are in bold hence, it should be easy to identify them.

Ask the learners to work in pairs to infer the meanings of these devices. You should also emphasize on the need to point out/identify or support their argument about a device, with evidence from the text.

Guide the learners to explain its usage and effect. This should be helped with the discussion the learners had earlier about what makes a story interesting. You could ask them to replace the devices from the excerpt with normal words to see how the story would sound. They should say whether they like it that way or not.

Pick a few devices, say simile, personification and others, and ask the learners to research on them from their books or the internet if they have access and report to the class.

Select extracts from the set text and ask learners to either work in groups or individually to identify literary techniques and write reports to be presented to the class or for your marking.

Ask learners to carry out activities suggested in the Student's book.

Expected answers for Activity 1

Guide the learners to discuss what makes a story interesting.

Expected answers for Activity 2

- a. Guide the learners to discuss the given statements.
 - Amalınze the cat: The man was agile like a cat.
 - The flutes sang: The flutes sounded melodious.
 - As slippery as a fish: The idiom or simile is "as slippery as an eel" meaning very difficult to catch or hold.
 - Like a bush fire: a fire that spreads very fast
 - When he slept, his wives and children in their houses could hear him breathe – He breathed heavily/loudly, perhaps even snored.
 - Walk on springs: walk lightly with a bounce in the step
 - Asking if it had brought home any lengths of cloth: enquiring whether the kites had clothes for the children from where they were coming from
 - He who brings kola brings life: The kola signifies welcome and good health, an affirmation of generosity to guests.
 - Weaving in and out: playing in harmony with the other instruments
 - Decorating: making the music even more beautiful
 - Proverbs are palm wine with which words are eaten: Proverbs make speech more expressive and clearer, makes it more beautiful.
 - Clear as the *ogene*: easy to hear as a traditional music instrument called *ogene*
 - Tears stood in his eyes: He felt tears welling in his eyes.
 - The sun will shine on those who stand before it shines on those who kneel under them: Life will be kinder, more generous and gentler with those who work hard before it considers those who go to beg the blessed.
 - If a child washed his hands he could eat with the king: When someone however lowly, behaves with decorum, the world recognises him or her and shows respect.
- b. These words add a local flavour to the story and help create a lot of imagery, which makes the story more appealing to the reader.
- c. This is figurative language.

Expected answers for Activity 3

- a. A simile is a statement that compares two aspects directly using the word 'like' or the phrase 'as... as'.
- b. Let the learners construct correct sentences using say, 'as slippery as a fish'.

Expected answers for Activity 4

Guide the learners to take turns to read the paragraph.

Expected answers for Activity 5

Guide the learners to come up with this statement. It should say what Unoka is not – a sort of mockery.

Expected answers for Activity 6

This dialogue is meant to usher in satire. The truth is that Man is dying of smoking and he is told so by Woman, who makes him seem wise yet he is not – she actually laughs at him.

Expected answers for Activity 7

- a. A cross is a symbol of Christianity. It symbolizes Christ dying on the cross to save the world.
- b. A crown represents royalty. It may also represent victory in sports.
- c. Amalinze could represent a personal determination never to allow oneself to be held down by the problems of life. Never to let problems bog you down.

Expected answers for Activity 8

- a. This statement talks about the mother's firmness or ability to persevere. This is an image.
- b. Guide the learners to name the characters. The idea here is to show that inanimate things can be animate through personification.
- c. Exaggeration is making someone or something seem to be what they are not, either bigger, smaller, better or worse than really is.

Expected answers for Activity 9

Okonkwo's fame had grown **like a bush-fire** in the harmattan.

Expected answers for Activity 10

The essence of this Activity is to bring to the fore the idea of events. Guide the learners through this activity and then relate it to the concept of plot.

Expected answers for Activity 11

Okonkwo can be described as enterprising because at a fairly young age he had two barns full of yams, and three wives, a mark of success in this community. The only enterprising thing about Unoka was his music skills and wit, which could not even feed his family. He was a failure in all possible respects.

Expected answers for Activity 12

Expect the learners to come up with other answers. Guide them along the following answers.

i) Okonkwo

He is hardworking – he worked tirelessly in his farms and had a lot of yams to show for it. He could even afford to feed his father’s family and his.

He is impatient – we are told he stammered and was more likely to use his fists on you than words and he could not even bother explaining anything to anyone. We are told he walked as if on springs, meaning he was always in a hurry.

He is respectable – the old man had no qualms loaning him yams, as he knew he could pay back.

He is responsible – he took care of his family and his father’s. He could also be trusted with debts, unlike his father.

ii) Unoka

He is lazy and shiftless/improvident – we have been told he was lazy.

He is irresponsible – he couldn’t feed his family or work in his farm like other men.

He is generous and social – he shared his generosity with others the rare time he had something to give.

He is witty – his answers to the creditors suggest he is.

Expected answers for Practice Exercise 1

- a. The narrator is sympathetic. Despite Okonkwo’s hard work and exertions, nothing was happening right.
- b. Guide the learners to identify any episodes. For example, the episode of Unoka going to the oracle and the response can be connected to the response Nwakibie gives to Okonkwo. The oracle tells Unoka he is responsible for his poverty and refuses to help him; Nwakibie praises Okonkwo and offers him even more than he asked for.
- c. This is personification as the night can neither make noise nor be quiet like a human being.
- d. Satire. The man is mocking the father. The father was lazy and poor and yet he expects the son who never inherited anything from him to sacrifice a goat to him.

- e. Plot Summary: Expect the learners to come up with a summary based on the following outline.

Chapter one

- Okonkwo was famous and became even so after flooring Amalinze the cat.
- He was a huge impatient man who lived to be totally unlike his loafer of a father.
- The father was an entertainer who could not bring himself to work hard to take care of his family.
- The father was a debtor to many of the villagers. Once in a while they would come to collect their debt, which Unoka would cunningly avoid paying.
- Okonkwo worked hard and gained the respect of the villagers who did not hold the fact that the father was a shiftless bum against Okonkwo.

Chapter two

- The town crier sends a message that all should go to the village meeting place.
- Okonkwo wonders what it is about but goes to the place.
- Ogbuefi Ezeugo informs the meeting that a wife to one of the villagers was killed by the Mbaino villagers.
- It is decided that the Umuofia sends a delegation to ask for compensation, or there would be war.
- Okonkwo is in the delegation.
- The delegation comes back with a girl to replace the murdered woman, and a boy.
- The girl goes to the man, and Okonkwo is given custody of the boy, Ikemefuna, whom he gives to his first wife.

Chapter three

- Okonkwo inherited nothing from his father.
- Unoka was shiftless and lazy, and even the oracle had told him so. He was poor because he didn't like exerting himself.
- Okonkwo went to Nwakibie and borrowed four hundred yams, but because Nwakibie believed in him he gave him 800.
- He went back and prepared his farm. After planting what he had borrowed from a friend, it dried up as the weather was too hot.
- Later he planted what Nwakibie had given him and his own previous harvest.
- The weather was even worse, now with rains that rotted everything.
- He survived the bad year, but with difficulties.

UNIT 4

Themes and messages in a novel

Introduction

In this Unit, the learners will interpret the themes and messages in a set novel based on the historical and cultural contexts. They will identify the main and minor themes in a novel, compare the traditions depicted in the novel with Rwandan traditions. They will also discuss the implicitness and the explicitness of messages as presented in novels by the authors.

Key Unit competency: By the end of this Unit, the learner should be able to interpret the themes and messages in a set novel based on the historical and cultural contexts.

Learning Objectives

Knowledge and understanding

The learner should be able to:

- Describe the historical and cultural context of a set novel.
- Demonstrate awareness of Rwandan history and cultural traditions.
- Identify the main and minor themes and the messages in a set novel.

Skills

The learner should be able to:

- Critically analyse a historical and cultural context different from the students' own context.
- Evaluate the present day relevance of the cultural values described in a set novel.
- Discover implicitly expressed themes and messages.

Attitudes and values

The learner should:

- Appreciate that culture is dynamic.
- Explore how readers' personal experiences, beliefs and values may influence the understanding and interpretation of a set novel.

Content

- A selected novel
- Examples of themes: love, friendship, war, crime/mystery, revenge, rivalry, heroism, past vs. present

- Messages: implicit/explicit, revealed through actions/utterances/thoughts
- Historical and cultural context: revealed through clues in the text/based on research

Assessment criteria: can interpret themes and messages in a set novel based on the historical and cultural contexts

Content map

Unit 4 – Themes and messages in novels	
Number of periods	27
Introduction	Identifying historical and cultural contexts in novels, comparing contexts in set novels with Rwandan historical and cultural contexts, analyzing historical and cultural contexts and presenting the information on themes and messages.
Classroom organisation	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Selected novel and dictionary.
Activities practised	Identifying the forms. Analysing text. Comparing historical and cultural contexts. Presenting report to class.
Competencies practised	Team work Individual work Researching for information Identifying, analyzing, summarizing, comparing, and presenting information on historical and cultural contexts.
Language	Participating in pair and group activities.
Vocabulary acquisition	Themes, messages, historical and cultural contexts.
Numeracy	
Study skills	Analysing prose forms, summarising and presenting reports on prose forms.
Revision	Exercises and group activities
Assessment	Cooperating with others, individual analysis, and communicating information.
Learning outcomes	Interpreting messages and themes based on historical and cultural contexts correctly.

Teaching/learning activities

General guidelines

The idea behind Activity 1 is to make the learners relate themes and messages to what they always hear after every story they are told. At least most of them have been asked the moral of the story, after it has been told to them. Guide them through this discussion. You can ask the learners to tell a story at the end of which you can ask them to say the moral of the story relate this to the message by the author.

The learners have already come across the periods in African literature hence, they should not have a problem seeing a novel in a certain context. However, lead them to discuss the idea of social, economic and political contexts. Activity 2 should help to clear this.

Guide the learners to name elements of a text that they are aware of. Guide them to discuss what a theme is. Activity 3 will be useful here. Guide the learners to discuss this activity. One of the reasons we read novels is to find out what they are saying. They should discuss a message. Guide them through a discussion to establish the difference between the message and the theme and the convergence of the two.

Use the extract from the set texts to illustrate what the message and themes are, and how to get them from a text. Encourage a healthy discussion on how to identify a theme.

Get them into groups and in pairs in order to go through the extracts in the Student's Book. Any long extracts should be treated as homework. The learners can read them during their spare time and finally, discuss them in class. You can also ask them to read independently other texts apart from the set texts and write summaries of the messages and themes to report to the class.

Practice Exercise 2 is made up of a long text. However, it can be done in class as we have divided it into manageable parts, each with its set of questions.

Also use the given exercises and activities to assess the progress your learners are making.

Expected answers for Activity 1

- a. The moral is the message of the story.
- b. Guide the learners to tell stories and to discuss the moral of each story.

Expected answers for Activity 2

- a. The historical context of the story is pre-colonial Africa and the coming of the Europeans. The story gives the traditions, beliefs and activities of this community before the Europeans came as we are told of the hills they lived in, their myths on how they settled, relationships with their neighbours such as the Ukabi. The story makes references to tribal medicine men, and seers and their prophecies on the coming colonizers whom they are told are like butterflies and that they have already settled elsewhere in the community's neighbourhood.
- b. The social context is an idyllic rural community with people interacting with each other and their petty inter-ridges rivalries. The people have their prophets and medicine men. They are engaged in their daily endeavours to survive.
- c. The main theme is traditions. There is the recalling of the tribal mythologies on how the populations came into being in the two ridges. We are told of their tribal leaders like the great magician Kamiri, their great seer, Mugowa Kibiro, the warrior called Wachiori and the man Chege who knows the rituals of the tribe and the reason behind them.
- d. Allow the learners to make observations. The thrust should be on the tribal mythologies e.g. the origin of the Rwanda people, their beliefs and rituals and the coming of the Europeans to Rwanda. The learners may also talk about tribal heroes.

Expected answers for Activity 3

Expect different answers here. What is important is that we read to get a message in the novel as the author explores different themes. Encourage the learners to express themselves as much as possible in their groups. Walk around, listen and correct them as need arises.

Expected answers for Activity 4

The reason for this is that you can never know the message of a story until the end owing to the usual twists and turns.

What the learners need to learn from this activity is that it is important to read the whole novel before arriving at a conclusion about themes and or messages.

Expected answers for Practice Exercise 1

This is homework. Explain to the learners why it is important to read the whole novel, *The River Between* by Ngugi wa Thiong'o. They should read this novel or any other set text during their free time and then attempt the given questions. More importantly, they should read for enjoyment first – they should not just see it as a task.

- a. The major themes in the book are
 - Traditions: How the lives of the community members were anchored on

traditions and the place of these traditions in the emerging conflicts.

- Colonialism: How it has contributed to rivalries, the destruction of the tribal traditions and beliefs, and transition.
- Religion – The advent of Christianity and its effect on traditional beliefs.
- Education and transition – How education played a part in transforming the community in the book and the effect it had on roles and relationships.

b. Expect the learners to touch on the following

- Setting – the setting is physically on two facing ridges. There is a river between them and this is easily translated into the rivalry between the two ridges when one becomes the foothold of the new religion and the other the mainstay of traditional ways of life. The ideological conflict mirrors the physical divide that separates the two ridges. It is on this physical divide that the themes of conflict and rivalry, traditions, and religion will naturally be developed.
- Symbolism – the Ridges are two sleeping lions. This suggests a lot of unleashed energies. The moment the lions are aroused a lot of passions that divide the ridges are set in motion. The river, the healer, symbolizes the division between the ridges. It is a physical divide, but it also has the potential to heal the two communities and bring them together to face their common interests and destinies.

c. The River Between is symbolic of the division that exists between the two ridges. Before the coming of the European it was just an innocuous rivalry that really hurt no one, but the coming of the whites gives it another meaning and edge. But it is also an indicator that what divides these communities is lesser than what binds them together. Thus it symbolizes physical division, but also a natural glue to hold the community together.

d. Ask the learners to compare the Gikuyu people of Kenya with the Banyarwanda. This should be on the following lines.

- social activities and religion
- economic organization
- political organization

Expected answers for Practice Exercise 2

This is one more piece of homework. However, it has been divided into manageable parts that can be done in class.

Expected answers for Activity 5

a. Guide the learners to discuss the extract.

- b. The narrator is annoyed about what he is observing. For instance he could not understand why the hunters could waste their gun powder when it was now more expensive.
- c. She is called Grammar-phone because of her wonderful voice, “you just had to listen whenever Grammar-phone sang.”
- d. Grammar-phone is an image.
- e. Let the learners express themselves here.

Expected answers for Activity 6

- a. The main economic activity of this people is agriculture as it is clearly put in the extract “Coffee was the prop of our economy ...”
- b. This statement means that it was no longer easy to get into politics as the politicians after knowing how much they would get from political offices hence they were spending more and making it harder for newcomers to get in.

Expected answers for Activity 7

- a. Expect different answers here – importantly, ensure the learners are able to support their argument with evidence from the extract. For instance the main theme here can be seen as sycophancy. Chief Nanga does everything to ensure he catches the attention of the Prime Minister including calling for the death sentence for the Finance Minister and his ilk. The Prime Minister is also called all kinds of praise names yet he knows he is wrong and all he desires is to win an election. He “the Tiger, the Lion, the One and Only, the Sky, the Ocean and many other names of praise.” This is sycophancy. Accept any other plausible arguments.
- b. The minor themes include politics, hate, betrayal e.t.c. Accept minor themes that are supported with evidence from the extract.
- c. The irony of this text is that the people who mean well for the country are being persecuted and those who are destroying the economy are praised as they acquire bigger offices.

Expected answers for Activity 8

- a. Allow reasonable responses.
- b. This is hyperbole.

Expected answers for Activity 9

- a. The narrator became a hero the moment Chief Nanga showed that he knew and taught him. More so when he expressed how proud he was of the narrator. “Everybody around applauded and laughed. He slapped me again on the back and said” I must not fail to see him at the end of the reception. ‘If you fail I will send my orderly to arrest you.’ I became a hero in the eyes of the crowd.”

- b. Allow plausible explanations. Importantly, they should point out the idea of respecting age.

Expected answers for Activity 10

The main theme is education as the minister and the rest discuss the value of their papers. The minor themes include politics. Accept well argued answers.

Expected answers for Activity 11

- a. The story about Mr Nwege adds beauty to the story. It is quite humorous. It also gives the reader more information about Mr. Nwege.
- b. This is certainly not good as the women are treated as escorts. Today, all of us must advocate for gender equity.

UNIT 5

Haiku and Tanka

Key Unit Competency: by the end of this Unit, the learner should be able to identify haikus and tankas and analyse them according to the poetic devices.

Learning Objectives

Knowledge and understanding

The learner should be able to:

- Demonstrate understanding of the characteristics of haikus and tankas.
- Explain what is meant by the atmosphere, the themes and the messages in a poem.

Skills

The learner should be able to:

- Apply knowledge of poetic devices to analyse poems.
- Analyse, explain and discuss the effects of stylistic devices on the reader.
- Experiment with writing different forms of poetry.

Attitudes and values

The learner should:

- Appreciate the aesthetic qualities of language used in poems to achieve a desired effect.
- Understand the value of adhering to poetic conventions and following poetic structures.

Content

- Selected poems
- Haiku
- Tanka
- Atmosphere
- Themes
- Messages
- Poetic devices: synecdoche

Assessment criteria: Can the learner identify haikus and tankas and analyse them according to the poetic devices?

Teaching and learning resources

Selected poems

Content map

Unit 5: Haiku and Tankas	
Number of periods	21
Introduction	Identifying tankas and haikus and their characteristics, atmosphere and message
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Selected haikus, pictures on nature
Activities practised	<ul style="list-style-type: none"> • Identifying the forms. • Giving characteristics. • Identifying devices use, illustrations and the effect on the reader. • Composing haiku and tanka.
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 and group activities
Vocabulary acquisition	Tanka, Haiku and poetic devices
Numeracy	
Study skills	Analysing poems and reporting on findings.
Revision	Exercises and group activities
Assessment	Cooperating with others and communicating information.
Learning outcomes	Identify tanka/ haiku, their characteristics, identify, illustrate, explain, report and use conventional poetic devices.

Teaching/learning activities

Note that this is a general guidance. There may be variations in approaches in the various items and activities in this Unit. You will find more suggestions for individual tasks.

Guide the learners to discuss what they have covered in poetry so far. Tell them to discuss in their groups what poems are and their characteristics. Further, they should discuss what a poetic device is. Let them take turns to give their explanations in their groups. Finally, guide them to study the table in the Students Book, pages 96-97. For the table, a better way of revising the poetic devices is by having the learners extract them from a poem. Once you are sure they are familiar with the devices, ask them to name riddle, and proverbs they are familiar with.

Tell them that haiku and tanka are short forms and show them the similarity between these short forms. Be careful that they don't assume they are the same. Emphasize on the use of imagery and brevity. Tell them the poems have a lot to do with nature. Show them pictures of nature.

Ask them to read the selected forms and ask them what they note about them. Tell them to read the forms in groups silently. Ask them to read them loudly.

Use the poem to illustrate the explanations on the unique characteristics of each form. Tell them to discuss the questions and Activities in the Student's Book. Walk around, listen to the discussion, and advise the learners whenever necessary.

Tell the groups to present their answers one question/activity at a time and lead the class to discuss and evaluate the answers.

Ask the learners to write simple forms. Don't fret too much if the first attempts are not so good. Encourage them and read a few outstanding ones.

If you have internet, download many samples for the learners. Ask the learners to discuss them in terms of characteristics, message and try to compose some for themselves.

Expected answers for Activity 1

- a. A poetic device is a technique used by an author/playwright/poet to communicate an idea with an audience.
- b. Ask the learners to discuss the devices in the table. You may also identify poems that have these devices and tell the learners to study the table and quickly identify them in the poem(s).

Expected answers for Activity 2

- a. There is alliteration in the use of the second line.
- b. The haiku creates an atmosphere of calmness/serenity in the reader as you imagine someone nestling next to a parent enjoying a pleasant morning.
- c. No, it won't. The number of syllables would not correspond to the expected syllable in the lines.

Expected answers for Activity 3

- a. Characteristics of a haiku Toast
 - Has three lines
 - Has 5-7-5 syllable structure, and finally 17 syllables in total
 - has no rhyme
 - There is a contrast between the expectations; you'd expect the persona to enjoy a hot, yummy toast, but he/she likes it cold!
- b. The haiku has an idiophone 'yummy'.
- c. The poem has alliteration: 'Falling flower' and onomatopoeia 'fluttering'. The poem is about nature. The persona saw a flower falling onto the ground and imagined it was a butterfly, perhaps due to its nature and colour.

Expected answers for Activity 4

Guide the learners to go through the steps in writing haiku again. You can come up with a number of haikus that you can use for illustration before the lesson and share them with the class.

Let the learners work in pairs or groups. Walk around the groups and share with them. Read through what they are writing. At the beginning, just allow them to experiment. If you find a few interesting ones read them loudly and encourage the others to try the same.

Expected answers for Activity 5

- a. The atmosphere suggests beauty and romance. A lover is admiring the object of his desire and we 'feel' the long hair and associate it with the beautiful springtime when nature is blooming again after a harsh winter. We almost 'hear' the spring in the heart.

- b. The tanka is about disappointment and the resulting pain. The woman is regretful that the man has changed so much, that it is not the man whom she fell in love with.
- c. The poem creates an atmosphere of deep and sad pain.
- d. The tanka is about a seller sitting under a tree, selling goldfish. The tanka communicates the beauty of nature as shown by a tree with a lot of leaves and the lovely colour of the goldfish. It creates a peaceful relaxed atmosphere. Summer is a time to look forward to when everything is bright and appealing.

Expected answers for Activity 6

a. Expected answers

- i) They have five lines, with the central one being a pivot.
They take the 5-7-5-7-7 syllable format.

- ii) Tanka 1

Personification- 'the mud chuckles'. There is a lot of mud.

'Soul' is also treated like a human who is very angry with herself/himself. Though spring heralds the coming of the beautiful summer, for the persona, it is as if things are still bad like they were during winter, the time of difficulties.

Note that the learners may not quite identify with seasons such as summer, spring, winter and autumn. Explain using the local equivalent but emphasize the severities of the seasons in the temperate zones.

- iii) It is important to explain that Hiroshima is a city in Japan where the first atomic bomb was dropped killing almost the whole city. The poet is bitter and angry that an innocent child who never participated in the war and had not offended the creator suffered the undeserved consequences. Not even the eastern revered figure, Buddha, could protect her, and he appears as if he also died in the destruction. The short poem is like a mourning of the loss of faith, for the Creator and His servants could not protect the child's innocence.

The atmosphere is bitter and angry.

- iv) Refer to (iii) The message comes from the demonstration that war is blind and comes with uncalled destruction. It destroys both the warring people and the clueless innocents. Humanity should avoid wars, as they serve no useful purpose.
- v) If your school has internet connection, download more examples of tankas and display them to the learners.

- b. You may also try to write tanka that you can share with the class. Read a few tankas by the students and encourage them to write more. Don't be too fussy on the first attempts but correct and assist the learners to make very good ones.

UNIT
6

Sonnet and rhyme

Key Unit competency: By the end of this Unit, the learner should be able to identify sonnets and analyse them according to the poetic devices and rhyme schemes.

Learning Objectives

Knowledge and understanding

The learner should be able to:

- Demonstrate understanding of the characteristics of sonnets.
- Identify feminine and masculine rhymes.

Skills

The learner should be able to:

- Apply knowledge of poetic devices to analyse poems.
- Analyse, explain and discuss the effects of stylistic devices on the reader.
- Experiment with writing different forms of rhyme.

Attitudes and values

The learner should:

- Appreciate the aesthetic qualities of language used in poems to achieve a desired effect.
- Understand the value of adhering to poetic conventions and following rhyme schemes.

Content

- Selected poems
- Sonnet
- Review of rhyme
 - feminine rhyme
 - masculine rhyme
- Poetic devices:

Assessment criteria: Can the learner identify sonnets and analyse them according to the poetic devices and the rhyme scheme?

Teaching and learning resources

Selected poems; Student’s Book; an English dictionary, chalk board

Content map

Unit 6: Sonnets and rhyme	
Number of periods	21
Introduction	Analysing sonnets, identifying rhyme types, giving characteristics of sonnets, identifying, illustrating, explaining and giving effects of poetic devices.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Selected sonnets, other poems
Activities practised	Identifying sonnets, analyzing and discussing sonnets and the use of rhyme, writing sonnets.
Competencies practised	Team work Communication Researching for information Analyzing and interpreting poem, writing poems.
Language	Participating in pair and group activities
Vocabulary acquisition	Sonnet and rhyme types, poetic devices
Numeracy	
Study skills	Interpreting poems, presenting information and writing poems.
Revision	Exercises and group activities
Assessment	Cooperating with others and communicating information
Learning outcomes	Identify a sonnet correctly and give its characteristics. Identify masculine and feminine rhymes correctly. Analyze a sonnet correctly by identifying, illustrating and explaining poetic devices and their effects correctly. Appreciate and use poetic conventions in writing sonnets.

Teaching/learning activities

Note that the following is a general approach in the teaching methodology. There are further suggestions in the individual items and activity.

Ask the learners what a poem is. Guide them to read the poem in Activity 1 and to identify its characteristics, for example the use of lines, stanzas and so on.

Tell them to sing any song they are familiar with and to say what they like about songs. Tell them to discuss, in their groups, the similarities between songs and poems, for instance brevity and rhythm.

Guide the learners to read the sonnet individually, silently and ask them what they note about it. Thereafter, ask them to read it loudly in their groups.

Guide them to discuss the sonnet. Guide them to focus on the structure. The more they interact with it the more they will be familiar with its characteristics. You can try to download a couple from the internet if you have access, but the samples in the Student's Book are enough.

Tell them to discuss the questions in the Student's Book. Walk around and listen to the discussion and advice as it becomes necessary.

Guide the group to present their answers one question at a time and lead the class to discuss and evaluate the answers.

Rhyme

You may want to teach about rhyme first, separately from sonnets. The following are suggestions on how you could teach about rhyme.

Teaching and learning resources

1. A good poetry Book/selected poems
2. Student's book
3. An English dictionary
4. Pictures of migrating wildebeests
5. Chalk board
6. Songs

Teaching learning activities

- Remind the learners what they have covered in poetry so far.
- Ask them to sing any song they are familiar with. Draw their attention to the refrain or the lyrics if they have rhyme.
- Show them the similarities between songs and poems in the use of rhymes without naming them first.

- In activity 2, put your learners in groups and tell them to read the poem loudly.
- Guide them to discuss and point out, in their groups, words they think rhyme.
- Use the poem to illustrate the explanations on rhymes.
- Tell them to attempt Activity 3 in their groups. Walk around and listen to the discussion and advice as it becomes necessary.
- Tell the group to present their answers one question at a time and lead the class to discuss and evaluate the answers.
- Guide the learners to try and write simple poems with rhymes. Don't fret too much if the first attempts are not so good. Encourage them and read a few outstanding ones.

Expected answers for Activity 1

Ask the learners to carry out the activity together and guide them as they read. The main focus should be for the learners to participate and enjoy activity.

- a. The poem has fourteen lines.
- b. The poem is urging caution in a love affair. Sometimes when we are in love we tend to do things out of emotions. We think with our 'hearts', instead of our heads. The poem is telling us to think before we start something that time may choose to bypass. Love for teenagers is not anchored on real love and the consequences always bring pain.
- c. The learners will have many ideas, some of which may not be sensible. Guide them to be rational and logical. Whereas there is no set age at which we can talk of love, much of teenage 'love' is just infatuation. It is a time when one is trying to discover whom they are and it tends to be unreasonable and misguided. Teenagers love for all the wrong reasons and usually end up heartbroken, with teenage pregnancies, and other undesirable things. They also lose focus on important things in life.

Expected answers for Activity 2

The activity is about rhymes. Explain that sounds and letters are not necessarily the same thing. The learners should know that the letters may look different but the sound is the same. Guide the learners to read the poem, ensuring they are reading the end sounds correctly to allow them to hear the similarity between 'commence' and 'ends', that they both end with the 'z' sound.

Expected answers for Activity 3

- end
- start, spent, heart
- parting, starting
- commence, ends

- mind, find
- reckless, worthless
- pain, vain

Expected answers for Activity 4

- Rhyme scheme- ABABCC
- Type of rhymes and examples- Masculine (Dance, stance, length, strength)
For arms and alarms, note though they rhyme, 'arms' is masculine and 'alarms' feminine.

Expected answers for Activity 5

Ask the learners to read the poem silently, and then loudly. They should also be able to talk about the stress pattern of the words to become aware of masculine rhymes.

They should also be able to describe the rhyme scheme.

Expected answers for Activity 6

Ask the learners to read the poem silently and then loudly. You may also want to read the poem loudly as a good demonstration of use of stress. Guide them to identify and describe the rhyme scheme. They should also discuss and detect the stress used in the words to become aware of feminine rhymes.

Expected answers for Activity 7

Guide the learners to write simple poems that have rhyme.

Expected answers for Activity 8

The idea here is to set the discussion for the importance of rhyme. Encourage learners to express themselves here.

Expected answers for Practice Exercise 1

- It is a sonnet as it has three quatrains and a couplet.
- The poem has masculine rhyme as all the rhyming words at the end of the lines have a single stressed syllable.
- The poem is about teaching and learning. The teacher teaches the class using a variety of methods such as discussions, excursions, real items and so on. Some learners are inert, not so active, and, presumably, others are active. Some will benefit a lot from the learning, but some may not benefit much as we are told some futures will be made as others fade.

- d. Expect variation in the answers, but the learners should point out the relevance of the subject to their lives, and secondly the use of imagery and importantly – for the purposes of this topic – rhyme.

Imagery – simile- like inert gas,

Metaphors – atoms of reason, grow wings, graphite drug could refer to the pencil they cannot do without. It is made of graphite.

Rhyme – class/gas, students/abundance, things/wings, discussions/excursions, subject/object, fade/made

Expected answers for Practice Exercise 2

Encourage the learners to be adventurers. Don't be very fussy about the first few attempts. Read their pieces and suggest modifications and improvements. Read and display the best attempts. Tell them they can copy and modify existing sonnets, with time they will develop their own originality.

Expected answers for Activity 9

Guide the learners to take turns to read the poem in their groups, first silently and then loudly.

The second part of this activity is meant to appeal to the learners' understanding of rhyme, octave and sestet. Guide them through this and advise accordingly.

Expected answers for Activity 10

Ask the learners to study the poem and then read it as instructed.

Expected answers for Activity 11

- a. This question is a reminder of the type of sonnet they are studying – it is a Shakespearian or English sonnet because it was written by William Shakespeare who is English.
- b. In this poem, Shakespeare is talking about love which from the first line, he compares to a summer's day. Shakespeare compares love to what happens during the summer – sometimes it is too hot, sometimes cloudy. He says everything eventually fades away but his love will live on as long as people live on earth. Guide the learners to find more about the summer – it is warm and people are jolly.

Expected answers for Activity 12

Note that learners will give a variety of examples. Confirm usage for correctness.

- a. Idiophone: This is a word which may not suggest any specific meaning, but is

- suggestive of a sound or a feeling given by something e.g. ‘kru, kru, kru!’ the farmer called his chickens, ‘ouch’, ‘yummy’, yuck’.
- b. Symbolism: This is something that is used to stand in for something else. It points out to a reality beyond itself. ‘Dawn’ may signify beginning of life. We said the seasons of the year can signify stages in human life. The national flag is a symbol of national unity and nationhood, and its parts signify the different aspects of this nationhood. A ‘river’ can also signify life.
 - c. Hyperbole: This is an exaggeration. For instance, the mouth does not just smell, but ‘reeks’.
 - d. Metre: This regular rhythm of poetic lines that is created by a sequence of stressed and unstressed syllable. A recurring unit of stresses and unstressed syllable is called a foot. A line can have.
 - i) Monometer – one foot
 - ii) Dimeter – two feet
 - iii) trimeter– three feet
 - iv) Tetrameter – five feet
 - v) pentameter– five feet
 - vi) hexameter– six feet
 - vii) heptameter– seven feet
 - viii) octameter– eight feet
 - e. Personification: This is when a non-human object or quality is given human qualities. We can for example say, “The trees were dancing in the wind” or “Courage slapped him on his face, forcing him to confront the monster that stood in front of him”.
 - f. Allusion: This is a reference to another book, an event, a person or a place. The reference is indirect, or only implied.

Expected answers for Activity 13

- a. Encourage learners to be adventurers. They can even come up with poems they have read elsewhere. Ask groups to discuss and present their examples to the class. Lead them through a class discussion, and correct where necessary. Using Activity 9, Tell the learners that there is imagery used.

‘Rose’ is a metaphor used to stand for love – it smells nice and looks beautiful when it is fresh and alive. But it can die and wilt. Love is nice and comforting, but it can die. The heart is also used metaphorically when we are told a lover can dwell there, just like you can dwell in a house.

The discordant/irregular rhyme pattern is also used to show the discordance of the couples’ love; they have gone different ways.

- b. Encourage learners to write the sonnets. Whereas it is important for them to follow the general rules, do not expect total perfection, but make suggestions and necessary corrections.

Expected answers for Practice Exercise 3

You may need to explain these words to the learners

- coral: orange pink colour
- dun: greyish brown colour
- damasked: here the meaning is having the light red colour of a damask rose
- reeks: smells strongly
- belied: failed to give a true impression of something

The words coral, dun, and damasked refer to colour. The other words in the poem that refer to colour are red and white.

- a. The rhyme scheme of the poem is *ababacdcddefgg*.
- b. This is a Shakespearean sonnet. Already we are told it is written by Shakespeare. The poet uses the first twelve lines to paint a picture of a homely woman who many would not look at twice. Even though she does not fit the bill of what is said to be beauty, he affirms that he loves her.
- c. She is said to be dun, coral has black hair for wires, her eyes do not shine and she has smelly breath, and that she has a voice that is hard on the ear. Even her walk is not admirable. The poet is mocking the ideals of beauty in his culture, saying they are exaggerated and perhaps even deceptive. It is a satire on the society's ideal of beauty.
- d. The learners may give reasons for or against. Those who disagree could say that he is too harsh on the lady, that no one can be that plain. On the other hand, a learner could say sometimes when we are in love we tend to exaggerate the qualities of our loved ones to elevate them to the society's ideal of beauty. We need to have our feet on the ground. A few learners may not see the satire, but at this level this should not worry you.
- e. What is strange is that even though the poet portrays the lover as so unappealing, he still ends up telling us he loves her. It is an interesting twist to the picture painted in the first twelve lines.
- f. The message is that we should remove our heads from the clouds and have a more reasonable outlook at life. We should have a sense of balance even as we conform to the standards of the society. Standards should not blind us to the human inside every one of us, and beauty is not necessarily outwards

Expected answers for Practice Exercise 4

- a. Rhyme scheme – *abbaaccadeedff*
- b. The sonnet is a Petrarchan. It is divided into sections, with the second starting

at 'And'. The octave develops the description of the activities associated with humans, and the sestet moves on to the natural world. The changeover happens physically when he says he turns his arms, and also by the use of 'and'.

Expected Answers for Practice Exercise 5

- a. Let the learners identify the words. Encourage them to use the context and discuss possible meanings, but guide them so that they don't make a mistake.
- b. The poem is actually a lullaby sang to sooth a baby to sleep. The baby would be sleeping in the cradle.
- c. The poem has quatrains and a possible sonnet. But it may not fit the definition of a sonnet because it has sixteen, not fourteen lines associated with sonnets. Teacher's note: The poem is still considered a sonnet. A sonnet may have more or less lines in the classic definition of a sonnet. However, for the time being allow the learners' to answer that it is not a sonnet.
- d. This is a child caregiver, possibly a nurse.
- e. The poem would be very suitable when someone is trying to make a baby sleep. This is because of the wordings and the regular rhythm.
- f. The theme is the innocence of childhood. The child is sleeping softly and peacefully. But the persona is also kind of projecting the adult evils on to the child and imagining that even behind the innocent child look lies all the evil yearnings of the grownups, which will break through in the morning. Morning brings a break to the dreadful night of adult vices like wiles, secret desires and so on..

Expected Answers for Activity 14

Guide the learners to choose any of the poems. Ask them to discuss the poem in groups and help them discuss as a class. Explain how to use non-verbal cues such as enunciation, projection, facial expressions, gestures and movement, pauses, posture and so on. Allow them enough time, perhaps a week or two and then ask groups to present their poem, and guide them if necessary.

Extra exercises

a) Migration: Zebra and Wildebeest

By Valerie Cuthbert

Start by showing the learners the pictures of the wildebeests and ask them what they know about them. Later you may proceed to let them read the poem.

Expected answers

1. The poem is on the migration of the zebras and wildebeests.
2. *abaaaaaacaaaa*. Note it is almost a perfect pattern, except for line two, perhaps to mark the momentary variation of the march of the animals which are moving almost in a synchronized rhythm. The pattern marks the beauty and awesomeness of the movement. The break in the pattern could be an occasional sight of a predator.
3. Flying, surging, baring, running, beating, fleeting, meeting, shoving, thundering, trembling, settling, flattening
4. The Rhyme scheme adds beauty to the poem.
5. I think the poet has used the pattern to show the beauty and the perfect rhythm of the animals as they march almost like a marching, beautiful and majestic machine. They are like a flowing mass, hence the use of the feminine rhyme.
6. Generally, the full stops come at the end of sudden movements such as the baring of teeth, the tossing of the mane, the running and then at the end when it looks as if they have all stopped. The full stops mark the end of each set of movements of the animals. The commas and the semi colons mark the separation in each set.
7. The atmosphere suggests some controlled chaos. The animals are moving in unison, but all the same one notices a sense of urgency and some kind of tension and caution as they shove and run. Whatever is baring the teeth must be creating fright.

b) Double Tragedy

By Patricia K. Murefu

Expected answers

1. The meaning of words.
 - i) Encounter – meeting
 - ii) mediocrity – the state of being average in quality or character
 - iii) Nurture – rear/bring up
2.
 - i) Feminine rhyme: ‘enchanter, scatter, charter’.
 - ii) masculine rhyme: ‘live, have, leave’, ‘life, knife, grief’
3. The poet focuses the meaning of the poem. The rhyming words bring out the pain of the persona after the loss of someone very close to him/her. The words start from the meeting to the pain and the memory of the growing up. They also add to the artistic beauty of the poem.
4. The ship refers to death that has taken away the beloved lady, Esther.

5. The persona met with a woman Esther, at an institution of learning, perhaps university. She got married and was expecting a child. There is suggestion the death was caused by the woman, as we are told they killed each other, but there is no way a foetus can kill, so may be the lady committed suicide.
6. The person loves Esther. He feels a lot of pain because of the death of Esther. He talks of how Esther enchanted them, and how he has left him feeling a lot of pain.
7. The atmosphere is depressing/sad/mournful. There is talk of knives, grief, tears and death.

Please note that the poem tends to have half rhymes. A half rhyme is a rhyme in which the vowel sounds are not really identical. Examples of these are 'encounter, enchanter', 'live, leave', 'knife, grief', 'nature, nurture'. These words do not rhyme and whereas some people will consider them to rhyme, in this book we will consider them as only half rhymes.

We also have internal rhymes when the words with the same sound appear internally in a word. You will note in this poem that the poet uses a variation of this rhyme quite abundantly in 'came, fame, name, shame', 'fonder, ponder'. There are some more that shows the half rhyme pattern like 'meander, wonder'.

c) The ugly beauty

By F. Imbuga

Expected answers

1. The rhyming words in the poem are 'dream, stream', 'walk, talk', 'face, grace', 'beauty, forty', 'shoulder, yonder'. Half rhymes : 'snail, smile', 'mucus, curse'.
2. There is masculine rhyme in 'dream, stream', 'walk' talk', and face, grace'. Feminine- 'yonder, shoulder'
3. They focus on the main words in the poem. They emphasize where the couple has come from. He recalls the dream they shared along the stream. Even though it looks as if he has not treated the lady very kindly and the years have been rough on the lady- 'mucus, curse', he recalls with nostalgia and decides to make up with her as he looks at her soft 'face' and her 'grace'.
4. The poem is called 'The ugly beauty' because the beauty of the woman lies, not on her external features, but her inner person. This is an oxymoron.
5. The poet uses a simile – like a snail. The woman has slowed down, and perhaps is not as beautiful as she used to be. Personification – the smile nudged the person. She has a very beautiful smile.
6. The message is the importance of remaining true to the one we fell in love with. They may have changed but they are still the same people we fell in love those many years ago.

Key Unit Competency: By the end of this Unit, the learner should be able to identify and analyse epigrams referring to their themes and messages.

Learning Objectives

Knowledge and understanding

The learner should be able to:

- Understand what an epigram is and analyse its themes and messages.
- Identify a variety of poetic devices.

Skills

The learner should be able to:

- Explain the use of poetry specific conventions.
- Categorise epigrams according to different cultures and times in history.

Attitudes and values

The learner should:

- Show readiness to appreciate poetic conventions used in specific contexts and cultures.
- Demonstrate active engagement in producing poetry.
- Appreciate other students' attempt at writing poetry.

Content

- Selected poems
- Epigrams
- Poetic devices: sarcasm , punch-line, satire, oxymoron
- Themes
- Messages

Assessment criteria: Can the learner identify and analyse epigrams referring to their themes and messages?

Teaching and learning resources: Selected poetry/epigrams

Content map

Unit 7: Epigrams	
Number of periods	21
Introduction	Analysing and interpreting epigrams in terms of poetic devices, message and themes, eras and cultures.
Classroom organization	Whole class, to group, pair work, and individual work
Teaching/learning materials	Selected poetry/epigrams
Activities practised	Reading and discussing epigrams, analysing and writing epigrams.
Competencies practised	Team work Analyzing texts Interpretation and presentation of information.
Language	Participating in pair and group activities.
Vocabulary acquisition	Epigrams and poetic devices
Numeracy	
Study skills	Interpreting texts , presenting information.
Revision	Exercises and group activities
Assessment	Cooperating with others and communicating information
Learning outcomes	Identify an epigram. give the theme and message of an epigram. Categorise epigrams according to culture and historical eras. Identify, illustrate and explain poetic devices used in epigrams. Appreciate the use of poetic conventions and write epigrams.

Teaching/learning activities

Note that this is a general guidance. There may be variations in approaches in the various items and activities in this unit.

- Remind the learners what they have covered in poetry so far.
- Ask them of any riddle, and proverbs they are familiar with.
- Tell them that epigrams, like haiku and tanka, are short forms and show them the similarity, even with proverbs and riddles. Be careful that they don't assume they are the same. Emphasize on the use of imagery and brevity.
- Ask them to read the epigrams in Activity 1 and then say what they note about it.
- Use the epigrams to illustrate the explanations on the unique characteristics of each form.
- Tell them to discuss the questions in the Student's Book. Walk around and listen to the discussion and advise as becomes necessary.
- Tell the group to present their answers one question at a time and lead the class to discuss and evaluate the answers.
- Ask the learners to try and write simple epigrams. Don't fret too much if the first attempts are not so good. Encourage them and read a few outstanding ones.
- If you have access to internet, download many samples for the learners. Ask the learners to discuss them in terms of characteristics, message and try to compose some for themselves.

Expected answers for Activity 1

Ask the learners to read the epigrams and ask them to discuss the questions. The quick learners may come up with the answers easily, but you may need to use the examples to explain the lesson to the more challenged learners.

1. These are epigrams.
2. The epigrams are interesting due to their pithiness and the punch.

Expected answers for Activity 2

- a. The epigram uses the effect of contrast. It is difficult to see the connection between rainbows and dust as they represent polar opposites. However, we understand that life has seasons of dryness and wetness; of hardships and successes. It is satirizing those who imagine that life is just smooth sailing all the time. Its humour depends on this contrast and satire.
- b. This epigram is humorous, but the ones in the Activity 1 are just a summary of life and outlook. There is more wit in the epigram in Activity 2 and it has a more poetic form, if only a two-liner.

- c. The lesson is to have a more healthy and balanced outlook at life. It is not always smooth sailing.

Expected answers for Activity 3

- a. The epigram uses the rhyming strokes/oaks. It means small steps will get us to our destination. We should not look down on any contribution.
- b. The epigram uses rhyme in conceive/believe/achieve. It means that we can get whatever we desire if only our minds can envision it and work towards it.
- c. The epigram uses the imagery of oceans and storms to appeal to people to do something about climate change.

Expected answers for Activity 4

The epigram is mocking, or satirising the king. There is nothing 'gracious' about him, in fact this is sarcasm. He is unreliable and apparently foolish as we are told you cannot rely on his word and never does much, whether wise or foolish. The persona is not really wishing him blessings.

Expected answers for Activity 5

- a. Meaning of epigrams.

- i) Sir, I admit your general rule,

That every poet is a fool.

But you yourself may serve to show it,

That every fool is not a poet.

By Samuel Taylor Coleridge

This is a sarcastic or insulting suggestion that the 'sir' may have high ideals about himself but he is not very intelligent. He has a low opinion of poets, but he is seemingly less intelligent than they are.

Note the rhyming 'fool, rule,' and 'it, poet' to focus the meaning about fools and poets.

- ii) There are many humorous things in the world; among them, the white man's notion that he is less savage than other savages.

By Mark Twain

This is a jibe on the white people who consider themselves better than the blacks and other non-white people.

- iii) We hold these truths to be self-evident,
that all men are created equal;
that they are endowed by their Creator
with certain unalienable rights;
that among these are Life, Liberty
and the pursuit of Happiness.

By Thomas Jefferson, with Benjamin Franklin

This is the undying belief that equality is something that should never be compromised on. It is a gift from God and it should never be taken away from individuals. On top of equality is the right to life, to be free and to search for that which makes you happy.

- iv) An unbending tree is easily broken.

By Lao Tzu

This means if you are too uncompromising, you can be easily destroyed, as you don't know how to accommodate others.

- v) Another golden rule
is: don't lose your cool.

By Yogi Berra

This means always strive to control your emotions in all situations.

- vi) Some cause happiness wherever they go; others whenever they go.

By Oscar Wilde

This is a sarcastic jibe on people. That there are some people who make good company, but there are others who are very vexing, so it is better when they are not around.

- vii) If you can't be a good example, you'll just have to be a horrible warning.

By Catherine the Great

We learn something from everyone. If they are good, we copy them. If they are bad, we try not to be like them.

- viii) The difference between stupidity and genius is that genius has its limits.

Albert Einstein

When one is stupid they tend to be overly stupid, but there are things however bright you are, you can't do.

- b. Happiness is **like a butterfly**: A simile meaning that if all you ever do is look for happiness, you will be too busy and miss things that would actually make you happy. Happiness normally finds you when engaged in other things.
- c. Encourage the learners to look for as many epigrams as they can. You may also look for some and read them for the learners, or post them around the school, or on the classroom walls.
- d. Tell the learners to think of something apt that can summarise wisdom, human frailty and so on. Encourage them to use their imagination. Tell them that imagery and use of sounds like rhyme makes the epigram even more memorable.

Key Unit Competency: By the end of this Unit, the learner should be able to identify and analyse the different forms of drama.

Learning Objectives

Knowledge and understanding

The learner should be able to:

- Demonstrate understanding of different types of drama
- Explain how to differentiate the various forms of drama.

Skills

The learner should be able to:

- Relate the different forms of drama to different contexts.
- Investigate the similarities and differences between the different forms of drama.

Attitudes and values

The learner should:

- Actively participate in reading different forms of drama.
- Appreciate the imagination and creativity of people in the past and present.

Content

Selected plays

Different forms of drama: tragedy, comedy, tragicomedy, melodrama

Assessment criteria: Can the learner identify and analyse the different forms of drama?

Teaching and learning resources: selected plays, computers with internet access.

Content map

Unit 8: Key different forms of drama	
Number of periods	27
Introduction	Speaking about the types of plays they know.
Classroom organization	Whole class, to group and pair work.
Teaching/learning materials	Video presentation, samples of plays and charts.
Activities practised	Speaking about types of plays. Speaking about characteristics of the tragedy, comedy, tragicomedy, and melodrama. Staging a play.
Competencies practised	Team work Communication Interpretation and presentation of information
Language	Participating in pair work and group work
Vocabulary acquisition	Tragedy, comedy, tragicomedy, and melodrama.
Numeracy	
Study skills	Interpreting the plays and writing of a play.
Revision	Exercises and group activities
Assessment	Cooperating with others and communicating information
Learning outcomes	Demonstrate understanding of different types of drama Explain how to differentiate the various forms of drama. Relate the different forms of drama to different contexts. Investigate the similarities and differences between the different forms of drama Actively participate in reading different forms of drama. Appreciate the imagination and creativity of people in the past and present.

Teaching/learning steps

Ask the learners to discuss the types of plays they know. Guide them to discuss comedies. Walk around, listen to their discussions and prompt them to use questions to discuss the tragedy, tragicomedy and melodrama. For the melodrama, you may ask them to discuss the Mexican soap operas that are aired sometimes on television stations.

For the tragedy, it may be wise to organise for them to watch one so that they can, thereafter discuss it. For instance, you could organise them to watch an abridged version of *Romeo and Juliet*. Activity 3 should also help clarify the idea of tragedy. Guide the learners to do it. For Activity 4, guide the learners to research on King Oedipus – the play. Once they realise the unfortunate circumstances of Oedipus, they will easily understand the tragedy. The two extracts exposes them to Oedipus’s desire to understand the cause of the problems facing him and his people. He eventually understands the curse. Tell the learners to discuss why Oedipus banishes himself.

Apart from these extracts, you can ask the learners to discuss other set plays.

Activities 5 – 8, are tailored to help the learners discuss commonly used stylistic devices that are used tragedies. The learners have come across stylistic devices hence, guide them to discuss these activities as they use the extracts on Oedipus Rex as reference.

The learners have also discussed characters before. Hence they should discuss the characters in tragedies easily – the main, minor, flat, round characters and so forth. Importantly, guide them to discuss these characters by pointing them out from the extracts – of Oedipus Rex/Oedipus the King. They should discuss themes in the same way. Always listen to their discussions and advise accordingly.

Activity 11 is a prompt and introduction to comedies. It is possible that some learners may not know what comedies are yet they have watched them. Some could be in love with comics or comic strips in newspapers but they are not aware this is material for comedy. Let them therefore discuss Activity 11.

Use the Activity 12 to present comedy in a play. Ask the learners to role-play the extract in pairs. The idea is to see how funny Agege is yet he is passing across a serious message. It doesn’t mean that comedies are not just for laughter but they have serious messages. This activity also gives the learners a chance to discuss the characteristics of comedies.

Let the learners tackle the tragicomedy and the melodrama in the same way. Insist on the learners to attempt all the activities in the Student’s Book. It is important for them to role-play as much as possible as drama is best realised when performed.

Expected answers for Activity 1

Let the learners discuss the different types of plays that they know.

Expected answers for Activity 2

Guide the learners through this activity.

Expected answers for Activity 3

Allow the learners to experiment and write what they think will pass as a tragedy. This will enable them put in practice the ideas they have learnt.

Expected answers for Activity 4

Guide the learners to read the extract. Encourage them to practice and present it to the class.

Expected answers for Activity 5

Oedipus uses this statement to refer to himself. He is saying that he is the one who is cursed to bring trouble to his parents. It is also a good way of showing that he could not fight fate.

Expected answers for Activity 6

Indeed this is foreshadowing as it spoke of what would happen in future and it came to pass. Use other extracts to help the learners discuss and understand foreshadowing.

Expected answers for Activity 7

The first extract is more of a flashback as the characters go back in time through the servant to establish what happened to Oedipus as a child and what the prophecy said about him and then they shift back to what is happening now in extract two.

Expected answers for Activity 8

Oedipus gets impatient as Servant keeps on skirting around the truth and he even says "If I have to ask again, then you will die."

Expected answers for Practice Exercise 1

- a. The protagonist is Oedipus.
- b. Oedipus suffers because of fate – fate prescribed what he would face.
- c. The learners have met these characters already. Guide them to research about the flat and round characters.

Expected answers for Activity 9

The main theme is fate and what it can bring into one's life.

Expected answers for Activity 10

Theme: this is the subject or topic that the playwright is dealing with or arguing out.

Message: this is the moral of the story, what the playwright is passing across.

Expected answers for Activity 11

- a. Let the learners express themselves freely here.
- b. Comic: this can be a person who says funny things that make people laugh or something that is funny.

Expected answers for Activity 12

Guide the learners to read the extract.

Expected answers for Activity 13

- a. Agege is funny though he is passing across a serious message.
- b. The difference is that Oedipus is sad while the extract from *Aminata* is funny.

Expected answers for Activity 14

The funny thing about this extract is that Hlest pretends not to want the food only to protect it from Waiter when he tries to take it away. It is even funnier as Hlest is pretending to be rich when he has no money.

Expected answers for Activity 15

- a. He is not serious as he is broke, can't afford to pay for food and he would easily eat anything. The waiter says "This is the last time you'll be served ...that's the landlord's orders."
- b. He stops him by saying, "(immediately protecting his soup from removal) Leave it, leave it, you numskull!"

Expected answers for Activity 16

The two words are tragic and comedy. Tragic means very sad, involving death. Comedy means a book or film that is funny.

Expected answers for Activity 17

Guide the learners to read and make presentations before the class. One feels sad for Shylock as he does not receive justice. At the same time one laughs at how easily he is tricked and also how Antonio is easily deceived.

Expected answers for Activity 18

- a. Excerpt 1: We are told of Antonio's loss.
- b. Excerpt 2: This is the court scene. Shylock wants a pound of flesh but he ends up losing nearly everything that he owns. Antonio has recovered his ships.

- c. Shylock has lost all his money and the case against Antonio.
- d. Tragic: Shylock loses his money and case unfairly. Comic: Antonio is and the court is tricked into thinking that the lawyer and the assistant are men yet they are not. Allow the learners to express themselves here.

Expected answers for Activity 19

Guide the learners to attempt this activity.

Expected answers for Activity 20

Guide the learners to read and role-play this piece. Guide them to follow the stage directions in order to realise the characteristics of melodrama:

Strong facial expressions;

- Large quick movements and gestures;
- Clear, well projected delivery of lines for instance, being extremely loud;
 - Extensive use of live music;
 - Excessive use of hyperbole of characters and reactions to situations: for example, loud prolonged laughter, extreme anger pangs and so forth.

Expected answers for Activity 21

Guide the learners to attempt this activity.

Key aspects of drama

Key Unit Competency: To be able to explore and analyse a drama referring to its key aspects.

Learning Objectives

Knowledge and understanding

- Define key aspects of drama.
- Identify dramatic techniques employed in a set play.
- Explain what a tableau is.

Skills

- Identify and analyse key aspects in a set play.
- Analyse the dramatic techniques and devices in a set play and how they help plot development in a play.

Attitudes and values

- Develop empathy and respect towards character situations in set plays.
- Actively participate in presenting a tableau and respect other students' contribution to the performance.

Content

- A selected play
- Review of the key aspects of drama: plot, setting, characters, themes, messages, dramatic techniques (dialogue, monologue, soliloquy, body language, flashback, asides, entrance/exit, props, costumes)
- Plot development Tableaux

Assessment criteria: *the learner can explore analyse a drama referring to its key aspects*

Teaching and learning resources: selected plays

Content map

Unit 9: Key aspects of drama	
Number of periods	
Introduction	Speaking about their favourite plays they have watched and drama festivals.
Classroom organization	Whole class, to group and pair work.
Teaching/learning materials	Pictures, video presentation, samples of plays and charts.
Activities practised	Speaking about plays Speaking about elements of play. Speaking about features that make good plays. Staging a play.
Competencies practised	Team work Communication Interpretation and presentation of information
Language	Participating in pair work and group work
Vocabulary acquisition	Different aspects of drama.
Numeracy	
Study skills	Interpreting the plays and writing of a play.
Revision	Exercises and group activities
Assessment	Cooperating with others and communicating information
Learning outcomes	Describe various elements of a play. Analysing character traits of different characters in the plays presented. Develop a plot.

Teaching/learning steps

Tell the learners to get into groups and discuss what makes up a play. At the same time let them discuss what makes a play interesting. The key aspects of drama that they will discuss have a lot to do with what makes a play and what makes it interesting.

The extracts in this Unit are rather long. Therefore, ask the learners to read them during their spare time so that you can use the time allocated for literature to discuss the questions for each activity.

The learners have come across setting, plot, themes and characters hence they will be able to relate and apply already acquired knowledge. However, ensure that they discuss the dramatic techniques in detail as they may be encountering them for the first time.

Indeed, you must guide the learner through the extracts before they can talk about plot, which is a sequence of events that make up the play. For setting, guide the learners to say what setting is. They should do this in pairs. The setting of a play and that of prose narratives is not different. They should therefore talk about time and space.

Encourage them to always read the stage directions, as they are key to establishing a play's setting. Ask them to attempt Activity 4. This will help them understand setting more.

The learners should not have a problem picking out characters. Give them a selected play and ask them to discuss the cast or list of characters. They could also discuss in pairs names of character in an extract by reading their names. Always tell them to read the play in order to understand the different kinds of characters: main, minor, flat, round and so on.

As before, themes should go hand in hand with messages. Encourage the learners to read extracts and finally discuss them in groups before settling on the themes addressed.

Expected answer for Activity 1

This activity should help the learners start off the discussion on the key aspects of drama. Tell them to discuss what makes a play.

Expected answer for Activity 2

Tell the learners to read the excerpt in groups, during their spare time. Ask them to discuss it and when they get back to class, to retell it in their own words.

Expected answers for Practice Exercise 1

Guide the learners in writing the plot of the excerpt and presenting the work in class.

Expected answer for Activity 3

This is supposed to help the learner understand that where one is or where an event is happening is the setting. Ask the learners to discuss this.

Expected answer for Activity 4

The events are taking place in Dr. Mulemi's house as the stage directions point out: A spacious verandah at Dr. Mulemi's house. Against one of the walls hangs a dart board.

This is the setting. Tell the learners to discuss historical, geographical and social settings.

Expected answers for Practice Exercise 2

The setting is the Editor's office.

Expected answer for Activity 5

The characters are Indondo and Nasirumbi.

Indondo: He is a pessimist. He accepts the ruling without a fight, saying he saw it coming.

Nasirumbi: she is knowledgeable. She lays out the ruling and discusses it well and even questions it.

Expected answer for Activity 6

Expect varying answers here. Guide the learners through this activity.

Expected answer for Activity 7

Guide the learners to revisit the excerpts from *Voice of the People*. The message in this excerpts is that not everyone will be willing to support something that is for the greater good of the community. Some will oppose it.

Expected answer for Activity 8

The main theme is traditions. Rosina and Jumba are discussing who should take over the leadership of the community, which brings out a sub-theme: gender roles.

Expected answer for Practice Exercise 3

The main theme here is poor leadership.

Expected answer for Activity 9

Guide the learners through this activity.

Expected answer for Activity 10

Guide the learners through this activity.

Key Unit Competency: By the end of this Unit, the learner should be able to analyse themes and messages in set dramas with reference to the historical period and the context.

Learning objectives

Knowledge and understanding

The learner should be able to:

- Explain the concepts of themes and messages in dramas.
- Point out the historical context of the set play.
- Differentiate the periods of African drama.

Skills

The learner should be able to:

- Relate the themes and messages in dramas to the historical periods of drama.
- Explain the historical contexts of the set play.
- Trace and describe themes and messages in a set play.
- Make connections between the cultural values in a play and in Rwandan/ African society.

Attitudes and values

The learner should:

- Appreciate how readers' personal experiences, beliefs and values may influence the understanding and interpretation of a set play.
- Recognise how themes and messages shift focus in different historical periods.

Content

- Selected dramas
- Periods of African drama: pre-colonial, colonial, post-colonial
- Themes
- Messages

Assessment criteria: Can analyse the themes and messages in dramas with reference to the historical period and the context?

Teaching and learning resources: selected dramas

Unit 10: Periods of African drama	
Number of periods	27
Introduction	Identifying references to historical period and context in a set play, identifying characteristics of different periods, discussing themes and messages, researching and presenting information on African drama and the message. Explaining how characters contribute to message.
Classroom organization	Whole class, to group, pair work, and individual work.
Teaching/learning materials	Selected dramas, encyclopaedia, internet-enabled computers if available, and a dictionary.
Activities practised	Identifying references to historical period and context. Reading and researching, analysing, summarizing and presenting information. to class.
Competencies practised	Team work Individual work Researching for information Identifying, summarising and presenting information.
Language	Participating in pair and group activities
Vocabulary acquisition	Eras in African drama
Numeracy	
Study skills	Analysing drama from historical perspective, summarizing and presenting reports on periods on African drama.
Revision	Exercises and group activities
Assessment	Cooperating with others, individual analysis, and communicating information.
Learning outcomes	Analyse themes and messages in dramas with reference to the historical period in context correctly.

Teaching/Learning steps

- Ask the learners what they think African drama is and how they think it is different from other forms of drama.
- Use this as a gateway to the lesson and take them through the various explanations in the different sections.
- Encourage them to research by giving them group and pair work to do and report in the class.
- Ask them to carry out the activities and exercises in the text.
- Encourage the learners to discuss robustly, but emphasise the need to research and collect evidence from the extracts and materials they read.

Expected answer for Activity 1

Ask the learners to research on the chants and other performances that were held when a child was born. Most of these chants are very dramatic and if culture allows it, the learners can recreate them in class.

Encourage them to do the same for marriage and initiation. Caution must be observed as some cultures frown on people who expose some of these cultures – the chants should only be performed in class if they won't be an affront on a community.

Expected answer for Activity 2

Ask the learners to tell stories from their communities. You may also assist them by telling them a story to demonstrate the use of non-verbal cues to dramatise stories. These cues include the following:

- Using correct posture for example to show sickness, contentedness, anger and so on.
- Using facial expressions to show various moods.
- Using eyes to look at your audience to establish eye contact.
- Using voice to project a story, and enacting tone variation.
- Using costumes.

As stated, guide the learners to dramatise the singing of songs in the narratives. Encourage them to ape voices and vary tones to be similar to those of characters in the stories and to express the present idea.

Expected answer for Activity 3

Some of the learners might have acted this scene in church. Guide them to read the story of the birth of Jesus in the bible and to take roles, in their groups to act it out. Encourage them to think of how the colonialists would have asked Africans to act their parts. This could also be seen from the costumes they choose.

Expected answer for Activity 4

The purpose of this activity is to show the excesses of the colonialist – the thinking that the native was backward hence he or she needed a 'proper summon' on 'civilisation. The learner who plays the part of the native should be seen to be debased, by the colonial official. The officials of the colonial officer should be seen as the handmaidens of evil perpetuated by the colonialist. The 'native' should lament about the presence of the colonialist.

Expected answer for Activity 6

Ask the learners to read and discuss the excerpt in groups during their spare time.

They could practice it and present it before the class.

- a. The language is not easy to understand. It was meant for the nobility.
- b. Guide the learners to summarise the excerpt.

Expected answer for Activity 7

Sample answers

- a. The main theme in this extract is political oppression and abuse of people's rights. People have been denied of their rights and some killed. Educated graduates have no jobs. People are deprived of the land they fought for and we are told everyone is becoming restive, including the army. The civil service is not happy with the salaries they are getting and there is a lot of deprivation.
- b. The answers here will vary from learner to learner. Both address corruption in different ways.
- c. The language in *The Floods* by John Ruganda is easier to understand.

A Glossary of Literary Terms

Literary Devices

- 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.
- Allusion:** A reference to a well-known person, place, event, literary work, or work of art to enrich the reading experience by adding meaning.
- Characterization:** Techniques a writer uses to create and develop a character by what: he/she does or says, other characters say about him/her, or how they react to him/her the author reveals directly or through a narrator.
- Figurative Language:** Language that has meaning beyond the literal meaning; also known as “figures of speech.”
- Simile:** Comparison of two things using the words “like” or “as,” e.g. “Her smile was as cold as ice.”
- Metaphor:** Comparison of two things essentially different but with some commonalities; does not use “like” or “as,” e.g. “Her smile was ice.”
- Hyperbole:** A purposeful exaggeration for emphasis or humour.
- Personification:** Human qualities attributed to an animal, object, or idea, e.g. “The wind exhaled.”
- Imagery:** Words or phrases that appeal to the reader’s senses.
- Humour:** and/or situations seem funny, amusing, or ludicrous.
- Irony:** A technique that involves surprising, interesting, or amusing contradictions or contrasts. Verbal irony occurs when words are used to suggest the opposite of their usual meaning. An irony of situation is when an event occurs that directly contradicts expectations.
- Point of view:** Perspective from which the story is told
- Satire:** Writing that comments humorously on human flaws, ideas,

social customs, or institutions in order to change them.

- Style:** The distinctive way that a writer uses language including such factors as word choice, sentence length, arrangement, and complexity, and the use of figurative language and imagery.
- Suspense:** A feeling of excitement, curiosity, or expectation about what will happen.
- Symbol:** Person, place, or thing that represents something beyond itself, most often something concrete or tangible that represents an abstract idea.

LITERARY FORMS

- Autobiography:** A writer's story of his or her own life.
- Biography:** A writer's account of some other person's life.
- Comedy:** Writing that deals with life in a humorous way, often poking fun at people's mistakes.
- Drama:** Also called a play, this writing form uses dialogue to share its message and is meant to be performed in front of an audience.
- Folktale:** A story originally passed from one generation to another by word of mouth only. The characters are usually all good or all bad and in the end are rewarded or punished as they deserve.
- Myth:** A traditional story intended to explain some mystery of nature, religious doctrine, or cultural belief. The gods and goddesses of mythology have supernatural powers, but the human characters usually do not.
- Novel:** A book-length, fictional prose story. Because of its length, a novel's characters and plot are usually more developed than those of a short story.
- Poetry:** A literary work that uses concise, colourful, often rhythmic language to express ideas or emotions. Examples: ballad, blank verse, free verse, elegy, limerick, sonnet.
- Prose:** A literary work that uses the familiar spoken form of language, sentence after sentence.
- Short story:** Shorter than a novel, this piece of literature can usually be read in one sitting. Because of its length, it has only a few characters and focuses on one problem or conflict.

LITERARY ELEMENTS

- Antagonist:** The person or force that works against the hero of the story. (See protagonist)
- Character:** One of the people (or animals) in a story.
- Climax:** The high point in the action of a story.
- Dialogue:** The conversations that characters have with one another.
- Exposition:** The part of the story, usually near the beginning, in which the characters are introduced, the background is explained, and the setting is described.
- Falling Action:** The action and dialogue following the climax that lead the reader into the story's end.
- Mood:** The feeling a piece of literature is intended to create in a reader.
- Moral:** The lesson a story teaches.
- Narrator:** The person or character who actually tells the story, filling in the background information and bridging the gaps between dialogue. (See Point of View)
- Plot:** The action that makes up the story, following a plan called the plot line.
- Plot line:** The planned action or series of events in a story. There are five parts: exposition, rising action, climax, falling action, and resolution.
- Protagonist:** The main character in a story, often a good or heroic type.
- Resolution:** The part of the story in which the problems are solved and the action comes to a satisfying end.
- Rising Action:** The central part of the story during which various problems arise after a conflict is introduced.
- Setting:** The place and the time frame in which a story takes place.
- Style:** The distinctive way that a writer uses language including such factors as word choice, sentence length, arrangement, and complexity, and the use of figurative language and imagery.
- Theme:** The message about life or human nature that is "the focus" in the story that the writer tells.

OTHER TERMS

- Chauvinist:** A man who believes that women are naturally less important, intelligent or able like men.
- Lesson:** A duration of time within which someone is taught about a subject or how to do something.
- Period:** A block of time allocated for school lessons, classes or other activities.

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