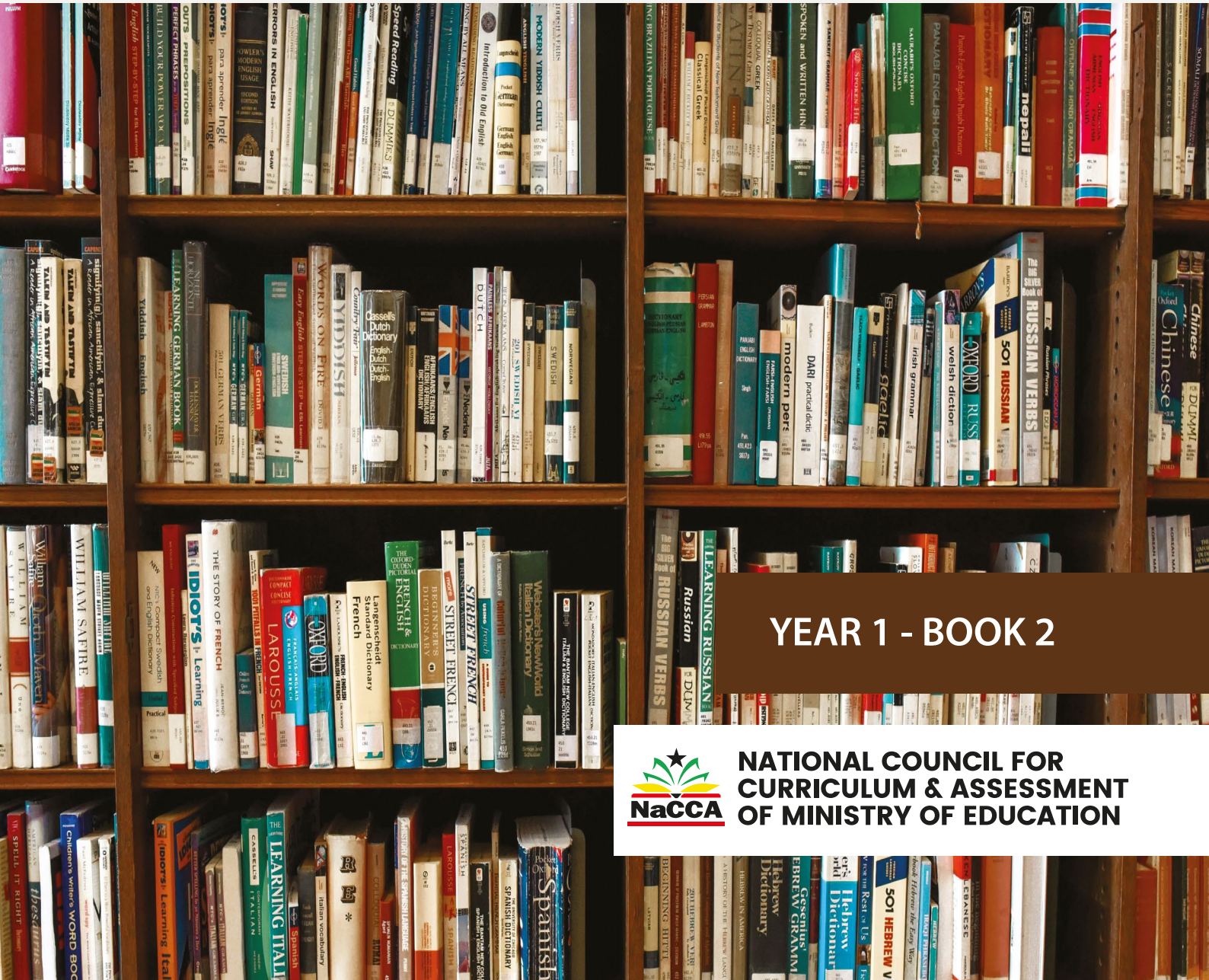
MINISTRY OF EDUCATION

Literature-in-English

For Senior High Schools

TEACHER MANUAL



NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

MINISTRY OF EDUCATION

REPUBLIC OF GHANA

Literature-in-English

For Senior High Schools

Teacher Manual

Year One - Book Two

NATIONAL COUNCIL FOR CURRICULUM & ASSESSMENT OF MINISTRY OF EDUCATION

LITERATURE-IN-ENGLISH TEACHER MANUAL

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INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed a new Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technology, Engineering and Mathematics (STEM) Curriculum. It aims to ensure that all learners achieve their potential by equipping them with 21st Century skills, competencies, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, further their education and enter the world of work.

This is the first time that Ghana has developed an SHS Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

This Book Two of the Teacher Manual for Literature-in-English covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains information for the second 14 weeks of Year One. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

Learner-Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

Integrating 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st Century skills and competencies. These are:

- Foundational Knowledge: Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, Financial Literacy and Entrepreneurship, Cultural Identity, Civic Literacy and Global Citizenship
- Competencies: Critical Thinking and Problem Solving, Innovation and Creativity, Collaboration and Communication
- Character Qualities: Discipline and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

Balanced Approach to Assessment - not just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

- Internal Assessment (30%) – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.
- External Assessment (70%) – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

An Inclusive and Responsive Curriculum

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.
- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.
- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.
- Making provision for the needs of gifted and talented learners in schools.

Social and Emotional Learning

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

Philosophy and vision for each subject

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for Literature-in-English is:

Philosophy: All learners can attain their true potential of appreciating life through literature, critiquing literary works, and creating their own works by texts being related to learners' experiential environment through creative learner-centred pedagogies

Vision: Learners will appreciate life through literature by engaging with and enjoying diverse literary genres and other written works, critiquing texts through different perspectives, and creatively producing and performing life-transforming literary pieces.

Literature-in-English Summary

S/N	STRAND	SUB-STRAND	YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1.	Exploring Literature	General Knowledge in Literature	2	2	4	-	-	-	-	-	-
2.	Prose	Knowing your narrative elements	2	3	7	2	2	6	1	1	2
		Appreciation	1	1	3	2	2	5	2	2	6
		From Narrative to Craft	1	1	4	1	1	3	1	1	3
3.	Drama	Knowing your Dramatic Elements	3	3	6	1	1	3	1	1	2
		Appreciation	2	2	8	1	1	4	1	1	4
		From Script to Stage	1	2	5	1	1	2	1	1	3
4.	Poetry	Knowing your Poetic Elements	1	1	2	2	2	6	1	1	3
		Appreciation	2	2	4	2	2	6	1	1	4
		From Verse to Performance	1	1	3	1	1	2	1	1	2
Total			**16**	**18**	**46**	**13**	**13**	**37**	**10**	**10**	**29**

Overall Totals (SHS 1 – 3)

Content Standards	**39**
Learning Outcomes	**41**
Learning Indicators	**112**

SECTION 5: DRAMATIC ELEMENTS

Strand: **Drama**

Sub-Strand: Knowing your Dramatic Elements

Learning Outcome: *Be able to discuss drama and its elements, the contribution of setting and of characterisation in dramatic texts.*

Content Standard: Demonstrate understanding of drama and its elements, the contribution of setting and of characterisation in dramatic texts.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks 11, 12 and 13 which is a major shift from one strand to another. Learners are introduced to Dramatic elements by reviewing some which are like those in Prose. In addition, other dramatic devices will be introduced to build further on learners' knowledge and understanding of literature by equipping them with concepts like character and characterisation, theme and dramatic structure.

Through the exploration of various dramatic elements, learners will develop the skills to produce characterisation with suggested guidelines to enable them to gain mastery over drama texts and ultimately create meaningful connections among literature, texts and their own lives.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The section makes use of experiential learning, building on what others say, and problem-based learning to engage learners in exploring the principal elements of drama. These pedagogies will create interactive and collaborative learning environments where learners actively participate in analysing and understanding the significance of plot, conflicts, setting, and character types in dramatic texts.

Experiential Learning: Teachers facilitate hands-on activities such as dramatisations and use of audio-visual stories to immerse learners in the world of drama. These experiential tasks will allow them to embody characters, enact scenes, and explore the dynamics of plot and conflict.

Building on What Others Say: Collaborative discussions and group activities are employed to encourage learners to build on each other's ideas and perspectives. This pedagogy will create a supportive learning community where students feel comfortable sharing their thoughts and insights, fostering a culture of active participation and mutual respect. It is important at the outset that the teachers stress the importance of valuing the comments/perspectives of others and their right to express them.

Problem-Based Learning: Learners presented with authentic and open-ended problems related to analysing and interpreting dramatic texts will help them collaboratively to identify and solve these problems, by applying critical thinking and analytical skills to deepen their understanding of the elements of drama.

Learners will need to know the fundamental elements of drama, including plot, conflicts, setting, and character types, and thus come to understand how each contributes to the overall meaning and impact of a dramatic work. Learners should be able to analyse and interpret the significance of plot developments, conflicts, and setting details in shaping character motivations and interactions.

Gifted and talented learners can be challenged with additional content that explores more complex and abstract concepts within drama. They engage in advanced analytical tasks that require deeper critical thinking and creativity, such as comparing different narrative structures, analysing the cultural and historical influences on dramatic works, and creating original dramatic pieces with sophisticated storytelling techniques.

Overall, the session aims to foster a deep understanding and appreciation of the elements of drama while providing opportunities for all learners to engage in meaningful and enriching learning experiences tailored to their individual needs and abilities.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments will be employed. Projects and group activities will also be used to assess students' comprehension and application of concepts. Essential assessment criteria include learners' ability to identify and explain the elements of drama in various texts, analyse their significance and articulate their interpretations effectively through written responses, presentations and performances.

These will be tailored to cover levels one, two, three and four of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as identifying and explaining the significance of a plot and analysing similarities and differences between characters in relation to their actions and decisions.

The weeks covered by the section are:

Week 11:

1. Review knowledge in 'elements of prose' and apply them in the discussion of elements of drama.
2. Identify and explain the significance of the plot.

Week 12:

1. Identify the various conflicts in selected dramatic texts and explore how these move the plot forward.
2. Discuss the significance of setting to the development of selected dramatic texts.

Week 13:

1. Examine the different types of characters while making distinctions between direct and indirect characterisation in selected dramatic texts.
2. Analyse similarities and differences between characters in relation to their actions and decisions.

Week 11

Learning Indicator(s):

1. *Review knowledge in 'elements of prose' and apply them in the discussion of elements of drama.*
2. *Identify and explain the significance of the plot.*

Theme or Focal Area: Elements of Drama

Definition of Drama

Drama is a literary genre used in plays to portray human experiences through performances; it generally exploits audience emotions. It involves characters and events of the story being brought to life on a stage by actors and their interactions (verbal and non-verbal).

Examples

The various elements of drama can involve the following:

1. **Theme:** This represents the basic idea of the play. It can be explicit or implicit. The actions and inactions of the characters enable the audience to deduce the theme of the play.
2. **Plot**: This is the sequence of events or actions in a play. The clarity and coherence of the plot are essential to give the drama a logical and undisturbed flow.
3. **Characterisation in Drama**: It is the way in which characters are modelled and managed in a play.
4. **Setting:** This is when and where the drama unfolds. It can have multiple places or can be confined to a single place. The historical and social contexts, time and the location of the narrative are all included in the design of the setting of the drama.

Learning Tasks

1. Read given excerpts of their prescribed drama texts.
2. Discuss the elements of drama in them which are like that of prose.

Pedagogical Exemplar

Talk for Learning

1. Learners in (mixed-ability/gender) groups brainstorm the elements of prose and share their findings with the class. The mixed-ability grouping will enable learners to embrace diversity and inclusion as they work together.
2. Learners note the elements that can be applicable in the discussion of drama texts.
3. Learners pick and read portions of their prescribed drama texts or stories of interest to them.
4. Learners use literary terminology in interactive discussions with peers on the elements of drama and present their work by developing presentation skills.
5. Learners who show the ability of discussing more complex drama texts are given guidance on how to go about it.

Key Assessment

DoK Level 1: Reproduction/Recall

1. Mention some 'elements of prose'.
2. Identify them in simple drama text.

DoK Level 2: Skills of conceptual understanding

1. Discuss plot and setting as elements of drama.

DoK Level 3: Strategic reasoning

1. Give an oral presentation on the differences between plot in prose and drama with textual evidence.

DoK Level 4: Extended critical thinking and reasoning

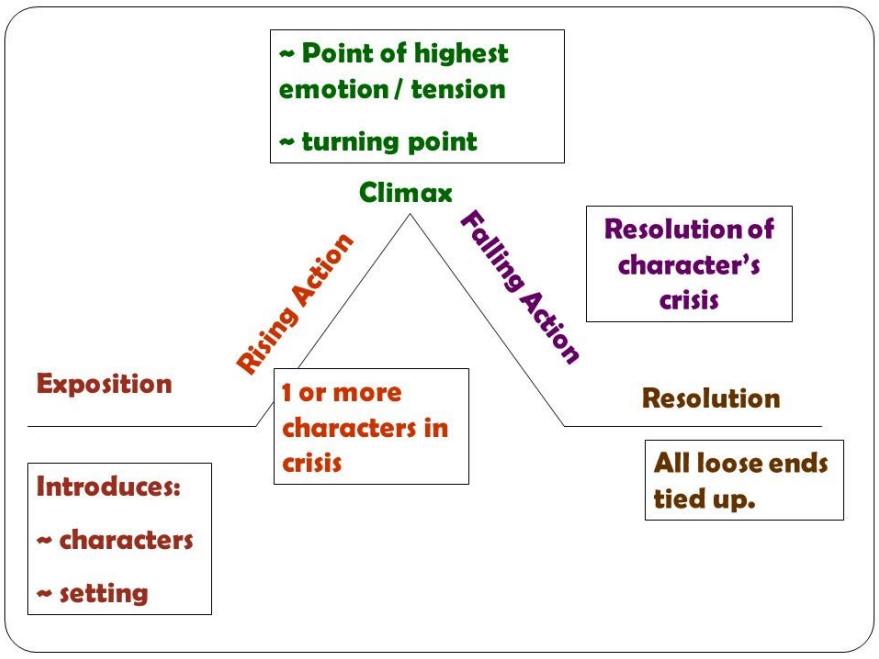
1. Analyse five elements that are both applied in prose and drama texts.

Theme or Focal Area: Significance of the Plot

Plot

The plot ensures that every important element of the narrative is in place to make sense to the reader/watcher and to keep the story moving. It also contains the conflict or the problem of the day which the main character must resolve to reach a successful end. The plot generally contains the following:

1. Exposition: The exposition introduces the cast of characters and sets the stage for the conflict or plot driver at the beginning of the narrative.
2. Rising Action: This is a series of possibly linked incidents, which create conflict and sets the stage for the story to unfold.
3. Climax: The heated point of the story where often a main character must make a decision.
4. Falling Action: Here the subplots are resolved as the story moves its climax to its resolution and its end.
5. Resolution: This is the end part of the story where all loose ends are tied up.



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Learning Tasks

1. Learners re-read excerpts from their prescribed texts.
2. Learners identify incidents that make up the different parts of the plot structure.
3. Learners identify and explain some plot devices.

Pedagogical Exemplar

Experiential Learning

1. Learners watch a popular film or prescribed texts. In groups (mixed-ability/gender), examine the structure of a plot by using the film watched and text read, and go on to show how it contributes to the development of the narrative.
2. Learners work in groups to develop skills of collaboration where they learn to understand others and be sensitive to their needs as teammates. Again, they will communicate using academic language ethically to avoid hurting the sensitivity of others.
3. Learners break down the elements of plot into smaller components and do story maps to highlight its significance.
4. Learners who show a high level of understanding in the content help others who may be struggling to identify and explain the significance of plot.

Key Assessment

DoK Level 1: Reproduction/Recall

Arrange the structure of a plot.

DoK Level 2: Skills of conceptual understanding

Recognise the use of plot devices in texts and discuss their significance.

DoK Level 3: Strategic reasoning

Explain the concepts in plot structure of a story in a logical order.

DoK Level 4: Extended critical thinking and reasoning

Analyse how the plot drives character development and influences the story's theme.

Week 12

Learning Indicator(s):

1. *Identify the various conflicts in dramatic texts and explain how these move the plot forward.*
2. *Discuss the significance of setting in the development of selected dramatic texts.*

Theme/Focal Area(s) 1: Various conflicts in dramatic texts and how these move the plot forward.

Definition of conflict

Conflict is defined as more than one opposing force affecting the thoughts and actions of characters.

Conflict provides crucial tension in any narrative and is used to drive the plot forward.

It is used to reveal a deeper meaning in a narrative while highlighting characters' motivations, values and weaknesses.

Conflict is essentially the element that holds the audience's attention throughout the play.

In drama, there are two main types of conflict. These are internal conflicts and external conflicts.

An example of a conflict chart is indicated here:

Examples:

Internal Conflict: This exists within the mind of a character that is torn between opposing feelings or goals. E.g., Ama Ata Aidoo's *Dilemma of a Ghost* (Ato was torn between his wife and family).

External Conflict: This exists when a character struggles against some outside force, such as another person (character against character) e.g. Brutus v Mark Antony in Shakespeare's *Julius Caesar.* Others include:

1. Character against society e.g. Chinua Achebe's *Things Fall Apart.*
2. Character against nature or fate (divine force) e.g. Ola Rotimi's *The gods are not to blame.*

Learning Tasks

1. Identify types of conflicts in dramatic texts.
2. Have a class debate on which of the types of conflicts seem to be more difficult to resolve.

Pedagogical Exemplar

Experiential Learning and Problem-Based Learning

1. Learners watch a film or read a dramatic text to review their knowledge on conflict and identify examples in it. This activity will develop critical thinking skills.
2. Learners brainstorm ideas to come up with the explanation of conflict and identify the types with examples.
3. Learners in their mixed-ability/gender groups apply the knowledge gained in explaining how conflicts move the plot forward in a prescribed dramatic text or any story of interest. While in groups, they develop the ability to learn from others, to understand and respect the needs, perspectives and actions of others.
4. Learners are guided with questions in their groups and present their work while peers critique the presentations. Learners will develop the skills of public speaking, debating and leadership as they make presentations. Care should be taken to ensure that evaluations are generous in approach. There are dangers inherent in unstructured commentary.
5. Learners are tasked with a project to discuss the effect of plot on the prescribed dramatic text.
6. Learners are provided with questions to help them meet expectations. They develop critical thinking skills as they find answers to the questions and debate their positions.
7. Learners are expected to use formal language and to avoid personal biases as well as cultural stereotyping. Extra time should be provided for learners who may struggle with understanding the concept while those who exhibit a higher level of understanding can be encouraged to offer assistance.

Key Assessment

DoK Level 1 Reproduction/Recall

Identify some examples of conflict in drama.

DoK Level 2 Skills of conceptual understanding

Categorise the types of conflicts using evidence from prescribed text.

DoK Level 3 Strategic reasoning

Use the PEE format to highlight conflicts found in given texts.

DoK Level 4 Extended critical thinking and reasoning

Take excerpts from a simplified drama showcasing conflict.

Discuss how conflicts in their written drama texts move the plot forward.

Theme or Focal Area(s): Significance of setting to the development of selected dramatic texts.

Definition of Setting

Setting tells the time, place and socio-cultural background of a story or a drama piece. The setting helps create the atmosphere or mood of the story, play or a novel. The setting also contributes to the use of language of the story and thus the choice of words to use, for instance, August Wilson's *Fences* (this play is set in an African American community so the language is Negro slang).

An example of a chart indicating plot structure and its importance.

(For a picture of why plot is important, refer to Freytag's pyramid)

Example

1. Settings complement the play's action to maintain the reader's interest.
2. A setting that mimics a realistic world engages readers emotionally and intellectually.
3. A setting that employs sensory details paints a vivid picture in the mind of the reader.
4. A setting enhances the impact of the story and helps to reinforce its underlying themes through careful use of descriptive language and attention to detail.
5. By using specific locations like cities, hospitals, villages, schools and so on, a deeper connection with the audience is achieved. The audience, through empathy, becomes more involved.
6. It also influences the behaviour of the characters.

Learning Tasks

1. Identify the setting in selected drama texts.
2. Adapt the settings in your prescribed texts into other settings using names, weather conditions and so on.

Pedagogical Exemplars

1. Put learners into groups and task each to brainstorm the importance of setting in drama texts and share.
2. Show a short video clip or pictures (forest, city, village, beach) of different settings. Discuss expectations which arise in each of these contexts.
3. Provide learners with different drama texts varying from simple to complex. Guide learners to identify settings in the texts.
4. In groups guide learners to discuss and share the significance of setting in their texts

Key Assessment

DoK Level 1 Reproduction/Recall

Establish the meaning of setting.

DoK Level 2 Skills of conceptual understanding

Collect and display pieces that highlight settings in selected drama texts.

DoK Level 3 Strategic reasoning

Present a multimedia demonstration of a drawing showcasing basic settings in drama.

DoK Level 4 Extended critical thinking and reasoning

Discuss how setting affects the development of the plot and the character for example - village to urban, ancient to contemporary.

Week 13

Learning Indicator(s):

1. *Examine the types of characters by making distinctions between direct and indirect characterisation in different selected dramatic texts.*
2. *Analyse similarities and differences between characters in relation to their actions and decisions.*

Theme/Focal Area(s) 1: Types of characters by making distinctions between direct and indirect characterisation in different selected dramatic texts.

Definition of Character

Character/Characters refer to the personalities, animals, objects or concepts that play roles in stories. Every story is about someone, some animal, or some object that has taken on human form as we know in some folktales.

An imaginative writer creates his/her own world and peoples it as it may suit his/her imagination, with different fictional characters.

Examples of characters are indicated below. Consider the visual impact of the characters portrayed here. How do their stances, gestures and the focus of their eyes give indication of their feelings?

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Examples

Character type includes:

1. Dynamic/Rounded character: These characters portray different and sometimes contradictory personality traits. Such characters might well exhibit noticeable change in personality as the story unfolds. The rounded or dynamic character's personality is influenced by situations and actions of other characters in the story. For example, in one instance, a rounded/dynamic character may be seen condemning an act and, in another instance, may be found indulging in the very act he/she condemns as situations and circumstances change.

2. Flat/Static characters: Characters are considered flat/static when they seem very simple and exhibit only one or two personality traits and show no changes in character from the beginning to the end of the story. Such characters are hardly affected by the events and situations of the story. Their personalities are often described as one-dimensional.
3. Stock Characters: Stock characters are ones who represent specific stereotypes. The characters are types not individuals. Stock characters can be based on clichés and social prejudices. For example, the mean stepmother, the abusive boyfriend or the evil dictator.
4. Symbolic Characters: They are objects, persons, situations or actions that have a literal meaning in a story but suggest or represent other meanings as in Harlan Ellison's *Two-Face* in *The Dark Knight*
5. Major Characters: In every narrative, there are some characters who play more important roles than others. Such characters are well developed and may have complex personalities. They are referred to as main characters.
6. Minor Characters: Other less developed simpler characters who play minor roles in the story are referred to as minor characters.

Learning Task

Learners identify the various characters in their prescribed texts, categorise them under the different types of characters and justify their choices.

Pedagogical Exemplar

Experiential Learning

1. Learners watch a popular film.
2. Learners are guided with questions to explain who characters are and their purpose and roles in the drama.
3. Learners discuss characters, avoiding personal biases and stereotyping while they develop cultural identity and global citizenship as they interact with varied texts.
4. For learners who might have challenges in understanding the concepts, support them to use guided discussion and graphic organisers to help them identify and differentiate amongst direct and indirect characters.

Key Assessment

DoK Level 1 Reproduction/Recall

Identify the different types of characters.

DoK Level 2 Skills of conceptual understanding

Categorise various characters in their prescribed texts, under the different types of characters.

DoK Level 3: Strategic reasoning

Distinguish between major and minor characters.

DoK Level 4: Extended critical thinking and reasoning

Identify the various characters in their prescribed texts, categorise them under the different types of characters and justify their opinions.

Theme/Focal Area(s) 2: Similarities and differences between characters in relation to their actions and decisions.

How to Write a Character Comparison in 8 Steps.

Sometimes two characters are clearly alike, while other times it's not as obvious. To write a successful character comparison, you must move beyond a description of the characters and analyse how they relate to each other. You should examine both characters' individual roles in the pieces of writing to understand how they contribute to the overall impact of the text.

Character Comparison Activity | Compare and Contrast Characters
(storyboardthat.com)

Examples

Let's take a look at eight steps for writing a character comparison.

1. **Choose two characters.**

   The first step to writing a character comparison is to determine two characters you want to compare. Before you start comparing, revisit parts of the text where each character appears. Take note of the various character features throughout the text and become familiar with the role of each character. You should choose two characters who provide you with the chance to make important, relevant points.

   A few popular choices for writing character comparisons:

   a) Baroka and Lakune in *'The Lion and the Jewel'*
   b) Hamlet and Laertes in *'Hamlet'*
   c) Sydney Carton and Charles Darnay in '*A Tale of Two Cities*'
   d) Ada and Francis in '*Second Class Citizen'*.

2. **Describe the purpose of comparison.** Why are you comparing these two specific characters? Are you comparing in order to find meaningful similarities and differences or it is to demonstrate your understanding of the work as a whole? By establishing a purpose, you're laying the foundation for your comparison and can refer to it when you start to analyse each character.

   Several reasons for comparing two characters;

   a) Compare how each character's actions and attributes affect the plot.

b) Major similarities or differences in character can show what themes the author wants to emphasise.
c) Explain how the relationship between the characters provides deeper understanding of the themes.

3. Describe the characters.

This is a good time to refer to any earlier notes you've taken about specific characters in the text: physical descriptions, style of dialogue, narrative elements, and so on. It may be helpful to create a two-column chart where you can list the traits of each character and cross reference your findings. Remember to always cite direct textual evidence.

Important points to consider:

a) Physical description
b) Actions
c) Speech – words used, style of expression and tone of voice
d) Beliefs / values
e) Description by narrator and other characters.

4. Identify similarities and differences.

Although the assignment may say "compare," the assumption generally is that you will compare and contrast—consider both the similarities and differences. Once you've determined the traits of each character, identify the similarities and differences between them. Focus on overarching personal qualities or nature of the two characters rather than describing their physical features.

For example, if you are writing about *Pride and Prejudice*, don't write something like, "Darcy is a man, and Elizabeth is a woman". Instead, write something like this; "Describe the fact that Darcy is a man and rich and Elizabeth is a woman and relatively poor, they share the following characteristic…" and then finish by supplying striking examples in a way that clarifies the novel for your readers.

5. Formulate a thesis.

Your thesis statement should reflect your purpose for comparing two characters and incorporate the effects their similarities and differences have on your essay. Refer to your purpose for comparing characters as well as your list of similarities and differences to formulate the main claim you're making in the essay.

For example,

a) Though both members of the same social circles, Daisy Buchanan and Jordan Baker reveal the freedoms and restrictions imposed on women in *The Great Gatsby*.
b) Though both receive prophecies from the witches, Macbeth and Banquo react differently to the news, illustrating through contrast the corrupting effects of power and pride. In this moment, we are given different insights into the thinking of each character.

6. Form a conclusion,

Fill in the blanks of the following statements.

"I am comparing these two characters in order to show____ about the work."

"These characters share the following characteristics: ____."

"These characters differ in the following ways: ___."

"These similarities and differences relate to the essential meaning of the work because ___"

Once you're able to complete these statements, refer to your thesis for your character comparison. Have you gathered enough information to make an accurate comparison between the two characters? Have you demonstrated your understanding to the work as a whole?

For example, if you're writing about Shakespeare's *Hamlet* and you choose to compare Marcellus and Gertrude, you've pretty much demonstrated you don't understand the play - because there's little meaningful connection between the two. On the other hand, if you compare Ophelia and Hamlet, as two adults following their respective fathers' advice through to their deaths, you've demonstrated superior comprehension from the start.

7. **Structure and Comparison**

   Consider how you will compare the character. Broadly speaking, there are two general ways to structure your comparison:

   a) You can write about both characters in each paragraph (paragraph 2: A's appearance, B's appearance: paragraph 3; A's motivation, B's motivation and so on).
   b) You can write all about A then all about B and relate both characters to each other in the following paragraph.

   No matter which structure you choose, remember why you're writing about these two characters. You must always make a wider argument about the meaning of the similarities and differences, and you must always support those arguments with specific examples and make revisions if necessary. This is again where reference to their actual words is of help.

8. **Write**

   Once you've outlined the structure of your character comparison, you're finally ready to write. Make sure that all the information in your essay is accurate and can be supported by text. Once you've finished writing, it's always a good idea to proofread your work and to make revisions if necessary.

Learning Tasks

1. Identify two contrasting characters.
2. Compare their physical character traits.

Pedagogical Exemplar

Building on What others Say, Experiential Learning and Building on What Others Say

1. Learners discuss the actions and decisions of the different types of characters in drama / film.
2. Learners do this by avoiding personal biases and cultural/gender stereotyping.
3. Show a short drama.
4. Learners in groups discuss characters' attitudes, emotions, and identities in relation to their roles. They should connect meaningfully with texts and embrace diversity and practice inclusion even as they imbibe the positive attitudes and manage their emotions.
5. Teacher designs questions to guide learners to engage in a structured discussion.
6. Teacher uses the pyramid discussion to get learners to discuss how characterisation is achieved through the writer's craft. Learners use academic, ethically acceptable verbal and non-verbal language.
7. Learners connect the learned elements to make distinctions between direct and indirect characterisation in level appropriate texts.
8. For learners who may have challenges, it is vital that you provide guidance and support by helping them use guided discussions and graphic organisers or sticky notes to identify and compare character actions and decisions in drama texts.

9. Learners develop critical thinking skills as they connect knowledge about elements to explore characterisation as well as connecting meaningfully to develop cultural identity and global citizenship in texts.

Key Assessment

DoK Level 1: Reproduction/Recall

Identify the steps for writing a character comparison.

DoK Level 2: Skills of conceptual understanding

Distinguish between direct and indirect characterisation in level appropriate texts.

DoK Level 3: Strategic reasoning

Revise how characterisation is achieved through the writer's craft.

DoK Level 4: Extended critical thinking and reasoning

Learners select two contrasting characters of their choice and compare them.

Section Review

This section covered weeks 11,12 and 13 which is a major shift from one strand to another. Learners were introduced to dramatic elements by reviewing some which are like those in Prose. In addition, other dramatic devices were exposed to further build on learners' knowledge and understanding of literature by equipping them with concepts like character and characterisation, theme and dramatic structure.

Through the exploration of various dramatic elements, learners developed the skills to do characterisation with suggested guidelines to gain mastery over drama texts and ultimately create meaningful connections between literature, text and life.

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SECTION 6: DRAMA APPRECIATION

Strand: **Drama**

Sub-Strand: Appreciation

Learning Outcome: *Interpret how plot, setting, and character contribute to the meaning of dramatic texts.*

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

INTRODUCTION AND SECTION SUMMARY

This section covers weeks 14 and 15 and it aims to foster a deep understanding and appreciation of the elements of plot, setting, characters, themes and elements of style in dramatic texts, providing opportunities for all learners to engage in meaningful and enriching learning experiences tailored to their individual needs and abilities.

SUMMARY OF PEDAGOGICAL EXEMPLARS

The session makes use of experiential learning, building on what others say, and problem-based learning to engage learners in exploring the elements of drama. These pedagogies will create interactive and collaborative learning environments where learners actively participate in analysing and understanding the significance of plot, conflicts, setting, and character types in dramatic texts.

Experiential Learning: Teachers facilitate hands-on activities such as dramatisations to immerse learners in the world of drama. These experiential tasks will allow them to embody characters, enact scenes, and explore the dynamics of plot and conflict.

Building on What Others Say: Collaborative discussions and group activities are employed to encourage learners to build on each other's ideas and perspectives. This pedagogy will create a supportive learning community where students feel comfortable sharing their thoughts and insights, fostering a culture of active participation and mutual respect.

Problem-Based Learning: Learners presented with authentic and open-ended problems related to analysing and interpreting dramatic texts will help them collaboratively to identify and solve these problems, applying critical thinking and analytical skills to deepen their understanding of the elements of drama.

Collaborative Learning: Group projects and peer collaboration activities are integrated into the learning process to encourage learners to work together to explore and analyse dramatic texts. Learners engage in discussions, debates, and role-playing exercises that promote teamwork, communication skills and a deeper understanding of the elements of drama.

Learners need to know the fundamental elements of plot, setting, and characters in dramatic texts and understand how each contributes to the development of the narrative and theme. Learners should be able to analyse and interpret the importance of plot, setting, and characters in shaping the overall meaning and impact of a dramatic work.

Essential assessment criteria include learners' ability to identify and explain the use of dramatic devices, themes, and elements of style in level-appropriate texts, as well as their capacity to apply their knowledge to analyse and interpret these texts effectively.

Gifted and talented learners can be challenged with additional content that explores more complex and abstract concepts within drama, such as advanced dramatic devices, sophisticated themes, and stylistic elements. They engage in advanced analytical tasks that require deeper critical thinking and creativity, such as analysing the effects of different dramatic devices and stylistic choices on the development of themes and characterisations in level-appropriate texts.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DOK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as analysing the societal implications of a text. Practical group activities, exploring the elements of drama in level appropriate texts.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed assessments of class exercises, homework assignments and group activities. These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

The transcript for these assessments should evaluate creativity, coherence in ideas and alignment with what has been learned.

The weeks covered by the section are:

Week 14:

1. Identify the use of plot, setting and characters in dramatic texts.
2. Analyse the importance of plot, setting and characters in the development of dramatic texts.
3. Discuss the use of dramatic devices in different level appropriate dramatic texts.

Week 15:

1. Explain how themes are developed to bring out the main concerns of dramatic texts.
2. Discuss the effects of the elements of style on drama texts.
3. Apply the knowledge of theme and style to appreciate level appropriate dramatic texts.

Week 14

Learning Indicator(s):

1. *Identify the use of plot, setting and characters in dramatic texts*
2. *Analyse the importance of plot, setting and characters in the development of dramatic texts*
3. *Discuss the use of dramatic devices in different level appropriate texts*

Theme or Focal Area: The use of plot, setting and characters in dramatic texts.

Plot, Setting and Characters

Plot, setting and character are very important elements of drama. Stories of every length are about characters engaging in something in some place—people, place and events. These are the principal things people watch dramas for.

A plot as defined is the sequence of events in a story. A plot is what makes a story a story. It is a vehicle that transports the story. In simple language, it is used as a guide by the writer or the narrator to know what to do at a particular stage – for instance when to introduce characters, when to introduce conflict, and what to create at the climax.

The five components in many works that make up a plot are: exposition, rising action, climax, falling action and resolution.

Setting shows the time, place and socio-cultural background of the story.

The *characters* are the individuals, objects, animals and other elements that play roles in the play.

EXAMPLES

Plot

1. It contains the actions and events that propel the story.
2. It informs the audience about what is happening and how it affects the lives of the characters.
3. The plot propels the actions of the character.
4. Dramatic texts with exciting plots keep the readers on the edge of their seats.

Setting

1. Setting influences character type, diction, tone and even type of drama.
2. It enhances the story by enfolding plot and character in a place where their strengths and weaknesses can be highlighted.
3. Setting helps characters and events to be revealed by giving them a backdrop which shows what is important and hides what is not.
4. It creates a context for the story.

Character

1. Characters are the custodians of the events in the story.
2. Their goals (what they want), motivation (why they go after what they want), and conflict (with themselves, others, their goals, or something in the setting) are the most critical parts of the story.

Learning Task

Using a prescribed text, have a debate on the most important of the three elements discussed and defend your stance on which of them must be emphasised.

Pedagogical Exemplar

Experiential Learning

1. Have learners watch a scene of drama to review the knowledge of elements of drama such as plot, setting and character.
2. In task groups, learners brainstorm and discuss plot, setting and characterisation. This activity should guide learners to be conscious of teamwork, inclusivity and use of appropriate language.
3. Learners in different task groups discuss, write and paste the effects of setting and atmosphere on a drama piece.
4. Learners go on a gallery walk to critique one another's work. Critiquing develops critical thinking, but learners must do these while respecting individual opinions through using academically appropriate and ethically acceptable language.
5. Teacher guides learners to analyse the plot, setting and character in selected texts. Texts should vary from simple to complex to cater for all learners.
6. For learners who may face challenges in identifying concepts in the texts, offer them one-on-one guidance.
7. Learners use some of the dramatic devices to sketch a short drama piece.
8. Learners share their work and critique to collectively develop and implement the innovations to review and publish.

Key Assessment

Level 1: Recall

Identify some elements of drama in a drama text.

Level 2: Skills of conceptual understanding

Show the differences among plot, setting and character.

Level 3 Strategic reasoning

Explore diction, imagery and authorial comments that indicate plot, setting and characters in selected texts.

Level 4: Extended critical thinking and reasoning

Create and describe a character you would consider as either a villain, foil or a hero.

Theme or Focal Area 2: Importance of plot, setting and characters in the development of a dramatic text.

Importance of plot, setting and characters

A plot is very important in drama because it is the engine which powers the story. The plot has essential elements that make up the story. In the real sense, the plot of a story is the universe in which other elements operate. A plot analysis is a process where a plot is reviewed to understand how events of the story unfold.

A plot has an exposition which introduces the characters of the play.

There is a complication or conflict which creates suspense or narrative hook that sustains the interest of the audience.

The climax of the play, which is a decision-making point of the play, is very important to the audience because at that stage more lessons are learned.

Resolution / Denouement, which is the end of the narrative, helps the audience to understand many of the complications raised by the conflict. A plot therefore is very important in a piece of drama.

Examples:

1. A plot gives a story character development, suspense, energy and emotional release.
2. It allows an author to develop themes.

Learning Tasks

1. Recount the plot in selected scenes of their prescribed drama text.
2. Describe the setting in selected scenes of their prescribed drama text.
3. Identify good and bad characters in selected scenes of their prescribed drama text.

Pedagogical Exemplar

Collaborative Learning and Building on What Others Say

1. Learners in different task groups discuss the effects of setting and atmosphere on a drama piece. Learners work together by relating and being sensitive to others as they use formal language.
2. Have learners post their work and go on a gallery walk to critique one another's work. Learners will develop critical thinking while doing it objectively without personal biases.
3. Guide learners to build on what others say and recount the plot, describe the setting and identify good and bad characters in selected scenes.
4. Learners listen to their peers and critically take turns to analyse and contribute to the discussions. This will give the learners the opportunity to respect opinions and avoid stereotyping.
5. Learners who may have challenges in coming up with the importance could be given guided questions while learners who demonstrate deeper understanding could work independently to brainstorm the importance.

Key Assessment

Level 1: Recall

List one importance each for the use of plot, setting and characters in a simple text.

Level 2: Skills of conceptual understanding

Using a compare and contrast template, bring out the similarities and differences in setting and characters between two scenes from an African and non-African drama.

Level 3: Strategic reasoning

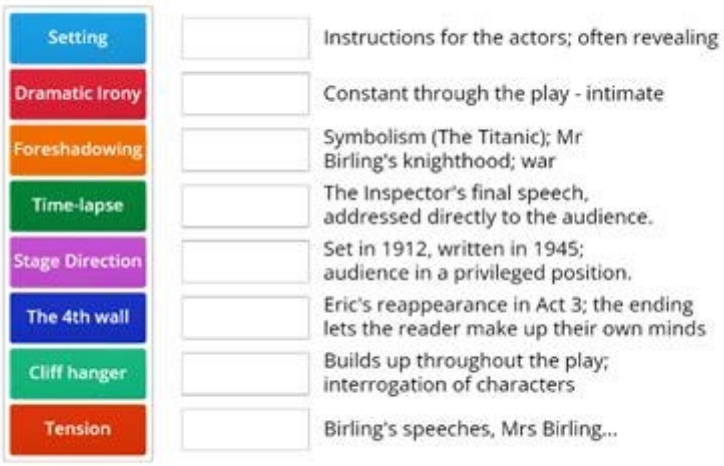
With reference to a selected dialogue from a prescribed text, learners write a 150-word account on either plot, setting or character.

Theme/Focal Area 3: Use of dramatic devices in different level appropriate texts

Dramatic Devices

Dramatic devices are conventions that are used in drama to enhance the action on stage. They serve as reminders of reality, enabling the audiences to perceive the performance as authentic within its staged context.

An illustration of dramatic devices is shown below:



Dramatic devices - Teaching resources (wordwall.net)

Examples

Dramatic Devices:

1. Dramatic irony: It is a situation in a drama where the audience has information which a character/ some characters do not have.
2. Soliloquy: This is a moment when the character unconsciously reveals his/her innermost thought to the audience. The character at this point is seen talking to himself/herself.
3. Aside: A remark by a character intended to be heard by the audience but not the other characters on stage.
4. Dialogue: It is the conversation between characters which can reveal their thoughts, feelings, motivations and relationships.

5. Monologue: A long speech by a single character, often used to express their inner thoughts or feelings.
6. Stage Direction: Instructions in the script that guide actors' movements and behaviour, and inform set design, props, lighting and sound.
7. Flashback: A scene that interrupts the present action to depict an event from the past.
8. Foreshadowing: The use of hints or clues to suggest events that will occur later in the plot.

Learning Task

Learners annotate selected scenes of their prescribed text bringing out some dominant dramatic devices.

Pedagogical Exemplar

Problem- Based Learning

1. Learners in task groups think critically to organise information to appropriately explain dramatic devices for example soliloquy, aside, monologue allusion, catharsis, comic relief, contrast and so on.
2. For the more challenged learners, use simple explanations by giving clear examples to help learners understand the dramatic elements and how they can identify them in their texts.
3. For average learners, encourage independent exploration of elements of drama with little help in explaining terms they might find difficult.
4. Learners in groups present their work for feedback to develop leadership and public speaking skills. The aim is to be equipped with the necessary qualifications to gain access to further and higher education and the world of work and adult life.
5. Guide learners to identify the dramatic elements in level appropriate texts.
6. Learners in small groups use some of the dramatic devices to sketch short drama pieces to develop their creativity skills. In doing this, they will be required to use formal language.

Key Assessment

Level 1 Recall

List and illustrate five dramatic devices.

Level 2 Skills of conceptual understanding

Read a scene of a selected text and describe the differences between Aside and Soliloquy.

(An aside can be to the audience or to another character or characters on stage; here the audience is simply being involved. A soliloquy is spoken to the audience to voice the character's innermost thoughts.)

Level 3 Strategic reasoning

Read an Act /Scene from selected texts from different contexts and identify peculiar dramatic devices.

Level 4 Extended critical thinking and reasoning

Have a debate/presentation on the use of the same dramatic devices on both drama and prose text with textual examples.

Week 15

Learning Indicator(s):

1. *Explain how themes are developed to bring out the main concerns of dramatic texts*
2. *Discuss the effect of the elements of style on drama texts*
3. *Apply the knowledge of theme and style to appreciate level appropriate drama texts*

Theme or Focal Area: How themes are developed to bring out the main concerns of dramatic texts

Definition of theme

A theme of a play refers to its central idea.

It can either be clearly stated through dialogue or action or can be inferred while or after watching the performance. The theme is the philosophy that forms the base of the story or a moral lesson that the character learns. It is the message that the play gives to the audiences. For example, the theme of a play could be how greed leads to one's destruction, or how the wrong use of authority ultimately results in the end of power.

Common examples of themes in literature are shown below;

10 Extremely Common and Critical Themes in Literature (thoughtco.com).

Examples

The following include themes usually evident in literature:

1. Good vs Evil
2. Man vs Nature
3. Power and Corruption
4. Pursuit of Love
5. Revenge
6. Circle of life

7. Deception
8. The role of Women in society

Learning Tasks

1. Reread portions of your selected texts for textual evidence.
2. Make a glossary of related issues.
3. Group them under selected themes.

Pedagogical Exemplar

Problem-Based Learning

1. Learners in task groups (mixed/gender) review knowledge of themes.
2. Learners make a compilation of major incidents and events and predict themes in given texts and group them into thematic areas. The groups discuss these using ethically acceptable academic language.
3. In the discussion, learners learn to accept opinions and cultural differences as they explore how themes are developed to bring out the concerns of selected drama texts.
4. Groups present their information to develop presentation skills to help talented learners develop their talent.
5. For learners who may have challenges, guide them to identify and understand basic themes in simplified texts.
6. For gifted learners guide them independently or in pairs to engage in in-depth analysis of complex themes.

Key Assessment

Level 1: Recall

List at least five major incidents and events in a chapter or two of the prescribed drama text.

Level 2: Skills of conceptual understanding

Read a chapter of two of a text and discuss incidents and events that point to the themes.

Level 3: Strategic reasoning

Develop a creative project or presentation showcasing strong textual evidence which supports predicted major and minor themes.

Theme or Focal Area: Effects of elements of style on drama texts

Elements of style

Elements of style in drama include all the devices and techniques used in dramatic works by playwrights to make stories more interesting to the audiences. They are a form of dramatic devices.

Pictures of element of style in literature

Examples

1. Dialogue - this is the conversation between characters which can reveal their thoughts, feelings, emotions and relationships.
2. Stage Directions - instructions in the script that guide actors' movement and behaviour and inform set designs, props, lighting, and sounds. Entrances and exits are important here.
3. Monologue - a long speech by a single character, often used to express his/her inner thoughts or feelings.
4. Soliloquy - Like monologue, but it is a speech where a character talks to themselves or to the audience, revealing their innermost thoughts.
5. Aside - A remark by a character intended to be heard by the audience but not necessarily by certain other characters on stage.
6. Flashback - A scene that interrupts the present action to depict an event from the past
7. Foreshadowing- the use of hints or clues to suggest events that will occur later in the plot.
8. Symbolism - The use of objects, actions, or characters to represent an idea or concept greater than themselves.
9. Irony - A situation where the outcome is the opposite of what was expected, often used to create dramatic tension.

Learning Task

Learners identify the elements of style discussed in excerpts of their dramatic devices.

Pedagogical Exemplar

Building on What Others Say:

1. Brainstorm to elicit knowledge of elements of style.
2. Learners will use the language of Literature for this academic activity.
3. They will communicate effectively and confidently.
4. In groups (mixed ability/gender) learners discuss the effects of elements of style in given texts. Texts should vary from complex to simple.

5. Groups work as they respect individual differences, beliefs and opinions and reflect to present their information for others to critique.

Key Assessment

Level 1: Recall

Identify some elements of style in a simple text.

Level 2: Skills of conceptual understanding

Compare and contrast foreshadow and flashback used in two different excerpts.

Level 3: Strategic reasoning

Enact some monologues and soliloquies in class and express the inherent mood.

Level 4 Extended critical thinking and reasoning

Create a short drama piece using any two elements of style.

Theme or Focal Area 3: Apply the knowledge of themes and style to appreciate level appropriate texts.

Definition of Style

In literature, style refers to the way in which an author/playwright uses language to convey his/her ideas and create a unique voice and tone. It encompasses elements such as word choice, sentence structure, tone and figurative language.

Theme

A theme of a play refers to its central idea.

It can either be clearly stated through dialogue or action or can be inferred after watching the performance. The theme is the philosophy that forms the base of the story or a moral lesson that the character learns. It is the message that the play gives to the audience. For instance, the theme of a play could be how greed leads to one's destruction, or how the wrong use of authority ultimately results in the end of power.

Examples

Look up for the following elements of drama and answer relevant questions:

1. Plot: Is it linear, episodic, and so on
2. Setting: Is it physical, psychological, political etc.
3. Character: Flat, round, static, symbolic etc.
4. Theme: Is it implied, stated, is it about life and death, love, hatred?
5. Language and style: Humorous, witty, figurative, simple, complex for example.

Look up for the following dramatic devices in the prescribed text.

1. Dramatic Irony
2. Situational Irony
3. Verbal Irony
4. Soliloquy
5. Dramatic Monologue
6. Aside

7. Flashback
8. Prologue
9. Epilogue
10. Chorus

Learning Tasks

1. Select and read dialogues or portions of the prescribed drama texts.
2. Identify the elements of style in texts.

Pedagogical Exemplar

Task-Based Learning

1. Have learners in groups (mixed-ability/gender) discuss characters in drama. Each group is assigned some characters to work on.
2. Learners collaborate using ethically acceptable language to explore the use of the different types of irony in the prescribed text they have read.
3. Provide learners who may have difficulty with drama texts with videos that bring those elements to life for example in Ebo White's plays.
4. Learners avoid stereotyping and respect individuals' beliefs, religions and cultures as they discuss the concerns developed in the text by the author.
5. Learners in this activity think critically to question norms and practices raised in the text and develop an inclusive way of organising their work for presentation.

Key Assessment

Level 1: Recall

List five elements of style used in any drama text**.**

Level 2: Skills of conceptual understanding

Read text and identify incidents and events depicting activities of chorus with different textual evidence.

Level 3: Strategic reasoning

Discuss the functions of the chorus by identifying what revelations it brings up during the enactment.

Level 4: Extended critical thinking and reasoning

Analyse with textual evidence, how prologue and epilogue contribute to the overall meaning or message of drama texts.

Section Review

This section covered weeks 14 and 15 which aimed to foster a deep understanding and appreciation of the elements of plot, setting, characters, themes and elements of style in dramatic texts while providing opportunities for all learners to engage in meaningful and enriching learning experiences tailored to their individual needs and abilities.

Additional Reading

1. Any approved Literature-in-English book by NaCCA.

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SECTION 7: STAGE PERFORMANCE

Strand: **Drama**

Sub-Strand: From script to stage

Learning Outcome: *Use the skills acquired to produce and perform a drama sketch.*

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

INTRODUCTION AND SECTION SUMMARY

This section covers weeks 16 and 17 and it aims to develop learners' skills in writing, performing and production of sketches. Through the exploration of stage performance, learners will gain the skills of writing their own drama pieces, perform, produce and ultimately create meaningful connections between literature and life. Learners' knowledge in scripting, performing and production will provide opportunities for them to engage in meaningful and enriching learning experiences tailored to their individual needs and abilities.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical exemplars to engage learners in writing, performing and producing their own drama sketches.

Collaborative Learning will help learners engage in meaningful discussions on how to write, rehearse, perform and produce drama sketches. Moreover, project-based learning will allow learners to explore literature in a real-world context and to develop research skills as they collaborate on projects to write, perform and produce their own drama.

Learners will be assessed on their ability to write, perform and produce drama sketches. Gifted and talented learners will be made peer teachers to help their peers in writing their own drama pieces.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects, group activities, guided essays and passage-based essays will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels one, two, three and four of the Depth of Knowledge (DoK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as writing, performing and producing drama sketches.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed assessments of class exercises, homework assignments and group activities.

These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

The transcript for these assessments should evaluate creativity, coherence in ideas and alignment with what has been learnt.

The weeks covered by the section are:

Week 16:

1. Perform monologues of chosen scenes from a variety of plays.
2. Perform sketches of chosen scenes from a variety of plays.
3. Write and perform simple sketches from stories read.

Week 17:

1. Write and perform a sketch on relevant themes and values such as honesty, hard work and patriotism.
2. Write and produce plays using the skills acquired.

Week 16

Learning Indicator(s):

1. *Perform monologues of chosen scenes from a variety of plays.*
2. *Perform sketches of chosen scenes from a variety of plays.*
3. *Write and perform simple sketches from stories read.*

Theme or Focal Area: Monologue

Monologue is an extended speech delivered by a sole character within a play or a film. It is usually delivered to other characters or the audience. It is quite different from a soliloquy where the actor speaks aloud to himself.

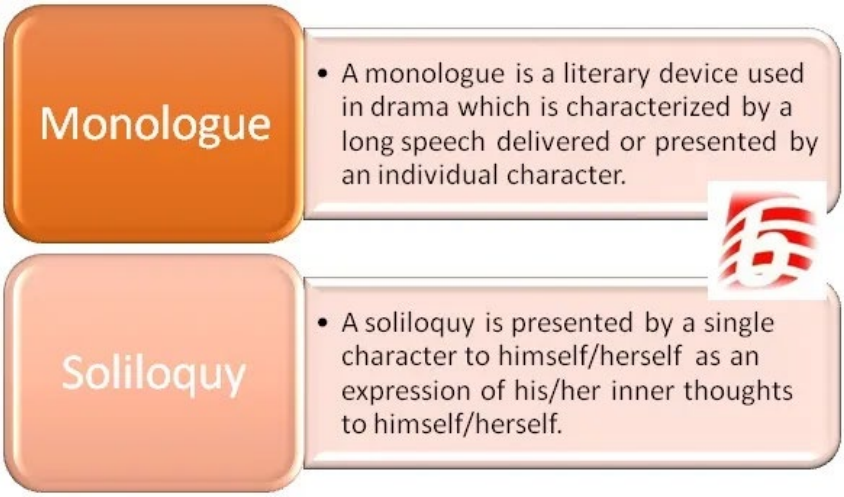
Types of Monologues

Dramatic Monologues are used to convey intense emotions and deep internal conflicts. They generally reveal significant features which cause the audience to consider aspects of the drama more deeply.

Comedic Monologues are geared at inducing laughter and to entertain the reader or audience.

How to Perform a Monologue

- Analyse the script beforehand to understand more fully the dramatic significance of the selected words, while paying attention to punctuation, diction and style.
- Memorise the lines.
- Rehearse with the audience in mind.
- During performance, choose a point of focus, introduce the monologue and ensure there are transitions within the performance,



Learning Tasks

1. Select scenes with monologues from a variety of plays.
2. Rehearse a selected monologue.
3. Perform the selected monologue.

Pedagogical Exemplar

Project-Based Learning

1. Learners in groups use questions to select interesting monologues.
2. Learners practise in groups and individually to enable those who understand the concept to offer guidance in preparation towards a class performance to ensure all categories of learners are included in the lesson.
3. Learners who have a higher understanding are given more tasks and, in their groups, help peers before performing in class. This will help learners gain confidence to develop their gifts and talents to play meaningful roles in the development of the creative arts industry.
4. Learners perform selected monologues in class.

Key Assessment

DoK Level 1: Reproduction/Recall

List some examples of plays that you have watched or seen that have monologues.

DoK Level 2: Skills of conceptual understanding

Select a monologue from any African drama text and memorise the lines to recite to peers.

DoK Level 3: Strategic reasoning

Analyse selected monologues to understand the writer's intention to help with mood transitions during performance.

DoK Level 4: Extended critical thinking and reasoning

Give a presentation that brings out the differences between dramatic and comedic monologues with sample performances.

Theme or Focal Area(s) 2: Perform sketches of chosen scenes from a variety of plays.

A sketch is a short mostly comedic performance that usually lasts a few minutes. It is performed by a small group of actors with exaggerated characters and situations.

Criteria	Drama	Sketch
Length of performance	Longer, typically lasting several hours	Shorter, typically lasting only a few minutes
Tone	Serious and often tragic	Comedic and often satirical
Number of actors	Can range from a few to many	Typically performed by a small group of actors
Themes	Explores serious and often complex themes	Often satirises politics, culture, and society

Learning Task

Select interesting scenes online from a variety of plays and rehearse in class.

Pedagogical Exemplar

Project-Based Learning

1. Guide learners in groups to go online and to choose interesting scenes from comedies.
2. Learners rehearse in their groups and perform. Using the internet will develop skills in ICT, leadership, personal development and communication as they rehearse and perform.
3. Groups perform for the rest of the class to critique and offer creative innovations to fine-tune their work.
4. For learners who might have challenges, guide them to focus on basic emotions in simple play excerpts and clarity in skit performances.

Key Assessment

Level 1: Recall

What are the differences in features between sketches and drama?

Level 2: Skills of conceptual understanding

Select episodes from any African drama text and perform to peers.

Level 3: Strategic reasoning

Perform sketches on various themes for performance.

Level 4: Extended critical thinking and reasoning

Cast characters to perform sketches on various themes for performance.

Theme or Focal Area 3: Write and perform simple sketches from stories read.

Script Writing

1. Select a theme/ Recount the plot of a story and identify the theme.
2. Brainstorm the storyline, characters and central conflict.
3. Decide on the outline, acts, scenes and stage directions.

An example of a lay out of script writing is shown below:

Movie script

Learning Task

Use a script writing template to practice writing a short sketch from a story read.

Pedagogical Exemplar

Project-Based Learning

1. In mixed-ability/gender groups, guide learners to select stories with themes such as friendship and health.
2. Guide learners to create simple drama from stories selected to develop their creativity skills.
3. Guide learners to share drafts with other groups to critique and learn from others.
4. In groups, learners rehearse and act. Working in groups will enhance collaboration and communication where learners will understand and be sensitive to the needs of others and provide support to them.

Key Assessment

Level 1: Recall

Identify the layout for script writing.

Level 2: Skills of conceptual understanding

Collect and display the steps in writing and performing sketches and skits.

Level 3: Strategic reasoning

In your groups, discuss a layout of script writing.

Level 4: Extended critical thinking and reasoning

Create a sketch on any contemporary theme.

Week 17

Learning Indicator(s):

1. *Write and perform a sketch on relevant themes and values such as honesty, hard work and patriotism*
2. *Write and produce plays using the skills acquired*

Theme or Focal Area(s): Write and perform a sketch on relevant themes and values such as honesty, hard work and patriotism.

Definition for Literary sketch

Literary sketch is a short play, usually an entertaining account of some aspect of a culture written by someone within that culture.

Examples of literary sketch

Learning Task

Continue to write your sketch to focus on the selected theme.

Pedagogical Exemplar

Collaborative/ Project-Based Learning

1. In groups, learners brainstorm a subject and write a sketch using the process writing technique.
2. Guide learners who might have challenges to select their themes by providing them with prompts that provide clear direction and focus while still allowing for creativity and imagination.
3. Gifted learners could be encouraged to brainstorm independently and plan with little assistance.
4. Learners write and peer edit adapted sketches to learn from others.
5. In groups, learners take roles to rehearse and perform sketches.
6. Groups creatively choose costumes and set a stage to perform in class to develop their gifts and talents.

Key Assessment

Level 1: Recall

Enumerate five values that are accepted as Ghanaian.

Level 2: Skills of conceptual understanding

Compare a sketch and a skit.

Level 3: Strategic reasoning

Summarise how themes are developed.

Level 4: Extended critical thinking and reasoning

Write a sketch on a preferred subject.

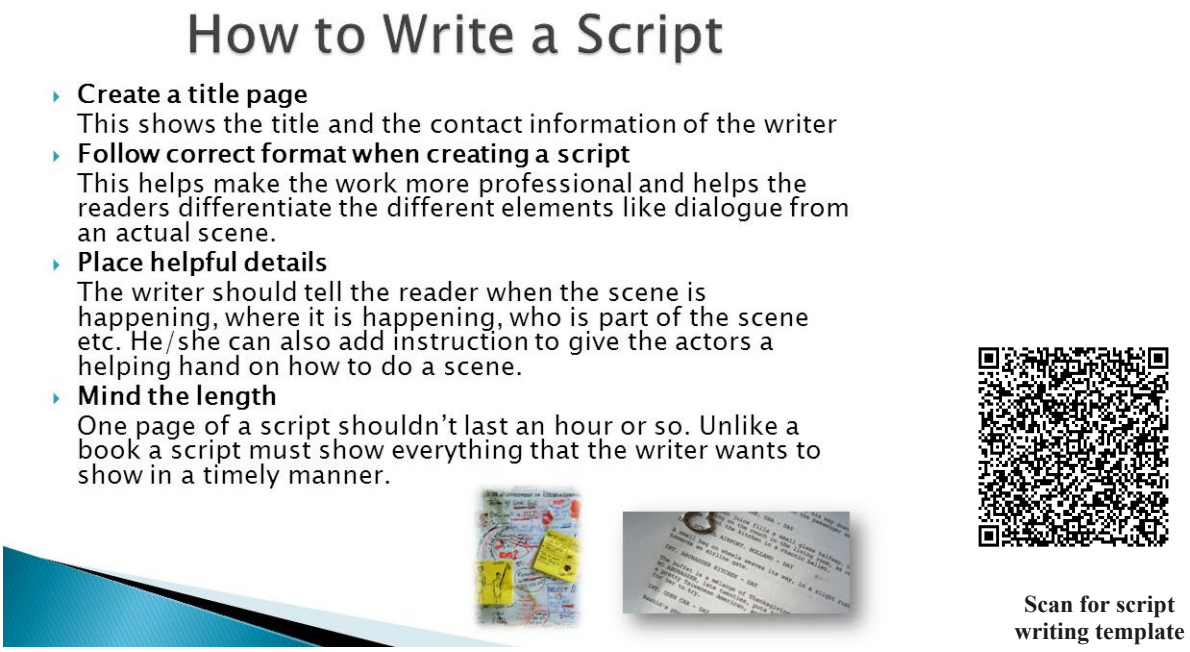
Theme or Focal Area(s): Write and produce plays using the skills acquired

Producing Plays

A theatrical/drama/ play production is the process through which a dramatic text gets performed on stage. It includes casting, acting, directing, producing, lighting, stage props, costuming, backstage support and many others.

1. Director- Leader of the production team who brings together and coordinates all the other key players including selection of the script.
2. Producer- The one in charge of financing and performers and makes sure that all schedules are met.
3. Costume- This is the sum total of all clothing and overall appearance of characters required for the production.
4. Staging- This is done based on the script to reflect the setting. It is done collaboratively with the stage props and the lighting effects.

An example of steps in writing a play is shown below;



Scan for script writing template

Learning Tasks

1. Review plots of some short plays to select for production.
2. Share roles of director, producer, costume and stage designing and others to produce short sketches.

Pedagogical Exemplar

Project-Based Learning, Collaborative and Project-Based Learning

1. In groups, teacher guides learners to write and produce a play on any selected theme to reflect life with the process writing method below:
   a. Decide on the story.
   b. Learners brainstorm ideas and storyline.

c. Write the story outline.
d. Determine the main character.
e. Write your acts.
f. Develop dialogues.
g. Input stage directions.
h. Reread and revise.
i. Proofread and edit again.

2. Teacher guides learners to organise logistics and resources to produce a play. This project will help learners to communicate using academic language, feel empowered in the decision-making process at the group levels, respect, value and work in favour of a democratic and inclusive atmosphere.
3. Again, this will equip learners with the necessary qualifications to gain access to the world of work and adult life.

Key Assessment

Level 1: Recall

List the key steps in writing and producing a play.

Level 2: Skills of conceptual understanding

Distinguish between playwriting and play producing.

Level 3: Strategic reasoning

Discuss how to write and produce plays.

Level 4: Extended critical thinking and reasoning

Write and produce a play to be presented in a *class.*

Section Review

This section aimed to develop learners' skills in writing, performing and production of sketches. Through the exploration of stage performance, learners will gain the skills of writing their own drama pieces, perform, produce and ultimately create meaningful connections between literature and life. Learners' knowledge of scripting, performing and production will provide opportunities for them to engage in meaningful and enriching learning experiences tailored to their individual needs and abilities.

Additional Reading

1. Any approved Literature-in-English book by NaCCA.

References

1. Kachele, E. (2019, June 8). *Definitions of Literature*. Kachele Online. Retrieved February,26,2024 Definitions of Literature (kacheleonline.co.tz)
2. https://literaryterms.net/glossary-of-literary-terms
3. https://www.sparknotes.com/
4. https://www.litcharts.com/lit/wuthering-heights/summary

SECTION 8: POETIC ELEMENTS

Strand: **Poetry**

Sub-Strand: Knowing your poetic elements

Learning Outcome: *Apply the skills gained to analyse varied forms of narrative poetry with increasing difficulty for meaning and effect*

Content Standard: Engage with a variety of poetic forms for pleasure and aesthetic effect

INTRODUCTION AND SECTION SUMMARY

This section covers weeks 18 and 19. It aims to expose learners to narrative and lyrical poems by gaining a comprehensive understanding of their distinct forms and features. The focus will be on epics and ballads and sonnets, elegies and odes. Through the exploration of various narrative and lyrical poems, learners will develop love for reading for pleasure and appreciate the craft of the poets while recognising the distinct features that distinguish narrative poems from lyrical ones. This deeper understanding will enhance their ability to analyse and interpret various poetic works with sensitivity and insight.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical exemplars to engage learners in an exploration of narrative and lyrical poems.

Collaborative learning and talk for learning will help learners engage in meaningful discussions while analysing different sets of lyrical and narrative poems from simple to complex. This will allow learners to explore literature in real-world context and develop research skills as they collaborate on projects.

Learners will be assessed on their ability to explain the distinction between narrative and lyrical poems while identifying their distinct features. Gifted and talented learners will be made peer teachers to help their peers to understand the features of lyrical and narrative poems.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DOK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as analysing a text's societal implications. Practical group activities, like researching, discussions, presenting on different forms of narrative poems and distinguishing between the features of narrative and lyrical poem.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed assessments of class exercises, homework assignments and group activities.

These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

The transcript for these assessments should evaluate creativity, coherence in ideas and alignment with what has been learned.

The weeks covered by the section are:

Week 18: Analyse different forms of narrative poems (Epics, Ballads, Idyll, lay) with increasing complexity of meaning and effect.

Week 19: Distinguish between the features of narrative poems and lyrical poems in context.

Week 18

Learning Indicator: *Analyse different forms of narrative poems (Epics, Ballads, Idyll, lay) with increasing complexity of meaning and effect.*

Theme or Focal Area(s): POETRY

Poetry is one of the three genres of literature that can be explained in diverse ways such as:

1. It refers to the imaginative, fictive or creative writing in which language, image, sound and rhythm combine to create special emotional effect.
2. It can be the rhythmic overflow of words to express a thought.
3. Poetry can also be looked at as the spontaneous overflow of powerful feelings which take their origin from the notion of 'emotion recollected in tranquillity' as the poet Wordsworth considered.

Many poems are divided into stanzas or paragraph-like groups of lines. Poetry uses figurative language and relies more heavily on imaginative language than other genres of literature. The poet Gerald Manley Hopkins described it as 'current language heightened' – a good starting point.

Some characteristics of poetic forms.

a) Poetry can be written in verses.

b) It can employ metre, rhyme and lines, especially when it is formal.

c) Its primary units are lines and stanzas.

d) It often uses compressed and dense language.

e) It aims to touch on the emotions of listeners and readers.

f) It can use imagery like metaphor, simile, personification, metonymy, synecdoche and so on.

g) It often has brevity, melody and emotional intensity.

h) It can have aesthetic and utility functions.

Types of Poems

Depending on the form of writing, poems can be grouped into three main types:

1. **Narrative poems**: Such poems tell a story. This can revolve around a particular character or many characters and what they experience. Such a poem might also focus on the exploits, the weakness or bravery or chivalry of an individual. It can be very long with chronicles or short enough to feel like the poetic version of a short story. Narrative poems can take the form of epic, ballad and romance in key examples.
2. **Lyrical poetry**: This is a short 'musical' poem which originates from ancient Greece which expresses the poet's strong personal feelings, thoughts or emotions on any issue. It was originally sung by a person called a minstrel to the music of the lyre or harp. In contemporary times, the lyric is a short and rhythmic poem which can occasionally be sung. This is why the words are called lyrics in odes, elegies, villanelles, and so on.
3. **Dramatic poetry**: This is a type of poem which contains elements of drama and it is rendered for a stage or simply to be read. The poem frequently has a poetic persona who has a distinct voice in the poem; the poem contains different speakers whose voices are heard distinctly in the poem. The poem is usually in the form of a monologue or dialogue in voice and structure.

Learning Task

Learners discuss the features of a simple narrative poem (Epics, Ballads, Idyll) as other means of telling a story.

Pedagogical Exemplar

Task-Based learning and Talk for Learning

1. Review learners' knowledge of features of narrative writing such as plot, character and conflict.
2. In groups, learners work on a given oral narrative poem, discuss the features and present findings.
3. Learners in other groups review others' information.
4. In groups, learners discuss any one narrative poem - an epic, a ballad, an idyll, while looking at the distinct features of narrative poems, such as plot and plot structure, point of view, characterisation, characters, settings, language. Groupings should be based on mixed-ability and gender to ensure learners become gender responsive and sensitive to the inter-relatedness of groups and individuals.
5. Learners present their findings for whole class feedback to ensure continual evaluation. This aims to motivate their actions to improve their work further.
6. Encourage learners to think critically to develop skills in dealing with problems.

Key Assessment

Level 1: Recall

List the key characteristics of the different forms of narrative poems.

Level 2: Skills of conceptual understanding

Use an analysis template/table to identify the narrative features of a selected narrative poem.

Level 3: Strategic reasoning

Write a half page guided essay on the subject matter of an African narrative poem like "Once Upon a Time" by Gabriel Okara.

Level 4: Extended critical thinking and reasoning

Use a poetry analysis sheet to do a presentation on Ballads.

Week 19

Learning Indicator: *Distinguish between the features of narrative poems and lyrical poems in context.*

Theme or Focal Area(s): Features of a lyrical poem as distinct from narrative poem

Definition of lyrical and narrative poem

Lyrical poetry is a short 'musical' poem, which originated in ancient Greece, which expresses the poet's strong personal feelings, thoughts or emotions on any issue of interest while **Narrative poetry** is a poem that tells a story. It revolves around a particular character or main characters and what they go through created in poetic form.

Characteristics Of Lyrical Poetry	Characteristics Of Narrative Poetry
1. It is a short poem, characterised by simplicity in language and treatment. **2.** It deals with a single emotion which is generally stated in a few lines. **3.** It is often musical in its origins. Verbal-music is an important element in its appeal and charm. **4.** A lyric is always an expression of the moods and emotions of a poet. **5.** It is characterised by intensity and poignancy. **6.** It has many forms, including sonnets, odes and elegies **7.** Apparent spontaneity is another important quality of a lyric.	**1.** A narrative poem is a longer form of poetry. **2.** It tells an entire story. **3.** It has a beginning, middle and end. **4.** It contains all the elements of a fully developed story including characters, plot, conflict and resolution. **5.** It is typically told by just one narrator or speaker. **6.** Ballads, Epics and Arthurian Romances are the three traditional forms

A sample lyrical poem (often performed as a song) is shown below in the Scots language of Robert Burns 1756-1793. He wrote in both English and Scots, but the force of the lyric here comes from his birth tongue. (A modern version is sung by Eddi Reader https://www.youtube.com/watch?v=jXH9DVS76yM)

LOVE

A Red, Red Rose
Robert Burns, 1759-1796

O my Luve is like a red, red rose
That's newly sprung in June;
O my Luve is like the melody
That's sweetly played in tune.

So fair art thou, my bonnie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear,
While the sands o' life shall run.

And fare thee weel, my only luve!
And fare thee weel awhile!
And I will come again, my luve,
Though it were ten thousand mile.

ROOM BLOOMS
roomblooms.com.au

Scan for poem

Learning Task

Learners discuss the features of simple lyrical poems (Sonnets, Odes, and elegies) in contrast to similar narrative poems.

Pedagogical Exemplar

Collaborative learning

1. Task learners in groups to use their tablets to search and explain the key features of lyrical poems. Task them to emphasise the context in which each form is commonly used.
2. Moderate a discussion on the features of lyrical poems. Write key points on the whiteboard for visual reference.
3. Project examples of lyrical poems and analyse them together. Encourage students to identify common themes in them.
4. Divide students into small groups (mixed gender and ability). Provide examples of lyrical poems and handouts with features.
5. Facilitate a discussion on the differences and similarities between narrative and lyrical poems.

6. Distribute a mixed set of poems (narrative and lyrical) to each student.
7. Ask students to categorise the poems into narrative or lyrical and explain their reasoning.

Key Assessment

Level 1: Recall

List the key features of narrative and lyrical poems.

Level 2: Skills of conceptual understanding

Distinguish between the features of narrative poems and lyrical poems in context.

Level 3: Strategic reasoning

Write a half page guided essay on the subject matter of an African lyrical poem like "The breast of the Sea" Syl Cheney Coker.

Level 4: Extended critical thinking and reasoning

Use a poetry analysis sheet to do a presentation on Sonnets.

Section Review

This section aimed to expose learners to narrative and lyrical poems by gaining a comprehensive understanding of their distinct forms and features. The focus was on epics, ballads, idyll and lay sonnets, elegies and odes. The exploration of various narrative and lyrical poems will help learners develop love for reading for pleasure and appreciate the craft of the poets while recognising the distinct features that distinguish narrative poems from lyrical ones. This deeper understanding will enhance their ability to analyse and interpret various poetic works with sensitivity and insight.

Additional Reading

1. Any approved Literature-in-English book by NaCCA.

References

1. Kachele, E. (2019, June 8). *Definitions of Literature*. Kachele Online. Retrieved February,26,2024 Definitions of Literature (kacheleonline.co.tz)
2. Poetry-Analysis-Sheet-Sample.jpg (600×730) (template.net) (for assessment)
3. https://literaryterms.net/glossary-of-literary-terms
4. https://www.sparknotes.com/
5. https://www.litcharts.com/lit/wuthering-heights/summary

SECTION 9: POETIC APPRECIATION

Strand: **Poetry**

Sub-Strand: Appreciation

Learning Outcome(s):

1. *Analyse poems to unpack meanings to reflect diverse context and issues*
2. *Analyse poems presenting personal response and textual evidence, using PEE approach*

Content Standard: Demonstrate understanding of multiple meanings and central ideas in poems

Analyse poems to unpack meanings to reflect diverse contexts and issues

Communicate personal and critical responses to poems through different perspectives.

INTRODUCTION AND SECTION SUMMARY

This section covers weeks 20, 21 and 22, which aims to help learners delve into the art of interpreting poetry beyond literal meaning, by using the PEE format and reflective journaling.

In uncovering deeper connections and themes, they will learn to identify the dominant theme of a poem and analyse how it develops throughout the piece. In using the PEE (Point, Evidence, Explanation), learners will select strong textual evidence from simple short poems to support their personal analysis. Through the process of reflective journaling, learners will reflect on their understanding of poems, explore their emotional responses, and connect the theme to their own experience.

By the end of this section, the learner will have the skill in interpreting poetry and develop the ability to articulate their personal interpretations through thoughtful analysis and reflection in their journals.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical exemplars to engage learners in analysing poetry. Talk for learning approaches like think-pair-share will foster collaborative learning and communication skills as learners' pair to share ideas and play to reflect on the various interpretations of the poem promoting critical thinking. Also, experiential learning will help learners relate the themes to real life and personal experiences.

Learners will be assessed on interpreting poems in context beyond literal meaning to show deeper connection, using the PEE format and reflecting on poems using their journals.

Gifted and talented learners will be made peer teachers to help their peers in understanding some concepts.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be used to assess students' comprehension and application

of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DOK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as interpreting poems in context beyond literal meanings and practical group activities on using PEE format and Reflective journaling.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed assessments of class exercises, homework assignments and group activities. These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

The transcript for these assessments should evaluate creativity, coherence in ideas, and alignment with what has been learned.

The weeks covered by the section are:

Week 20: Interpret poems in context beyond literal meanings to show deeper connections.

Week 21: Discuss the dominant theme in a poem and analyse in detail how it develops throughout the poem.

Week 22:

1. Using the Point, Evidence, Explanation (PEE) format, quote and discuss strong, appropriate textual evidence to support a personal analysis of simple short poems.
2. Focus on the process of reflective learning for literary appreciation (keep journals)

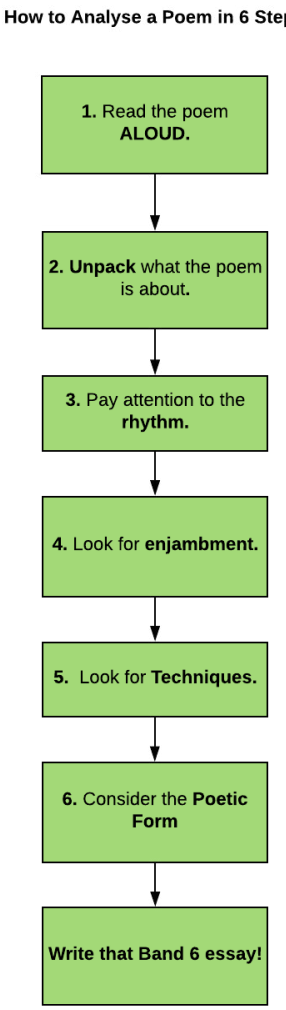
Week 20

Learning Indicator(s): *Interpret poems in context beyond literal meanings to show deeper connections*

Theme or Focal Area: Interpret poems in context beyond literal meanings to show deeper connections

Poetry Interpretations

1. Read the poem aloud to experience the different sound effects - rhymes, rhythms, word play.
2. Explore the meaning of the poem through the nouns and proper pronouns to identify the characters of the poem, especially the persona - the figure whose perspective is being portrayed.
3. Look out for punctuation to break up the lines into meaningful chunks.
4. Look out for repeated images or symbols which give cues and clues to the poem's purpose.
5. Look out for the rhythm which heightens meaning.
6. Look out for poetic devices like simile and metaphor.
7. Consider the poetic form such as ode and epic.
8. Consider the overall effect of the poem on the reader.



Learning Task

Group discussion of sample poems, focusing on the physical structure.

Pedagogical Exemplar

Building on What Others Say, Inquiry-Based Learning, Talk for Learning and Initiating Talk for Learning

1. Learners in groups discuss the impact of connotative meanings with practical and relatable examples.
2. Learners use academic and ethically acceptable language.
3. Learners use a think-pair-share strategy to read selected poems to make appropriate annotations as they collaboratively learn from others and respect their opinions while recognising diversity of views.
4. Learners use the think-pair-share strategy to read selected poems to make appropriate annotations.
5. Teacher elicits information from learners about the poem to uncover the literal meanings.
6. Teacher guides learners to arrive at varied deeper meanings through group discussions and presentations.
7. Teacher asks questions to assess learners' knowledge based on what they have read and presented.
8. Teacher provides students with background information at this point.
9. Learners use this background information with earlier ideas to appreciate unseen poems with questions like:
10. Who are the voices in the poem?
11. What is the setting?
12. What ideas are being communicated?
13. What feeling is being created in the poem?

Key Assessment

Level 1: Recall

Identify the subject matter of a given poem using cues and clues from nouns and proper pronouns.

Level 2: Skills of conceptual understanding

Use a simple poetry analysis sheet to explore the images/symbols repeatedly used in the poem.

Level 3: Strategic reasoning

Answer a series of questions that will reveal the ideas communicated by the poem and the feeling it evokes.

Level 4: Extended critical thinking and reasoning

Answer the same questions to interpret an unseen poem.

Week 21

Learning Indicator: *Discuss the dominant theme in a poem and analyse in detail how it develops throughout the poem.*

Theme or Focal Area(s): Dominant themes in a poem and how it develops throughout the poem

Theme

Theme is the central message or perception that the poet wants to convey to the readers. It is usually a universal idea that can be applied to anyone.

In simple terms, the theme in poetry is the message of the poem. If the poem has something to say about life or human nature, that message will be the theme. It is different from the subject matter which is mostly what the poem is about. A poem can have more than one theme. Common themes in poetry might include love, spirituality, nature, beauty, ageing, immortality, desire, apocalypse and many others.

Themes can be revealed in two dimensions sometimes known as thematic concept and thematic statement. Thematic concept is what the readers derive from the text; the thematic statement is what is overtly provided by the writer about the subject.

Examples

How to Analyse themes in poetry:

1. Read the poem slowly. Try reading out aloud if possible.
2. Identify the persona(e) in the poem.
3. Once you have read and understood the poem, try to put the poem into your own words. This will help you to clarify more fully the 'meaning' of the poem.
4. Now try to identify the main idea of the poem. Try to express this in one or two sentences.

Now ask yourself the following questions to help identify the theme/themes in a poem.

1. Are there any words, phrases or actions that are repeated?
2. What is the lesson the character learned by the end if any?
3. Is the poem trying to challenge the thinking of the readers?
4. Why might the poet have chosen this subject?
5. Are there large issues or universal concepts the poet is contemplating in this poem?
6. What does the poem teach its readers?
7. What is the theme of the poem?

Learning Tasks

1. Identify the main idea/subject matter in the poem.
2. Identify some repeated elements in the poem.

Pedagogical Exemplar

Experiential Learning and Building on what Others Say

1. Encourage learners using real life examples to relate the themes to real and personal experiences. Through reflection and journaling, learners develop critical thinking. They are not required to share information in their journals.
2. Based on textual evidence, the teacher incorporates moral and societally positive ideas to raise learners' awareness of values derived from the poem.
3. Learners discuss the values learned through reflection. This should encourage them to adapt to the changing needs of society through self-motivation and ongoing training.
4. Teacher brainstorms and discusses with learners the subject matter and themes, using the suggested format below.

Identifying Themes

1. Look out for recurring images/motifs/issues/ideas.
2. Put together the related issues/ideas.
3. Compose thematic statements.
4. Distinguish main/dominant themes from the sub-theme.
5. Encourage learners to participate in the process of understanding the themes of a poem through thorough reading, annotations, discussions and research either individually or in groups.
6. Teacher encourages learners to relate the themes to real and personal experiences through reflection and journaling.
7. Based on textual evidence, the teacher incorporates moral and positive societal ideas to raise learners' awareness of values derived from the poem.
8. Learners discuss the values learned through reflection by using ethically acceptable academic language.

Key Assessment

Level 1: Recall

Identify and list some recurring diction or ideas which may suggest a theme.

Level 2: Skills of conceptual understanding

Select a general theme and read through a couple of shared poems to gather textual evidence that support it.

Level 3: Strategic reasoning

Annotate a sample poem to bring out all the evidence that contributes to the theme.

Level 4: Extended critical thinking and reasoning

Create a one stanza poem about one national Ghanaian value.

Week 22

Learning Indicator(s):

1. *Using the Point, Evidence, Explanation (PEE) format, quote and discuss strong and exhaustive textual evidence to support a personal analysis of simple short poems.*
2. *Focus on the process of Reflective Learning for literary appreciation. (Keep Journals)*

Theme or Focal Area(s): Use PEE format

PEE

PEE stands for Point, Evidence, Explain and is very useful for creating structured arguments and ensuring that essays are focused on ideas and are coherent enough to follow. It is useful in the main body after the introductory paragraph.

1. Point: Where you make the statement that relates to the question you are answering.
2. Evidence: The examples used to back the point and provide proof; could be a paraphrase and/or a quotation.
3. Explain: This shows how your evidence backs up your point and what it suggests or implies. It also allows for personal opinions, conclusions and application of critical thinking skills.

Examples

1. Point: One reason…. Firstly, Baroka is a traditionalist … One idea is that…
2. Evidence: This is shown through… This is evident from…An example is…
3. Explanation: This implies that… It can be seen that… This points to the idea that…This quotation indicates…

Learning Task

Apply the PEE format to prepare essay plans from a question based on any of the prescribed texts.

Pedagogical Exemplar

Structuring Talk for Learning and Experiential Learning

1. Give sample essay questions to a poem and elicit learners' opinions through oral responses and participatory feedback using the Five Whys strategy. Learners will learn from others and respect individual differences as they work together. Lateral discussion techniques should be employed with confidence at this stage - offering the opportunity for commitment in whole class discussion, while avoiding teacher- dominated learning.
2. Teacher gives sample essay questions to a poem and elicits learners' written responses using PEE templates, fishbone charts. Learners will use academic language and apply knowledge practically. Learners will reflect more deeply and evaluate with increasing confidence what they learn.
3. For learners who show a clear grasp of the concept, allow them to use the Point Evidence Analysis Link (PEAL) where they have an extended activity of pointing, showing evidence, analysing the language used and linking it to the concept being discussed.

4. Teacher encourages students to reflect on issues and express feelings towards the issues raised in poems.
5. Learners work in groups to reflect on the issues raised to encourage them to do individual reflections. This will help learners to continually evaluate and further motivate their actions to feel empowered in the decision-making process at all levels.

Key Assessment

Level 1: Recall

Fill in a PEE template in preparation to write a guided essay question.

Level 2: Skills of conceptual understanding

Use the PEE template to gather at least 3 points in readiness to write a guided essay.

Level 3: Strategic reasoning

Use the PEE template to gather at least 3 points in readiness to write a guided essay.

Level 4: Extended critical thinking

Use the PEE template to gather at least 5 points in readiness to write an analytical essay.

Theme or Focal Area(s): Process of Reflective Learning for literary appreciation. (Keep Journals)

Definition of Journaling

Journaling in literature class is a way to get students to write down what they read, think, hear and discuss from their literary texts to promote both learning and critical thinking about literary appreciation. Incorporation of good ideas is vital here.

Examples

Students must reflect on the following literary skills while journaling:

1. Recognise the point of view used.
2. Recognise imagery used.
3. Recognise how the characters are introduced.
4. Recognise the purpose of the title.
5. Recognise the parts of the plots and their sequence.
6. Determine the tone, mood and style of the writing.
7. Consider the generalisations and arguments made in the text.
8. Recognise evidence proving a universal truth or philosophy.
9. Relate the story to everyday life.
10. Identify relatable themes from the text.
11. Come up with creative renditions like artworks, story writing, sketches.

Learning Task

Select any of the prescribed texts or poems and apply the literary skills to appreciate them in your journals.

Pedagogical Exemplar

Experiential Learning

1. Teacher encourages students to reflect on issues and express feelings towards the issues raised in poems.
2. Learners work in groups to reflect on the issues raised to encourage them to do individual reflections. This will help learners to continually evaluate and further motivate their actions to feel empowered in the decision-making process at all levels.

Key Assessment

Level 1: Recall

Explain the term journaling in literature with examples.

Level 2: Skills of conceptual understanding

Display and share your reflective journals with peers.

Level 3: Strategic reasoning

Build group portfolios of each other's journals.

Level 4: Extended critical thinking and reasoning

Do presentations of portfolios made up of group journals.

Section Review

This section helped learners delve into the art of interpreting poetry beyond literal meaning, by using the PEE formal and reflective journaling.

In uncovering deeper connections and themes, they will learn to identify the dominant themes of poems and analyse how they develop throughout the piece. In using the PEE (Point, Evidence, Explanation), learners will select strong textual evidence from simple short poems to support their personal analysis. Through the process of reflective journaling, learners will reflect on their understanding of poems, explore their emotional responses and connect the theme to their own experience.

Additional Reading

1. Any approved Literature-in-English book by NaCCA.
2. Poetry Analysis Template (scan QR code for poetry analysis) and PEE TEMPLATE (scan QR code for PEE Template)

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SECTION 10: POETIC PERFORMANCE

Strand: **Poetry**

Sub-Strand: From Verse to Performance

Learning Outcome: *Adapt and reconstruct existing poetic pieces through pastiches and performances.*

Content Standard: Communicate personal and critical response to poems through different perspectives.

INTRODUCTION AND SECTION SUMMARY

This section aims to extend learners' creativity through performing, reconstructing and creating short poems. Through performance of chosen poems, learners will embody the emotions and themes expressed with the verses enhancing their understanding through creative expression. Additionally, the imaginative task of reconstructing poems into alternative creative forms such as songs, paintings and parodies will help them in gaining insight into the versatility of poetic inspirations. Finally, the opportunity to create their own short poems will make them critical thinkers. By the end of this section, learners will develop a richer understanding of poetry and cultivate their ability to interpret, appreciate and create poetry in diverse and innovative ways.

SUMMARY OF PEDAGOGICAL EXEMPLARS

This section employs diverse pedagogical exemplars to engage learners in performing, reconstructing and creating poems.

Project-based learning will allow learners to explore literature in a real-world context and develop research skills as they collaborate on projects to perform parts of poems and reconstruct poems into other artistic forms. Also, experiential learning will equip learners with the necessary qualification to gain access to the world of work and adult life since they will have the chance to share in the journeys of spoken word artists, writers and musicians.

Learners will be assessed on their practical ability to perform, reconstruct and create poems.

ASSESSMENT SUMMARY

This summary outlines the types of assessments to be conducted, how they will be given, and what data will be recorded in the transcript for continuous assessment purposes.

Assessment Types: To facilitate this, a range of formative and summative assessment methods, such as oral and written presentations, paired tasks, reports and homework assignments, will be employed. Projects and group activities will also be utilised to assess students' comprehension and application of concepts. These will be tailored to cover levels 1,2, 3 and 4 of the Depth of Knowledge (DOK) framework, while also focusing on developing critical thinking, communication and creativity.

How to Give It: Class exercises, including individual and group tasks during and after each lesson, will allow students to demonstrate their grasp of concepts. Homework assignments will offer students opportunities to apply their knowledge in practical contexts, such as reconstructing poems into other creative expressions and creating their own poems. Practical group activities, such as performing their selected poems.

Transcript Requirements: To maintain a comprehensive record of student performance, transcripts will include detailed assessments of class exercises, homework assignments and group activities. These records will capture student submissions, teacher feedback and self-reflections, facilitating continuous assessment.

The transcript for these assessments should evaluate creativity, coherence in ideas and alignment with what has been learned.

The weeks covered by the section are:

Week 23:

1. Perform parts of selected poems.
2. Reconstruct a poem into another creative expression (song, painting, parodies).

Week 24: Create short poems.

Week 23

Learning Indicator(s):

1. *Perform parts of selected poems.*
2. *Reconstruct a poem into another creative expression (song, painting, parodies).*

Theme or Focal Area(s): Perform Parts of selected poems

Poetry performance

Performing poetry refers to bringing the words of poetry to life instead of keeping them on printed pages. Reading poetry and being read to encourage interpretation and response. Poetry performance is also referred to as Spoken Word. It combines poetry with storytelling and performance.

Vocal delivery and projection is important during performances. It makes use of gestures and body language which must be considered as part of the performance.

Techniques used to enhance poetry performance are intonation, tone, tempo and volume.

Examples

1. Dirges
2. Eulogies

Learning Task

In groups perform a poem of your choice from your prescribed poems.

Pedagogical ExemplarS

Experiential Learning and Project-Based Learning

1. Invite spoken word artists, writers and musicians to share their journeys with learners to encourage them to be equipped with the necessary qualifications to gain access to the world of work and adult life.
2. Guide learners to turn poems into role plays. In groups, learners memorise and recite parts of poems with the appropriate intonation and rhythm and act out portions of poems.
3. Learners apply knowledge practically in performance as they develop their gifts and talents.

Key Assessment

Level 1 Recall

List the key things to consider when performing a poem.

Level 2 Skills of Conceptual understanding

Perform a poem of choice using appropriate body language and gestures.

Level 3 strategic Reasoning

Perform a poem of choice using appropriate intonation, tone, tempo and volume.

Theme or Focal Area(s): Reconstruct a poem into another creative expression (song, painting, parody)

Poetry reconstruction

Reconstructing poetry into other creative expressions is when poems are adapted or modified into other creative genres such as songs, paintings, drama or films**.**

Examples

Creating a poem art involves the following steps (can be done digitally or on paper):

1. Creatively arrange the poem on the page.
2. Give it a colourful background.
3. Add pictures or drawings.

Creating a play from a poem by considering the following:

1. Bring interpretation to the poem as seems fit yet supported by the lines.
2. Add dialogue and action.
3. Add pantomime if appropriate to the reading aloud of the poem.

Creating a mimic poem e.g. parody of a poem:

1. Choose a well-known poem either classical or contemporary.
2. Commit a good part of it to memory.
3. Study the style and tone of the original—rhyme, length of lines, metre and so on.
4. Choose a subject matter for your parody that differs completely from the original.
5. Draft your parody, incorporating your new subject matter and style.
6. Read aloud to check if it mimics the original well enough.
7. Read to friends for peer review.

Learning Tasks

1. Select a well-known poem.
2. Reconstruct it into any creative form of your choice, for instance, short story, play, song, parody and sketch.

Pedagogical Exemplars

Project-Based Learning

1. Group learners into mixed-ability/gender groups and have them select poems to reconstruct them creatively into different artistic forms such as paintings, mind maps, songs and novellas). Learners are free to choose any artistic form or work plan and execute the assignment.
2. Supervise and encourage learners to work systematically.
3. As learners work together, they become team players who learn to tolerate, value and work in a democratic and inclusive atmosphere.
4. With learners, plan an exhibition for their work to enhance creativity and personal development.

Key Assessment

Level 1 Recall

List and describe forms of art that can be produced from poetry.

Level 2 Skills of Conceptual understanding

Create parodies out of existing poems.

Level 3 strategic Reasoning

Create sketches/rap songs out of existing poems.

Level 4 Extended Critical Thinking and reasoning

Create any poetic renditions from given poems.

Week 24

Learning Indicator: *Create short poems*

Theme or Focal Area: Create short poems

Poetry Creation

A short poem is a poem of about 9 lines or uses 60 or fewer words. There are some that may go beyond these limits and may still be considered short by convention. Qualities of short poems include conciseness, clarity, simplicity and ephemerality (fleeting moments of emotions). Examples of short poems include Haiku, Limerick and Clerihew.

Examples

1. Select the type of poetry.
2. Decide on the structure.
3. Decide on the subject matter.
4. Decide on the theme.
5. Use a structure guide.
6. Include imagery.
7. Use sound devices.

Learning Task

Use templates of poetic forms to practice writing.
E.g., **Limerick**
Length: 5 lines
Stanzas: 1 quintain
Metre: none
Rhyme Scheme: AABBA

Pedagogical Exemplar

Project-Based Learning:

1. Brief lessons on key poetic devices such as rhyme, meter, metaphor and symbolism.
2. Collaborative activities to practice incorporating these devices into short poems.
3. Provide prompts for students to begin crafting their short poems.
4. Encourage experimentation with different themes and poetic styles.
5. Supervise and encourage learners to work systematically.
6. As learners work together, they become team players who learn to tolerate, value and work in a democratic and inclusive atmosphere.
7. Guide learners to plan an exhibition for their work to enhance creativity and personal development.
8. Facilitate peer-sharing sessions for constructive feedback.

9. Group discussions on effective use of poetic devices and emotional impact.
10. Students reflect on their creative process and share insights gained.

Key Assessment

Level 1 Recall

Explore emotions or themes or attitudes that can be developed in short poems.

Level 2 Skills of Conceptual understanding

Fill in a poetry writing template to reflect any of the themes discussed.

Level 3 Strategic Reasoning

Write a short African poem on any theme.

Level 4 Extended Critical Thinking and reason

Create a medium length poem on any theme.

Section Review

This section extended learners' creativity through performing, reconstructing and creating short poems. Through performance of various parts of chosen poems, learners will embody the emotions and themes expressed with the verses enhancing thief understanding through creative expression. Additionally, the imaginative task of reconstructing poems into alternative creative forms such as songs, paintings, parodies, will help them in gaining insight into the versatility of poetic inspirations. Finally, the opportunity to create their own short poems will unearth their creativity and make them critical thinkers.

Additional Reading

1. Any approved Literature-in-English book by NaCCA.

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