

**LITERATURE IN ENGLISH
S6
TEACHER'S GUIDE**

Kigali, January 2019

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FOREWORD

Dear teacher,

Rwanda Education Board is honoured to present Senior 6 Literature in English Teacher's Guide which serves as a guide to competence-based teaching and learning to ensure consistency and coherence in the learning of the Literature in English subject. The Rwandan educational philosophy is to ensure that learners achieve full potential at every level of education which will prepare them to be well integrated in society and exploit employment opportunities.

In line with efforts to improve the quality of education, the government of Rwanda emphasizes the importance of aligning teaching and learning materials with the syllabus to facilitate their learning process. Many factors influence what they learn, how well they learn and the competences they acquire. Those factors include the relevance of the specific content, the quality of teachers' pedagogical approaches, the assessment strategies and the instructional materials available. We paid special attention to the activities that facilitate the learning process in which learners can develop ideas and make new discoveries during concrete activities carried out individually or with peers. With the help of the teachers, learners will gain appropriate skills and be able to apply what they have learnt in real life situations. Hence, they will be able to develop certain values and attitudes allowing them to make a difference not only to their own lives but also to the nation.

This is in contrast to traditional learning theories which view learning mainly as a process of acquiring knowledge from the more knowledgeable who is mostly the teacher. In competence-based curriculum, learning is considered as a process of active building and developing of knowledge and understanding, skills and values and attitude by the learner where concepts are mainly introduced by an activity, situation or scenario that helps the learner to construct knowledge, develop skills and acquire positive attitudes and values.

In addition, such active learning engages learners in doing things and thinking about the things they are doing and they are encouraged to bring their own real experiences and knowledge into the learning processes. In view of this, your role is to:

- Plan your lessons and prepare appropriate teaching materials.
- Organize group discussions for learners considering the importance of social constructivism suggesting that learning occurs more effectively when the learner works collaboratively with more knowledgeable and experienced people.
- Engage learners through active learning methods such as inquiry methods, group discussions, research, investigative and group and individual work activities.
- Provide supervised opportunities for learners to develop different competences by

giving tasks which enhance critical thinking, problem solving, research, creativity and innovation, communication and cooperation.

- Support and facilitate the learning process by valuing learners' contributions in the class activities.
- Guide learners towards the harmonization of their findings.
- Encourage individual, peer and group evaluation of the work done in the classroom and use appropriate competence-based assessment approaches and methods.

To facilitate you in your teaching activities, the content of this teacher's guide is self-explanatory so that you can easily use it. It is divided in 3 parts:

The part 1 : Explains the structure of this book and gives you the
methodological guidance;

The part 2 : Gives the sample lesson plans as reference for your lesson planning process;

The part 3 : Provides details the teaching guidance for each concept given in the
student book.

Even though this teacher's guide contains the answers for all activities given in the learner's book, you are requested to work through each question and activity before judging learner's findings.

I wish to sincerely appreciate all people who contributed towards the development of this teacher's guide, particularly REB staff who organized the whole process from its inception. Special appreciation goes to the teachers who supported the exercise throughout. Any comment or contribution would be welcome to the improvement of this guide for the next versions.

Dr. NDAYAMBAJE Irénée

Director General of REB

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TABLE OF CONTENTS

FOREWORD	iii
ACKNOWLEDGEMENT	v
UNIT I : GENERAL INTRODUCTION	1
1.1. THE STRUCTURE OF THE GUIDE.	1
1.2. METHODOLOGICAL GUIDANCE.	1
1.2.1 Developing competences	1
1.2.3 Attention to special educational needs in the classroom	3
1.2.4. Guidance on assessment	6
1.2.5. Students' learning styles and strategies to conduct teaching and learning process	6
1.2.6. Teaching methods and techniques that promote active learning	7
UNIT 1 : EUROPEAN LITERARY TRADITIONS 2	15
UNIT 2 : STRUCTURE IN MODERN PROSE	31
2.3.3. Foreshadowing	38
2.3.4. Motif	38
2.3.5. Juxtaposition	40
2.4. NARRATOR (OBJECTIVE, OMNISCIENT)	41
2.4.1 Objective narrator	41
2.4.2 Omniscient narrator	41
UNIT 3 : ELEGY AND EPITAPH	45
UNIT 4 : LIMERICKS-RHYTHM AND RHYME	55
4.1. RHYME	58
4.2 RHYTHM	59
4.3 POETIC DEVICES	61
4.3.1 Hyperbole	61
4.3.2 Euphemism	62
4.3.3 Juxtaposition	64
4.3.4 Litotes	65
UNIT 5 : FREE VERSE	69

5.1. POETIC DEVICES.....	72
5.1.1. Poetic line	72
5.1.4 Paradox	75
UNIT 6 : THE THEATRE OF ABSURD	81
6.1. WAITING FOR GODOT	83
6.2. DRAMATIC TECHNIQUES	86
6.2.1. Cliché.....	86
6.2.2. Word play.....	87
6.2.3 Nonsense.....	89
6.2.4. Cyclical Plot	92
6.2.5. Character pair	94
6.2.6. Use of Tableau	95
2.7. ROLE OF AUDIENCE	97
UNIT 7 : RADIO AND TELEVISION DRAMAS.....	101
7.1 RADIO DRAMA.....	103
UNIT 8 : PERFORMING DRAMA	109
8.1. REVIEW KEY ASPECTS OF DRAMA	111
8.2. REVIEW DRAMATIC TECHNIQUES:.....	113
8.3. PLANNING AND PERFORMING DRAMA.....	114
ADDITIONAL INFORMATION	116
REFERENCES	122
ANNEXES.....	123
ANNEX 1: REQUIRED COMPETENCES AS OUTLINED IN THE CURRICULUM	123
ANNEX 2: CROSS-CUTTING ISSUES DESCRIPTORS AND THEIR INTEGRATION	128
IN SUBJECTS	
ANNEX 3: QUESTION STEMS & ACTIVITIES DERIVED FROM BLOOM'S	133
TAXONOMY TO BE USED IN TEXTBOOKS	

UNIT I : GENERAL INTRODUCTION

1.1. The structure of the guide

This Teacher's Guide contains the structure of a unit, a sample lesson plan, general and specific guidance to the activities as well as the expected/possible answers to the activities in the Student's Book.

1.2. Methodological guidance

The general methodology recommended in this Teacher's Guide is a learner-centred approach. This includes group work, pair work, general class discussions as well as individual work that require critical thinking and analytical skills. Each specific activity has a recommended methodology and guidance.

1.2.1 Developing competences

In this Teacher's Guide, the teacher is not only responsible for knowledge transfer but also for fostering learners' learning achievement and creating safe and supportive learning environment. It also implies that the teacher supports and guides the learner in developing his/her competences. That is to demonstrate what he/she is able to do using the knowledge, skills, values and attitudes acquired in a new, different or given situation.

The Competence-based Curriculum employs an approach of teaching and learning based on discrete skills rather than dwelling on only knowledge or the cognitive domain of learning. It focuses on what the learner can do rather than what he/she knows. Learners develop basic competences through specific unit competences with specific learning objectives broken down into knowledge, skills and attitudes. These competences are developed through learning activities disseminated in a learner-centered rather than the traditional didactic approach. The student is assessed against set standards to achieve before moving on.

In addition to specific literature in English competences, learners also develop generic competences which are transferable throughout a range of learning areas and situations in life. Below are examples of generic competences which can be developed in literature in English.

Critical thinking

These are the activities that require learners to think critically about the texts (novels, plays, poems and short stories), give their critical analysis as well as their opinions about the content of different texts. Groups can be organized to work in different ways like taking turns, listening, taking decisions, allocating tasks, disagreeing constructively, etc. With the guidance of the teacher, learners are able to do the following:

- Analyse critically the texts, draw conclusions and discuss the findings
- Research and discuss themes, characters, setting and plot of set short stories and novels
- Compare and contrast social, historical and political contexts of different literary traditions
- Discuss different topics in relation to content
- Enjoy reading literature
- Make literary criticism
- Appreciate the language use (style) of different authors
- Develop the ability of skimming and scanning texts
- Draw conclusions about the discussed topics.

Research and problem solving

- Use computer with internet access to search for more information about literary works

Creativity and innovation

- Compose a story, poem, song, play or novel
- Write biographies of people
- Write own journals
- Write commentaries of famous literary works
- Act out plays
- Invent new ways of doing things
- Create a flow chart to show the main stages of plot
- Identify a problem which requires data collection to solve
- Identify local problems and devise ways to solve them using knowledge from the literary works (plays, poems and short stories)
- Design a poster of the evolution of literature from different parts of the world
- Write and design a booklet of literature.

Communication

- Tell/write a short story, write a poem, song, play or novel
- Describe an event or situation
- Present ideas orally and in writing
- Analyse literary works

- Observe, interpret any image
- Write letters for different purposes.

» **Group work and collaboration**

- Work in pairs or groups to perform a task
- Learn to relate to one another
- Learn to listen to, value and respect each other's opinion
- Learn to tolerate a different opinion
- Learn to guide the discussions and keep time

N.B: Teachers should support learners in the organization and management of groups.

Lifelong learning

- Take initiative to update knowledge and skills with minimum external support
- Cope with the evolution of knowledge and technology advances for personal fulfillment
- Seek out acquaintances who are more knowledgeable in areas that need personal improvement and development
- Exploit all opportunities available to improve one's knowledge and skills.

Addressing cross-cutting issues

Among the changes in the Competence-based Curriculum is the integration of cross-cutting issues which make an integral part of the teaching learning process as they relate to and must be considered within all subjects to be appropriately addressed. The eight cross-cutting issues identified in the National Curriculum Framework are gender, peace and values education, genocide studies, inclusive education, comprehensive sexuality education, financial education, environment and sustainability, and standardization culture.

Some cross-cutting issues may seem specific to particular learning areas/subjects but the teacher needs to address all of them whenever an opportunity arises. In addition, learners should always be given an opportunity during the learning process to address these cross-cutting issues both within and out of the classroom.

1.2.3 Attention to special educational needs in the classroom

In the classroom, learners learn in different ways depending on their learning pace, needs or any other special problem they might have. However, the teacher has the responsibility to know how to adapt his/her methodology and approaches in order

to meet the learning needs of each learner in the classroom. Teachers also need to understand that learners with special needs need to be taught differently or need special treatment to enhance their learning environment. This will be done depending on the subject and the nature of the lesson.

In order to create a well-rounded learning atmosphere, teachers need to:

- Remember that learners learn in different ways so they have to offer a variety of activities (e.g. role-plays, music and singing, word games and quizzes, and outdoor activities).
- Maintain an organized classroom and limit distraction. This will help learners with special needs to stay on track during the lesson and easily follow the instructions.
- Vary the pace of teaching to meet the needs of each learner. Some learners process information and learn more rapidly than others.
- Break down instructions into smaller, manageable tasks. Learners with special needs often have difficulty understanding long-winded or several instructions at once. It is better to use simple, concrete sentences in order to facilitate them understand what the teacher is asking.
- Use clear and consistent language to explain the meaning (and demonstrate or show pictures) especially when they introduce new words or concepts.
- Make full use of facial expressions, gestures and body language.
- Pair a learner who has a disability with a friend. Let them do things together and learn from each other. Make sure the friend is not overprotective and does not do everything for the learner. Both children will benefit from this strategy.
- Use multi-sensory strategies. As all learners learn in different ways, it is important to make every lesson as multi-sensory as possible. Learners with learning disabilities might have difficulty in one area while they might excel in another. For example, teachers may combine the use of visual and auditory cues.

Below are general strategies related to each main category of disabilities and how to deal with every situation that may arise in the classroom. However, the list is not exhaustive because each learner is unique with different needs and that should be handled differently.

Strategy to help learners with developmental impairment:

- Use simple words and sentences when giving instructions.
- Use real objects that the learner can feel and handle rather than just work with pen and paper.
- Break a task down into smaller steps or learning objectives. The learner should start with an activity that he/she can do before moving on to a more

difficult one.

- Gradually give the learner less help.
- Let the learner work in the same group with those without disability.

Strategy to help the learners with visual impairment:

- Help learners use their other senses (hearing, touch, smell and taste) to play and carry out the activities that will promote their learning and development.
- Use simple, clear and consistent language.
- Use tactile objects to help explain a concept.
- If the learner has some sight, ask him/her what he/she can see. Get information from parents/caregivers on how the learner manages his/her remaining sight at home.
- Make sure the learner has a group of friends who are helpful and who allow him/her to be as independent as possible.
- Plan activities so that learners work in pairs or groups whenever possible.

Strategy to help the learners with hearing impairment:

- Always get the learner's attention before you begin to speak.
- Encourage the learner to look at your face.
- Use gestures, body language and facial expressions.
- Use pictures and objects as much as possible.
- Ask the parents/caregivers to show you the signs they use at home for communication. Use the same signs yourself and encourage other learners to also use them.
- Keep background noise to a minimum.

Strategies to help the learners with physical disabilities or mobility difficulties:

- Adapt the activities so that learners who use wheelchairs or other mobility aids, or other learners who have difficulty moving, can participate.
- Ask parents/caregivers to assist with adapting furniture. e.g. The height of a table may need to be changed to make it easier for a learner to reach it or fit his/her legs or wheelchair under.
- Encourage peer support. Friends can help friends.
- Get advice from parents or a health professional about assistive devices.

1.2.4. Guidance on assessment

Assessment is an integral part of teaching and learning process. The main purpose of assessment is for improvement. Assessment for learning/continuous/formative assessment intends to improve learners' learning and teacher's teaching whereas assessment of learning/summative assessment intends to improve the entire school's performance and education system, in general.

Continuous/formative assessment

It is an ongoing process that arises out of interaction during teaching and learning. It includes lesson evaluation and end of sub-unit assessment. Assessment is formative, when it is done in order to give information on the progress of learners and from there decide what adjustments need to be done. Formative assessment should play a big role in teaching and learning process. The teacher should encourage individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.

Summative assessment

The end unit assessment is considered summative when it is done at the end of unit and the teacher wants to start a new one. The assessment done at the end of the term, end of year, is considered as summative assessment so that the teacher, school and parents are informed of the achievement of educational objective and think of improvement strategies. There is also end of level/cycle assessment in form of national examinations.

Adaptation of assessment strategies

Each unit in the teacher's guide provides additional activities to help the learners achieve the key unit competence. Results from assessment inform the teacher which learner needs remedial, consolidation or extension activities. These activities are designed to cater for the needs of all categories of learners: slow, average and gifted learners.

1.2.5. Students' learning styles and strategies to conduct teaching and learning process

There are different teaching styles and techniques that should be catered for. The selection of teaching method should be done with the greatest care and some of the factors to be considered are: uniqueness of subjects, type of lessons, particular learning objectives to be achieved, and time allocated to achieve the objectives, instructional materials available, classroom physical/sitting arrangement; individual learner's needs, abilities and learning styles.

There are mainly four different learning styles as explained below:

- a) **Active and reflective learners:** These tend to retain and understand information best by doing something active with it by discussing, applying or explaining it to others.

- b) **Reflective learners** prefer to think about something quietly first.
- c) **Sensing and intuitive learners:** Intuitive learners tend to like learning facts. They often prefer discovering possibilities and relationships. They like innovation and dislike repetition. Sensing learners often like solving problems by well-established methods and dislike complications and surprises.
- d) **Visual and verbal learners:** They remember best what they see pictures, diagrams, flow charts, time lines, films, demonstrations, etc. Verbal learners get more out of words, i.e. written and spoken explanations.
- e) **Sequential and global learners:** They tend to gain understanding in linear steps, with each step following logically from the previous one. Global learners tend to learn in large jumps, absorbing material almost randomly without seeing connections, and then suddenly getting it.

1.2.6. Teaching methods and techniques that promote active learning

Different learners' learning styles mentioned above can be catered for if the teacher uses active learning method whereby learners are really engaged in the learning process.

What is active learning?

Active learning is a pedagogical approach that engages learners in doing things and thinking about the things they are doing. In active learning, learners are encouraged to bring their own experience and knowledge into the learning process.

The role of the teacher in active learning

- The active learning methods that the teacher can engage the learners in include inquiry methods, group discussions, research/investigative activities as well as group and individual work activities.
- He/she encourages individual, peer and group evaluation of the work done in the classroom and uses appropriate competence-based assessment approaches and methods.
- He/she provides supervised opportunities for learners to develop different competences by giving tasks which enhance critical thinking, problem solving, research, creativity and innovation, communication and collaboration.
- He/she supports and facilitates the learning process by valuing the learners' contributions in class activities.

The role of learners in active learning

Learners are key in the active learning process. They are not empty vessels to fill

but people with ideas, capacity and skills to build on for effective learning. A learner engaged in active learning:

- Communicates and shares relevant information with other learners through presentations, discussions, group work and other learner-centred activities (role plays, case studies, project work, research and investigation).
- Actively participates and takes responsibility for his/her own learning.
- Develops knowledge and skills in active ways.
- Carries out research/investigation by consulting print/online documents and resourceful people, and presents findings.
- Ensures effective contribution of each group member in assigned tasks through clear explanations and arguments, critical thinking, responsibility and confidence in public speaking.
- Draws conclusions based on the findings from the learning activities.

Main steps for a lesson in active learning approach

All principles and characteristics of active learning process highlighted above are reflected in steps of a lesson as displayed below. Generally speaking, the lesson is divided into three main parts whereby each one is divided into smaller steps to make sure that learners are involved in the learning process. Below are the main parts and their small steps:

1) Introduction

Introduction is a part where the teacher makes connection between the current and previous lesson through appropriate technique. The teacher opens short discussions to encourage learners to think about the previous learning experience and connect it with the current instructional objective. The teacher reviews the prior knowledge, skills and attitudes which have a link with the new concepts to create a good foundation and logical sequencing.

2) Development of the new lesson

The development of a lesson that introduces a new concept goes through the following small steps: discovery activities, presentation of learners' findings, exploitation, synthesis/summary and exercises/application activities as explained below:

Discovery activity

Step 1

- The teacher stimulates learners through a short discussion to take responsibility of their learning.
- He/she distributes the task/activity and gives instructions related to the

tasks (working in groups, pairs, or individually to instigate collaborative learning or discover the knowledge to be learned).

Step 2

- The teacher let the learners work collaboratively on the task.
- During this period, the teacher refrains from intervening directly in the ongoing task.
- He/she then monitors how learners are progressing towards the knowledge to be learned and boost those who are still lagging behind (but without communicating to them the knowledge to be learned).

Presentation of learners' productions

- In this episode, the teacher invites the representatives of groups to present their productions/findings.
- After three/four or an acceptable number of presentations, the teacher decides to engage the class into exploitation of learners' productions.

Exploitation of learners' productions

- The teacher asks the students to evaluate the productions: which ones are correct, incomplete or false
- Then the teacher judges the logic of the students' products, corrects those which are false, completes those which are incomplete, and confirms those which correct.

Institutionalization (summary/conclusion/ and examples)

- The teacher summarises the learned knowledge and gives examples which illustrate the learned content.

Exercises/Application activities

- Exercises of applying processes and products/objects related to learned unit/sub-unit
- Exercises in real life contexts
- Teacher guides learners to make the connection of what they learnt to real life situations. At this level, the role of teacher is to monitor the fixation of process and product/object being learned.

3) Assessment

In this step the teacher asks some questions to assess achievement of instructional objective. During assessment activity, learners work individually on the task/activity. The teacher avoids intervening directly. In fact, results from this assessment inform the teacher on next steps for the whole class and individuals. In some cases, the teacher can end with a homework assignment.

SAMPLE LESSON PLANS

Template of a Competence – based Lesson Plan

School Name: Teacher's name:
.....

Term	Date	Subject	Class	Unit No	Lesson No	Duration	Class size
1 /...../ 2018	Literature in English.....	S5....	1....	... 5 of 7....	40 minutes...	45....
Type of Special Educational Needs to be catered for in this lesson and number of learners in each category				-Learners with hearing impairment (2) sit in the front seats of the classroom. -Learners with visual challenges (3) sit near the chalkboard. --They could also be provided with books that have large print.			
Unit title		European literary traditions.					
Key Unit Competence:		To be able to analyse texts according to their social, historical and political contexts in European literary traditions.					
Title of the lesson		Enlightenment literature.					
Instructional Objective		The learner should be able to identify the characteristics of enlightenment very well.					
Plan for this Class (location: in / outside)		The lesson is to be taught in the classroom.					
Learning Materials (for ALL learners)		Student's book, English dictionary, Map of Europe. Large print page, set books("Animal farm" and "The Pearl")					
References		Student's book S5, English dictionary, teacher's guide, setbooks					
Timing for each step		Description of teaching and learning activities				Generic competences and cross cutting issues to be addressed + a short explanation	
		In groups, learners will be able to identify the characteristics of Enlightenment very well.					
		Teacher activities		Learner activities			

<p>1.Introduction 5... min</p>	<p>Greetings</p> <p>Asks the learners to discuss and arrive at the meaning of Enlightenment period.</p>	<p>Greetings</p> <p>In groups, learners discuss and explain the meaning of the Enlightenment period.</p> <p>Present their ideas to the whole class.</p>	<p>Communication</p> <p>Presentational skills</p> <p>Teamwork and Co-operation</p> <p>Critical and analytical thinking skills</p>
<p>2.Development of the lesson</p>			
<p>2.1 Discovery activity 10minutes</p>	<p>Guides the learners to discuss the characteristics of Enlightenment contained in the extract</p>	<p>In groups, learners discuss and explain what Enlightenment is.</p> <p>Present their ideas to the whole class.</p>	<p>The learners should comprehend language through listening and reading.</p>

<p>2.2 Presentation of learner's productions</p> <p>10minutes</p>	<p>-Asks learners to discuss the questions in the Students Book.</p>	<p>In groups, learners discuss the following questions.</p> <ol style="list-style-type: none"> 1. What was the impact of enlightenment to the society? 2. What were the main ideas of enlightenment? 3. How did the enlightenment period stimulate the world to learn? 	<p>- use oral and written language to discuss excerpt in a logical and appealing manner.</p>
<p>2.3 Exploitation</p> <p>10 minutes</p>	<p>-Asks learners to report what they have discussed in their groups to the class, through their group secretaries.</p> <p>Reinforces the answers from the group presentations.</p>	<p>-Present the group findings from their discussions to the whole class.</p>	<p>-The learners should use oral and written language to discuss excerpt in a logical and appealing manner.</p> <p>-Financial education: learners should be able to understand how the Pearl is very precious.</p> <p>Etc.</p>
<p>2.4.Conclusion/ Summary</p> <p>2 minutes</p>	<p>The teacher asks the learners to summarise what they have learnt.</p>	<p>Individually, make a summary of what they have learnt.</p> <p>Present their new learning</p>	<p>Summary writing</p> <p>Communication skills</p>

3. Assessment 3minutes	Asks learners to individually answer the questions in the application activity in the Students book.	Individually attempt the application activity Present their work to the teacher for marking	Critical analysis and thinking Problem solving Communication skills
Observation on lesson delivery	The teacher evaluates how the lesson has been delivered (Excellent, very good, good, to be repeated. etc...)		

The teacher's guide provides more than one lesson plan taking into consideration the type of lesson in the subject (Eg: one per main topic/theme) using the CBC format.

LITERATURE SET BOOKS FOR ADVANCED LEVEL

a) Prose and Poetry

Title of the book	Author/Editor(s)
When the Sun Goes down	Prof. Ilieva, Dr. Olembó
Growing up with Poetry	David Rubadiri
Echoes Across the Valley	Arthur I. Luvai&KwamchetsiMakokha

b) Plays

Title of the book	Author
Julius Caesar	Williams Shakespeare
The Caucasian Chalk Circle	Bertolt Brecht
An Enemy of the People	Henrik Ibsen
The Crucible	Arthur Miller

c) Novels

Title of the book	Author
<i>Animal Farm</i>	George Orwell
<i>A Man of the People</i>	Chinua Achebe
<i>Mine Boy</i>	Peter Abrahams
<i>The Pearl</i>	John Steinbeck

UNIT 1 : EUROPEAN LITERARY TRADITIONS 2

1

Key unit competence:

To be able to analyze texts according to their social, historical and political contexts in European literary tradition.

Learning Objective:

Knowledge and understanding

Learners should be:

- List and describe the periods of the European literary tradition.
- Recognize the social, historical and political context in a novel.
- Explain how contexts help in the development of the plot in a novel.
- Develop an understanding of the importance of norms and traditional values.

Skills

- Demonstrate openness to reading texts in new style.
- Evaluate how messages in a novel are conveyed in the light of specific contexts.

Attitudes and values

- Appreciate that different people lived different at different historical times.
- Show willingness to cooperate with others in the preparation of a presentation.

Content

- Review the earlier European literary traditions periods
- Romanticism
- Realism
- Modernism
- Post modernism

Assessment criteria

- Learners can analyze texts according to their social, historical and political contexts in the European literary traditions.

Prerequisite

- The learner will start by reviewing the early European literary traditions as an introductory activity on page1 activity1.

Cross-cutting issues

- Peace and value
- Gender
- Standardization culture
- Inclusive education

List of topics

Lessons	Lesson title	Learning objectives (From the syllabus including knowledge, skills and attitudes)	Number of periods
1.1	Review the earlier European literary traditions periods	Be able to list the periods of European literary tradition Describe the periods of European literary tradition	3
1.2	Romanticism	Recognize the social, historical and political context in a selected novel Identify the characteristics of Romanticism	6
1.3	Realism	Demonstrate openness to reading texts in new style Develop an understanding of the importance of norms	6

1.4	Modernism	Differentiate between modernism, realism and romanticism Appreciate that different people lived different lives at different historical times. Show willingness to cooperate with others in the preparation of a presentation	6
1.5	Post modernism	Explain the post modernism Critically evaluate how messages in a novel are conveyed in the light of specific contexts. Analyze the specific context of a novel to the European literary traditions.	6
1.6	Unit content	Define the main periods of European Literary Traditions Identify characteristics of European literary tradition periods.	6
	Assessment		2

Introductory activity

Explain the earlier periods of the European literary traditions basing on concrete examples, time and characteristics.

Possible answers

1. Romanticism is a movement in the arts and literature which originated in the late 18th century. It has emphasized on inspiration, subjectivity, and the primacy of the individual. It was derived from “Roman” in the various European languages, such as “romance” and “Romanesque”. By means of the middle of the 18th century, two words “romantic” in English and romantique in French were both in universal use as adjectives of praise for natural phenomena such as views and sunsets, in a sense close to modern English usage but without the amorous connotation.

Periods	Examples	Durations	Characteristics
Classical period	1.Homeric period	1200-800 BCE	1.Epic poems like “Iliad” and the “Odyssey” 2. Plato, Socrates, Aristotle=The Golden Ages of Greece. 3. Christian writers who are designated church fathers
	2.Classic roman period	200 BCE-455CE	
	3.Patristic period	70CE-455CE	
Medieval period	1.Anglo-saxon period	455CE-1485CE	1. Dark ages, the falls of Rome and barbarian tribes 2. The end of the Anglo- Saxon hierarchy and the emergence of the Twelfth Century Renaissance
	2.Middle English period	1066-1450CE	
Renaissance periods	1.Early Tudor period	428-1066	1. Tudor claiming the throne. Martin Luther’s Protestantism 2. Spanish invasion and squabbles at home, Shakespeare 3. architecture, visual, decorative arts and literature 4. Sons of Ben” and reign of Charles I and his Cavaliers. 5. Cromwell’s Puritan dictatorship
	2.Elizabethan period	1558-1603	
	3.Jacobean period	1603-1625	
	4.Caroline age	1625-1649	
	5.Commonwealth period	1649-1660	

Later periods of literature	Enlightenment	1660-1790	1. The rise of Deism, intellectuality against earlier Puritanism, and America's revolution against England.
	Restoration period	1660-1700	2. Dominance of French and Classical influences on poetry and drama.
	Augustan age	1700-1750	3. Imitation of Virgil and Horace's literature in English letters.
	Age of Johnson	1750-1790	4. Colonial period and Revolutionary writers like Ben Franklin, Thomas Jefferson, and Thomas Paine.
Victorian period		1832-1901)	Pre-Raphaelites, defined as a group of English painters, poets, and critics, founded in 1848 by William Holman Hunt, John Everett Millais and Dante Gabriel Rossetti
Modern period		1914-1945?)	A period of European history between the end of the middle ages and the beginning of industrial revolution, roughly the late 15th to 18th century
Postmodernism period		1945 onward	From 1945 onward describes modern writers, poets, and playwrights experiment with meta fiction and fragmented poetry

- a. Match the periods in column A below with their characteristics in column B
- Matching column A with Column B
- C
 - A
 - E
 - B
 - D

Activity 1.1

possible answers

- Basing on the sub-head, revolution in the arts means that in this romanticism period, they developed arts, sculpture, architecture, handcraft, etc...
- Two key terms associated with romanticism period are arts and ideas.
- The bullets in this passage explains the what romanticism focuses on.
- a) Romanticism has been characterized by a focus on the writer or narrator's emotions and inner world. It celebrated nature, beauty, imagination and rejected industrialization. With it, religion, rationalism, social convention; idealization of women and of children was well organized. It included rural life, supernatural or mythological elements, interest in the past, frequent use of personification and experimented use of language and verse forms including blank verse, etc...

b) What is added to this is individuality, democracy, celebration of the simple life, pastoral life, interest in folk traditions, use of common language, common subjects, opinionated, idealized women, frequent use of personification examination of the poet's inner feelings.

Its positive effects on societies are the emergence of other authors and writers in their societies worldwide on themes that motivated the society to fight against immoral lessons and vices. The slogan or the motto of writing became famous and of paramount importance. There began industrialization and organized a religion based on putting the society on the right line. We refer to the seven commandments of animals not further from commandments of God that have been created to help the society to improve their social behaviors and their welfare. The dominance of literary works of all genres in all countries, mostly written rather than spoken took place.

5. **The Pearl** by John Steinbeck was firstly published in 1947 in Romanticism period. Matching it with its fitness, the text itself navigates personal desire, destiny, sexism, racism, greed, loneliness, hardship, friendship, ambitions, and racism. It describes for instance Kino as the character who at the beginning is a contented father who is fond of his family but at the end he has totally changed. What was the happiness first became angeriness

of trying to kill instead of losing his pearl. He dehumanized himself and is no longer a real man but like an animal. Even nowadays it may fit as far as nothing strange found in the pearl that cannot be identified in our daily life. In addition to this, these themes were from his creativity, subjectivities and the primacy of his individual that led him to showing people who they are and how they can change their behaviors.

NB: This is one character that the teacher guides has analyzed. You can find other points when you deepen characters and themes.

6. The contribution of this work to Rwandan context is dispatched in the following manner:

a) In cultural context:

Through the characters, this novel teaches people to change. Kino had the will that one day he will marry Juanna in the church and having Coyotito baptized. None is Island. It means that one pillar doesn't build the house. Everyone needs someone to complement him/her. The church leaders give us blessing and it helps the society improve their behaviors from good to the better. This interaction made the church leaders think that they will benefit from Kino's pearl. This is from strengthening divine power to human sufferings and that is the role of religion that nowadays we are combining to culture.

b) Political context:

In order to understand well this political issue power and social justice, it is better you have read a whole book. As a one point discussed, Kino was peaceful when he was still poor. By the time he got a big special pearl, he found himself rich to be. The thieves symbolize lack of security. One day here, another one there, the security guard is there for maintaining security during the night another during the day. Those who are too rich never fear buying their guns and engage home security and other bodyguards who help them to maintain peace. Why are they being hunted is because they are the haves. And what they have needed to be shared peacefully or by force if not.

C. social context:

“If this story is a parable, perhaps everyone takes his own meaning from it and reads his own life into it”. This saying is at the beginning of the book. In Rwandan social context, this book talks about moral tale that money cannot make someone happy. It directs to reformulation of the system to be fair and lead to comfortable life. Money and its role in society and how it has become our master rather than our servant. Wealth, class, materialism and notions of value have to be considered. Mark Boyle, a writer who lived for a while as a ‘moneyless man’, describes money as an agent of separation, keeping us away from experiencing true wholeness or oneness for they have no intrinsic value, only a social one.

Activity 1.1

Possible answers

1. Kino is described to be a hardworking protagonist. Juanna is known to be intelligent and wise in one way to another. Juan Tomas and Apolonia; his wife are known to be kind and generous. Doctor is known to be selfish for he cannot treat you if you have nothing to pay. Priest also was tricking aiming at the Pearl. Dealers are there for benefit when they exchange currencies. Trackers wanted to earn their livings without being tired. European early literary periods affected the characters in “The pearl” because human being nature changes from time to time. This change is due to human experience in our daily life. Sometimes it renders him insignificant and has no control.
2. This literary work is still relevant of all the time because it talks about money and money doesn’t buy happiness. This is compared to “let us destroy this pearl before it destroys us”. This saying found in the book is measured up to the parable that Jesus used teaching that is found in the book of Matthew with the theme of greed, envy that eliminate the sense of gratitude one should have for the things they already possess.

The role of women in this extract physically and emotionally is debatable. It reflects gender bias in society through the roles of Juana and Kino who complements one another. Added to this, the role of the woman in this extract and of a Rwandan one are the same in terms of culture. What did Juana, without thinking of her own life when coyotito; her son was bitten by scorpion, was to help him. She sucked and spat the puncture again and again to avoid the poison spreading to the other parts of the baby’s body. This kind of traditional medicine is common even in Rwanda. Refer to that one given to the babies from their birth onwards. After, she demanded Coyotito to be sent to the doctor for medicine. Women are considered to be pillars of strength for their husbands in obedient and submissive ways.

Activity 1.2

Possible answers

The interpretation of seven commandments in Animal Farm by George Orwell is well defined and has a paramount role in our society. Since they were animals, they were not for human beings. That is the reason why they set commandments basing on their own characteristics as animals all to be equal as the last commandment says. Setting these commandments, the animals wanted their laws and regulations. This was because any civilization without them can fail. With their presence, they were ready to achieve their objectives. This was from the idea of Snowball on the newly evolving farm. Though met many challenges like some of the animals were neither able to read nor to write, they went on. All animal were friends at the beginning and enemies at the end. Its destruction was dominated by Boxer after being bored. To mean some of

the rules were broken or and respected. Their moral lesson in our daily life is related to laws and regulations established for human beings aiming at harmonizing people. A society should have their norms and their role is not far from just being the mirror of any society they are set for.

NB: it is necessary also to interpret each commandment apart but above they are interpreted at once.

1. A Chinese adage says that a journey of one thousand miles begins with the first step. As a Rwandan citizen, to observe country rules and regulations to maintain peace and values of people is significant. In order to build harmonious country of durable peace and common prosperity, we as citizen can assure that freedom is removing violence, corruption, insecurity and nepotism. Citizens also must have mutual understanding and worth communication. In the light of this, people will be integrated, interconnected and their relation will be international. This goes hand in hand with security, development, win-win situation, fair and justice. And we cannot forget moral purity, be open to reason, full of mercy and good fruits, willing to be patient, to name but a few=etc.
2. Animal farm is a social transformation and by extension of the whole world because people are no longer fearful. They should stand up for their rights and be aware of history. They should also make a deep follow up on what was being done in the government. Nowadays thanks to it, people are aware of leaders have learnt that power corrupts people. They are free thinkers and challenge the educated. With it, when you know that something is right, follow it. It also taught people what happened. In addition to this, modern man is inadequate and copes with the change in his society. It utters relevant examination on human nature. Social behaviour and political system along with nature will always contain the ambiguous, ruthless and power-hungry. All pigs are equal but some other animal are more equal than others. In society must be different classes of people. Last but not the least, evil of totalitarianism.
3. George Orwell's message in the novel Animal Farm is about power that corrupts. When it is absolute, it corrupts absolutely. His message was about the problem resulting from Russian revolution. This is not far from how power leads to corruption and oppression. He talks also about the ways that may the government use ruling or oppressing its citizens and how it brainwashes them. The book also teaches people how to make propaganda. Napoleon and Squealer changed the rules in order to increase their power. To sum up, Napoleons' regime gained power and privileges whereas corruption paced. *He wanted to criticize communism and to show people how it was implemented in the Soviet Union.*
4. The corrupting effect of authority is one of the middle subject matters of Animal Farm. The way it begins, Old Major describes oppression and predicts that the day will come when they overthrow their human masters

and build an equitable society. When the animals of Manor Farm drive off Jones, it appears that day has come. But we quickly see that the pigs, by virtue of their leadership of the revolution, quickly become corrupted by power. Napoleon continues to pay lip service to the principles of the revolution through most of the book, but his actions are far removed from the principles of Animalism. He and the other pigs begin to claim privileges for themselves, and eventually he uses the dogs to purge those who question his authority. Snowball is driven from the farm for disagreement, and gradually, the pigs become more like the humans they fought to overthrow. The corruption of the principles of the revolution is illustrated by the changing Seven Commandments, which are perverted over the course of the book to the point where, at the end, they read only “ALL ANIMALS ARE EQUAL BUT SOME ANIMALS ARE MORE EQUAL THAN OTHERS.” The book’s final passage, when some of the animals witness the pigs arguing and playing cards with Pilkington and the other humans in the farmhouse, makes the corruption of power most clear. Twelve voices were shouting in anger, and they were all alike. No question, now, what had happened to the faces of the pigs? The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which.

Application activity 1.2

Possible answers

1. Referring to Yana, realism in literature is defined as an approach that attempts to describe real life without idealization or romantic subjectivity. It is not limited to any century or group of writers, but mostly it is often associated with literary movement in 19th century in France, specifically with the French novelist Flaubert and Balzac. It was introduced in England by William Dean Howells. Chiefly it has been concerned with the commonplaces of everyday life among middle and lower classes, where character is a product of social factors and environment is the integral element in the dramatic complication.
2. Romanticism has been characterized by heroism, individualism, honor, love, gothic past, emotion, imagination, and nationalism, escape from reality, inner world, beauty, organized religion and industrialization. Realism has been exemplified by truth, ugly, objectively real, focus on direction, attention to the problem at hand, social relation, survival of fittest, greed, elevated language, etc.

Activity 1.3

Possible answers

1. Referring to Animal Farm, *Beasts of England* is an anthem that symbolizes freedom. It keeps the animal the spirit of the rebellion alive in their hearts.

It is a unit of all animals and a symbol of change.

2. This question is open but related to the given extract. It is asked to see if at least a learner has understood something within the passage. Virginia Woolf's lines are to guide the learner in a right direction.

Application activity 1.3

Possible answers

In order to prove whether learners have understood what play, plan and perform mean, they are advised to plan a play that they will perform in the public when all the learners of schools are watching (audience). Teachers and other school members may be invited to the performance.

1. Politically, George Orwell has chosen a farm as a setting for many purposes. . It was set in the farm because farm demands significant amount of lot of work to function properly. Much activities and meetings took place in the barn. This setting was made of two elements time and place , all of them imaginary and took place in the farm. Time relates to events and it is ambiguous for it has no historical reference.regarding place, this setting is set in secret because it is hidden and private. It was renamed after the animal took control and forced the human out. England is set the farm between Pilkington and Frederick farms. Capitalism government between England, US and Nazi Germany. The farm setting helps illustrate how corruption increases with power.
2. a) Symbols that are featured in “Animal Farm?” are many but some of them are like *Farmhouse* that represents power which governs the relationship between pigs and the other animals on the farm. *The windmill* represents tremendous power of pigs and their amazing abilities to manipulate others. It also represents the decision about whether or not to expand communism in animals. *Seven commandments* illustrate both manipulation in animal farm and the difference between pigs and working animals. *Final feast* is a happy meal, the meeting between pigs and the humans at the end of animal farm that alludes to the Tehran conference at the beginning of 1943 at the beginning of the cold war. *Boxer's death* is an allegory within an allegory for Stalin's betrayal on the proletariat. *Battle of the windmill* represents a happy meal of the windmill that represents World War II. *Frederick's scheming* represents Hitler's breaking of non aggression pact he signed with Stalin. Hen rebellion represents a happy meal Napoleon's response to the hen rebellion that represents Stalin's purge. *Napoleon's initiative* is a happy meal Napoleon's initiative that represents Stalin's five years plans. *The Battle of cowshed* is a happy meal that stands in for Russian civil war. *The Fall of Mister Jones* is a happy meal that represents the overthrow of Russia's Tsar Nicholas II. *Old Major's dream* is a happy meal old major's dream is a stand for Karl Marx's community Manifesto.

b) This use of **symbolism and allegory** makes the novella to be not easily recognized by readers who don't know the historical context because it a story that can be interpreted to reveal a hidden meaning, typically a moral or political one.

Activity 1.4.1

Possible answers

1. The point of this essay relating it to postmodernism is that *a wife should conduct herself in the eyes of a male figure*. Brady is trying to explain how hard a wife works by listing all the works done by women and make them being tired. With this sarcastic, humorous and dramatic tone in her essay, she is happy to be a wife, *"I belong to that classification known as wives. And I am a wife, and altogether incidentally I am a mother"*, but she is not fond of working like a horse.

By expressing her views, she uses logos argument by listing all what men expect from their wives. And she added that this is not the way women should live their lives. Judy also, uses figurative language in the second paragraph where she says, *"as I thought... to have a wife"*. She also identified her hyperbole, *"I want a wife...of my social life."* This essay has powerful ending because thanks to it, now instead of men trying to make their wives do things for them; they hire maids to do their tasks.

2. Judy Brady instills that a wife takes care of households, children and husband. She also says that the fact that a man has a job is not the same way as working home. The latter is more tiring than the first. Her way of using satirical context helped her achieving her goal and defending women of her classification as far as the essay concluded that instead of tiring a wife, it is better to hire a maid to be paid who will do those works.
3. Judy organizes her ideas focusing on inequality, between the roles of husband and wife. She describes all the activities done by women and say that are more tiring" After listing all this numerous outrageous tasks, she concludes the article with an emotional statement, *"My God, who wouldn't want a wife?"*

She is writing to married men and women. Her audience is also presumed at least to have a high school level of reading and basic understanding of words such as "adherence", "monogamy", and "nurturance". She is trying to get out to the public that these expectations and these stereotypes of roles of women, should stop. This goes back to her exigence, which is the unfairness of roles of women. Her purpose was to tell all women to stop because they don't have to act that way. She wants women to stop immediately acting as 'slaves. Brady uses Rhetoric throughout her essay involving three audience appeals: **Ethos, Pathos and Logos**.

Ethos: She establishes her credibility in the first couple of paragraphs of her argument. “I belong to that classification of people known as wives. I am A Wife, not altogether incidentally, I am a mother. She also seems to have a lot of knowledge and this gives the audience to know that she really knows something about her subject. She must have experienced it herself to know what the roles of women are.

She lists numerous ‘jobs’ that are expected of a wife and her language sounds that of a fed up and annoyed wife. In addition, her article was printed in the spring 1972 issue of Ms. Magazine which sets her credibility for the article. Moreover, she was an activist for the feminist movement.

Pathos: She wants people to take action. She wants people to get angry at the topic. She also wants the men who expect this from women to feel jealous. She does this by first stating who she is. “I belong to that classification of people known as wives.” She addresses the stresses of everyday life and exaggerated expectations of a man from their wives. Then she goes on by listing the ‘jobs’ required by women. After couple pages of ‘jobs’ she says, “My God, who wouldn’t want a wife?” This conclusion is very emotional towards the argument, and the presence of irony in it clearly indicates that women are under too much stress. Brady demonstrates how men treat their wives unfairly and demand too much from them. She wants to discourage men from abusing their wives. Brady also encourages women who are unaware of such abuses to step up and take some actions.

Logos: Judy Brady’s article contains clear arguments. One of her arguments is that women are expected to do too much. She doesn’t deliver this message directly, but refers to it by listing the role of women. Another argument identified in her essay is the inequality of men and women. In her article she writes that she is a man that wants to go to school and be supported financially. She needs a wife to fulfill her needs such as taking care of the house, children, bills, regular health check-ups of family members, and social life. She argues that husbands require too much from their wives and points out that it should be avoided. Her arguments are effectively structured. She attracts the readers by her credibility. And by showing the tasks of women, one by one; she involves her readers in her strong arguments. She uses simple words which are very effective in expressing her views.

4. The way she organizes ideas is significant as said above because every paragraph has a meaning.

Activity 1.4.2

Possible answers

This table was given to all of you in order to discuss and analyze it. You have been given this table with all the data. What is remaining is to guide them as a teacher. If there is any word that they do not understand, help them getting their meanings

Application activity 1.4

Possible answers

1. a) Postmodernism is a broad movement that developed in the mid- to late-20th century across philosophy, the arts, architecture, and criticism and that marked a departure from modernism. The term has also more generally been applied to the historical era following modernity, and the tendencies of this era.

b) The comparison between modernism and post modernism is that Modernism is not traditional and to be modern means to be enlightened the attitude. Similarly, it means the ways of thinking and ideology. From this side, modernism is a philosophical movement in the arts, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in western society in the late 19th and early 20th centuries. The slogan of modernism is to make something new. It is experimental, radical, revolutionary, stream of consciousness, formal etc. It is the development of modern industrial societies and the rapid growth of cities. It deals with form and the form of the work.

Postmodernism is defined as “the ironic rediscovery of the past”. Modernism, as a movement, attempts to destroy the past and replace it with the new. The title of Robert Hughes’ book on modernism as an artistic movement, *The Shock of the New*, nicely describes what modernism attempts to do. It is revolutionary and anti-historical. That is, perhaps, why as a movement it lasted as a vital force for only a century, from the last quarter of 19th century through the 3rd quarter of the 20th. The quintessential musical idea of modernism is serialism, which effectively destroys traditional notions of tonality, harmony, and melody. Perhaps the quintessential modernist novel is *Finnegans Wake*, which attempts literally to reconstruct the notion of a narrative and the English language.

Postmodernism embraces the past, as did the Renaissance, but transforms it through an ironic and questioning attitude. *The Name Of The Rose* is at once a detective story with a medieval Sherlock Holmes (William Of Baskerville) as hero, an almost documentary look at a medieval monastery, and a narrative about rediscovery and destruction, using a metaphor for the library taken directly from a seminal modernist short story by Jorge Luis Borges—*The Library Of Babel*. At its worst, it can be snarky and condescending; at its best, it’s intellectually bracing.

2. The effect of post modernism in cultural context in European literary tradition is broad. In terms of culture, European literary tradition expanded past Christian. Even though we need Christianity, religion conflict aimed at pushing God forward in order to be known in 21st century. This resulted to religious conflicts because believers do not have the same beliefs. Secular attitude are increasingly worldwide, visual arts, history, social science, architecture, regressive force and community common understanding, etc.

NB: One should note that though we need peace, some of us are peace less and want to destroy our community. Our role in this case is to strive for sustaining the welfare and peace and values in our daily lives. This is what happened in Europe were expanded in other continents

Unit assessment activities

Possible answers

1. The two novels “**Animal Farm**” and “**The Pearl**” fit into a specific era in European literary period for the following reasons:

One book tells how an entire farm of animals can talk and think like human beings. It also tells you how they become the equivalent of the Russian government by trying to take over the farm. The story of a poor man and his family are trying to make ends with a small fishing job which pays off for him eventually when he finds a giant pearl. These two books in common talk of power, wealth, and greed.

In the book **Animal Farm**, Napoleon; the main character is described as a young boar with ambition and a chance to win the struggle of leadership of his peers and enemies. In the story a leader or leaders must be found to represent the animals. Because the pigs are believed to be the most intelligent of the animals they are chosen to lead. No later long, a change in Napoleon’s behavior has been uttered by betraying his fellow animals and allies with the humans. Due to his hunger for power and wealth, he doesn’t want to share it. This is why he has his own partner, Snowball, banned from the farm. This not only gave him more power but it also ensured him the support of the other animals. They believed that he was trying to save them from being exposed by a spy (Snowball) when the real spy was in fact Napoleon.

In “**The Pearl**” by John Steinbeck, a man and his family who were extremely poor are barely surviving with what they have. Keno, the man, had a job as a fisherman. He used his most prize possession which was his boat. At the job one day he finds a giant pearl which to him is worth a lot of money. Things start to look up for Keno and his family. This pearl becomes a part of Keno and he will protect it at any cost. As the story goes on Keno begins to change. He starts to revolve his whole life around this pearl. He begins to change from a poor but proud family man into a greed and power driven psycho with a pearl.

What do these two characters have in common?

Each character becomes greedy and power hungry. Napoleon seeks the power and wealth of ruling the farm and the humans. Keno becomes wealthy and completely pulls a 180 transforming from a nice guy to a greedy money hungry pig. “PIG” That is the whole point behind Animal Farm. Pigs were chosen to lead the animals and it is believed by many the Russian rulers are all pigs. You can find many comparisons between two different characters. Sometimes it can be positive and sometimes it can be negative. Either way the comparison will not be out in the open. You have to think hard and dig deep to find it. Also, greed and power often corrupt people in the end. If I ever become rich and powerful, I would either give some of it away or have someone else look over it for me.

UNIT 2 : STRUCTURE IN MODERN PROSE

2

Key unit competence:

To be able to explore the structure of the plot, analyse the structural devices, and explain a variety of complex texts accurately and fluently.

Learning objectives:

Learner will be able to:

- Demonstrate understanding of plot development in prose.
- Explain the different nature of narrators in prose.
- Differentiate between an objective and an omniscient narrator.
- Classify the structural devices in modern prose.

Knowledge and understanding:

- Demonstrate understanding of plot development in prose
- Show awareness of structural devices used in modern prose
- Explain the different nature of narrators in prose. Skills:
- Discover the organization of the plot in modern prose.
- Classify the structural devices in modern prose.
- Differentiate between an objective and an omniscient narrator.

Attitudes and values:

- Demonstrate openness to reading texts written in new styles.
- Show willingness to cooperate with others in the preparation of a presentation.

Content

- Review of plot development
- Structural devices
- stream of consciousness
- flashback
- Foreshadowing

- motif
- juxtaposition
- narrator (objective and omniscient)

Assessment Criteria:

Can analyse texts according to their social, historical and political context in the European literary traditions

Prerequisite:

This unit, Structure in Modern Prose for Senior 6 aims at revising prose and plot development along with their structural devices. Its rationale is of helping the learner to sum up these devices used presently and how are explained referring to its characteristics.

Cross-cutting issues:

- Comprehensive sexuality education.
- Peace and values of education
- Gender

List of topics

No	Lesson titles	Learning objectives (from the syllabus including knowledge, skills and attitudes)	Number of periods
2.1	Review of prose (Structure of the modern prose)	Identify elements of prose: characters, settings, themes, fiction and non-fictions	4
2.2	Review of plot development	Analyze and interpret plot line	5

2.3	Structural devices:	To differentiate structural devices in any literary work focusing on plot. To use them in students' creativity.	
2.3.1	stream of consciousness		4
2.3.2	Flashback		5
2.3.3	Foreshadowing		5
2.3.4	Motif		3
2.3.5	Juxtaposition		3
2.4	Narrator (objective and omniscient)		4
	Assessment		2

Introductory activity

- Prose is any special written piece of work that is built on sentences, paragraphs and grammatical structure rather than a rhythmic structure as in traditional poetry, where the common unit of verse is based on meter or rhyme.
- **Plot:** is a sequence of fictional events arranged in meaningful pattern.
 - a) **Characters:** are the people, animals, or other creators in the story used by the writer to convey the message.
 - b) **Theme:** is a central idea in short story
 - c) **Settings:** Is both the time and geographic location within a narrative or within a work of fiction.
- Plot development can be simply defined as the progression of events leading to a resolution in literary work.

Teaching and Learning resources

In order to deliver effectively your lesson, you be duty-bound to ensure you have the following resources or any other appropriate teaching aids:

- Recommended novel arm, The Pearl
- Recommended short stories: When the Sun Goes Down and other stories of Africa and beyond.

- Student’s book
- Internet;
- Dictionaries

a) Review of prose (Structure of modern prose)

Activity 2.1.1

Possible answers

1. Summary and plot development of the extract (chapter 2 from the Pearl)

The narrator reveals the natives’ willingness to accept both old and new belief systems when he asserts that “the finding of a pearl was luck, a little pat on the back by God or the gods, or both.” Juana’s willingness to appeal to anything that works—monotheism, polytheism, superstition—exemplifies this religious ambivalence. When Juana prays as Kino dives into the sea to search for pearls, her faith in “things of the spirit” is further revealed to be incomplete. Instead of praying for Coyotito to heal magically, which seems an impossible occurrence, Juana prays for Kino to find a pearl large enough to pay for the doctor’s services, an occurrence that is only improbable. Juana’s prayer suggests a belief not in divine miracles but in luck. It also shows her acceptance of, or defeat by, the capitalist system—she wishes for a pearl that will provide the means to purchase the healing powers of a doctor. By intimating that one should ask directly for what one wants, Steinbeck portrays Juana’s indirect appeal as foolish. His intention is not to patronize the natives but rather to suggest the shortsightedness of all people.

The “ghostly gleam” of the oyster that bears the unusually large pearl suggests the pearl’s extraordinary significance and supernatural quality. Clearly, this pearl is unlike any other; it seems as though fate (and, of course, Steinbeck himself) has placed it in Kino’s hands in his most desperate hour. Steinbeck thus positions the pearl to be the focal point for the development of Kino’s character over the course of the novella

2. Coyotito’s mother, laid Coyotito on the blanket, and she placed her shawl over him so that the hot sun could not shine on him.
3. They went to the beach to search for the pearl.

The main reason is that they wanted a pearl with which to hire the doctor to cure the baby.

Application Activity 2.1.2

Expected answers

- The teacher should allow learners to read in their respective groups and discuss on plot development.

b) Review of plot development

Activity 2.2.1

Possible answers

1. – Kanja paid visit Mouren
 - Testmonies of Mouren about AIDS
 - Birth of Mouren’s positive son
 - Lamentation of Mouren to have brought AIDS
 - Counselling of Kanja
 - Mouren’s wish to the son and his father after dying
 - Mouren’s relaxation by singing
2. The characters are Mouren, Steve, Kanja and the birth son.
3. All characters are making conversation among them. Kanja visited the family of Mouren and Steve, Mouren is lamenting due to AIDS but Kanja is counselling her. On the side of the son, does not know what is happening.

Application activity 2.2.1

Possible answers

1. To create plot summary, the teacher may give them a topic or let the students find theirs then they describe the plot summary.

N.B: The work must be completed: Introduction, body and conclusion.

2. Plot organisation of the novel “Animal Farm” by George Orwell.

Exposition is considered as the beginning of the story. **Conflict** is in setting The Commandments of Animalism... 7. All Animals are Created Equal. Rising action is related on the Manor Farm, Old Major, gathers the animals for a meeting and inspires them to revolt. Although he dies, two pigs, Napoleon and Snowball, vow to continue his work, and lead the others in driving off the unfit, drunken farmer. The pigs of the farm begin to establish a new government where animals have rights. **Climax** fits the good attitude of the animals beginning to read and write and have beliefs. The animals begin to read and write. They use the commandments to educate all the young. Food is plentiful, and the farm runs smoothly. However, when the pigs elevate themselves to positions of leadership, a struggle for power begins. Napoleon wins by having his dogs chase Snowball off the farm. Falling action where as a supreme leader, Napoleon enacts changes to the governance of the farm, replacing meetings of all animals with a committee of pigs who will run

the farm. Eventually, Napoleon's supremacy has him paranoid that someone will try to overthrow him. Resolution Napoleon begins to blame Snowball, the pig he chased away, for incidents happening on the farm. Using Snowball as a scapegoat, Napoleon begins to purge the farm, accusing other animals of conspiring with his old rival, and attacking them with dogs. The animals become convinced that they were better off with the farmer, Mr. Jones, than the tyranny that has come to be. Things get progressively worse on the farm. Animals are worked to the point of collapsing, and it is clear that the commandments have been rewritten. Animals are no longer equal. The pigs are beginning to take on human qualities - like walking upright. As the animals gaze at pigs and humans, they realize they can no longer tell the two apart.

N.B: The teacher may help learners to draw a chart line of plot development

c) Structural devices

Stream of consciousness

Activity 2.3.1

Possible answers

1. Structural devices that characterize modern prose are: Stream of consciousness, flashback, foreshadowing, motif, juxtaposition and narrator (objective and omniscient).

Activity 2.3.2

Possible answers

1. The nature of the narrator in this story is first person narrator.
2. The mood of the narrator might be: unhappy, sad, anxious, patient ...
Eg: Unhappy because the narrator spent much time waiting for means of transport.

N.B: Here is no exact answer. Teacher should analyze the learner's answers.

Application activity 2.3.2

Possible answers:

1. The narrator has been standing at Max's garage.
2. The nature of the narrator in this passage is first person point of view.
3. Example of summary. We are being told a story in the developing countries where is limited transport. People spend too much time waiting for being transported. The writer is teaching people to be patient as long as they are waiting, for in life, everything must be achieved after waiting.

4. Analyse how corruption in the story impacts negatively on the development in this country.

Flashback 2.4

Activity 2.4.1

Possible answers

1. Check well that the learners have made correctly the plot development of the story
2. The writer has used the flashback, except the first two paragraphs, the next ones have flashback.
3. The narrator had had the frightening experience for one night. When he saw his image in the mirror during the night, then he ran into his room locked himself under the covers and discovered the reality the following day.
 - He didn't share this experience with anyone because he had joined a group of hippies; People who values money rather than being educated.
 - He wanted to share it now because what he considered as hippy is now a honesty way of earning a living.
4. Difference between flashback and flash-forward.

Flashback: Is an interjected scene that takes the narrative back in time from the current point in the story. They are often used to recount event that happened before in the story's primary sequence of events to fill in crucial back story. while flash forward reveals events that will occur in the future.

Help the learners to read in group the story, "The mirror. Teacher may divide them into small groups so that even the slow ones might participate.

N.B: The teacher should let the learners read the whole story as it is written in the textbook before teaching it.

Application activity 2.3.2

Possible answers

1. We have seen that flashback is the interruption of the normal chronological order of events in the story. Create your own short story which contains flashback in it. And draw the sequence of events as a plot
2. Teacher will guide learners by giving them the instructions to follow in creating shorts story. Teacher may give learners the topic or s/he may let them search for theirs. And then check if there is any flash back and its plot development.

2.3.3. Foreshadowing

Activity 2.3.3

Application activity 2.3.3

Possible answers:

1. Foreshadowing is a literary device in which a writer gives an advance hint of what is to come later in the story. While flash back is an interjected scene that takes the narrative back in time from the current point in the story.
2. Contribution of foreshadowing in a literary work shows a character's action or an object and says 'pay attention, this is important. 'It is used t to build suspense or prepare readers for a turn of plot that would otherwise seem unlikely. It helps to determine how to foreshadow in a chapter or scene. Thus helps readers to notice that there is something going on.

The teacher should help learners to read animal farm, and then they will examine the chapters started by foreshadowing. Please group them so that each group can deal with one chapter. Ask the group to present their work.

The expected answer should be gotten in the following Chapters 5, 2,3 & 9

The teacher can give learners a topic to write on or s/he may allow them to look for theirs. Give them the limits.

2.3.4. Motif

Activity 2.3.4

Application activity 2.3.4

Possible answers

1. Emily did not get much time to be with her family. She faced the problem of lacking parent affection. She was born in a poor family. Her mother was always looking for job as consequence; she left her bay in different family.
2. The motif of the story is Absence

Absence figures heavily in "I Stand Here Ironing," as the narrator feels guilty about her emotional distance and decision to send Emily away for periods of care or recovery. Emily and the narrator have been absent from each other's lives during significant portions of Emily's development. In fact, Emily has known almost nothing but distance and displacement. The narrator sent her to an unaffectionate neighbor for day care when she was eight months old, then to the home of her father's relatives, then to another caretaker, and finally to a convalescence facility.

3. Problems of parenthood in Rwanda.

Organize a debate and let the learners discuss about them during debate.

Learners may talk the problems of parenthood in different aspects of life, like socially, economically, politically,

N.B: Teacher must help learners to read the whole story. Because reading the extract is not enough for readers to get full information about the story.

1. A. The motifs in Animal farm

- Continuous betrayal of principals

Napoleon and the pigs are constantly betraying the ideals set out in the seven commandments and in Old major's speech. It is a constant theme throughout the book. They alter each of the seven commandments until they end up just getting rid of them completely and have the sentence "All animals are equal, but some are more equal than others."

- Continuous denial of betray

Napoleon was betraying the ideals and covering it up. None of the animals knew (besides Napoleon and his pigs). And if they did have a clue, he murdered them, in a public trial, no less! This covering up is happening constantly; it starts with the pigs getting all the apples and the milk, but soon Napoleon is changing the commandments at night, literally rewriting history so that Snowball is a traitor, and turning himself into this glorious hero.

- The dictatorship of those in Power.

An animal farm starts out with Mr. Jones in power. He is a horrible owner and leader; he spends all his time drinking while there's shortage of food for the animals on Manor Farm. Then the animals rebel, and they think they are going to make an amazing new society where all animals are equal and treated fairly. Well, turns out they thought wrong. Napoleon and his pig take over, and they are just as bad as Mr. Jones. And the humans were. Bit by bit they get worse and worse until the end of the book. The book shows corruption of those in power and ends with no changer of the leaders. All are the same.

B. Themes in Animal Farm

- Abuse of power, language and ideas

The central idea of George was abuse of power and rights. As on of the pigs who has a large influence over the farm, Napoleon abused his own power and put it into the wrong use. He used his power to command the animals to work for his own benefit, rather than the whole group.

- Naïve workers and the abuse of Rights.

In the novel, we have the loving and hardworking animals like Boxer, who was loyal to Napoleon to the end, but got nothing in return except a trip to knacker's. The novel demonstrates how the workers were treated and still treated today.

- Abuse of Religion

The character Moses in the story is an annoying crow who claims that there is a Sugar Candy Mountain, and spreads many dreamy and fictitious ideas into the farm. The pigs were strongly against the idea. They persuaded any animals who believed in the idea, fearing that the animals may lack in their work. The pigs controlled the idea of the Sugar Candy mountain in order to maintain their power over the farm.

Much like in the real world, when the Catholic Church spreads their ideas and beliefs into Russia. The Soviet Union believed that Catholicism is linked to the West, and it is an attempt made by the West in order to spread their religion into Russia. In Romania in 1949, all Catholic bishops were arrested within the territory, along with priests and congregations. With less influence from the Western world, the act gave more control over Russia to Stalin.

Q2. The teacher can guide the students and give them the instructions during the conducting the activity.

2.3.5. Juxtaposition

Activity 2.3.5

Application activity 2.3.5

Possible answers

1. The author chooses to use juxtaposing because juxtaposing two directly or indirectly related entities close together in literature is to highlight the contrast between the two and compare them. This literary device is usually used for etching out a character in detail, creating suspense or lending a rhetorical effect. And developing comparisons and contrasts.
2. a) He was running as only a pig can run, but the dogs were close on his heels.
b) Too amazed and frightened to speak
c) Besides supplying every stall with its own electric light, hot and cold water, and an electric heater.
d) When the animals had assembled in the big barn, Snowball stood up and, though occasionally interrupted by bleating from the sheep, set forth his reasons for advocating the building of the windmill. Then Napoleon stood up to reply. He said very quietly that the windmill was nonsense and that he advised nobody to vote for it.

N.B. there are many examples. Help students to read in groups and analyse them among them. After, ask them to present.

2.4. Narrator (objective, omniscient)

2.4.1 Objective narrator

Activity 2.4.1

Possible answers

1. In this extract there are 5 characters namely: Angelika, baby, the Lord, husband and Tembi.
2. The narrator is third person narrator.
3. Angelika was barren despite being married due to that she was operated and removed her appendix. She was from Namibia.

Here is a summary of “White Hand”

- The objective narrator is characterized by characters ‘thoughts, opinion and feeling the narrator is self –dehumanized in order to make narrative more neutral. often describes by newspapers articles, biographies and scientific journals.
- The teacher can give the learners a topic or let them select theirs then after check well that there is objective narrator and plot development.

Application activity 2.4.1

2.4.2 Omniscient narrator

Activity 2.4.2

Possible answers

1. The main characters are Mrs. slade and Mrs. Ansley. The writer creates the characters by using third person omniscient narrators.
2. The story took place in Rome, Italia
3. Description of each character:

Alidaslade: confident and charming, social...

Grace Ansley: social, friendly, moral, ...

The position of the narrator is third person omniscient narrator. Because the narrator knows both external and internal situations of the characters.

Application activity 2.4.2

Possible answers

1. Omniscient narrators are like super power because they know everything about the characters. they can jump from one-character head to another. They know outside and inside of the characters, they move from scene to scene, from one place to another because they just know it all.
2. Different between omniscient narrators from objective narrators:
Objective narrators describes the characters from the outside only whereas omniscient narrators describe the characters from outside and from inside. In fact, he knows everything about characters.
3. The teacher should guide the students giving them the instructions to follow. You can give them a topic or let them find theirs then check well if there are omniscient narrators.

Application activity 2.4.3

Possible answers

1. The narrator had bad feelings, fearing the coming of rebellions at night. Beeda hates this time because it is bad time of both emotional and physical violence.
2. The narrator is third person omniscient narrator.
3. The teacher should check well if the speech prepared by the students has all components such as introduction, body and conclusion. Guide them well and let them present their speeches individually. The teacher has to analyze if there are points which maintain peace promoting and conflict resolution. (That is cross cutting issue to discuss about.)

End unit assessment activities

- Refer to activity 4, unit 2 (plot summary)
- Refer to activity 13, unit 2 (themes and motifs)
- Third person omniscient example; It was noticed that they were especially liable to break into "four legs good, two legs bad"
- One night, all the animals at Mr. Jones' Manor Farm assemble in a barn to hear old Major, a pig, describe a dream he had about a world where all animals live free from the tyranny of their human masters. Old Major dies soon after the meeting, but the animals inspired by his philosophy of Animalism plot a rebellion against Jones. Two pigs, Snowball and Napoleon, prove themselves important figures and planners of this dangerous

enterprise. When Jones forgets to feed the animals, the revolution occurs, and Jones and his men are chased off the farm. Manor Farm is renamed *Animal Farm*, and the Seven Commandments of Animalism are painted on the barn wall.

- Initially, the rebellion is a success: The animals complete the harvest and meet every Sunday to debate farm policy. The pigs, because of their intelligence, become the supervisors of the farm. Napoleon, however, proves to be a power-hungry leader who steals the cows' milk and a number of apples to feed himself and the other pigs. He also enlists the services of Squealer, a pig with the ability to persuade the other animals that the pigs are always moral and correct in their decisions.
- Later that fall, Jones and his men return to *Animal Farm* and attempt to retake it. Thanks to the tactics of Snowball, the animals defeat Jones in what thereafter becomes known as *The Battle of the Cowshed*. Winter arrives, and Mollie, a vain horse concerned only with ribbons and sugar, is lured off the farm by another human. Snowball begins drawing plans for a windmill, which will provide electricity and thereby give the animals more leisure time, but Napoleon vehemently opposes such a plan on the grounds that building the windmill will allow them less time for producing food. On the Sunday that the pigs offer the windmill to the animals for a vote, Napoleon summons a pack of ferocious dogs, who chase Snowball off the farm forever. Napoleon announces that there will be no further debates; he also tells them that the windmill will be built after all and lies that it was his own idea, stolen by Snowball. For the rest of the novel, Napoleon uses Snowball as a scapegoat on whom he blames all of the animals' hardships.
- Much of the next year is spent building the windmill. Boxer, an incredibly strong horse, proves himself to be the most valuable animal in this endeavor. Jones, meanwhile, forsakes the farm and moves to another part of the county. Contrary to the principles of Animalism, Napoleon hires a solicitor and begins trading with neighboring farms. When a storm topples the half-finished windmill, Napoleon predictably blames Snowball and orders the animals to begin rebuilding it.
- Napoleon's lust for power increases to the point where he becomes a totalitarian dictator, forcing "confessions" from innocent animals and having the dogs kill them in front of the entire farm. He and the pigs move into Jones' house and begin sleeping in beds (which Squealer excuses with his brand of twisted logic). The animals receive less and less food, while the pigs grow fatter. After the windmill is completed in August, Napoleon sells a pile of timber to Jones; Frederick, a neighboring farmer who pays for it with forged banknotes. Frederick and his men attack the farm and explode the windmill but are eventually defeated. As more of the Seven Commandments of Animalism are broken by the pigs, the language of the Commandments is revised: For example, after the pigs become drunk one night, the Commandment, "No animals shall drink alcohol" is changed to, "No animal shall drink alcohol to excess."

- Boxer again offers his strength to help build a new windmill, but when he collapses, exhausted, Napoleon sells the devoted horse to a knacker (a glue-boiler). Squealer tells the indignant animals that Boxer was actually taken to a veterinarian and died a peaceful death in a hospital — a tale the animals believe.
- Years pass and *Animal Farm* expands its boundaries after Napoleon purchases two fields from another neighboring farmer, Pilkington. Life for all the animals (except the pigs) is harsh. Eventually, the pigs begin walking on their hind legs and take on many other qualities of their former human oppressors. The Seven Commandments are reduced to a single law: “All Animals Are Equal / But Some Are More Equal than Others.” The novel ends with Pilkington sharing drinks with the pigs in Jones’ house. Napoleon changes the name of the farm back to Manor Farm and quarrels with Pilkington during a card game in which both of them try to play the ace of spades. As other animals watch the scene from outside the window, they cannot tell the pigs from the humans.
- Teacher guides the learners to write good essay. then organize the debate about the topic. Remember that we are developing “gender, as cross cutting issues”

UNIT 3 : ELEGY AND EPITAPH

3

Key Unit Competence:

Be able to identify and analyze elegies and epitaphs and explore their tone and atmosphere created in them

Learning objective

Knowledge and understanding

Learner will be able to:

- List the characteristic of different kinds of poems.
- Identify poems as elegies and epitaphs.

Skills

Learner will be able to:

- Demonstrate understanding how tone and atmosphere are created in poems.
- Apply knowledge to differentiate between different kinds of poems.
- Use knowledge to describe the tone and atmosphere in poems.

Attitudes and values

- Appreciate the use of poetic devices in set poems.

Content

- Elegy
- Epitaph
- Tone
- Atmosphere
- Point of view
- Poetic devices

Assessment criteria

Learners can identify and analyze elegies and epitaphs and explore their tone and the

atmosphere created in them.

Prerequisite

- Understand the characteristics of elegy and epitaph

Cross-cutting issues

- Comprehensive sexuality education
- Inclusive education

List of lessons

Lessons	Lesson title	Learning objectives (from the syllabus including knowledge, skills and attitudes)	Number of Periods
1	Elegy	Apply knowledge to differentiate between different kinds of poems	4
2	Epitaph	Identify poem as elegy Employ the literary techniques to create elegy	4
3	Tone	Demonstrate how tone is created in poem Use knowledge to describe tone in poems	2
4	Atmosphere	Demonstrate how atmosphere is created in poems Use knowledge to describe atmosphere in poems	2
5	Point of view	Identify point of view use in poems Use point of view to create poem	4
6	Poetic devices	Demonstrate poetic devices used in poems Use poetic devices to create poems	5

Introductory activity

Teachers guide learners to identify and describe the characteristics of types of poems they know.

Possible answers for activity 3.1

1. An elegy is kind of poem that is sad, melancholy, or mournful usually written to praise and express sorrow for someone who is dead. Although a speech at a funeral is a eulogy, you might later compose an elegy to someone you have loved and lost to the grave. The purpose of this kind of poem is to express feelings rather than tell a story
2. An elegy is characterized as follow:
 - It is a type of lyric and focuses on expressing emotions or thoughts.
 - It uses formal language and structure.
 - It may mourn the passing of life and beauty or someone dear to the speaker.
 - It may explore questions about nature of life and death or immortality of soul.
 - It may express the speaker's anger about death.

Possible answers for activity 3.1

1. Yes, this poem is totally an elegy because of the following reasons. “*The Widow’s Lament in Springtime*” is a twenty-eight-line, free-verse lyric in which a widow expresses her grief over the death of her husband as she looks at the growing plants and flowers of spring that remind her of her loss. It is a modernist version of a pastoral elegy that uses images of nature to lament the death of a loved one.
2. Speaker: Woman who is a widow Point of view: First person narrator as Internal monologue: Inner thoughts Mood: Sorrowful “*Lament*” (title) “Sorrow is my own yard” This character is speaking about herself or sharing events that she is experiencing.
3. The main theme of this poem is **sadness** because “*The Widow’s Lament in Springtime*” is all about: the cold weight of sorrow, the way it transforms joy into distance, and how it isolates the speaker
4. For this question teacher will guide the learners to create their own elegy according to its characteristics.

Possible answers for activity 3.2

1. After analyzing the picture the learners may come up with the following expected answer:

Epitaph is a phrase or form of words or text written in memory of a person who has died, especially as an inscription on a tombstone or plaque. It may also be used in a figurative sense.

2. Characteristics of epitaph are the following:
 - It is a short text honoring a deceased person.
 - It is inscribed on a tombstone or plaque
 - It may also be used in a figurative sense
 - Some epitaphs are specified by the person themselves before their death
 - An epitaph may be written in prose or in poem verse,
 - Most epitaphs are brief records of the family, and perhaps the career, of the deceased

Possible answers for application Activity 3.2

1. Differences between Elegy and Epitaph

Elegy	Epitaph
A mournful or plaintive poem, a funeral song, a poem of lamentation	An inscription on a tombstone or gravestone in memory of the one buried there
A poem composed in elegiac couples	A brief literary piece commemorating a deceased person
A poem or song composed especially as a lament for a deceased person. Something resembling such a poem or song	A poem or other short text written in memory of deceased person
A composition that is melancholy or pensive in tone	

2. The persona or speaker of this poem is “I” first person narrator because the speaker is using his/her own point of view.
3. The tone used in this poem is Sadness because the speaker is somehow sorrowful and mournful.

Possible answers for activity 3.3

1. As far as analysis of the picture is concerned there different people in different situations some are happy, others are sad and depressed, while others are intimate, the last but not least are aggressive.

So basing on the analysis of the picture the characteristics of tone are clear: Humorous, solemn, distant, intimate, ironic, arrogant, condescending, and sentimental.

Possible answers for application activity 3.3

1. Robert Frost's poem "The Road Not Taken" discusses the choices that a person may face in his life. Frost was once quoted, "No matter which road you take, you'll always sigh, and wish you'd taken another way." The poem has a literal and a figurative meaning. Its tone is therefore reflective and pensive. The tone of the poem is serious and does not necessarily have an optimistic outlook
2. It is obvious that the speaker, at some future date, will reflect on the decision he made when encountering the fork in the road. He will then, he assumes, emit a sigh when he mentions the two diverging roads and the fact that he "took the one less traveled." So it is clear the "sigh" is an expression of regret. The regret would stem from the fact that the speaker will never know what difference the other road might have made. He will always wonder what the outcome would have been if he had chosen differently. He does not regret making the choice he did.
3. This phrase "ages and ages" comes at the second line of the last stanza of the poem. The poet has told us that he come across two roads, it was two important decisions to make. At this point he chose the less popular one, "the one less traveled by." Now, in this conclusion, he anticipates a time in the distant future, so distant that it is "ages" away from the present moment when he will tell others the story of the two roads. Many years will have passed. The poet will have had many more experiences by then. He is not even sure at this point where he would be living, in this future time: it will just be "somewhere." Perhaps all of his actions between now and then will have radiated from this one choice he made, which will by then be in the distant past.

Even as he makes this decision of which path to follow, he sees this encounter as being one of the most important choices in his lifetime; perhaps, even the most important choice. And this is why he already expects to want to tell people about it, later.

4. **Summary:** The speaker stands in the woods, considering a fork in the road. Both ways are equally worn and equally overlaid with un-trodden leaves. The speaker chooses one, telling himself that he will take the other another day. Yet he knows it is unlikely that he will have the opportunity to do so. And he admits that someday in the future he will recreate the scene with a slight twist: He will claim that he took the less-traveled road.

Possible answers for activity 3.4

1. Normally, the purpose of using atmosphere is to create emotional effect. It makes a literary work lively, fascinating, and interesting by keeping the audience more engaged. It appeals to the readers' senses by making the poem more real, allowing them to understand the idea easily for instance in the poem "A Lazy Man" it really shows the real situation of the poem. Since atmosphere makes the audience feel in

an indirect way, writers can convey harsh feelings with less severity. Writers control the impact of prevailing atmosphere by changing the description of settings and objects.

2. The lesson we can learn from the poem “A lazy Man” is to avoid being lazy. And we have to stand up and work hard so that we can be self-reliant. Also this will help us to achieve sustainable development.
3. What shows that the man does not work for food is this, he remains in bed while others have reached the farm. When he is hungry he gets up and moves around gazing house to house where he knows where the soup is sweet. Besides, when he sees the free yarm, he starts to unbutton his shirt, and moves close to the celebrant.

Possible answers for activity 3.4

1. Claude McKay’s purpose for writing the poem “If We Must Die” is to show that our actions that lead up to our death, in fact, we must be one of brave and courageous acts. The poet also says that our fight must be a noble one, and he alludes that the cause we are fighting for must be a noble.

The poet also wants to emphasize that we have not to die a shameful, dishonorable death. In addition, he says that our blood be not “shed in vain.” McKay’s powerful purpose is that you must fight back against those who oppress you. In this context, he is talking about fighting against those who lack the humanity to treat others fairly. McKay makes the point that even “if we must die”, at least die fighting back.

2. The tone of the poet in the poem “If We must Die” is serious and angry
3. The persona of the poem is a black American who is oppressed, humiliated and persecuted. We know this via the history of the poet and the fact that blacks were hunted, penned (locked in small cells) and killed like hogs (pigs) in America, as the following lines from the poem reveal it.

*If we must die, let it not be like hogs
Hunted and penned in an inglorious spot.
While round us bark the mad and angry dogs*

4. The persona is obviously not afraid of death because of the following point:
When you die fighting people will honor you. i.e. it is noble to die fighting. “let us nobly die”
Whether he fights or not, he is bound to die someday. “What though before us lies an open grave?”
5. Yes, the poem is still relevant because it instills the sense of awareness, sacrifice and determination when it comes to fighting for our rights. Also it is very true that those who died fighting during this period of racial injustice in America are honoured until now in the history of America. Think of Martin Luther King Jr, and Malcolm X

Possible answers for activity 3.5

1. The point of view used within this poem is first person point of view.
2. The poet uses the first person point of view to give a glimpse into the real inner feelings of frustration of the character. Also the writer uses the first-person point of view to expose his/her feelings in detailed way. Briefly, it is the mode of narration that the writer uses to let the readers hear and see what takes place in a story, poem or essay.

Possible answers for application activity 11

1. The persona in the poem “I Met a Thief” is the first person “I”, a boy who falls in love with a girl on the beach.
2. The setting of the poem “I Met a Thief”, the poet has created a vivid image in the first stanza by describing the scene on the beach which makes the reader who has ever been on the beach recap such romantic moments or imagine such a scene for the one who has not been there.
3. The title of the poem matches the poem. She is very attractive to the persona. He falls in love and only thinks about her as “an innocent heart for her to steal.” She is a kind of the “thief” who steals his mind.
4. The writer uses imagery in the poem to show how a girl is beautiful. He is describing her hair is soft as “the wool of a mountain sheep.” Her eyes are deep and silky as “a pair of brown-black beans floating in milk.” Her breasts are smooth and warm like a pillow. Her voice is sweet as “fresh banana juice.” He illustrates her appearance as a beauty.
5. The poem “I Met a Thief” is talking about a boy who falls in love with an attractive girl. She is kind and beautiful, so the persona loves her. However, she leaves to “high and south.” He is upset and promises that his mind is always toward his lover as “left my carcass roasting in the fire she’d lit.” The writer shows about the experience of his love.

Possible answers for activity 3.6.1

1. After looking into the picture you come up with metonymy as the poetic device used, normally, metonymy is a word or phrase that is used to stand in for another word. Sometimes a metonymy is chosen because it is a well-known characteristic of the word, as the sentence on the picture reveals it.

“The pen is mightier than the sword,” one famous example of metonymy. It originally came from Edward Bulwer Lytton’s play *Richelieu*.

This sentence has two examples of metonymy:

The “pen” stands in for “the written word.”

The “sword” stands in for “military aggression and force.”

2. The examples of other metonymy include both the metonymy and the possible words for which the metonymy would fill in:

- Crown - in place of a royal person
- Dish - for an entire plate of food
- The White House - in place of the President or others who work there
- The library - for the staff or the books
- Ears - for giving attention (“Lend me your ears!” from Mark Antony in Julius Caesar)

Possible answers for application activity 3.6.1

1. The people who are being spoken in “I Speak for the Bush” is the life of people in towns and that of in country side.
2. Metonymy used in the poem is its proper title “I Speak for the Bush.” It is metonymy because a word “Bush” the poet uses this poetic device to mean country side people.
3. The main message of the poet in the poem is to highlight the immoral behaviours and delinquency and adultery (“Teach me the new wisdom”, “which tells men to talk about money and not love”, “when they meet women”) in the town whereby the people living there are called themselves civilized ones.

Expected answers for end unit assessment

Poem I Answers

1. The poem is talking about the concept of nation building as taken by African bourgeoisie class who came to power after colonialism. The poet shows that independence was just the change in colour but the leaders adopted the very tenets of their predecessors.
2. The speaker is a driver who represents the low class.
I know this from line three whereby he says “I drove the permanent secretary.”
3. The tone of this poem is both sad and ironical/satirical.
4. Poetic devices used in the poem Building the Nation are hereby identified with examples from the poem.
5. No, these two people were not building the nation. The permanent secretary was eating while his driver was waiting for him outside.

Alliteration

This poetic device used in the following verses:

*Highly delicate diplomatic duties..
And secretly smiling...*

Cold Bell beer
Onomatopoeia

Ah, he continued yawning again.
This is the sound of yawning

Satire

*To an important urgent function
In fact to a luncheon at the Vic.*
Lunch is called an important urgent function, this is very satirical

Irony.

The title of the poem “*Building the Nation*” is ironical because the guys in the poem instead of building the nation they build their stomach.

6. Not really. The poet uses this as a satire to criticise the idea that people always claim to build the nation but they end up building their stomachs satisfying themselves.

Poem II Answers

1. The poem is about a young girl called Atieno who is mistreated by her own uncle. She works without pay and ends in death due to pregnancy.
2. The tone of the poem is sympathetic to the child.
3. The speaker in the poem is Atieno’s uncle. This is revealed in the second stanza where he comments; “*since she’s my sister’s child/Atieno needs no pay.*”
4. Atieno changes in behaviour in respect to her age. While she is eight she is just working at home but as she grows fourteen, after puberty hits she stays long at the market perhaps with boys. This eventually leads her to get impregnated.
5. The main theme of the poem is child labour and child abuse. The issue of child labour and child abuse has become a burning issue that attracts the attention of most social activists. Many children are employed informally, in the streets, homes and some workplaces. We see those selling plastic bags, candies, washing cars, helping the military rebels etc. Atieno in the poem is just one case in point. She represents this class.



UNIT 4 : LIMERICKS-RHYTHM AND RHYME

4

Key Unit Competency:

By the end of this Unit, the learners should be able to:

- Identify and analyze limericks referring to their rhythm, rhyme and poetic devices used.

Learning Objectives

Learner will be able to:

- Show awareness of what a limerick is and identify its rhythm and rhyme.
- Describe a variety of poetic devices.
- Explain the use of poetry specific conventions.
- Analyze the rhythm and rhyme scheme of limericks.
- Apply knowledge of poetic structure to write limericks.
- Show readiness to appreciate poetic conventions used in specific contexts and cultures.
- Demonstrate active engagement in producing poetry.

Prerequisites/Revision

- Definition of poetry
- Types/forms of poetry
- Aspects of poetry
- Use of language and messages in poetry-Poetic diction and some Poetic Devices
- Repetition of sounds (vowel sounds and consonant sounds) and words (refrain)
- Rhymes (internal, eye and end rhymes)

Cross Cutting Issues

- Peace and Values Education
- Environment and Sustainability
- Gender
- Genocide Studies

- Inclusive Education

List of Topics

	Lesson titles	Learning objectives	Numbers of periods
4.1	Rhyme	<ul style="list-style-type: none"> • Show awareness of what a limerick is and identify its rhymes. • Analyze the rhyme scheme of limericks • Demonstrate active engagement in producing poetry (limericks) 	5
4.2	Rhythm	<ul style="list-style-type: none"> • Identify rhythm in limericks • Analyze the rhythm of limericks. • Appreciate other students' attempts at writing poetry. 	3
4.3	Poetic devices <ul style="list-style-type: none"> • Hyperbole • Euphemism • Juxtaposition • Litotes 	<ul style="list-style-type: none"> • Describe a variety of poetic devices in limericks • Compose their own poems • Appreciate the limericks type of poetry 	16
	Assessment	The learners will be assessed to check if they can identify and analyze limericks according to their rhythm, rhyme and poetic devices.	1

Guidance to introductory Activity

- Guide learners to read the limerick in the Introductory Activity individually.
- Ask one of the learner's to read aloud the poem aloud, slowly and clearly to the whole class.
- Model read the poem to the class, in a normal way, with the correct

intonation and pausing where there is punctuation. As you read, emphasize the rhythm and rhyme of the poem.

- In pairs, ask learners what they notice about the poem. Focus is to be put on the structure (stanza, lines, and rhymes as well as poetic devices in limericks).
- Ask some learners from some pairs to present their works to the class.
- Use a dictionary to look up for some unfamiliar words(if necessary)
- Ask learners to answer questions about the poem.

Possible answers

1. The poem is about a funny, strange old man with a long and extraordinary beard. He feared that birds would build nests in his beard and indeed his fears later become true.
2. The poem has five lines of thirty nine syllables. Lines 1, 2 and 5 rhyme (each has nine syllables), while lines 3 and 4 also rhyme (each has six syllables). This means that the poem has a special rhyming scheme of AABBA.
3. Unique features
 - Hyperbole
 - Humor
 - A rhyme scheme
 - A rhythmic pattern.
4. The poem is a limerick. It is because it is made up of 5 lines, a specific rhyme scheme (AABBA), etc. .

Note: Use the notes provided in the Students book to introduce limericks.

Teaching and learning resources

- Growing up with poetry, an anthology
- Limerick poems
- The poem; Death be Not Proud
- Student's book
- An English Dictionary
- Songs, etc.

4.1. Rhyme

Activity 4.1

In this activity, you can use the poem in the students book to illustrate the explanations on rhymes, or use another one of your choice.

- Ask learners to read the poem for activity 4.1 individually, as many times as possible.
- Ask one of the learners to read aloud the poem aloud, slowly and clearly to the whole class.
- Ask learner to listen carefully to the end lines, as you read the poem aloud and identify the end lines in the poem. As you read, emphasize the rhyme (line endings) of the poem.
- Ask learners to answer questions about the poem.

Possible answers

1. It must probably be the country citizens especially the town/street dwellers who do different jobs and in particular those women who use a lot of make ups.
2. The endings of the poem rhyme this way: [/aim/] for lines 1, 2 and 5 and [/ait/] for lines 3 and 4.
3. The rhyme scheme is (therefore) AABBA

Note: Use the notes provided in the Students Book to teach about rhyme.

Application Activity 4.1

This activity is meant to help learners apply what they have learnt in the above activities.

- Guide learners to read the poem “Death, be Not Proud” and answer the questions.
- Facilitate the task by providing clues on how to accomplish the activity.
- This activity can be done in groups/pairs or individually.

Possible answers

1. The poem “Death Be Not Proud” presents an argument against the power and the pride of death. The speaker addresses Death and treats it as a person. He tells Death not to be so proud, because he is really not as scary or powerful as most people think. The speaker says that people don’t really die when they meet Death – and neither will the speaker. The speaker compares Death to “rest and sleep,” which are not scary at all. The speaker also claims that “only the good die young,” because the best people know that death brings pleasure, not pain. The speaker criticizes Death a “slave” to other forces: “fate, chance, kings, and desperate men, poison, war, and sickness.” Death is not in control– the speaker can just take drugs, and it will have

the same effect: falling asleep. So death is just a “short sleep,” after which a good Christian will wake up and find himself in Eternity. Once this happens, it will seem like Death has died.

2. The poet is addressing “Death” He addresses it as though it is a person.
3. The rhyme scheme is the following: a b b a a b b a c d d c a a

Death, be Not Proud

Death, be not proud, though some have called thee **a**
Mighty and dreadful, for thou art not so; **b**
For those whom you think'st thou dost overthrow **b**
Die not, poor death, nor canst thou kill me **a**
From rest and sleep, which but thy pictures be, **a**
Much pleasure-then from thee much more must flow; **b**
And soonest our best men with thee do go, **b**
Rest of their bones and soul's delivery. **a**
You art slave to fate, chance, king and desperate men, **c**
And dost your poison and sickness dwell; **d**
And poppy or charms can make us sleep as well **d**
And better than thy stroke. Why swell'st thou then? **c**
One short sleep past, we make eternally, **a**
And death shall be no more. Death, thou shalt die **a**

4. The poem above is a sonnet, a fourteen-line poem with a standard or a fixed rhyme scheme. It is different from limericks/limerick poems which refer to a form of verse/poem, that are made up of strictly five lines, often humorous and sometimes obscene, with a strict rhyme scheme of AABBA.
5. Refer to the notes about rhyme in the Students Book.

4.2 Rhythm

Activity 4.2

- Ask and guide the learners to read the limerick poem in Student's Book on activity 4.2.
- They should read it aloud, slowly and clearly pronouncing every word, with a pause where there is a comma as many times as necessary.
- If necessary, model read it clearly with the correct intonation.
- Ask learners to answer the questions about the poem.
- This activity may be done individually, in pairs or in groups

Possible answers

1. The poem is about a man who was fond of rabbit meat. There is a hyperbolic idea of him turning green after he had eaten eighteen rabbits. This seems to be an exaggeration as we can't imagine a person eating food and that food makes them to turn green, etc.
2. The phrase means that the old man learned a lesson and since then, he stopped eating rabbit meat.
3. Allow enough time for the learners to share their stories. They should tell/share their own original stories in relation to the habits that they used to have. Guide and encourage them to feel free to share their personal stories and be accurate on that.
4. The whole poem has thirty nine syllables and twelve feet. Lines 1, 2 and 5 consist of nine syllables that make three feet each. And lines 3 and 4 consist of six syllables that make two feet each.

Note: Refer to the notes that are provided in the Students Book about rhythm and limericks.

Application Activity 4.2

- Ask learners to read the questions on activity 4.2 and do it as they did with the previous one. Encourage the participation of all learners.
- Facilitate the task and provide clues on how to tackle the activity.
- Use a dictionary to look up some unfamiliar words in the poem and explain them to the learners.
- Remember to provide a final feedback after the application activity. Remember to provide feedback after the activity.

Possible answers

1. The poem is a description of a drought. There is too much heat and because of this, there are consequences. Everything is affected; the rivers have dried up, there is no water, the animals are in a bad shape, there is too much wind and dust, etc.
2. The poem is a sonnet. Because it has 14 lines, etc.
3. Rhythm affects the sound, creating musicality in poems. The musical or rhythmic pattern in poems may create even or uneven phrases with regular (when lines are balanced) or irregular (when lines are not balanced) tempo.
4. Guide the learners to prepare before writing, they should first list all the words to do with environmental disaster and then start composing. They should try to use rhymes or other kinds of repetition.

4.3 Poetic Devices

- Remind the learners what poetic devices are. Ask them to tell you how important poetic devices are for poets and writers in general. After this, ask them to give examples of poetic devices they can remember. (**Possible answers:** poetic devices are ways or methods of using a language which writers (poets/bards) use to produce a wanted effect in poetry.) Poetic devices are for example: alliteration, assonance, imagery, hyperbole, litotes, irony, euphemism, juxtaposition, etc).

Teaching and learning resources

- Limerick poems
- Poems; “Psalm 23, Part II”, “The guns of Gaborone”, “Do not go gentle into that good night”, “Some days”, “Fire and Ice”
- Student’s book
- Chalk board
- Recorded Songs or lyrics, etc.

4.3.1 Hyperbole

Start by defining what kind of poetic device hyperbole is. Give the students the key features of hyperbole and its effect when used in poetry especially in limericks.

Activity 4.3.1

Ask the learners to read the poem in Student’s Book, on Activity 4.3.1 as clearly as possible, before they answer the questions about it. Remember to provide a feedback to the learners’ in-class-presentation. Use the notes provided in the Students Book to remind them what a limerick is and help them rounding up the key features of limericks and the effects they create in them.

Possible answers

1. The poem is about an extraordinary girl who was faster than light. Her fastness is exaggerated that she went out one day and came back the previous night.
2. The author has used an overstatement to emphasize how fast the girl was. “Very, very fast” This makes limericks to sound hyperbolic.
3. One of the possible effects of hyperbole in limericks is to impress your interlocutor by using an exaggerated statement(s). Refer to the notes provided in the Students Book about hyperbole.

Application Activity 4.3.1

- Ask learners to read aloud the poem on Application activity 4.3.1 “Psalms 23 Part II as many times as necessary.
- Model read the poem and ask learners to listen attentively to be able to answer the questions on Application Activity 4.3.1-
- Encourage active participation for every learner. Facilitate the task by providing clues on how to accomplish the task.
- Remember to provide a final feedback on the application activity.

Possible answers

1. The poem is about ironic praise of the government by a civil servant/politician. The politician brags about the benefits provided by the government; protection and rewards, a huge salary, promotions. The poet uses irony to attack corrupt government workers who take most of the government’s resources. The speaker who is government worker and don’t strive for their own future because they depend on the government.

1. There is use of overstatement/hyperbole like in limericks. No country or government has ever guaranteed its workers such indemnities or protection. Yes, governments or states do try to protect their workers at some extent but not at this level. The use of hyperbole has the purpose of creating emphasis on meaning of something or humor as well as amusement. Here, the poet has used hyperbole to make common human feelings remarkable and wanted to develop irony or contrast.
2. The original version in the Bible is about the protection and rewards that the Lord offers those who believe in him and depend on him, whereas the poem in the Student’s Book is ironically stating hyperbolic facts on governmental systems whereby the some government workers steal from the government and depend on government’s resources leaving the other citizens to suffer.

4.3.2 Euphemism

Activity 4.3.2

Briefly, recall what the learners have covered about poetic devices so far. Ask them to give some of them. Ask the learners to read the poem in the learning activity 4.3.2 carefully and then answer the questions about it. Provide a feedback after the exercise to reinforce their answers.

Possible answers

1. This poem is about a farmer who swallowed seeds of tomatoes and died. . After the death the very seeds of his/hers grew in the place where he/she was buried.

2. This poetic device “It soon came to pass... He was covered with grass” means that the person died and they buried him/her.
3. The poet has used euphemism which is seen in this verse.

Note: Use the notes about euphemism provided in the Students Book

Application Activity 4.3.2

The activity in this section intends to strengthen the learners’ understanding and ability in analyzing a given poem referring to poetic devices used in poetry comparing it with limerick poems. Before tackling it, read the notes provided in the Students Book to the learners reminding them what euphemism is and the effects it creates in poetry.

Possible answers

1. This poem is a reminder about what happened in African states when the citizens were fighting for freedom against the colonialists and the way the fights ravaged the countries. So many people died.
2. The poet has used euphemism within this line; ‘you, who died sleep in peace’. This line is about the mourning for the sons of those African states who passed on and their compatriots wished them to rest in peace.
3. The poet has used euphemism, Due to the terrible fight which led to many deaths, the poet wanted to worthily value the fighters’ golden deeds.

- Apart from euphemism, the poet has used other poetic devices just to perfectly convey his message.

Simile, whereby a comparison between two different things/people is being made through use of words ‘as’ or ‘like’.

E.g. ‘... has set like the sun’

‘... enemy fell on us like locusts at sunset.’

- Metaphor, which compares two dissimilar things without using words ‘as’ and ‘like’.

E.g. ‘riddled blanket’

‘Dried saliva’

- Metonymy. Instead of using the actual name of something we use the name of something else.

E.g. ‘guns, of Gaborone’ these guns are used in allusion to the fight or the army.

- Symbolism. Symbolism refers to the use of something that stands for something else.

E.g. ‘fire’ stands for destruction.

'bathed in blood' this blood symbolizes the dead people or war arising in Gaborone.

4.3.3 Juxtaposition

Activity 4.3.3

Start with a kind of review about previous poetic devices. Remind the learners how functional these poetic devices are for poets. After that, ask the learners to read the poem in the learning activity section carefully and then answer the questions on it. You will provide feedback after this activity.

Possible answers

1. The poem is about a son who is telling his dying father to resist death and not give up on life. In the poem, the speaker asserts that old men at the end of their lives should resist death as strongly as they can. In fact, they should only leave this world kicking and screaming, furious that they have to die at all. His purpose is to show his father that all men face the same end, but they fight for life, nonetheless. The speaker classifies men into four different categories (wise men, good men, wild men, and dying men) to persuade his father to realize that no matter the life choices, consequences, or personalities, there is a reason to live. The speaker uses these categories to give his father no excuses, regardless of what he did in life.
2. i) By using the words crying and dancing ...sang and grieved the poet gets the poetic device of *juxtaposition* where he/ she set two seemingly contradictory concepts that reveal a hidden and/or unexpected truth.
ii) As we have learnt, the poet uses poetic device to convey well his/her message so, basing on this juxtaposition the poet is giving message to anyone that human lifestyle faces moment of happiness, pleasure (dancing and sang) and the time comes when the situation changes into sorrow, grief (crying and grieved) when dying.
3. The poet has used other poetic devices such as:
i) Euphemistic language for death, "that good night"
ii) The phrase "old age" may be thought of as *personification*, but it may also be interpreted as a *metonymy* (substitution) for his father.
iii. Dylan Thomas's poetry is consistently rich in imagery and *metaphorical* language
4. here a metaphor for death, as is "dying of the light" in the next line. "Dark is right" in the second stanza represents a terse acknowledgment of the intellectual recognition of death's inevitability, but the awareness that his father's words had "forked no lightning" is a rich metaphor for failure to influence the powerful but brilliant forces.

Application Activity 4.3.3

The activity in this section intends to strengthen the learners' understanding of juxtaposition and its use in poetry and the learners' ability in analyzing a given poem referring to its poetic devices comparing it with limerick poems. Ask learners to read the poem and answer questions about it. You should have read the notes provided in the Students Book and have provide the feedback about learning activity.

Possible answers

1. The poem is about a person who works at the dollhouse. He/she manipulates/ controls the dolls however he/she wants, but sometimes he feels that he/she is also manipulated/ controlled by some things. From this, we get that one day people have the power to take over others. However, some other day the situation may change; who was the controlling agent becomes the controlled.
2. The poet has used the juxtaposition shown in line 8 where the speaker describes the people acting like society's dolls "Perfectly motionless, perfectly behaved."
3. The poet has chosen to use juxtaposition in order to show contrast between subjects and the ruler. It means that one might have control over somebody today and tomorrow not.
4. From the beginning we have learnt that limerick is a five-line poem with a funny idea and a specific rhyming scheme, AABA. Contrarily, this poem "Some Days" is a free verse, open form poem or experimental poem. There is no exact rhyme scheme, and it has little, if not slant or half rhymes. There is no internal rhyme either. By not using rhyme scheme, Billy Collins is trying to get the reader to focus on the deeper meaning of the poem, and not so much its form.

4.3.4 Litotes

Activity 4.3.4

After a short explanation about litotes and its use, help the learners to comprehend the way the activity is going to be done. Ask them to read the poem and answer the questions on it.

Possible answers

1. This short poem outlines the familiar question about the end of the world, wondering if it is more likely to be destroyed by fire or ice.
2. Basing on the structure of the poem, as opposed to limericks, the poem is made up of nine lines with a rhyming scheme of ABAABCBCB, (that is: fire, ice, desire, fire, twice, hate, ice, great, suffice)
3. When you read this poem critically, you will find that the poet has used understatement. **N.B.** As a teacher, you will first have to remind the learners about

overstatement or exaggeration. This will help the learners to generate the skill on how to detect understatement. Understatement is seen in the last line of the poem where the poet used “suffice” instead of keep using “Great”.

4. Trying to answer this question, you will first have a hint about two words in this poem: the word “Great and Suffice” and how the poet has used them. If you read the poem very carefully, you’ll see that calling the destruction caused by ice “great” is balanced by an opposing statement “would suffice,” this is what is called understatement. Though the narrator first concludes that the world will end in fire, he ultimately admits that the world could just as well possibly end in ice, in the last line of the poem.

Application Activity 4.3.4

After the feedback on previous activity, use the notes about litotes and how it is used in poetry. The activity 4.3.4 intends to strengthen the learners’ understanding on how understatement is used and the ability to analyze a given poem referring to its features.

Possible answers

1. The poet or speaker is talking about how a good limerick is made.
2. The poet used the negation to express affirmation. So through this poem, the poet affirms that the limerick must be composed in the way he emphasizes in the poem, is a good limerick, because it is neatly arranged.
3. Litotes is obvious in the last line of the poem, ‘This limerick’s not any worse.’

End Unit Assessment

This is a specific activity. It consists of three activities. Remember , it is intended to conclude the whole unit. At the same time, it must help you to wrap the unit up. The assessment is a summative; thus it needs to be performed in one sitting. Assist the learners to make sure it is a success.

Expected answer for End Unit Assessment

Activity 1

Possible answers

1. a. A limerick refers to a humorous verse of three long lines (1st, 2nd and 5th) rhyming with one another and two short lines (3rd and 4th) also rhyming with one another. This makes limericks to be endowed a specific rhyme scheme of AABA.
b. Rhyme refers to a repetition of similar sounding words (or the same sounds) in two or more words, most often in the final syllables or lines in poems and songs.

c. Rhythm is referred to as a literary device that demonstrates the long and short patterns through stressed and unstressed syllables, particularly in verse poems. For example, if you read any limerick poem or a sonnet out loud, you will hear that there is musicality- a kind of beat.

2. limericks are characterized by:

- A one stanza-poem of five lines, no more, nor less.
- Made up of thirty-nine syllables in total. (9-9-6-6-9).
- The first, the second and the fifth lines are long and rhyme.
- Those three lines have three feet of three syllables each.
- The third and fourth lines are shorter and they rhyme too.
- The two lines have only two feet of three syllables each.
- Have rhymes that create a rhythmic pattern, a kind of beat.
- Are often humorous/ funny and sometimes obscene.

3. Below is a comparison between a limerick and an elegy.

Limerick poem	Elegy poem
A five line poem with a funny idea and a specific rhyme scheme which create a rhythmic pattern.	An elegy is therefore a mournful poem usually written in remembrance of a lost person. Elegies are meant to lament the dead.
It is typically used for fun but humorously can satirize human folly.	The poet explores questions about the nature of life and death, destiny, justice, and fate, etc.
It is characterized by an exaggeration which impresses, hyperbolic sense.	It may mourn the passing of life and beauty or the dearest person to the speaker.

4. The limerick poems have different functions just as it is defined; the limerick poems are used for amusement and are intended to satirize human folly through humor as well. The purpose of using this form is to replace everyday expression by unusual alternative to express our emotions or feelings and a particular mood by adding unconventionality.

Activity 2

Possible answers

1. The speaker tells us about his/her fellow's terrible fall from a high jump which resulted in his/head injury.
2. There is an AABA rhyme scheme (wall, fall, bed, head, and wall). The effect it creates is bringing about rhythm.
3. There is use of consonance and assonance.
 - follow and off; back and bed; his and head for consonance
 - And and had for assonance

Activity 3 For this activity remind the learners what to remember and be put into consideration in composing a limerick. (This is to say the structure and key features as well as poetic devices).

Unit Summary

Before End Unit Assessment, you need to summarize the content that you have covered in the whole unit. It helps the learners to keep remembering limericks, features and poetic devices used with limericks.

In this unit we have dealt with limericks and their key features. We have seen that a limerick is a humorous verse of three long lines (1st, 2nd and 5th) rhyming with one another and two short lines (3rd and 4th) also rhyming with one another. This makes limericks to be endowed a specific rhyme scheme of AABA.

Key features of Limericks are:

- A one stanza-poem of five lines.
- It consists of thirty-nine syllables in total.
- The first, the second and the fifth lines are long and rhyme.
- Those three lines have three feet of three syllables each.
- The third and fourth lines are shorter and they rhyme as well.
- The two lines have only two feet of three syllables each.
- They have a special rhyme scheme of AABA.
- They are often humorous/ funny and sometimes obscene.

Poets of Limericks use different poetic devices which help them to thoroughly deliver their messages. They are hyperbole, euphemism, among others.

UNIT 5 : FREE VERSE

5

Key unit competence:

by the end of this unit learners will be able to identify and analyze free verse in poetry.

Learning Objectives

The learner should be able to:

Knowledge and understanding

- Identify the characteristics of free verse
- Explain how punctuation is used in free verse

Skills

- Analyze poetic devices in selected poems
- Explore poems to identify a variety of poetic devices in them.
- Illustrate the relationship between the poetic devices and the message in free verse poems.

Attitudes and values

- Appreciate that poems may not follow strict structure.
- Actively engage in reading and analyzing poetry.

Content

- Free verse and poetic devices
- Poetic line
- Punctuation
- Oxymoron
- Paradox

Assessment criteria: Learners can identify and analyze free verse in poetry.

Prerequisite

- Define poetry
- Identify aspects of poetry
- Poetic devices
- Definition of poetic diction
- The use of sounds in poetry
- Distinguish between rhythm and rhyme

Cross-cutting issues

- Peace and values education
- Genocide studies
- Gender education
- Inclusive education

List of Topics

	List of lessons	Learning objectives	Number of periods
5.1	Free Verse and Poetic Devices: Poetic line Punctuation Oxymoron Paradox	identify the characteristics of free verse Explain how punctuation is used in free verse. Analyze the poetic devices in selected poems Read and critically appreciate free verse poems	22
	Assessment	Identify and analyze free verse in poetry	3

Introductory Activity

This activity introduces the learners to Free Verse and helps the learners to apply their prior knowledge to the new material and build on to acquire more with limericks.

- Ask the learners in pairs, to read the poem in the introductory activity and answer the questions on it.
- Ask the learners what they notice about the poem. Focus on the poem structure. (For ex. Stanza, lines, punctuation).
- Ask some learners from some pairs to present their works to the class.
- Use a dictionary to look up for some unfamiliar words (if necessary)
- Introduce the topic/Free Verse using the note about Free Verse provided in the Student's Book.

Possible answers

1. The poem is about an immediate love between a boy and a girl. This can also be called infatuation- strong but not usually lasting of love, especially for young people.

2. Observing the poem, you notice the following:

- The poem is written entirely in lower case letters and without punctuation.
- Stanzas are not of the same length- the first and fourth have four lines each, whereas the second and the third also have three lines each.
- Some lines are longer than others. For example: the third line of the third stanza consists of 11 words while the second line of the fourth stanza consists of 2.
- The poem has no rhymes and no rhythm.
- Concerning the structure or form of this poem, it has four stanzas of different lengths.

3. This poem has different poetic devices, namely:

- Consonance: it appears in the first line of the poem in the words “ saw and nice”

Metaphor is used where the speaker describes the boy's appearance in the first stanza and the last line of the last stanza “... flat on my stupid face”

5.1. Poetic Devices

Poetic devices refer to tools that a poet uses to better deliver his/ her message. These devices help to piece the poem together, much like a hammer and nails are used to join planks together.

5.1.1. Poetic line

Lines in Free verse or Experimental poetry don't look like the lines in traditional poems. Highlight the difference between both types of poetry in terms of their lines.

Possible answers

1. This poem "Mother to Son," is about a conversation between a mother and her son. The mother describes the challenges in her lifestyle using symbols like *tacks*, *splinters*, *uncarpeted floor*, and *dark*, she is advising the son to never give up whenever he meets challenges or difficulties.
2. The lines of this poem are not arranged following the conventional rules governing traditional poetry. The lines do not rhyme but still are written in form of poetry. About the lines length for example, some lines are longer while others are shorter. The longest line consists of nine words while the shortest consists of only one.
3. The poem has no rhyme scheme. However, there are *occasional rhymes* such as "stair" and "bare." The rhythm follows an informal pattern, as the poem is supposed to mimic dialogue-the way a mother would speak to her son.
4. In this poem, there is clear use of imagery as well as figurative language. They are used to express the speaker's experiences. The crystal stairs are a metaphor compared with the speaker's life. *Tactile imagery* is used to describe the stairs with "tacks" and "splinters."

The line "life for me ain't been no crystal stair" is repeated twice. There is *anaphora*. It is where the poet started many lines with 'and'.

Application Activity 5.1.1

Possible answers

1. The poem is about effects colonialism has had on Africa. It traces the history of pre-colonial Africa, then shows the torture that Africans underwent during colonialism and how Africa is starting again like a young tree.
2. The socio-political and economic state of Africa was extremely affected during colonial times. So Africa was paralysed and is just starting afresh as a young tree while

the colonisers are well off.

3.

Mother to son by Langston Hughes	Africa by David Diop
It is composed of 20 lines	It is composed of 24 lines
Some lines are longer while others are shorter.	Also in this poem the lines are not equal.
The longest line has 11 words and the shortest one	The longest line has 10 words and the shortest three
Only two words rhyming bare and stair	No rhyming words except the repetition of the word “Africa 7 times”

4. The poet has used the following poetic devices:

- *Anadiplosis* which is the repetition in which the last expression of one statement becomes the first expression in the following statement.

*The blood of your sweat
The sweat of your work
The work of your slavery
The slavery of your children*

- **Rhetorical question** which is a question that does not need a reply.
Is this you this back that is bent
- **Symbolism**; ‘Scars’, ‘whip’ and ‘blood’. They stand for the hardship and torture that Africans went through during colonial times.
‘Black blood’- symbolises African identity.
- **Personification**; the poet addresses Africa as though it is a human being and has blood that flows, and can sweat etc.
- **Alliteration**; repetition of similar consonant sounds at the beginning of consecutive words in the same line/sentence. (You are a beautiful black blood)
- **Repetition** (for emphasis) - The word Africa is repeated 7 times throughout the poem. E.g.: Africa my Africa

- **Under exaggeration** - *Your beautiful black blood*

Notice that this is understatement because there is no black blood in colour!

Possible answers

1. The central theme of the poem is separation and loss of identity.
2. The poem has no punctuation. Usually a lack of punctuation in a poem creates what might be described as “internal enjambment,” or in other words, it “annotates” the line by making two phrases seem to flow into each other, providing multiple ways to read the line. This will be difficult for readers to know where they may pause or break.
3. This is a free verse poem.

Possible answers

3. Another poem through which the speaker is calling his fellow countrymen to be strong, construct their hope and rebuild their country’s future which seemed to have been destroyed.

Epilogue by Nicolas Grace	My Island is in need of a poem by Bavugempore Jean de Dieu
It is composed of 1 stanza of 5 lines	It is composed of 4 stanzas of 19 lines
Some lines are longer while others are shorter.	Like in Epilogue, in this poem some lines are longer while others are shorter.
The central theme of the poem is separation and loss of identity.	The central theme of the poem is fortification, peace restoration and the building of future.
There is no rhyme scheme	Some lines occasionally rhyme throughout this poem.
It’s a free verse poem	It’s a free verse poem

4. The moral lesson in the poem to Rwandans is that they should keep fixed and firm and give their own contribution to rebuild the country and keep edifying it.

Activity 5.1.3

Possible answers

1. The poem evokes the plight of Africans during colonial periods.
2. The speaker's expression of plight reveals an unhappy mood.
3. The poetic device used in stanza 1, line 6 is oxymoron.
4. By repeating "words, words, words" the poet is emphasizing an idea of claims for rights by the Africans during colonial time.

Application Activity 5.1.3

Possible answers

1. The poem is about people who have been forced to leave their old homes and who feel like "outsiders or exiles", who do not really belong in the places they are now in.
2. I'm called "nobody" refers to the state these people are in. Actually, they are not autonomous.
3. In this poem there are different poetic devices used. To begin with,
 - Oxymoron: I'm called 'no body'
 - Simile: Life is tremulous like a water drop on mophane tree.
 - Metaphor: Whose blanket is the firewood
4. The speaker's feeling and (tone) reveals his/her sadness or disillusionment.

5.1.4 Paradox

Activity 5.1.4

Possible answers

- a. The poem is a praise-song to beautiful women. It compares the woman to other things.
- b. The speaker in the poem is an African woman.
- c. The paradox in this poem is obviously seen in the following lines:
And the wild white lilies

Are shouting silently

d. African woman is seen as a courageous one who becomes happy through household work as described in the first stanza. For instance: fetching water from well, going to the market. Throughout the poem there is beauty of the village ways of life which is being shown by the speaker. For instance: “And as you walk along the pathway...”, when you go to collect some things away from home. For instance:

- “or into the freshly burnt woodlands
- To collect the red oceyu
- Or to cut oddugu shrubs,”

e. Some of the comparisons used are metaphors. Below is one of them:

- The woman’s long neck resembles the alwiri spear (metaphor)

f. The poet highlights the role of a woman in African village family and her beauty.

N.B: For further practical exercises, ask the learners to mention more comparisons used in the poem and ask them to justify their use. Facilitate the work.

Application Activity 5.1.4

Possible answers

- a) The title of the poem is a rhetorical question which intends to know the identity of man.
- b) The poem is written as if someone is talking directly to the reader. There is also voice in it which doesn’t appear in a narrative story.
- c) The poem doesn’t have any rhyme scheme. It implies that it’s free verse.
- d) The poem cannot be a conversation because there is no dialogue between two people used.
- e) In “What is man?” there is use of contrast whereby Paradox has been used. For instance: “I said he made chairs, but I did not say he was a carpenter” whereas in “And when you balance on your head” there is a use of comparisons. For instance: “Like the leopardess with cubs.”

End unit Assessment

This is a specific activity. It consists of three activities. Remember, it is intended to conclude the whole unit. It intends to help you to wrap the unit up. The assessment is a summative one/assessment task, thus it needs to be performed in one sitting.

Activity1

Possible answers

- a. There different important features of free verse poetry. For example:
- Free verse poems have no regular meter or rhythm.
 - They do not follow a proper rhyme scheme and they do not have any set rules.
 - This type of poem is based on normal pauses and natural rhythmical, as compared to the artificial constraints of traditional or normal poetry. That is why it is called “Free verse”
- a) The free verse poems are free of any poetic rules such as meter, special rhyme schemes and sometimes there is omission of punctuation. On the other hand metered poetry or traditional poetry obeys those rules.
- b) Basing on the structure or form of the poem, you can guess the poet’s intention. For example the poet uses repetitions to highlight an idea etc. He can also use meter or rhythm for beat and musicality. Or he may omit punctuation for words flow (Stream of consciousness.)

Activity 2

Possible answers

A. Below are the answers.

- i) The poet uses the symbol of the “giraffe” to represent the Acoli (Africans) and “monkey” as a symbol for whites. As the giraffe cannot become a monkey, neither can Africans become white people by their artificial designs.
- ii) The poet has used different figures of speech. Below are some of them:
- Simile expression of comparison by using conjunctions
- A white woman’s hair is soft like silk
And brownish like that of a brown monkey
The Indian’s hair resembles that of a horse, it is like sisal strings*

- Symbolism refers to using one thing to represent another.

“a graceful giraffe” represents Africans

“A monkey” represents Europeans

- Personification giving human qualities to inanimate beings.

Here the song is sung to a ring worm as though it is a human being

You, ringworm who is eating Dukas hair, here is your porridge

- Anaphora (repeating words at the beginning of close lines)

I am a true Acoli

I am not a half-caste

I am not a slave girl

iii) The persona in this poem is an African woman (Lawino) although her name hasn't been mentioned the poem. We know she is a woman because she says *“my husband tells me”* and the way she describes different hair styles.

iv) Lawino sees her identity as something to be proud of because she believes that she is beautiful just the way she is and is not ready to change.

v) Certainly, Lawino is happy of her identity. This is due to what she expresses from the beginning of the poem to the end. While she admits that all other women of other races are beautiful she is not ready to compromise her identity and be like them-especially Tina-her husband's new woman.

vi) Lawino does not insult back her husband but rather she turns her husband's complaints into a praise song about herself and her people and their ways of life. In the process she gently tries to advise her husband to regain the identity he is busy losing.

vii) Africans need to be aware of their identity. In this poem, Lawino reacts to her husband complaint. While Ocol keeps complaining and regretting of being an African, Lawino on the other hand turns her husband's complaint into a praise-song for herself and her people. She does so by showing that she is aware of her identity as a black African woman and proud of it. Just like all other women of other races are proud of theirs Lawino sees no need she should abandon hers.

Listen

My father comes from Payira,

My mother is a woman of Koc!

I am a true Acoli

I am not a half-caste

I am not a slave girl

Activity 3

Possible answers

B. Remind the learners to try to write a free verse poem emphasizing its features. Read a few free verse poems written by learners, comment on them and encourage them to write more. Correct the poems and assist the learners to write better poems.

End unit Summary

Summarize the content that you have covered in the whole unit. This will help the learners to keep remembering Free Verse, its features and poetic devices.

In this unit we've seen Free verse. It refers to the poetry that does not have regular patterns of rhyme and meter. Free verse poems don't care much about the use of punctuation; they have no regular meter or rhythm, they do not follow a proper rhyme scheme and do not have any set rules to follow. They accept the use of different poetic devices though.



UNIT 6 : THE THEATRE OF ABSURD

6

Key unit competence:

To be able to analyze dramas of the Theatre of Absurd with regard to the dramatic technique and their themes and message?

Learning Objectives

The learner should be able to:

Describe characteristics of the Theatre of Absurd.

Identify dramatic devices used in the Theatre of Absurd.

- Analyze the message of selected dramas.
- Justify the use of the different poetic devices in theatre of absurd.
- Employ dramatic techniques when reading dialogue from dramas.
- Appreciate the aesthetic value of language used to achieve certain effect.

Prerequisite/revision

- Key aspects of drama- plot, setting, characters, themes, and messages
- Forms of drama: Tragedy, Comedy, Tragicomedy, Melodrama.
- Dramatic technique: dialogue, monologue, soliloquy, body language, flashback, aside, entrance.
- Definition of tableau

Cross-cutting issues

- peace and values education
- Gender education
- Inclusive education

List of lessons

Number	Sub-heading title	Objectives	Number of Periods
6.1	Waiting for Godot by Samuel Becket	<p>Describe the characteristics of the Theatre of Absurd in Waiting for Godot.</p> <p>Justify the use of poetic devices in Waiting for Godot.</p> <p>Appreciate aesthetic value of the language used to achieve certain effect.</p>	15
6.2	Dramatic Techniques	<p>Analyze dramatic techniques used in the Theatre of Absurd.</p> <p>Set up Tableaux from selected scenes. Employ dramatic techniques when reading dialogue from drama.</p> <p>Appreciate the aesthetic value of the Theatre of Absurd.</p>	17
	Assessment	Analyze dramas of the Theatre of Absurd with regards to dramatic techniques and their themes and messages.	3

Guidance to introductory activity

Ask the learners to carry out the introductory activity together. The main focus should be for learners to participate actively in the activity.

- Help them as they observe the picture about absurdity.
- Lead the discussion and accept any logic interventions from the groups.
- After the discussion in their groups, provide a feed-back to let learners know exactly what the picture is all about.

activity 1

Possible answers

- 1.This picture shows the scene of two men sitting on a rock. One man dresses shoes while another has no shoes. Near the men there is a tree without leaves. When you look at them with critical eye, you see that they are in desert in the countryside.
- 2.You will receive different views from learners. Consider any logical answer and afterwards give them the correct answer. This picture shows Vladimir and Estragon hopelessly waiting for Godot.
- 3.Apparently, the men seem to be in hopeless situation. So we feel a pity for them.

Teaching and learning resources

- Selected plays,
- Student's Book
- English dictionary,
- Internet

6.1. Waiting for Godot

You need to start with providing the play overview.

- Guide the learners to answer the questions on the play as they read act by act.
- Provide assistance and feedback wherever and whenever needed.

Activity 6.1.1

Possible answers

1.This play is centered to the following theme:

- **Salvation**

Godot represents salvation for Vladimir and Estragon. Their lives have become unbearable, marred by homelessness, poverty, and suicidal thoughts, and the figure of Godot seems to hold some promise of redemption or hope.

- **Human condition**

As hopeless beggars, Vladimir and Estragon represent those who have been left behind by society, the poor and the infirm who feel as though they've been abandoned by Godot and destined to lives of misery and discount.

- **Absurdism**

This theme is centered on Vladimir and Estragon's struggle and ultimate failure to find

meaning in their miserable lives.

2.The characters of the play are:

Vladimir, Estragon, Pozzo, Lucky, Boy and Unseen character Godot
They are different from their traits.

Vladimir is the main character who moves the story forwards. He is also the stronger man contrarily to Estragon who is weak. The most hopeful for the entrance of Godot intellectually is smarter of their surrounding than Estragon. Both were lower social status than Pozzo.

Pozzo: - a rich man, direct antagonist of the story. He feels superior to everyone, a moody, arrogant, and proud. He is the exploiter he makes his servant Lucky to lift his belongings everywhere they go.

Boy: - servant for Godot, he is frightened.

Estragon: -he doubtful, a simpleton, weaker than Vladimir, inexperienced man and float.

The place setting is the same in both acts. Each act is set in the countryside and both acts end there. The action takes place in exactly the same place somewhere (landscape) a lonely, isolated road with one single tree. (In the second act, there are some leaves on the tree, but from the viewpoint of the audience, the setting is exactly the same.) We are never told where this road is located; all we know is that the action of the play unfolds on this lonely road. Thus, from Act I to Act II, there is no difference in either the setting or in the time.

3.One of the features of theatre of absurd is nonsensical language therefore the dialogue between actors of the theatre of absurd are meaningless and purposeless where one asks a question and other replies by a repeated one.

4.The playwright uses the dramatic techniques which are mostly used in theatre of Absurd:

- **Lack of communication.** For instance where Vladimir asks question five times without response. (long pause)
- **Lack of coherent** which establishes a world of absurdity and purposelessness.

Vladimir: what did we do yesterday?

Estragon: what did we do yesterday?

- Wordplay: use of repetitive language to get the subject matter
- Nonsensical language: the dialogues which are meaningless
- Use of clichéd dialogue.

symbol:

- A leafless tree

is an symbol of the cross where Jesus was crucified on, but that cross is sometimes referred to as a “tree.” That Vladimir and Estragon contemplate hanging themselves also.

It is also a symbol of both the end of life and hope — The lack of leaves in act one signify that the characters are lost and have no direction; they talk of hanging themselves, to escape from the endless waiting and the struggles of the world. However, in the second act the tree sprouts leave, which can symbolize new hope as Estragon and Vladimir continue to wait.

The boots are a symbol of daily struggling

Rope: Symbolizes being tied to one’s current situation.

Godot is a symbol of unseen God that different believers are waiting for.

Application activity 6.1.1

This activity is meant to help learners to apply what they have acquired during learning activity.

- Remember this activity should be done individually in pairs or in groups.
- After application activity, you should immediately give feedback.
- And a brief note-plot summary.

Possible answers

1.Waiting for Godot was written after World War II. Becket wrote this book to highlight life has no meaning depending on destructive wars raised the whole world and the people affected psychologically.

From the meaningless dialogue of Vladimir and Estragon and the hopeless world in which they are compared with the situation of Rwanda in the post genocide against Tutsi where survived encountered with unresolved traumatic stress disorder of Genocide causing them to lack possibility to view the world in which they live.

2. Waiting for Godot is simply waiting for an answer about life. Is god really walking with us in times of despair, happiness and sadness is the question that this book tries to find the answer too. Of course it is religious in scope and in matter.

3.Yes, as one of the main themes in Beckett’s, waiting for Godot, the play gives that we shouldn’t just be waiting for other to come to make miracles happen. So, we should be self-sufficient and self-reliant to make impossible task become possible.

4. You should also consider some logical answers from learners for the three questions. They may give more answers basing on characters, plot, setting, and dramatics techniques and form point of view.

6.2. Dramatic techniques

After the feedback on application activity on Waiting for Godot and a brief note of what Theatre of absurd is,

- Lead the learners to the next activity which is about dramatic techniques.
- Ask the learners to carry out the activity together and facilitate them as they read the extracts.
- Remember that you should provide feedback on the activity.

6.2.1. Cliché

You need to briefly revise what Nonsense in Dramatic play is, before you take up the learning Activity in the Student's Book.

- Guide learners while doing the given activity
- Provide your assistance whenever and wherever needed.
- Give feedback afterwards and read the note on cliché in the student's book.

Activity 6.2.1

Possible answers

1. There Nihilistic atmosphere. Vladimir and Estragon are pleased place they have dwelt in for a long time thus they are hopeless.
2. Estragon is angry at Vladimir because Vladimir isn't helping him to take off his boots with which he doesn't feel comfortable.
3. This statement "Hope deferred make the something sick" is a cliché adapted from the Biblical proverb "Hope deferred (delayed) makes the heart sick; but a desire fulfilled is a tree of life." (Proverbs 13:12). Vladimir told Estragon this because they had passed long time waiting for Godot to come and save them from hopeless situation.
4. Since Cliché refers overused or hackneyed phrases that often appear in colloquial speech, this cliché in this extract is used to build up a colloquial tone and lead the readers through the illusion of a conversation, rather than a one-way lecture.

Application Activity 6.2.1

This activity is meant to help learners to apply what they have acquired during learning activity.

- Guide the learners in practice.
- Remember that the activity can be done individually in pairs or in groups.

- Provide a feedback after the activity.

Possible answers

1. This scene is taking place in the morning at Dr. STOCKMAN's compound when the family was planning to leave the town after being banished.
 2. In this scene, Dr. Stockman and his wife Katherine are sad and in painful situation because the landlord has chased them and their daughter Petra has been also dismissed at school so, they all become enemies in their homeland.
 3. This statement "You should never wear your best trousers when you go out to fight for freedom and truth." is spoken by Dr Stockman to his wife after noticing what had happened to his trousers. So, it means that when you are going to fight for something very important, you should bear in your mind that you are going to do a hard task. So you should be well prepared. This dramatic technique is called **cliché**.
 4. Dr. Stockman is fighting for the better life conditions for the people who live in the Norwegian town. They have been facing terrible disease like cholera because of using unclean water.
 5. You will help learners to find many more dramatic techniques. Some of them are Wordplay and Rhetorical question
 6. This title "An Enemy of the people" ironically reflects Peter Stockman as an enemy of the people. Though it's implied, we may still see it through his behavior or speech.
 7. An Enemy of the people is ironical play written by Ibsen about the tyranny of the majority where most of the time in conflicts over power and free expression, the majority is opposed to a minority of powerful men who control government/society (Dr. Thomas Stockman is opposed by his popular brother Peter Stockman who is mayor) while Waiting for Godot is a theatre of absurd by Samuel Becket on Waiting, Boredom, and Nihilism. As Becket's title indicates, the central act of the play is waiting, and one of the most salient aspects of the play is that nothing really seems to happen for Vladimir and Estragon who spend the entire play waiting for Godot (God) who never comes.
- N.B:** You should also consider some logical answers from learners since the plays are not only built on message. They may give more answers basing on characters, plot, setting, and dramatics techniques and form point of view, etc.

6.2.2. Word play

You need to briefly revise what word play in a dramatic play is, before you take up the learning Activity in the Student's Book.

- Remind the learners that while identifying word play in dramatic play, there are things to be put into consideration. (They are; the way words

purposefully repeated, the way they flow when they are linked with one another and the way they are interconnected fit to on other.)

- Guide learners in pairs or desk-based groups while doing the given activity.
- Provide your assistance when needed.
- Provide a feedback after the activity and read a note on Word play in the student’s book.

Activity

Possible answers

1. “**Didi**” is nickname for Vladimir while “**Gogo**” is a nickname for Estragon.
2. Repentance in the play symbolizes Salvation. Human beings lose the protection of God and become spiritually homeless. They talk nonsense, do funny movements, but in their bottom of heart, they are longing for the salvation by God. However, it is difficult to repair the relations between the man and God. God will re-test man for he needs man’s loyalty. Thus what human beings need to do is to repent and pray.
3. Throughout the play, there is different use out biblical allusions

Estragon: We’ll soon see. Abel! Abel!

Pozzo: Help!

Estragon: Got it in one!

Estragon: Perhaps the other is called

Cain! Cain! Pozzo: Help!

Estragon: He is all humanity. (Silence) Look at the little cloud. (Beckett, 2006, P.357).

In Holy Bible, Abel and Cain are the two sons of Adam and Eve and the ancestors of all human beings. Their voices represent those of the entire human race of looking forward to the coming of the Lord once again to save the humanities suffering heavily.

4. Vladimir is more knowledgeable than Estragon because Vladimir has deeply read the bible often the four gospels while Estragon has taken a look at it and observed the map of holy land only.

- The playwright chose to use repetition as dramatic technique and a form of fun. The repetitive words in the extract look the main subject of the work as Vladimir discusses with Estragon about Jesus and the crucified thief.
- This dramatic technique is referred to as Wordplay.

Application activity 6.2.2

This activity is meant to help the learners to apply what they have acquired during learning activity.

- Remember this activity should be done individually in pairs or in groups.
- Help the discussions and provide your assistance when needed.

- Provide a feedback after the activity.

Possible answers

1. Previously a group of local girl includes Abigail their leader, Betty, Tituba and others went and spent previous evening performing ritual while dancing in the wilderness.

In that ritual, Abigail sent her devil upon Betty that is why she lies in bed unfeelingly. That's why, both Tituba and Abigail are being accused of witchcraft.

2. Tituba uses ungrammatical language which is with truth while Abigail uses correct one language with lies. This an example of the Abigail's language:

I love mebetty, I don't track with no devil, I give she chicken blood.

3. Tituba, the Reverend Parris's slave, is a woman from Barbados who practices what the Puritans view as "black magic." Of course, she mainly does this because the conniving Abigail manipulates her into doing it. So she is the one be hanged because of her witchcraft. As the problem raises here, Betty the daughter of reverend Parris, the town spiritual leader lies unfeelingly. From this Between Tituba one of them had to be hanged as soon as this crime convicts her.

4. By referring to this short dialogue

Tituba (Shoked and angry): Abby!

Abigail she makes me drink blood!

Parris blood!!

Mrs. Putnam my baby's blood?

Tituba No, no, Chicken blood.

5. Playwright uses repetitive word " **blood**" to get dramatic technique which called wordplay.

6. Reverend Hare is the self –proclaimed specialist in the art of detecting (discovering) witches therefore, he came in Salem and hope he will prevent the people from believing in these devils and start attending churches.

7. This is an opened ended question for teachers should consider the learner's answer and their justifications since there is no false answer it will depend upon the logic.

- After application activity, you should immediately give feedback.
- And assess yourself at which extent you've meet the learning objectives.

6.2.3 Nonsense

You need to briefly revise what Nonsense in Dramatic play is, before you take up the learning Activity in the Student's Book.

- Guide learners with the assigned activity.
- Lead the discussions and provide your assistance when needed.
- Provide a feedback after the activity and read the note on nonsense in the student's book.

Activity 6.2.3

Possible answers

1. This scene takes place beside a leafless tree, on a countryside road.
2. Vladimir and Estragon come beside the tree because they assume it's the right place where Godot will meet them.
3. Remember you should also consider learners' point of view then lead them to the correct answer. According to Christian this tree is representing the churches the people believe in that may be the right channel to get heaven.

4. These words in parenthesis are referred to as stage direction. Stage directions are important as they give directions for the actors to use on stage. They give clues on when people should enter and exit and in turn give some understanding as to the motivations and actions of the character. This leaves the play open to the interpretation of the director and actors more

5. (They look at the tree.) This is an example of stage direction which indicates the action of the character and the setting.

Vladimir and Estragon don't agree about the place where they are. They don't know for sure if near the tree is the right place to meet Godot.

6. Vladimir was questioned by Estragon and answer by repeating that question. This is nonsensical/ or meaningless language spoken by people who are in hopelessness mostly in the theatre of absurd.

- After the feedback on previous activity, read notice in learners' book.
- Remind them what nonsense drama means and help them rounding up the effect it creates in drama especially Absurd.

Application activity 6.2.3

This activity is meant to help the learners to apply what they've learnt during learning activity.

- Guide the learners with the discussions.
- Help with simple explanations where there seems to be confusion.
- The activity should be done individually in pairs or in group.

Possible answers

1. This scene takes place in the evening time, on the street.
2. Brutus is a conspirator not by choice. Brutus finds no fault in Caesar. He has no hatred against him, yet he joins the conspiracy. He does so not by choice, but under the effect of Cassius. He is blind to the weakness and evil intention of his colleague. He does not know that Cassius and others hate Caesar more than they love Rome. Compared with Casca, he is timid treacherous and double-faced because when he is in presence of Caesar, he is officious and flattering but at Caesar 'back he ridicules him. Cassius includes him among the conspiracy because of his hatred for Caesar.
3. In this excerpt the playwright used the dramatic technique below:
 - **Symbol** here fire used could symbolize destruction or death.
 - **Personification:** animal lion repeated here is personified to represent the king Julius Caesar
 - **Anaphora:** use of the same word in the beginning of two or more lines.
Example: But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men fool and children calculate,
Why all these things change from their ordinance
4. The level of the languages used in both play is different. In Shakespearean Julius Caesar the language is serious language which is some time hard to understand while in Samuel Beckett's *Waiting for Godot* there is a simple, nonsensical and ridiculous language.
5. The word lion which used repetitively refers to Julius Caesar. He symbolizes lion firstly because he makes himself a tyrant (dictator) an eternal king after assassinating Pompey the tribune of Rome and chased his son.
6. Caesar alive is the most powerful and popular man in Rome and a hero, almost a demi-god for the Roman masses. They love him. He is feared, loved and admired by the distinguished Romans who are close to him. Noble Brutus calls him the foremost man of the world. Antony admires him and is deeply devoted to him. Later he came to suffer from falling sickness and he is deaf in one ear. Yet, who was powerful is now declining. After his death Caesar spirit rises younger and stronger. Antony and Octavius keep the spirit of Caesar alive. Antony exploits Caesar's name and his popularity to the maximum. He makes them remember Caesar and weep for him and take a terrible revenge on the conspirators.
 - After this activity you should give learners feedback on the activity.
 - Remember to evaluate yourself to make sure you have met the learning objectives

6.2.4. Cyclical Plot

You need to briefly revise what Cyclical Plot in Dramatic play is before you take up the learning Activity in the Student's Book.

- Guide learners while doing the assigned activity.
- Assist the discussions giving clues on how to do the activity.
- Provide a feedback and read the note on cyclical plot in the student's book.

Activity 6.2.4

Possible answers

1. Boy is acting as a young boy who minds the goats of Godot and his messenger. We know this through when Godot gave him the message to tell Vladimir and Estragon that he would come the following day.

2. Estragon is now holding his boots and plans to leave them there for someone with smaller feet. He says he can walk bare-foot (shoeless), like Christ, but Vladimir rebukes him for comparing himself to Jesus and replied that besides, all his life he had compared himself to him.

3. We caught that in **waiting for Godot**, the place setting is the same in both acts. Each act is in countryside, and both acts end there. The action takes place in exactly the same place somewhere (landscape) a lonely, isolated road with one single tree. In the second act, there are some leaves on the tree so; the setting is exactly the same. We are never told where this road is located; all we know is that the action of the play unfolds on this lonely road. This kind of plot is called **cyclical plot**. Such a plot is mostly used in theatre of absurd.

4. The dramatic technique used in this excerpt are:

i) **Comparison:** when Estragon was comparing himself with Christ to go barefoot. You're as bad as myself.

ii) **Nonsensical language:** in this example
ESTRAGON: It's not worthwhile now. Silence.
VLADIMIR: No, it's not worthwhile now. Silence

iii) **Wordplay:** Playwright uses repetitive words form for amusements. For example. By the end of act 1, Vladimir and Estragon keep on repeating wait, wait and certain, certain p.48-49.

Application Activity 6.2. 4

This activity is meant to help learners to apply what they've learnt during learning activity.

- Guide the learners to accomplish the task.
- This activity should be done individually in pairs or in groups.
- Provide a feedback afterwards.

Possible answers

1. The protagonist is a character who struggles for common interest of the community. From this play Dr. Thomas Stockman who is struggling for rebuilding the bath water for the town and gets idea of opening the school where he should educate young people to become liberal men and women is the protagonist.

2.

Plot in waiting for Godot	Plot in An enemy of the people
It is composed of two Acts	It is composed of five acts.
The first act begins in countryside with one single tree without leaves.	The first act begins in the compound of Dr. Thomas stockman.
The play ends in the same place as where it begins (in the countryside near the leafless tree).	The play ends in the same place as where it begins (Dr. stockman's Compound.)
Because the place setting at the beginning and at the end are the same; waiting for Godot has a cyclical plot.	Because the setting at the beginning of the play and at the end are the same the plot structure in An enemy of the people is also cyclical plot.

Through the conflict between Dr. Stockman and his brother Peter Stockman we learn that the people should live in brotherhood without conspiracy, betrayal and as Dr. Stockman fight for the interest of the people till the end, we should fight for right in any situation.

This is an open-ended question. So you should consider any logical answer from learners and guide them on any additional right answer.

4. At the end of the play, Dr. Stockman decides to open his own school because he predicts to educate his children himself and be liberal-minded men without depending on the school in town which is corrupting the people. p.108

5. "The strongest man in the world is he who stands alone." This is an open-ended

question. You should consider any logical answer from learners because they may have different point of view. You should also keep guiding them towards a right answer.

6.2.5. Character pair

Activity 6.3.5

You need to briefly revise what Cyclical Plot in Dramatic play is, before you take up the learning Activity in the Student's Book.

- Guide learners while doing the activity.
- Lead them through discussions and assist them.
- Provide a feedback and read a note on character pair in the student's book.

Possible answers

1. In this excerpt Estragon is described as a timid man: we see this through the way he greets Pozzo when he comes and arrives at him.

Pozzo is a dreadful man: we see this through the way he called these men in terrifying voices insists that both of them are on his land. Vladimir is a man who has apparently been boiling with humanitarian anger all this time. P.17

2. From the beginning we kept on reading two men Vladimir and Estragon whose common mission was to meet Godot so as to save them from hopeless situation. So, they are pair character.

3. The arrival of Pozzo on this scene frightens the men when he claims with terrifying voice that they are on his land and the men look at each other questioningly.

- After the feedback on this activity, read notice in learners' book.
- Remind them what character pairs in drama means and help them rounding up the effect it creates in drama especially Absurd.

Application activity 6.2.5

This activity is meant to help learners to apply what they've learnt during learning activity.

- Assist the learners in accomplishing the task.
- The activity should be done individually in pairs or in groups
- Provide a feedback afterwards.

Possible answers

1. This extract is about the Singer's story begins with Governor Georgi Abashwilli and his wife Natella unashamedly ignoring the citizens on the way to Easter Mass. The Singer shows us the demonstrations later the story returns to the night of the Fat Prince's insurrection against Governor which led to his death.

2. This scene set in morning of Easter mass when the family of Governor and his followers went for church services.
3. From the story Fat Prince and Governor are brothers who came to be enemies and Fat Prince kills him. As the story continues, Fat Prince became rebellious, ambitious and ruthless when he get into power that he organizes the killing of his own brother Georgi. This extract, Governor looks arrogant and shameless man who is over controller of all in the city.
4. In this extract as well as the whole story, the paired character is Fat prince and Governor of the Caucasian town who are opposing brothers for the leadership of this city. By the end of this Fat Prince came to make rebellion and kill the Governor.
5. The playwright Bertolt Brecht has used Governor and Fat Prince as characters pairsto show how the classes are dominant over others.

6.2.6. Use of Tableau

Activities

You need to briefly revise what Tableau in Dramatic play is, before you take up the learning Activity in the Student’s Book note.

- Guide learners while doing the given activity.
- Assist them and give clue when needed.
- Provide a feedback and read a note about tableau in the student’s book.

Possible answers

- 1.You should guide learners on discussing picture. The picture description should be based on the position, and their feeling of the people in the picture.
- 2.The explanation on the picture by learners is also optional. You should guide learners in discussing the picture and consider some logical answers from them. Apparently, the picture portrays people in hopeless situation.
- 3.You should also guide learners on how to write a dialogue by incorporating some dramatic elements creatively.

Application activity 6.2.6

This activity is meant to help learners to apply what they’ve learnt during learning activity.

- Guide the learners to accomplish the task.
- The activity should be done individually or in pairs or in groups.
- Provide a feedback afterwards.

Possible answers

1.This scene happened when Caesar, Brutus, their wives, and all sorts of other people are gathered in a public place. They are ready to celebrate the feast of the Lupercalia, an annual party

2.Cassius is cunning man who wants to hatch conspiracy against Caesar. First, Cassius complains against Brutus's indifference towards him. He says that Brutus is not as warm and friendly to him as he used to be. He gets a hint that also Brutus also does not want that Caesar should become an all-powerful king and destroy the freedom of Rome. By the end we see that Cassius has filled Brutus, mind with dark doubts about Caesar. Brutus is not yet fully won over. But the poisoner is now in and it has started working.

3.Cassius knows that Brutus loves and admires Caesar. But he also knows that Brutus is a lover of freedom and honor of his country and people. So very cleverly Cassius proceeds to prove that Caesar has become the most powerful man in Rome. He has become a virtual dictator and the people are going to make him king of Rome. Firstly Cassius proves that Caesar is weak and worthless man. He also tells Brutus how he defeated Caesar. Then he says that he wonder how this worthless man has become so powerful in Rome.

4.Brutus is a conspirator not by choice. Brutus finds no fault in Caesar. He has no hatred against him, yet he joins the conspiracy. He does so not on his choice, but under the effect of Cassius. He is blind to the weakness and evil intention of his colleague. He does not know that Cassius and others hate Caesar more than they love Rome. Cassius is a better politician who is better than Brutus. Compared with Brutus, Cassius appears a deceitful, clever and cunning person who has no qualities which a good man must bear. He is jealous of Caesar he finds no good in Caesar.

5.Caesar alive is the most powerful and popular man in Rome on his time. We see that Caesar is a hero, almost a demi-god for the Roman masses. They love him. He is feared, loved and admired by the distinguished Romans who are close to him. Noble Brutus calls him the foremost man of the world. Antony admires him and is deeply devoted to him. Later he came to suffer from falling sickness and he is deaf in one ear. Yet, who was powerful is now declining. After his death Caesar spirit rises younger and stronger. Antony and Octavius keep the spirit of Caesar alive. Antony exploits Caesar's name and his popularity to the maximum. He makes them remember Caesar and weep for him and

takes a terrible revenge on the conspirators.

6.As far as the proceeding on this Activity is concerned, guide learners through this activity. The activity engages learners in making a tableau using their body. After make a position depicting the message of the play, they should not utter any word.

2.7. Role of Audience

Activity

This is another dramatic technique. Explain it briefly.

- Guide learners while doing the given activity.
- Assist them and give clue when needed.
- Provide a feedback and read a note about role of audience in the student's book.

Possible answers

1. Audience refers to the people who are supposed to watch the play, to read it and listen to it.

2. One of the definitions of a crucible is the severe test or trial. Arthur Miller gives the title for this play because many are tested with regards to their faith and put on trial for witchcraft. In this play, nineteen are hanged and one is pressed to death for the crime of witchcraft.

3. Arthur Miller intended the crucible as an allegory because the events that took place during the time the play was written were very similar to the Salem witch hunts. Innocent people were being put on the trial or jailed practicing or being assassinated of what people believed to be evil- communism. For example, Miller himself was accused of being a communist sympathizer like the people put on trial during the witch hunts. In the play Elizabeth is an innocent wife set on trial and arrested.

4. Arthur Miller wrote this play about unwarranted persecution in response to the "Red scare" of 1950 in which many artists were accused of communist connections or communist sympathizers. So, Miller was accused in USA to be connected to communism. That is what incited him to write about the Salem witch trial.

5. The audience is the consumer of the play. When the actors stand on stage say a line intends to be funny. The role of audience is explained in the way they react to actor's performance because their reaction send message to the actors about how their performance is being received. Due to this, the actors may be encouraged or discouraged depending on the reaction of audience.

Application activity 6.2.7

This activity is meant to help learners to apply what they've learnt during learning activity.

- Guide them through the practice.
- The activity should be done individually in pairs or in groups.
- Provide a feedback afterwards.

Possible answers

a. This scene set in after morning of Easter mass when the family of Governor and his followers went for church services and in time Fat Prince is planning rebellion against the Governor.

b. The Audience whom the RIDER was Waiting for are the singers of the chorus, a group of listeners and other peasants.

c. Facilitate and guide the learners in this activity. While guiding learners you should basically ask them to put an emphasis on social and cultural life and the age of the audience.

End unit Assessment

This is a specific activity. It is intended to conclude the whole unit. At the same time, it must help you to wrap the unit up. The assessment is a summative one/assessment task; thus it needs to be performed in one sitting.

Possible answers

1. The four features of theatre of Absurd are:

- No- linear plot development (cyclical plot) which end the same place they began.
- The character of theatre of absurd lack motivation found in the character of well-made play and highpoint their purposelessness.
- Illogical dialogues between characters
- Unclear setting with character who are often unsure about who they are and where they are.

Basing on the meaning of the Theatre of absurd. The common dramatic devices that are used are: clichéd dialogue, nonsensical language, word play, non-linear plot.

3. The nature of message and theme in Theatre of Absurd refers to Waiting for Godot:

Thematic approach	Message
Human condition: the demonstration and disintegration of human condition inn lucky's speech is summary of the two main characters (Vladimir and Estragon) life journey and therefore, the life journey of all humanity.	Be independent on Searching for means to leave in unusual condition without waiting for whose we never know. In this play Vladimir and Estragon are waiting for Godot in order to give them a plenty of food and a place to sleep but Godot promises them endlessly.

<p>Absurdist and Existentialism: This is the common theme in the theatre of absurd and it is seen in waiting for Godot which is an existentialist story about two friends who are waiting for Godot. They do not actually find Godot, but over the time they are waiting they release something about themselves and the meaning of having been born.</p>	<p>In the play Waiting For Godot, Beckett questions the purpose of human existence on Earth and reflects uncertainties in life through a series of meaningless events and acts played by the characters.</p>
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This is an open-ended question. It will depend upon anyone’s liking. So you should guide learners and consider their logic justifications.

From the play” Waiting for Godot” the appreciated character should be Vladimir the major character who moves forwards the story. Despite of the harmful condition they experiences, he appears much hopeful to be saved and he is intellectually aware of their surroundings. He is also the more thoughtful.

Waiting for Godot	An enemy of the people	The crucible
It is theatre of Absurd	Well-made play	Well-made play
It contains hardly any recognizable human beings and present completely unmotivated actions and characters.	characters that are well-observed and convincingly motivated while speaking	characters that are well-observed and convincingly motivated
It Builds up meaningless dialogue between the Main characters (Vladimir and Estragon)	It entertains of witty and logically built-up dialogue among the characters for a serious matter.	The dialogue have purposes who are speaking have intention despite of Tituba who uses ungrammatical language.
it starts at an arbitrary point and seem to end just as arbitrarily	Have a beginning, middle, and a neatly tied-up ending.	have a beginning, a middle, and a neatly tied-up ending

It develops non-linear plot which ends where it began. It ends beside the tree in landscape while it began there.	It also develops a cyclical plot because it ends at Dr Stockman where it began	It does not develop a cyclical plot. The beginning and the end take different place.
It is religious or political play. It expresses a sense of shock wonder, incomprehension, of despair” at the absence well defined life.	It is a political play which is opposing two main characters to the use economy of Norwegian city.	It attacks socio-cultural and Religious aspect about big issue of witchcraft in Salem village.

5. Guide the learners in this Activity. Remind them the common dramatic devices of theatre of absurd for learners to include them while performing the play.

End unit summary

Summarize the content that you have covered in the whole unit. It helps the learners to bear in their minds the Theatre of Absurd, its features and dramatic techniques used in the theatre of Absurd.

In this unit we have dealt with the Theatre of Absurd and their key features.

We have seen that the Theatre of Absurd is a form of drama that emphasizes the absurdity/meaninglessness/hopelessness of human existence by employing disjointed, repetitious, and meaningless dialogue, purposeless and confusing situations, and plots that lack realistic or logical development.

UNIT 7 : RADIO AND TELEVISION DRAMAS

7

Key unit competence:

To be able to:

- Analyze radio and television dramas with regards to their dramatic techniques and the themes and messages.

Learning objectives:

Learner will be able to:

- Demonstrate understanding of the characteristics of radio and television dramas.
- Identify themes and messages in radio and television dramas.
- Explore connections between the dramatic techniques and the themes and messages in radio and television dramas.
- Explore how the dramatic techniques function in radio and television dramas to achieve specific effects.
- Apply speaking and dramatization skills to perform selected scenes from radio and television dramas.
- Recognize radio and television dramas for their dramatic as much as their entertainment value.

Prerequisite

- This unit is for Senior 6, it deals with radio and television drama. The learner will start by observing pictures of people from two families one listening to the radio, another one watching television as an introductory activity on the first page of this unit activity 7.1. It has the intention of helping learner to analyze themes and messages in different radio and television dramas as well as appreciating the effect of different dramatic techniques in conveying the messages in Radio and TV dramas. This introductory activity provides an ability upon which learners are able to identify the specific dramatic activities like soap operas, series, sound effects and visual effects.

Cross-cutting issues

- Peace and values education
- Gender
- Comprehensive sexuality education

- Inclusive Education
- Standardization Culture

List of topics

Number	List of lessons	Learning objectives	Number of periods
7.1	Radio/audio drama Sound effects	Listen to selected audio clips Analyze theme and message listen to the audio clip. Analyze the different sound effects used in audio drama	17
7.2	Television Drama Visual effects	Watch selected video drama clips Assess the themes and messages from radio. Identify and analyse different visual effects.	16
	Unit assessment	Analyse radio and television dramas with regard to their dramatic techniques, themes and messages.	4

Introductory activity

This unit will be introduced by the two pictures of families sitting together one listening to the radio another watching TV. This activity is followed by the questions which help learners to have a view about the lesson. The questions are the following:

- Ask the learners in groups, to examine two pictures and comment upon them and describe the emotions of the people
- Ask the learners what they notice about the two pictures. Focus on what they are doing.
- Ask some learners from some groups make oral presentation their works to the class.
- Use a dictionary to look up for some unfamiliar words (if necessary)
- Introduce the topic Radio and Television drama using the note about using the content summary provided in the Student's Book.

Possible answers

1. The family is listening to soap opera episode on the radio and the second picture portrays a family which is watching drama to the TV.
2. These people are happy. They are listening to the good news. Depending on the picture, it may happen that they are sad, frightened, curious, aggressive, etc. the description of the people watching or listening depends on the image, the picture or the mood they are in depending on what they listen to or watch.

Teaching and learning resources

For effective delivery of the lesson you should ensure you have the following resources or any other appropriate teaching aids:

- Radio
- computers
- Recommended play set books;
- Student's book
- Internet;
- CD or DVD.

7.1 Radio drama

General guidance to teaching and learning

Note that this is a general guidance. There may be variations in approaches in the various items and activities depending on every lesson.

- Ask the learners to brainstorm on what they have covered in drama so far;
- Ask them to work individually, pairs or work in groups to attempt the activities in the Students Book.
- Facilitate the activities and support each learner depending on their learning needs.

Evaluate learners' findings and give feedback.

Activity 7.1

Possible answers

1. This clip is taking about Betty the daughter of Reverend who is sick. The niece Abigail is unstable due to Betty's sickness. His father is praying God consistently so that her daughter can be healed. It ends with the coming of Doctor's daughter whose name is Susanna. This latter came to inform that the doctor has not discovered the medicines for the sickness. It might have been caused by unnatural things.
2. **Reverend Parris** - The minister of Salem's church. Reverend Parris is a paranoid, power-hungry, yet oddly self-pitying figure. Many of the townsfolk, especially John

Proctor, dislike him, and Parris is very concerned with building his position in the community.

Tituba - Reverend Parris's black slave from Barbados. Tituba agrees to perform voodoo at Abigail's request.

Betty Parris - Reverend Parris's ten-year-old daughter. Betty falls into a strange stupor after Parris catches her and the other girls dancing in the forest with Tituba. Her illness and that of Ruth Putnam fuel the first rumors of witchcraft.

Abigail Williams - Reverend Parris's niece. Abigail was once the servant for the Proctor household, but Elizabeth Proctor fired her after she discovered that Abigail was having an affair with her husband, John Proctor. Abigail is smart, wily, a good liar, and vindictive when crossed.

Susanna Walcott: one of the girls under Abigail's spell (pun intended). She joins in condemning various villagers as witches.

3. Some of the sounds that are heard from this audio clip are like barking of the dogs, weeping, sounds of the door when is being opened, and the footsteps when someone is walking.

Activity 7.2

Possible answers

1. In this video clip, we are being told the dialogue between Elizabeth and Proctor. It starts by the questions of Elizabeth asking Proctor why he has been late and come night. And Proctor is explaining the reason of being late saying that he was planting far. Their dialogue keeps on talking the far about the farming season that they had hoping that it will be fruit for them. At the end of the clip, there is internal conflict between Elizabeth and Proctor. Elizabeth is charging fraud and she wants to take her to the court but Proctor refuses Elizabeth's suggestion. Proctor justifies to Elizabeth saying that he had confessed and asks her not to judge him in bad manner.
2. **John Proctor** - A local farmer who lives just outside town; Elizabeth Proctor's husband. A stern, harsh-tongued man, John hates hypocrisy. Nevertheless, he has a hidden sin—his affair with Abigail Williams—that proves his downfall. When the hysteria begins, he hesitates to expose Abigail as a fraud because he worries that his secret will be revealed and his good name ruined.
Elizabeth Proctor - John Proctor's wife. Elizabeth fired Abigail when she discovered that her husband was having an affair with Abigail. Elizabeth is supremely virtuous, but often cold.
3. Some of the sounds effects are like footstep when Elizabeth was going to the fireplace, Proctor's astonishment, etc... Add other examples as you read the extract.
4. On my point of view, the importance of each sound is that it helps us tell a story. The

effect is clean dialogue but the side effect is a virtual sonic space where all other sounds are faint or silent altogether. The effect that sounds has psychologically and emotionally is often taken for granted. More often than not, the only time that sound is really noticed is when there is no sound at all or the sound that is heard seems to be lacking or inappropriate. Sound effects are not the icing on the cake, but an integral part of the cake's batter. Using sound effects will add realism to your productions and help give them life.

Application activity 7.2

Possible answers

1. The audio is all about the great fear that Parris disposes because of having so many enemies against him. Rather, in the whole extract, he mostly discussed with Abigail, his niece; who was really talking about his anger because of being discharged from the work of Protocol. By the end, a great piece of advice from Mrs Putnam who remains usually optimist is given to Paris and Abigail: To be patient, persistent and optimist to have the bright future.
2. Some of the sound effects used within this video clip are sound of fear (Abigail quavering as she seats), anger, full of breath, etc. add yours as you read and analyse the play.
3. The moral lesson is that we should not be discouraged nor quite fearful because of a lot of difficulties in our lives. Rather it is good to be patient and persistent and fight for overcoming the obstacles.
4. The names of characters are: Parris, Abigail, Mrs. Put'm and Putnam
5. **Parris**: afraid of enemies. **Abigail**: angry because of being discharge from the work. Mrs. Put'm was hopeful, counselor and great confidence and **Putnam** was like a very tired character.

Activity 7.1

Possible answers

1. The video clip is about the death of Caesar.
2. The effect I come up with after watching this video clip on one hand is that death is not something interesting. One may be fearful, frightened, and sorrowful and be full of anger. On the other hand, I realise that after his death, since Caesar was famous tyrant, people cheered in the public and ran from here and there proclaiming the emergence of freedom.
3. The cause that stimulated the event to happen is that people were hatred against Caesar. They wanted to kill him so that he doesn't become a complete tyrant if he gains more power.
4. This happened to Caesar because people wanted freedom, liberty, enjoyment, living

in the country without thunder like him, etc...

5. The message that we can draw from this play is that one may be humble and respect every one's value. This brings us not to persecute other people. Hence, it should be better to respect human rights.

Application activity

Possible answers

1. This scene took place in the street of Rome.
2. The main conflict was political conflict due to hunger of power and how people were being persecuted. People were not free and they did not have their rights.
3. The main characters in the play are Brutus who was on one hand a close friend of Julius Caesar and a conspirator on the other hand to the extent that he was the one to betray and kill him. Julius Caesar was a great tyrant in Rome and Anthony was a good participator in Caesar's funeral and then he replaced him. He harmonized Rome till it reconstructed.
4. Julius Caesar was killed and buried, Anthony started ruling Rome and Brutus failed to rule Rome. People thought he could be the second Caesar if elected. What one can learn from their experiences is that all those who wanted to get the power and penalize people failed but those who wanted to act in accordance the people's rights were the ones to be chosen. This means that people need someone to help them achieving their goals in terms of prosperity.
5. The audience was very happy because they should really humble down in front of others for no more powerful man on earth than God. Joy, happiness, contentment, gladness, peace and other attributes all enabled the Romans to be at ease. There was the mood of now singing freedom.
6. The teacher shall facilitate learners in debating and after will orient them how it is quite necessary to be peacemakers.

End unit assessment

Possible answers

1. Radio dramas are audio. The audience listens without watching the drama. While, T.V dramas are visual. The audience watches and listens at the same time.
2. Urunana teaches people via stories in of maintain peace and security among them. The 'pro-social' stories that Urunana tells are challenging and controversial but they seldom generate critical feedback from audiences. Rather, its successes have been much vaunted. It challenges religious, clan, gender, ethnic and class divisions and enables listeners to 'tell themselves stories about themselves'. Through everyday discussions of the drama, it is hoped that audiences arrive at a better understanding their personal lives and find ways of tackling the social and health problems that

they face. Serial dramas provide ‘safe spaces’ through which the private concerns of citizens can be made public and debated. To promote health, including the sexual and reproductive health of women, they need to ‘rely on membership in a shared community of belief’. On or after such a viewpoint, drama can be understood to help ‘create, confirm, repair and recast’ lives, or more simply stated, ‘stories do social work. In addressing the ‘social work’ that the Urunana drama routinely performs, this chapter considers how the production is understood and acted upon by Rwandan listeners.

3. The purpose of soap operas is to teach and entertain people. Among other topics addressed, soap operas also included domestic violence issues with the purpose of encouraging the reporting of these cases. Moreover, a common but not frequently tackled situation was rescued: the situation of women who are madly in love in a pathological way.
4. Teacher should guide learners and let them perform their sketches in class. Here, teacher should organize learners in group and check if there is sound effects in the performing of sketches.
5. The main themes are the following:

- **Corruption**

Corruption is a central thematic concern of this play and it is evoked through the depictions of the workings of the council and of the press. The council is represented by Peter, because as the Mayor he is the leader and spokesperson for this body, and the manner in which he is prepared to sideline Thomas (his brother) for self-preservation emphasizes how corrupt this municipal authority is.

- **Failings of Democracy**

The viewers and readers of this play are asked to consider the failings of democracy. This reading is made available through the overt criticisms of a local authority, which is a democratically elected group, and through the actions of the mob that refuses to listen to an individual voice.

- **Pollution**

Thomas’s discovery that the water supply is polluted is the trigger that brings about his ostracism from his work colleagues and brother, and eventually from the majority of those in the meeting he holds. Pollution is drawn upon both thematically and figuratively, as it symbolizes the effects of corruption in the town, and is also a sign of how this play engages with the effects of modernity.

An Enemy of the People has two key messages. First, it is a criticism of democracy. Second, it is the story of how one man’s bravery and self-respect can survive

overwhelming odds.

This play is still relevant up to now because the author deals with pollution, taxation, the role of the press in public affairs, the abuse of power, majority and minority rights, and other matters of current concern. I am still uncertain as to whether I should call it a comedy or a straight drama. It has many of the traits of comedy, but it is also based on a serious idea.”

N.B: If the teacher has no facilities for playing clip video, s/he should guide learners in reading the book so that they can analyse it in group. Then after let them perform it in class.

End unit summary

It is a well-known fact that radio drama are plays that are read by actors for radio broadcast rather than performed on the stage. Furthermore, both radio and television drama are electromagnetic that transmit their signals, micro technology, and capable to use satellites for beaming signals to any part of the world. All in all, both Radio and television drama include mainly specific dramatic techniques such as: Sound effects as artistic works to enhance actions, mood and feelings; visual effects known as special and digital effects to catch on information. Series as a set of related radio or television programs and soap operas well known as popular television and radio about daily living updates of any society.

UNIT 8 : PERFORMING DRAMA

8

Key Unit Competence

To be able to:

- Plan and perform selected scenes from a set drama focusing on the use of dramatic techniques to convey message.

Learning objectives

Learner will be able to:

- Plan and perform a play
- Apply knowledge about key aspects of drama and dramatic techniques in the performance of selected play.
- Demonstrate understanding of the importance of the elements of drama through performing scenes.

Prerequisite knowledge and skills/introduction

This unit is for Senior 6, it deals with performing drama. The learner will start the unit by reviewing some key literary terms and explore the picture which shows actors who are performing and audience in a room. It has the intention of helping learner to perform drama and analyze themes, messages, plot, setting and actors in a play, so that the audience can get the message from the performed play. It will also help learners to plan and perform play using all key aspects of dramatic techniques which will be performed in the class.

Cross cutting issues

- Peace and values education:
- Environment and Sustainability
- Gender:
- Comprehensive sexuality education
- Inclusive Education
- Standardisation Culture

- Financial Education

List of topics

Lessons	Lesson title	Learning objectives (From the syllabus including knowledge, skills and attitudes)	Number of periods
8.1	Review key aspects of drama. Plot, setting, Character, Theme and messages	Be able to analyse message, theme, plot, setting and characters in a play.	7
8.2	Review dramatic techniques: Dialogue, Monologue, Soliloquy, entrance, exit, stage direction, asides, props, costumes	Be able to analyse all dramatic techniques used in a play. Be able to perform a play using dramatic techniques.	12
8.3	Planning and Performing Drama	Be able to plan and perform a play accordingly.	15

Introductory activity

This unit will be introduced by the picture which indicates actors who are performing and the audience. And also two questions of a play which open the mind of learners about play. This activity aims at helping learners to have a view about the lesson. The questions are the following:

- Teacher will ask the learners to observe the given picture. Discuss what is taking place on the picture.
- Teacher will guide the learners to answer these questions, and allow them to make oral presentation in class
 1. What is your favorite play? Justify your answer?

2. Who is your favorite actor or actress? Why? Describe their character traits

Possible answers

1. The teacher is supposed to guide learners to identify their favorite play. Here learners are not limited as far as they can brainstorm their answers from this play or that one. After that, you may try to ask them why they chose such play and you link it or them to the set ones: *The Caucasian Chalk Circle*, *Julius Caesar*, *The Crucible*.
2. Regarding favorite actors or actresses, ask them why they have chosen those ones. One may say for instance, the actor performs the comic role and is talented in that role, he performs like a hungry lion to mean s/he is very nasty, etc...

Teaching and learning resources

For effective delivery of the lesson you should ensure you have the following resources or any other appropriate teaching aids:

- computers
- Recommended play set books;
- Student's book
- Internet;
- Dictionaries

8.1. Review key aspects of drama

Activities 8.1.1

Learners are asked to read the plays from recommended books so that they will develop their reading skills. Also they are asked to analyze plot, characters, themes and setting.

Teacher guides learners to work in groups and try involving the integration of generic competences such as critical thinking, cooperation, communication, research and problem solving in their answers.

Possible answers

1.The setting of this tragedy of Julius Caesar happened around 1599 at Rome and in various Italian battle fields such as the senate houses, the house of Brutus, Roman streets, in the forum,

2. The main characters in the tragedy of Julius Caesar are the following

Julius Caesar: A great Roman general and senator recently returned to Rome in triumph after a successful military campaign. While his good friend Brutus worries that Caesar may aspire to dictatorship over the Roman republic, Caesar seems to show

no such inclination, declining the crown several times. Yet while Caesar may not be unduly power-hungry, he does possess his share of flaws. He is unable to separate his public life from his private life, and, seduced by the populace's increasing idealization and idolization of his image, he ignores ill omens and threats against his life, believing himself as eternal as the North Star.

Cassius: A talented general and longtime acquaintance of Caesar. Cassius dislikes the fact that Caesar has become godlike in the eyes of the Romans. He slyly leads Brutus to believe that Caesar has become too powerful and must die, finally converting Brutus to his cause by sending him forged letters claiming that the Roman people support the death of Caesar. Impulsive and unscrupulous, Cassius harbors no illusions about the way the political world works. A shrewd opportunist, he proves successful but lacks integrity.

Marcus Junius Brutus (A noble Roman opposed to Caesar)

Calpurnia: Caesar's wife. Calpurnia invests great authority in omens and portents. She warns Caesar against going to the Senate on the Ides of March, since she has had terrible nightmares and heard reports of many bad omens. Nevertheless, Caesar's ambition ultimately causes him to disregard her advice.

Marcus Tullius Cicero:

Portia: Brutus's wife; the daughter of a noble Roman who took sides against Caesar. Portia, accustomed to being Brutus's confidante, is upset to find him so reluctant to speak his mind when she finds him troubled. Brutus later hears that Portia has killed herself out of grief that Antony and Octavius have become so powerful.

3. The main themes in the play "Julius Caesar"

The themes in the tragedy of Julius Caesar are as follows:

- a) Fate versus free will
- b) Public self-versus private self
- c) Misinterpretation and misunderstanding
- d) Ambition of Julius Caesar
- e) Questions of military and political authority features
- f) Illness (important theme as the play progresses)

Messages are:

- To avoid being arrogant
- Never make important decisions based on mere assumptions.
- To learn from the mistakes that others made previously.
- Avoid tyranny, dictatorship, while leading people.

4. A plot summary of Julius Caesar

The tribunes, Marullus and Flavius, break up a gathering of Roman citizens who seek to celebrate Julius Caesar's triumphant return from war. The victory is marked by public games in which Caesar's friend, Mark Antony, takes part. On his way to the arena Caesar is stopped by a stranger who warns that he should 'Beware the Ides (15th) of March.

Fellow senators, Caius Cassius and Marcus Brutus, are suspicious of Caesar's reactions to the power he holds in the Republic. They fear he will accept offers to become Emperor. Cassius, a successful general himself, is jealous, while Brutus has a more balanced view of the political position. Cassius, Casca, and their allies, visit Brutus at night to persuade him of their views, and they plan Caesar's death. Brutus is troubled but will not confide in his devoted wife, Portia.

On the 15th March Caesar is urged not to go to the Senate by his wife, Calphurnia, who has had dreams that he will be murdered, and she fears the portents of the overnight storms. He is nevertheless persuaded by flattery to go and as petitioners surround him Caesar is stabbed and dies as Brutus gives the final blow. Against Cassius's advice Mark Antony is allowed by Brutus to speak a funeral oration in the market place after Brutus has addressed the people of Rome to explain the conspirators' reasons and their fears for Caesar's ambition. Brutus calms the crowd but Antony's speech stirs them to rioting and the conspirators are forced to flee from the city.

Brutus and Cassius gather an army in Northern Greece and prepare to fight the forces led by Mark Antony, who has joined with Caesar's great-nephew, Octavius, and with Lepidus. Away from Rome, Brutus and Cassius are filled with doubts about the future and they quarrel bitterly over funds for their soldiers' pay. They make up the argument and despite the misgivings of Cassius over the site they prepare to engage Antony's army at Philippi. Brutus stoically receives news of his wife's suicide in Rome, but he sees Caesar's ghost as he rests, unable to sleep on the eve of the conflict.

1. In the battle the Republicans at first appear to be winning but when his messenger's horse seems to be overtaken by the enemy Cassius fears the worst and gets his servant, Pindarus, to help him to a quick death. Brutus, finding Cassius's body, commits suicide as the only honorable action left to him. Antony, triumphant on the battlefield, praises Brutus as 'the noblest Roman of them all', and orders a formal funeral before he and Octavius return to rule in Rome

8.2. Review dramatic techniques:

Activity 8.2.1

Learners are asked to re-read the play "Julius Caesar", and then to identify the dramatic techniques found in the play, such as dialogue, monologue, soliloquy, entrance, exit, stage direction, props and costumes.

Teacher guides learners to work in groups and try involving the integration of generic competences such as critical thinking, cooperation, communication, research and problem solving in their answers.

Possible answers

1. The learners are requested to read the whole play and analyze it accordingly. By analyzing this given play, they will find out all the dramatic techniques used within it. By concretizing this, they will highlight examples of where they are found and their role in embellishing the play or giving it an exemplary look.

Notes: *Julius Caesar* as a play contains all key aspects of drama and all dramatic techniques.

Application activity 8.2.1

The learners shall select one scene with at least two dramatic techniques among those mentioned above and perform it. After they finish, ask other learners who were watching the performance (**the audience**) what dramatic techniques they have discovered inside the performed scene.

8.3. Planning and performing drama

Teacher facilitates learners the processes of used before performing a drama which help the actor to perform well. The learners will mainly see different tips must be focus on before performing. Like for instance preparing props, costumes, etc. That is a plan, next is performing a play. The teacher will help learners, to select the play, the acts and scenes to be performed in the class or outside of the class depending on availability. Take roles and set the time for rehearsals as a class.

The teacher will ask learners to plan and perform their works in class.

Activity 8.3.1

The teacher will ask learners, to select the play, the acts and scenes to be performed in the class or outside of the class depending on availability.

With the help of your teacher, select the play, the acts and scenes you can perform. Take roles and set the time for rehearsals as a class.

Application activity 8.3.1

In order to prove whether learners have understood what play, plan and perform mean, they are advised to plan a play that they will perform in the public when all the learners of schools are watching (audience). Teachers and other school members may be invited to the performance.

End Unit Assessment

Guidance on end unit Assessment

1. After reviewing dramatic techniques and aspects, tell them to plan and perform a play basing on plot, setting, characters, themes, etc... the role of this question is to enable them become actors.
2. After performing a play and sharing dramatic aspects, invite them to discuss dramatic techniques used in acted scenes.
3. At this level, learners shall be able to write a short summary of the scenes or acts they were watching and this sum up will reflect to their utilization of dramatic techniques.
4. This question is related to **self-evaluation**. You as a student you have planned a play and after performed it, and the audience watched. When you made a summary, you realized pros and cons (Success and failure; what were wrong or right) of your play. As a teacher ask the learner to note down what they are going to improve in their next planning and performing.

Activity 1

Possible answers

1. Analyse the play you performed in terms of the following dramatic aspects:
 - a. Plot
 - b. Setting
 - c. Characters
 - d. Theme(s)
2. From your experience of planning and performing a play, discuss the dramatic techniques used in acted scenes.
3. In brief write short summary to evaluate your group's performance and reflect of their utilization of dramatic techniques.

Summary of the unit

Laconically, this unit eight about **Performing Drama**, the last one in all units of Senior six deals with dramatic techniques that are commonly used by the playwright to enhance the meaning and understanding amongst the audience. Furthermore, Dramatic techniques include not only speech direction words in brackets that tell the actors how to say lines; but also literary devices and stage elements determined by the playwright, director or stage manager. Moreover, dramatic techniques enhance the emotional, aural, visual experience of the audience and to underline a script's meaning. In addition, the unit covers the tips which can help someone to plan and perform a play accordingly.

Additional information

Glossary of Technical Theatre Terms

ACT

1. Subdivision between sections of a play. A play with one interval has two Acts etc. Acts are subdivided further into Scenes.

ACTOR

Person (male or female) whose role is to play a character other than his/her own. Although the term 'actress' is sometimes still used for a female actor, many women prefer to have the same title as the men.

AD LIB

From Latin *Ad libitum* meaning "at one's pleasure".

The presence of mind by an actor to improvise when;

1. Another actor fails to enter on cue
2. The normal progress of the play is disturbed
3. Lines are forgotten
4. It may also be a bad habit developed by some actors whereby unnecessary "gags" are introduced into the dialogue.

ANAGNORISIS

Anagnorisis is a moment in a play or other work when a character makes a critical discovery.

ANIMATEUR

(From French) Facilitator of a community, education or group event (social, cultural or artistic). The Animateur may be a group leader, or may have initiated a project. She or he is responsible for running the event.

ANNOUNCER

In seventeenth century theatre and street performances, the Announcer would greet the audience, and give the play some context, either in terms of political or social background, or just to fill in some background detail to help the audience understand.

ANTAGONIST

The opposite of the PROTAGONIST in a drama.

ASSISTANT DIRECTOR

Assistant to the Director - works on specific tasks, sequences etc. to lighten the workload of the Director.

AUDITION

Process where the director or casting director of a production asks actors / actresses / performers to show him/her what they can do. Sometimes very nerve-wracking, but auditions can be a fairly painless process if handled properly. Performers are often asked to memorise a monologue from a play they like to perform for the director.

BIT PARTA

Small role in a play, television production or film.

CABOTINAGE

Overacting, hammy performance, playing to the audience (from the French “Cabotin” - a strolling player / charlatan).

CANTASTORIA

From the Italian for “Sung Story” or “Singing History” this is a theatrical form where a performer tells or sings a story while gesturing to a series of images. These images can be painted, printed or drawn on any sort of material.

CAST

The members of the acting company. The Cast List contains the names of the actors and the characters they’ll be playing.

Dramatis Personae is a Latin term for a list of the characters in a play.

CASTING

The process of the director choosing actors to perform the characters in the play.

CATHARSIS

A catharsis occurs when a moment of high tragedy at the emotional climax of a play is followed by an emotional cleansing for the characters and the audience.

CENTRE CENTRE

(CENTER CENTER in the USA) - The position in the centre of the stage space. Downstage Centre (DSC) is the position at the front of the stage, Upstage Centre (USC), and Centre Stage (CS) or CENTRE CENTRE is the centre. House Centre / House Center is the centre

line of the auditorium (which is usually the same as that of the stage).

The middle portion of the stage - has good sightlines to all seats of the auditorium. Also known as MID STAGE.

CHEAT OUT

An actor facing too far upstage (so that he/she is invisible to the audience) may be requested by the director to “cheat out”, and turn downstage slightly, to improve audience sightlines. “Out” in this sense means towards the audience, and rather than being a derogatory term, “cheat” simply means to improve the situation (sightline in this case) without anyone realising it’s not a totally natural position.

CHEWING THE SCENERY

An actor who gives a completely hammy and over-the-top performance is said to be Chewing the Scenery.

COMIC RELIEF

A comic scene (or line) included in an otherwise straight-faced play to provide a relief from tension for the audience.

CONFLICT

A device setup by the playwright consisting of an argument, disagreement, need or inequality between characters. There are broadly four types of conflict:

1. Relational Conflict

This is the predominant type, and consists of a battle between the mutually exclusive goals of characters (often the protagonist & antagonist).

2. Societal Conflict

Occurs between an individual character (or small group) and a larger group or society.

3. Inner Conflict

A character struggling with her/himself; either trying to escape a mode of behavior (addictive) or a state of mind.

4. Situational Conflict

Involving a situation which must be escaped or resolved.

DÉNOUEMENT

The moment in a drama when the essential plot point is unraveled or explained. (e.g. “So you see I couldn’t have killed the gardener. Because I am the gardener” (Loud organ music etc.)

DICTION

The quality or style of speaking of a character within the play, consisting of components such as accent, inflection, intonation and enunciation. An actor whose words are clearly intelligible and audible is said to have good diction.

DRAMATIC IRONY

A dramatic device whereby the audience is aware of something that one or more characters are not, and action onstage reflects the effect of this lack of knowledge (frequently comic, but also tragic). Dramatic Irony is often used to underline plot points for the audience.

ENSEMBLE

An acting group. Normally used to describe a group of actors who work well together, with no-one outshining the others. A performance where the emphasis is on group work, and there are no star performers, is an ensemble performance.

EPILOGUE

Scene or speech which follows the main action of the play and provides some insight or comment on the action.

EXPRESSIONISM

Theatre design and performance style which places greater value on emotion than realism. The trademark Expressionist effects were often achieved through distortion.

FOUND SPACE

A performance space that wasn't designed to be one. Performances that take place outside the theatre (e.g. in historic buildings, factories, public areas) are said to be using found spaces.

FOURTH WALL

The imaginary wall of a box set through which the audience see the stage. The fourth wall convention is an established convention of modern realistic theatre, where the actors carry out their actions unaware of the audience. Where the cast addresses the audience directly, this is said to be 'Breaking the Fourth Wall'. See also ASIDE.

GOD MIC

A PA system setup for a director to use in a large venue to talk to everyone on stage

without shouting, during rehearsals and technical periods. Also used in some small or experimental spaces for tech crew to talk to actors or other crew, if no headset system or radios is available.

GRAND GUIGNOL

Shock theatre form originally from Le Grand Guignol theatre in Montmartre, Paris (opened in 1897). Specialised in portraying the macabre & gruesome to the delight and horror of the audience.

HAM

Exaggerated over-acting.

HIT YOUR MARK

When an actor stands in the correct position (usually with regard to lighting) she/he is said to have Hit the Mark.

HOLDING FOR A LAUGH

A risky practice, this involves the actors and director pre-planning where the audience will laugh, and inserting suitable pauses in the action, or ensuring that nothing important will be missed if the audience is in stitches. However, if the audience fails to laugh, the pause will slow the pace of the performance. The actors must learn to react to the audience as they react. An even more dangerous practice is to assume that the audience of the show tonight will laugh at the same points as the audience of the previous show.

HOT SEATING

A technique used in interactive theatre when an actor, in character, is questioned by the audience about her/his actions.

IMPROVISATION

A comment or behaviour by an actor or group of actors that is not rehearsed or prepared (or, sometimes, authorised by the director). If the improvisation helps the performance move forward, appropriately, due to a technical or other issue, then improvisation can be helpful. If, however, it's put in to raise a laugh or breaks character or the mood of the scene, it is frowned on.

INTENTION

Intention is an character's specific purpose in performing an action or series of actions, the end or goal that is aimed at. Outcomes that are unanticipated or unforeseen are known as unintended consequences.

INTERIOR MONOLOGUE

The interior (or internal) monologue is the stream of consciousness discussion a character has with her/him whilst working through problems or issues confronting them. It can be delivered as a recorded voiceover, or possibly as an aside spoken direct to the audience.

INTERVAL

Break between sections of a performance. During a play, the interval is normally half way through a standard length performance (approx 1 hour each half) and is usually 15 or 20 minutes in duration. Known in the US as an INTERMISSION.

MELODRAMA

A Melodrama is a dramatic work that exaggerates plot and / or characters in order to appeal to the emotions. It is usually based around having the same character traits, (for example, a hero, who is fearless and who the audience is rooting for, the heroine, who is usually in peril of some kind, which the hero rescues her from; the villain (usually likes the heroine too) and villain's sidekick (typically gets in the way of or annoys the villain).

MISE EN SCÉNE

Although the term literally “placing on stage” in French, the Mise en Scene refers to much more than the setting of a performance or event. The term describes all of the visual aspects of a setting - props, lighting, costume as well as set design, and how the details can contribute to the telling of the story.

PACE

The speed at which actors deliver their lines and perform their actions. A speed run can be useful to warm-up actors and to really make sure everyone is on form. The pacing of the show can have a real effect on how the audience reacts to it - it's a very tricky thing to maintain, especially as everyone gets more familiar with the show. A fast-paced scene takes energy and concentration, and can slow down as familiarity sets in, and a slow-paced scene may speed up. Directors often wish to cut down on unnecessary pauses and delays, but also to maintain the moments of silence between speeches when needed.

WALK-ON

A small acting role with no lines. Also known as SPEAR CARRIER

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ANNEXES

ANNEX 1: REQUIRED COMPETENCES AS OUTLINED IN THE CURRICULUM

There are two types of competences addressed by the curriculum. These are basic and generic competences. The indicative learning activities in each unit have been planned so that they contribute to the development of the **basic and generic competences**. The descriptors of each competence should contribute to the elaboration of good learning activities and exercises.

Basic competences Descriptors

Competences		Competence Descriptions
Basic	Literacy	<ul style="list-style-type: none">– Reading a variety of texts accurately and quickly.– Expressing ideas, messages and events through writing legible texts in good hand-writing with correctly spelt words.– Communicating ideas effectively through speaking using correct phonetics of words.– Listening carefully for understanding and seeking clarification when necessary
	Numeracy	<ul style="list-style-type: none">– Computing accurately using the four mathematical operations.– Manipulating numbers, mathematical symbols, quantities, shapes and figures to accomplish a task involving calculations, measurements and estimations.– Use numerical patterns and relationships to solve problems related to everyday activities like commercial context and financial management.– Interpreting basic statistical data using tables, diagrams, charts and graphs.

	ICT and digital competences	<ul style="list-style-type: none"> - Locating, extracting, recording and interpreting information from various sources. - Assessing, retrieving and exchanging information via internet or cell phones. - Using cell phones and internet for leisure and for money transactions. - Using computer keyboard and mouse to write and store information. - Using information and communication technologies to enhance learning and teaching (all subjects)
	Citizenship and national identity	<ul style="list-style-type: none"> - Relating the impact of historical events on past and present national and cultural identity. - Understanding the historical and cultural roots of Rwandan society and how the local infrastructure functions in relation to the global environment. - Demonstrating respect for cultural identities and expressing the role of the national language in social and cultural context. Advocating for the historical, cultural and geographical heritage of the nation within the global dimension. - Showing national consciousness, a strong sense of belonging and patriotic spirit. - Advocating for a harmonious and cohesive society and working with people from diverse cultural backgrounds.

	Entrepreneurship and business development	<ul style="list-style-type: none"> - Applying entrepreneurial attitudes and approaches to challenges and opportunities in school and in life. - Understanding the obligations of the different parties involved in employment. - Planning and managing micro projects and small and medium enterprises. - Creation of employment and keeping proper books of accounts. Risk-taking in business ventures and in other initiatives. Evaluating resources needed for a business.
	Science and technology	<ul style="list-style-type: none"> - Apply science and technology skills to solve practical problems encountered in everyday life including efficient and effective performance of a given task. - Develop a sense of curiosity, inquisitiveness and research to explain theories, hypotheses and natural phenomena. - Reason deductively and inductively in a logical way. - Use and experiment with a range of objects and tools of science and technology and draw appropriate conclusions.

Generic Competence Descriptors

Generic Competence	Competence Descriptors: What learners are able to demonstrate during the learning process
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Critical thinking	<ul style="list-style-type: none"> - Think reflectively, broadly and logically about challenges encountered in all situations. - Weigh up evidence and make appropriate decisions based on experience and relevant learning. - Think imaginatively and evaluate ideas in a meaningful way before arriving at a conclusion. - Explore and evaluate alternative explanations to those presented by others.
Creativity and innovation	<ul style="list-style-type: none"> - Responding creatively to different challenges encountered in life. - Use imagination beyond knowledge provided to generate new ideas to enrich learning. - Take initiative to explore challenges and ideas in order to construct new concepts. - Generate original ideas and apply them in learning situations. - Demonstrate resilience when faced with learning challenges.
Research and problem solving	<ul style="list-style-type: none"> - Be resourceful in finding answers to questions and solutions to problems. Produce new knowledge based on research of existing information and concepts and sound judgment in developing viable solutions. - Explain phenomena based on findings from information gathered or provided.

<p>Communication</p>	<ul style="list-style-type: none"> - Communicating and conveying confidently and effectively information and ideas, through speaking and writing and other forms of communication, using correct language structures and relevant vocabulary in a range of social and cultural contexts. - Comprehending language through listening and reading. - Using oral and written language to discuss, argue and debate a variety of themes in a logical and appealing manner. - Communicating clearly and confidently using a range of linguistic, symbolic, representational and physical expression. - Developing and communicating formal messages and speech appropriate to the target recipient or audience.
<p>Cooperation, interpersonal management, life skills</p>	<ul style="list-style-type: none"> - Co-operating with others as a team in whatever task assigned. Adapting to different situations including the world of work. - Demonstrating a sense of personal and social responsibility and making ethical decisions and judgments. - Respecting others' rights, views and feelings. - Having positive ethical and moral attitudes with socially acceptable behaviour. - Performing practical activities related to environmental conservation and protection. - Advocating for personal, family and community health, hygiene and nutrition. - Developing motor skills to perform a variety of physical activities for fitness, health, leisure and social interaction.

Lifelong learning	<ul style="list-style-type: none"> - Taking initiative to update knowledge and skills with minimum external support. - Coping with the evolution of knowledge and technology advances for personal fulfilment - Seeking out acquaintances more knowledgeable in areas that need personal improvement and development. - Exploiting all opportunities available to improve on knowledge and skills.
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ANNEX 2: CROSS-CUTTING ISSUES DESCRIPTORS AND THEIR INTEGRATION IN SUBJECTS

Cross-cutting Issue	Description	Subjects incorporating aspects of the cross-cutting issue
Genocide Studies	Genocide Studies provides young people with an understanding of the circumstances leading to the genocide and the remarkable story of recovery and re-establishing national unity. Genocide Studies helps learners to comprehend the role of every individual in ensuring nothing of the sort ever happens again.	Social Studies, History and Citizenship, General Studies, Religious Education, ICT, Music

<p>Environment and sustainability</p>	<p>The growing awareness of the impact of the human race on the environment has led to recognition of the need to ensure our young people understand the importance of sustainability as they grow up and become responsible for the world around them. Hence Environment and Sustainability is a very important cross-cutting issue.</p> <p>Learners need basic knowledge from the natural sciences, social sciences and humanities to understand and interpret principles of sustainability. They also need skills and attitudes that will enable them in their everyday life to address the environment and climate change issue and to have a sustainable livelihood.</p>	<p>SET, Social Studies, Geography, Biology, General Studies, Agriculture, Home Science, English, French, Kinyarwanda, Kiswahili, Entrepreneurship, Art and Craft, Economics, ICT, Music, Physical Education, Physics, Chemistry</p>
<p>Gender</p>	<p>There is a strong moral imperative to afford every individual their basic human rights and gender inequality results in women and girls being treated less favourably than men. A strongly negative impact of unequal treatment which affects the nation as a whole is the fact that it results in women being held back and their talents and abilities not being fully realised. With a good understanding of the principles of Gender Equality, it is intended that future generations will ensure that the potential of the whole population is realised.</p>	<p>Social Studies, History and Citizenship, General Studies, English, French, Kinyarwanda, Kiswahili, Entrepreneurship, Economics, Literature in English, ICT, Music, Physical Education, Physics</p>

<p>Comprehensive sexuality education(HIV/ AIDS, STI,Family planning, Gender equalityand reproductive health)</p>	<p>Comprehensive sexuality education which is age appropriate, gender sensitive and life skills based can provide young people with the knowledge and skills to make informed decisions about their sexuality and life style. Preparing children and young people for the transition to adulthood has been one of humanity’s great challenges with human sexuality and relationships at its core. Few young people receive adequate preparations for their sexual lives. This leaves them potentially vulnerable to coercion, abuse and exploitation. Unintended pregnancy and sexually transmitted infection (STI) including HIV/AIDS. Many young people approach adulthood faced with conflicting and confusing messages about sexuality and gender.</p>	<p>SET, Social Studies, Geography, History and Citizenship, Biology, General Studies, English, French, Kinyarwanda, Kiswahili, Religious Education, Physical Education, ICT, Music</p>
	<p>This is often exacerbated by embarrassment, silence, disapproval and open discussion of sexual matters by adults (parents, teachers) at very time when it is most needed.</p> <p>Comprehensive sexuality education supports a rights- based approach in which values such as respect, acceptance tolerance, equality, empathy and reciprocity are inextricably linked to universally agreed human right.</p> <p>A clear message concerning these dangers and how they can be avoided, from right across the curriculum, is the best way to ensure that young people understand the risks and know how to stay healthy.</p>	

<p>Peace and Values Education</p>	<p>The need for Peace and Values Education in the curriculum is obvious. Peace is clearly critical for society to flourish and for every individual to focus on personal achievement and their contribution to the success of the nation. Values education forms a key element of the strategy for ensuring young people recognize the importance of contributing to society, working for peace and harmony and being committed to avoiding conflict.</p>	<p>All subjects</p>
<p>Financial Education</p>	<p>Financial education makes a strong contribution to the wider aims of education. It makes learning relevant to real life situations. It aims at a comprehensive financial education program as a precondition for achieving financial inclusion target and improves the financial capability of Rwandans. Financial education has a key role of not only improving knowledge of personal but also transforming this knowledge into action.</p> <p>It provides the tools for sound money management practices on earnings, spending, saving, borrowing and investing. Financial education enables people to take appropriate financial services both formal and informal that are available to them and encourages financial behaviours that enhance their overall economic well being.</p>	<p>Mathematics, Social Studies, Economics, Entrepreneurship, General Studies, ICT, Pre-primary</p>

<p>Standardisation Culture</p>	<p>Standardisation Culture develops learners' understanding of the importance of standards as a pillar of economic development and in the practices, activities and lifestyle of the citizens. It is intended that the adoption of standardization culture should have an impact upon health improvement, economic growth, industrialization, trade and general welfare of the people.</p> <p>While education is the foundation and strength of our nation, standards are one of the key pillars of sustainable economic development.</p>	<p>All subjects</p>
<p>Inclusive Education</p>	<p>Inclusive education involves ensuring all learners are engaged in education and that they are welcomed by other students so that everyone can achieve their potential. Inclusive practice embraces every individual regardless of gender or ability including those with learning difficulties and disabilities. The almost focus of inclusive curriculum is on ensuring participation in education of learners with different learning styles and other difficulties. To be successful, it entails a range of issues including teacher's positive attitudes, adapting the learning resources, differentiation of teaching and learning methods and working together. Overall the benefits of an inclusive curriculum extend to all learners.</p>	<p>All subjects</p>

ANNEX 3: QUESTION STEMS & ACTIVITIES DERIVED FROM BLOOM'S TAXONOMY TO BE USED IN TEXTBOOKS

The following tables are adapted and developed from Bloom's Taxonomy, provide lists of verbs, question stems and activities that authors and Content providers could use in creating competence and skill-based activities for teachers to use in class for learners at different levels.

Knowledge

Useful Verbs	Sample Question Stems	Possible activities
Tell	What happened after...?.	Make a list of the main events
List	How many...?.	Make a timeline of the main events
Describe	What was it that?.	Make a facts chart
Relate	Can you name the...?.	Make a list of the information that you can remember
Locate	What happened at...?.	List all the places in the story
Write	How did you get to school in the rainstorm?.	List all the problems in getting to school and your solutions to the problems
Find	What is the meaning of ...?.	Use a dictionary and start a Vocab notebook
Name	What are your favourite foods?.	List all of the favourite foods of the group members and the frequency with which they are provided and make a chart to show the results
State	What birds have you seen today on the way to school?.	Make a chart of the common birds seen around the school

Comprehension

Useful Verbs	Sample Question Stems	Possible activities
Explain	Write in your own words....	Draw pictures to show an event
Interpret	Write a brief outline of...	Illustrate with pictures the main idea
Outline	What happened next...	Make a cartoon strip with matchstick men to show a sequence of events
Discuss	Who do you think will win....	Make a chart of the teams taking part
Compare	What is the difference between...	List the differences between living in the hills and living in the valleys
Predict	What would happen if	Write two different endings to the same story
Describe	What happened on the way to school?	Make a cartoon of your journey to school

Applications

Useful Verbs	Sample Question Stems	Possible activities
Illustrate	Categorize literary tradition by their characteristics	Make a chart showing different types of literary traditions with the same characteristics
Collect data	What are characteristics of a fictional work?	Design a questionnaire to find out the characteristics of fiction and non-fiction works.. Then ask learners how many novels have they read. Present the finding in front of the class.
Classify	What are the key aspect of prose?	Make a list of different aspects of prose and make an analyses in any set novel.
Design	How would you write a good literary work ?	Make a collection of information to show how a literary work is and how it could be made better.
Examine	Identify the different features of poetry.	Present a different types of poems

Identify	What are the strong and weak points of Poetry?...	Compose a poem, which illustrates the strong and weak points Poetry.
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Synthesis

Useful Verbs	Sample Question Stems	Possible activities
Create	Create an idea for writing a story.	Provide plans showing the different parts of the story.
Invent	An improved structure for composition.	Provide a plan to show your improved composition.
Compose	Write a poem about ...	Put your poem into an illustrated poster or into a PowerPoint presentation
Imagine	What would happen if...?	Write a story about what you think might happen if...
Plan	If you had access to all the required resources how would you solve the problem of...	Produce a plan showing the resources you would need and how you would apply them to solving the problem. Show also how you would know if the problem had been solved
Formulate	Formulate a new design of plot diagram.	Write down the main part of plot diagram.
Devise	Devise new and unusual uses for ...	Prepare an advertising campaign to sell your new uses

Evaluation

Useful Verbs	Sample Question Stems	Possible activities
Judge	Is there a better solution to...	Prepare a list of criteria to judge the solution to a problem. Indicate priority criteria and ratios
Select	Judge the value of...	Conduct a class debate about an issue of special interest
Decide	Decide if something is good or bad	Prepare a poster/PowerPoint to present 5 criteria to judge if it is good or bad
Justify	Explain and justify your attitudes to homework	Organise a class survey on homework and present the results

Argue	Your point of view about ... And defend your arguments against others who disagree	Take a class view on which arguments were best and why?
Recommend	When you have just completed a problem solving exercise recommend ways in which your approach to the problem could have been improved	Prepare a report that clearly explains the reasons for your recommendations
Rate	How effective was ...?	Collect data and analyse it to demonstrate the effectiveness
Assess	How serious is the problem of illiteracy.	Produce a proposal showing how individuals can take measures to fight against illiteracy.