THE REPUBLIC OF UGANDA
Ministry of Education and Sports

ADVANCED SECONDARY CURRICULUM

LITERATURE IN ENGLISH SYLLABUS

NCDC
NATIONAL CURRICULUM DEVELOPMENT CENTRE
2025

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LITERATURE IN ENGLISH SYLLABUS

2025

NCDC
NATIONAL CURRICULUM
DEVELOPMENT CENTRE

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FOREWORD

The Ministry of Education and Sports, through the National Curriculum Development Centre (NCDC), aligned the Advanced Level Curriculum with the competency-based Lower Secondary Curriculum (LSC) to ensure a smooth learner transition from lower secondary to advanced level.

The two-year aligned Advanced Secondary Curriculum adopted learner-centered approaches, inquiry-based, and discovery methods. The learning outcomes give the learner hands-on experiences in real-life situations while being cognizant of different learner abilities and learning styles. The syllabus focuses on assessment for learning with emphasis on criterion-referenced assessment. It further provides learners with the opportunity to enhance the 21st-century skills and values that were acquired at the lower secondary level.

This Literature in English syllabus promotes learner's application of knowledge and skills in relation to what happens in their communities, promotes acquisition of Higher-order Thinking Skills (HOTS) such as inquiry, creativity and innovation, decision-making, critical thinking and problem-solving. It calls for use of learner-centred pedagogies with hands-on experience by the learners in real life situations, while acknowledging different learner abilities and learning styles.

As the Minister responsible for Education, I endorse this syllabus as the official document for teaching and learning Literature in English at the Advanced Level of secondary education in Uganda.

Hon. Janet Kataaha Museveni
First Lady and Minister of Education & Sports

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The National Curriculum Development Centre (NCDC) is indebted to the Government of Uganda for financing the adaptation of the Advanced Level Curriculum for Secondary Education in Uganda.

Our gratitude goes to the Ministry of Education and Sports for overseeing the adaptation of the curriculum, the Curriculum Task Force of the Ministry of Education and Sports for the oversight role and making timely decisions whenever necessary, and members of the public who made helpful contributions towards shaping this curriculum.

NCDC is also grateful to Members of Parliament, schools, universities, and other tertiary institutions, the writing panels, and professional bodies, for their input in the design and development of the Advanced Level Curriculum. To all those who worked behind the scenes to finalise the adaptation process of this teaching syllabus, your efforts are invaluable.

NCDC takes responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for effectively addressing the inadequacies. Such comments and suggestions may be communicated to NCDC through P. O Box 7002, Kampala, or Email: admin@ncdc.go.ug or on the Website: www.ncdc.go.ug

Dr Grace K. Baguma
Director
National Curriculum Development Centre

1.0 INTRODUCTION

The Advanced Secondary Curriculum has been aligned with the Lower Secondary competency-based model for ease of progression of learners from the Lower to Advanced Secondary Level. The alignment is a result of the analysis of the Advanced Level Curriculum published in 2013, to determine whether the content is:

i) appropriate.

ii) high-pitched or overloaded.

iii) covered at lower secondary.

iv) obsolete.

v) repeated in different topics and redundant.

The results from the curriculum analysis revealed that there were overlaps of concepts with what was covered at the Lower Secondary, as well as concepts within different topics of the same subject. In addition, a number of syllabuses had content that is no longer necessary for today's contemporary society and the 21st century.

1.1 Changes in the Curriculum

The alignment of the A -Level Curriculum to that of the Lower Secondary led to changes in the pedagogies of learning from a knowledge- and objective-based, to an integrated and learner-centred competency-based approach. The adapted syllabus, therefore, is a result of rationalising, integrating, and merging content with overlaps and similar skills, dropping topics that had been studied at Lower Secondary, or are no longer critical and relevant for the current learning needs, while upgrading those that were of low competencies to match with the advanced level. The programme planner details the learning progression derived from the learning outcomes. The detailed syllabus section unfolds the learning experiences with corresponding assessment strategies.

This **Literature in English** syllabus is part of the Advanced Secondary Curriculum. The teacher is encouraged to read the whole syllabus before planning your teaching programme, since many topics have been merged, upgraded, or removed. While aligning this syllabus, efforts were made to ensure a smooth progression of concepts from the Lower Secondary Level, adapting topics and content with familiar features that are of value to the learner and society. In addition, the process of developing this syllabus document removed what was considered obsolete, high pitched as well as content overlaps and overloads.

1.2 Classroom Based Assessment

This syllabus requires classroom learning to be experiential, through the suggested learning activities for the acquisition of the learning outcomes. This is the gist of a learner-centred and activity-based approach to learning, which emphasises the acquisition of required competencies. Formative assessment in Literature in English will focus on the acquisition of knowledge and skills, through performance of the learning activities. The learning activities sprout from the learning outcomes, which are evidenced by acquiring and demonstrating the application of the desired skills, to show that learning has taken place. The sample assessment strategies have been provided to guide the teacher on classroom-based assessment. The teacher can develop more assessment strategies based on the same principles of observation, conversation, and product, for the acquisition of the desired knowledge, skills, values, and attitudes. (See detailed syllabus)

1.3 Learners with Special Educational Needs (SEN)

The Advanced Secondary Curriculum is designed to empower all learners, including those with Special Educational Needs (SEN), to reach their full potential and contribute meaningfully to the nation. By incorporating inclusive strategies, the curriculum ensures equitable access to high-quality learning opportunities, while maintaining high academic standards. It emphasises creating an inclusive learning environment that supports the diverse needs of learners with SEN, enabling them to succeed alongside their peers.

1.4 Generic Skills

Generic skills are embedded within all subjects and are essential for learning and workforce readiness. These skills enable learners to engage with the entire curriculum effectively and prepare them for lifelong learning. These skills equip learners with the ability to adapt to change and navigate life's challenges in the 21st century.

The key generic skills include:

1

Critical thinking and problem-solving

i) Planning and carrying out investigations
ii) Sorting and analysing information
iii) Identifying problems and proposing solutions
iv) Predicting outcomes and making reasoned decisions
v) Evaluating different solutions

Co-operation and Self-Directed Learning

i) Working effectively in diverse teams
ii) Interacting effectively with others
iii) Taking responsibility for own learning
iv) Working independently with persistence
v) Managing goals and time

2

3

Creativity and Innovation

i) Using imaginations to explore possibilities
ii) Working with others to generate ideas
iii) Suggesting and developing new solutions
iv) Experimenting with innovative alternatives
v) Looking for patterns and making generalisation

Communication

i) Listening attentively and with comprehension
ii) Talking confidently and explaining ideas/opinions clearly
iii) Reading accurately and fluently
iv) Writing and presenting information coherently
v) Using a range of media to communicate ideas

4

5

Mathematical Computation

i) Using numbers and measurements accurately
ii) Interpreting and interrogating mathematical data
iii) Using mathematics to justify and support decisions

Information and Communication Technology (ICT) Proficiency

i) Using technology to create, manipulate and process information
ii) Using technology to collaborate, communicate and refine work

6

7

Diversity and Multicultural Skills

i) Appreciate cultural diversity
ii) Respectfully responding to people of all cultures
iii) Respecting positive cultural practices
iv) Appreciating ethnicity as a cradle for creativity and innovation

1.5 Cross-cutting Issues

These are issues which young people need to learn about, and are not confined to a particular subject but are studied across subjects. They help learners to develop an understanding of the connections between the subjects and the complexities of life as a whole. They are;

- Environmental awareness
- Health awareness
- Life skills
- Mixed abilities and involvement
- Socio-economic challenges
- Citizenship and patriotism

These are a concern to all humankind irrespective of their areas of speciality. They are infused in the different learning outcomes of the different subjects.

1.6 Values

The curriculum is based on a clear set of values. These values underpin the whole curriculum and the work of schools. Learners need to base themselves on these values as citizens of Uganda. These values are derived from the Uganda National Ethics and Values Policy of 2013. They are:

i) respect for humanity and environment
ii) honesty, uphold and defend them at all times
iii) Justice and dealing with others
iv) hard work for self-reliance
v) integrity; moral uprightness and sound character
vi) creativity and innovation
vii) social responsibility
viii) social harmony
ix) national unity
x) national consciousness and patriotism.

These are not taught directly in lessons, nor are they assessed by pen and paper. However, they are incorporated in some learning outcomes and are developed as learners progress.

1.7 ICT Integration

The integration of ICTs into teaching and learning is strongly encouraged in this A-level adapted curriculum. ICT enhances the implementation of competency-based learning by fostering learner engagement, creativity, and lifelong learning. Teachers are encouraged to use technology to create interactive content, such as digital simulations and videos, to illustrate

abstract or complex concepts effectively. Integrating ICT not only enhances the learning experience but also equips learners with essential digital skills for the 21st century.

ICT teachers should endeavour to assist other subject teachers in making the ICT integration process a reality. The table below shows a sample of suggested ICT tools that may be applied to given tasks.

Sample Task in the Syllabus	**Suggested ICT Tool**
Fieldwork	Use of cameras to take photos and record videos
Locate places on a map	Use digital maps such as Google Maps or an equivalent application.
Presentation in class	Use presentation applications or online presentation tools like Canva
Search for keywords and meanings	Use an online dictionary or search online
Make drawing/graphics	Use drawing tools like Draw.io or publishing software/Word processor
Roleplay, narrations	Use audio and video recordings
Demonstrations	Use audio/video recordings, models, simulations, or virtual labs
Analyse and present data	Use spreadsheet software or any other analytics tools
Group discussions	Mind mapping software
Search for extra reading materials	Download files from the Internet from academic Databases
Writing equations and formulae	Use equation editors like MathType
Carry out academic search/research	Use the Internet, AI models, and other academic applications like "Encarta", "Britannica", etc.
Collaborate with others across the world	Form learning networks with blogs, social media, emails, and videoconferencing tools like Zoom, MS Teams, Webex, Google Meet or any other networking application.

1.8 Projects

Projects and project-based learning are part and parcel of learning in the 21st century. In Literature in English, the learner will be required to write their own prose pieces, poetry anthology, a one-act drama script and a novella; plus, any other customised projects given in this subject. These projects will promote academic research and development of varied skills on any given topic under study. The teacher is encouraged to guide learners to create projects that can easily be customised/linked to what is happening in their local environment. Learning through these projects will give the learner an opportunity to engage in personal research under the guidance of the teacher through which they can present a coherent, reasoned, and well-structured write up/product that effectively communicates their ideas and findings.

1.9 The Aims of Secondary Education

The aims of secondary education in Uganda are to:

i) instill and promote national unity, an understanding of the social and civic responsibilities, strong love and care for others and respect for public property, as well as an appreciation of international relations and beneficial international co-operation

ii) promote an appreciation and understanding of the cultural heritage of Uganda including its languages

iii) impart and promote a sense of self discipline, ethical and spiritual values, personal and collective responsibility and initiative

iv) enable individuals to acquire and develop knowledge and an understanding of emerging needs of society and the economy

v) provide up-date and comprehensive knowledge in theoretical and practical aspects of innovative production, modern management methods in the field of commerce and industry and their application in the context of socio-economic development of Uganda

vi) enable individuals to develop basic scientific, technological, technical, agricultural and commercial skills required for self-employment

vii) enable individuals to develop personal skills of problem solving, information gathering and interpretation, independent reading and writing, self-improvement through learning and development of social, physical and leadership skills such as those obtained through games, sports, societies and clubs

viii) lay the foundation for further education

ix) enable the individual to apply acquired skills in solving problems of community, and to develop a strong sense of constructive and beneficial belonging to that community

x) instill positive attitudes towards productive work and strong respect for the dignity of labour and those who engage in its productive activities

xi) develop a positive attitude towards learning as a lifelong process.

1.10 Aims of the Advanced Secondary Curriculum

i) To adopt a Competency-based Learning Approach.
ii) To develop holistic education for personal and national development based on clear-shared values.
iii) To develop key skills which are essential to work and life; and promote life-long learning.
iv) To adopt an integrated approach to learning that develops the ability of learners to apply learning.
v) To improve on assessments by incorporating school-based assessment into End of Cycle Assessment.
vi) To emphasise learner's participation through engagement with the community.
vii) To prepare learners for further education.

1.11 Rationale for Teaching Literature in English at Advanced Level

The Advanced Level Literature in English syllabus aims to:

i) develop reading for pleasure and increase learners' language proficiency
ii) develop learners' personal life skills like problem-solving, critical thinking; decision making, creativity, researching and managing information systematically
iii) shape the affective, develop the cognitive and apply the psychomotor skills
iv) appreciate the differences across the various genres
v) appreciate their own cultural heritage and that of others
vi) cultivate appropriate attitude to life
vii) develop and exhibit values e.g. honesty, integrity, patriotism, unity, empathy etc.

1.12 Subject Overview

The syllabus treats the four main genres of Literature in English: Prose and Poetry, Drama/Plays and The Novel and the Short Story, as individual topics: Prose (topic one), Poetry (topic two), Drama/Plays (topic three), and The Novel and the Short Story (topic four). These topics will be taught, learned, and assessed on a weekly basis to provide learners with the specialised skills needed to appreciate, write, and publish both their own and others' literary works. The teaching and learning process of this subject emphasises effective communication, creativity, innovation, and the real-life application of acquired knowledge and skills; both inside and outside the classroom. The teacher is strongly encouraged to prioritise skills development to help the learner achieve the required proficiency levels.

1.13 Time Allocation

Learners at this level, will participate in 09 (nine) 40-minute periods per week from Senior Five to Senior Six.

1.14 Suggested Approaches to Teaching Literature in English

The suggested approaches enhance learning and empower teachers to support learners as they prepare for assessment. This will necessitate the teacher to work alongside learners to guide, direct, support and supervise them as they progress through the research process. These approaches include:

i) Inquiry-based learning: learners are encouraged to investigate through research directed by their interest and solve problems through series of questions and scenarios enhancing critical thinking, communication and research skills.
ii) Experiential learning: learners actively participate in hands-on experiences during research and learn through reflecting upon what they are doing which leads to development of reflective skills.
iii) Problem and project-based learning: learners find solutions to problems through their experience in research and projects. This leads to development of critical thinking, social and research skills.
iv) Case-based learning: learners refer to real world scenarios to discuss and analyse them, which enables them develop critical thinking, analytical and research skills.
v) Discovery learning: learners construct their own knowledge through active participation, exploration and inquiry, which encourages them to critically think, ask questions and hypothesise through research.

1.15 Guidance to the Teacher: How to Teach Literature in English at this Level

1. The four main genres of Literature in English: Prose, Poetry, Drama/Plays, and The Novel and the Short Story are treated as individual topics in this syllabus. Prose (topic one), Poetry (topic two), Drama/Plays (topic three), and The Novel and the Short Story (topic four).
2. Each topic will be taught, learned, and assessed weekly (Refer to the guidance in the Programme Planner chart). The recommended sequence is: Prose, Poetry, Drama/Plays, and The Novel and the Short Story.
3. The formula/format used for the sub-topics indicates the topic, and subtopic to be handled per week, such as 1.1, meaning topic one (Prose) of subtopic/week one, and 3.7, meaning topic three (Drama/Plays), sub-topic/week seven, respectively.
4. Prose is used as an introductory topic; addressing most generic aspects and elements, with other topics frequently referring back to it. However, the unique features and aspects of each genre should be carefully identified and given utmost attention.

5. Both drama and plays will be taught: drama as written works that can be read, and plays as the performance of drama on stage.
6. Make a clear distinction between reminiscence and flashback.
7. The teacher is encouraged to carefully select appropriate excerpts, passages, texts, props, costumes, and other materials as they plan their lessons.
8. The suggested teaching/learning activities and assessment strategies are not exhaustive but samples upon which the teacher will be expected to build on. They are to serve as guidance to the teacher to develop more activities that are appropriate to their teaching/learning environment.

1.16 Programme Planner

Class/Term	Topic	Sub-topic/Week		Periods
Senior Five Term One	Introduction to Literature	0.1	i) Meaning of Literature ii) Forms of Literature iii) Functions of Literature to the Society	3
	Prose	1.1	i) Introduction to Prose ii) Functions of Prose	
	Poetry	2.1	i) Introduction to Poetry ii) Functions of Poetry	2
	Drama/Plays	3.1	i) Introduction to Drama/Plays ii) Functions of Drama/Plays	2
	The Novel and Short Story	4.1	iii) Introduction to the Novel and the Short Story iv) Functions of the Novel and the Short Story.	2
	Prose	1.2	Characteristics of Prose	2
	Poetry	2.2	Characteristics of Poetry	2
	Drama/Plays	3.2	Difference between a Written script and a Performed Play.	2
	The Novel and Short Story	4.2	Characteristics of the Novel and the Short Story	3
	Prose	1.3	Difference between Poetry and Prose	2
	Poetry	2.3	**Aspects of Poetry** Title Poet Persona	2
	Drama/Plays	3.3	**Major Types of Plays** Comedy	3

			Tragedy Tragicomedy Historical Plays	
	The Novel and Short Story	4.3	**Aspects of the Novel** Structure Setting	2
	Prose	1.4	**Categories of Prose** Descriptive Narrative Argumentative Expository	3
	Poetry	2.4	**Types of Poetry** Sonnets Free verse Elegy Epic Lyric Ballads Ode etc.	2
	Drama/Plays	3.4	**Elements of a Play** Setting	2
	The Novel and Short Story	4.4	**Aspects of the Novel** Storyline Plot	2
	Prose	1.5	**Aspects of Prose** Title Writer/Author/Narrator/Speaker	2
	Poetry	2.5	**Aspects of Poetry** Tone	2
	Drama/Plays	3.5	**Elements of Drama (continued)** Structure	2
	The Novel and Short Story	4.5	**Narrative Techniques** Point of View (First Person, Second Person and Third Person)	3
	Prose	1.6	**Aspects of Prose (Continued)** Audience/Readership Setting	3
	Poetry	2.6	**Aspects of Poetry (continued)** Attitude	2
	Drama/Plays	3.6	**Elements of Drama (continued)** Dialogue	2

	The Novel and Short Story	4.6	**Narrative techniques (continued)** Symbolism	2
	Prose	1.7	**Aspects of Prose (continued)** Writer's intention	2
	Poetry	2.7	**Aspects of Poetry (continued)** Rhyme	2
	Drama/Plays	3.7	**Elements of Drama (continued)** Plot/Action	3
	The Novel and Short Story	4.7	**Narrative techniques (continued)** Allegory	2

Term	Weeks	Topic	Periods
One	07	Prose	17
		Poetry	14
		Drama/Plays	16
		The Novel and Short Story	16
Total			**63**

Class/Term	Topic	Sub-topic/Week		Periods
Senior Five Term Two	Prose	1.1	**Aspects of Prose (continued)** Theme Meaning	2
	Poetry	2.1	**Aspects of Poetry (continued)** Rhythm	2
	Drama/Plays	3.1	**Elements of Drama (continued)** Character and Characterisation	3
	The Novel and Short Story	4.1	**Narrative techniques (continued)** Flashbacks	2
	Prose	1.2	**Aspects of Prose (continued)** Message Subject matter	3
	Poetry	2.2	**Language in Poetry** Diction	2
	Drama/Plays	3.2	Character analysis	2

	The Novel and Short Story	4.2	**Narrative Techniques (continued)** Reminiscence	2
	Prose	1.3	**Aspects of Prose (continued)** Attitude Atmosphere	3
	Poetry	2.3	**Language in Poetry (continued)** Poetic License	2
	Drama/Plays	3.3	Character Relationships	2
	The Novel and Short Story	4.3	**Narrative technique (continued)** Foreshadow	2
	Prose	1.4	**Language in Prose** Diction	2
	Poetry	2.4	**Sound devices** i) Assonance ii) Alliteration	3
	Drama/Plays	3.4	**Style/ Dramatic Techniques** i) Asides ii) Soliloquy	2
	The Novel and Short Story	4.4	**Narrative Techniques (continued)** Third Person Omniscient Narrator	2
	Prose	1.5	**Language in prose (continued)** Register	2
	Poetry	2.5	**Sound devices** Consonance Onomatopoeia	2
	Drama/Plays	3.5	**Style/ Dramatic Techniques** Stage Directions Dreams Songs	3
	The Novel and Short Story	4.5	**Narrative Techniques (continued)** Stream of Consciousness	2
	Prose	1.6	**Figurative Language** Imagery Metaphor Simile	3
	Poetry	2.6	**Poetic devices (continued)** Juxtaposition Paradox	2
	Drama/Plays	3.6	i) Verse	2

			ii) Lighting iii) Monologue	
	The Novel and Short Story	4.6	Anecdotes	2
	Prose	1.7	**Figurative Language** Euphemism	2
	Poetry	2.7	**Rhetorical Devices** i) Hyperbole ii) Litotes	2
	Drama/Plays	3.7	i) Props and Costumes ii) Interlude iii) Nomenclature	2
	The Novel and Short Story	4.7	Analysis of the Aspects of the Novel and the Short Story using the set books	3
	Prose	1.8	**Figurative Language (continued)** Metonymy Synecdoche	2
	Poetry	2.8	**Rhetorical Devices** Rhetorical questions	2
	Drama/Plays	3.8	Analysis of the Elements of Drama using set books.	3
	The Novel and Short Story	4.8	Analysis of the Aspects of the Novel and the Short Story (continued)	2
	Prose	1.9	**Figurative Language** Personification	2
	Poetry	2.9	**Rhetorical Devices** Repetition Refrain Anaphora	2
	Drama/Plays	3.9	Analysis of the Elements of Drama using set books (continued)	2
	The Novel and Short Story	4.9	Analysis of the Aspects of the Novel and the Short Story (continued)	3
	Prose	1.10	Figurative Language (continued) Apostrophe Juxtaposition	2
	Poetry	2.10	Analysis of the aspects of Poetry using a variety of poems from each of the categories	3

	Drama/Plays	3.10	Analysis of the Elements of Drama using set books (continued)	2
	The Novel and Short Story	4.10	Analysis of the aspects of the Novel and the Short Story (continued)	2
	Prose	1.11	**Figurative Language (continued)** Allusion	2
	Poetry	2.11	Analysis of the aspects of Poetry using a variety of poems from each of the categories. (continued)	2
	Drama/Plays	3.11	Analysis of the Elements of Drama using set books (continued)	2
	The Novel and Short Story	4.11	Analysis of the aspects of the Novel and the Short Story (continued)	3
	Prose	1.12	**Figurative Language (continued)** Comparison and Contrast	2
	Poetry	2.12	Analysis of the aspects of Poetry using a variety of poems from each of the categories. (continued)	2
	Drama/Plays	3.12	Analysis of the Elements of Drama using set books (continued)	2
	The Novel and Short Story	4.12	Analysis of the aspects of the Novel and the Short Story (continued)	3

Term	Weeks	Topic	Periods
Two	12	Prose	27
		Poetry	26
		Drama/Plays	27
		The Novel and Short Story	28
Total			**108**

Class/Term	Topic	Sub-topic		Period
	Prose	1.1	Analysis of the salient aspects of Prose using a variety of prose texts	2
	Poetry	2.1	Analysis of the aspects of Poetry using a variety of poems from each of the categories (continued)	2
	Drama/Plays	3.1	Analysis of the elements of Drama using set books (continued)	2
	The Novel and Short Story	4.1	Analysis of Narrative Techniques in the Novel and the Short Story	3
	Prose	1.2	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	3
	Poetry	2.2	Analysis of the aspects of Poetry using a variety of poems from each of the categories. (continued)	2
	Drama/Plays	3.2	Analysis of dramatic techniques and their effectiveness in set books	2
	The Novel and Short Story	4.2	Analysis of Narrative Techniques in the Novel and the Short Story (continued)	2
	Prose	1.3	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	2
	Poetry	2.3	An in-depth analysis of Poetic Devices in selected poems	3
	Drama/Plays	3.3	Analysis of Dramatic Techniques and their effectiveness in set books (continued)	2
	The Novel and Short Story	4.3	Analysis of Narrative Techniques in the Novel and the Short Story (continued)	2
	Prose	1.4	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	2
	Poetry	2.4	An in-depth analysis of Poetic Devices in selected poems (continued)	2
	Drama/Plays	3.4	Analysis of Dramatic Techniques and their effectiveness in set books (continued)	3

	The Novel and Short Story	4.4	Analysis of Narrative Techniques in the Novel and the Short Story (continued)	2
	Prose	1.5	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	2
	Poetry	2.5	An in-depth analysis of Poetic Devices in selected poems (continued)	2
	Drama/Plays	3.5	Analysis of Dramatic Techniques and their effectiveness in set books (continued)	3
	The Novel and Short Story	4.5	Analysis of Narrative Techniques in the Novel and the Short Story (continued)	2
	Prose	1.6	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	2
	Poetry	2.6	An in-depth analysis of Poetic Devices in selected poems (continued)	2
	Drama/Plays	3.6	Analysis of Dramatic Techniques and their effectiveness in set books (continued)	2
	The Novel and Short Story	4.6	Analysis of Themes, Relevance, Lessons and Feelings in set books.	3
	Prose	1.7	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	2
	Poetry	2.7	An in-depth analysis of Poetic Devices in selected poems (continued)	2
	Drama/Plays	3.7	Analysis of Dramatic Techniques and their effectiveness in set books (continued)	2
	The Novel and Short Story	4.7	Analysis of Themes, Relevance, Lessons and Feelings in set books. (continued)	3
	Prose	1.8	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	2

	Poetry	2.8	An in-depth analysis of Poetic Devices in selected poems (continued)	2
	Drama/Plays	3.8	Identification of a Social Theme on which to create a Drama Piece.	2
	The Novel and Short Story	4.8	Analysis of Themes, Relevance, Lessons and Feelings in set books. (continued)	3
	Prose	1.9	Analysis of the salient aspects of Prose using a variety of prose texts (continued)	2
	Poetry	2.9	Analysis of Figurative Language, its usage and effectiveness in Poetry.	2
	Drama/Plays	3.9	Identification of a Social Theme on which to create a Drama Piece (continued).	2
	The Novel and Short Story	4.9	Analysis of Themes, Relevance, Lessons and Feelings in set books. (continued)	3
	Prose	1.10	In-depth analysis of Style using a variety of Prose Pieces of different categories and types	2
	Poetry	2.10	Analysis of Figurative Language, its usage and effectiveness in Poetry (continued)	2
	Drama/Plays	3.10	Creation of the Plot and Storyline of a One-act Play	3
	The Novel and Short Story	4.10	Creation of an appropriate Title and development of an effective Plot of a Novella.	2
	Prose	1.11	In-depth Analysis of Style using a variety of Prose pieces of different categories and types (continued)	2
	Poetry	2.11	Analysis of Figurative Language, its usage and effectiveness in Poetry (continued)	2
	Drama/Plays	3.11	Creation of the Plot and Storyline of a One-act Play (continued)	2

	The Novel and Short Story	4.11	Creation, Structuring and Presentation of the Plot of the Novella in Chapters and Sub chapters.	3
	Prose	1.12	In-depth analysis of Style using a variety of Prose Pieces of different categories and types (continued)	2
	Poetry	2.12	Analysis of Figurative Language, its usage and effectiveness in Poetry (continued)	2
	Drama/Plays	3.12	Creation of Real-life Characters in Line with the Category of the Play and Theme	2
	The Novel and Short Story	4.12	Creation, Structuring and Presentation of the Plot of the Novella in Chapters and Sub chapters. (Continued)	3

Term	Weeks	Topic	Periods
Three	12	Prose	25
		Poetry	25
		Drama/Plays	26
		The Novel and Short Story	32
Total			**108**

Class/Term	Topic	Sub-topic/Week		Period
Senior Six Term One	Prose	1.1	In-depth analysis of Style using a variety of Prose pieces of different categories and types (continued)	2
	Poetry	2.1	Analysis of Figurative Language, its usage and effectiveness in Poetry (continued)	2
	Drama/Plays	3.1	Creation of real-life characters in line with the category of the Play and Theme (continued)	2
	The Novel and Short Story	4.1	Creation, structuring and presentation of the Plot of the Novella in chapters and sub chapters. (Continued)	3
	Prose	1.2	In-depth Analysis of Style using a variety of Prose Pieces of different categories and types (continued)	2
	Poetry	2.2	Analysis of Figurative Language, its Usage and Effectiveness in Poetry (continued)	2
	Drama/Plays	3.2	Creation of real-life characters in line with the category of the Play and Theme (continued)	3
	The Novel and Short Story	4.2	Creation of life-like characters of a Novella.	2
	Prose	1.3	In-depth analysis of Style using a variety of Prose pieces of different categories and types (continued)	2
	Poetry	2.3	Analysis of Figurative Language, its usage and effectiveness in Poetry (continued)	2
	Drama/Plays	3.3	Creation of real-life characters in line with the category of the Play and Theme (continued)	3
	The Novel and Short Story	4.3	Creation of Life-like Characters of a Novella (continued)	2

	Prose	1.4	In-depth analysis of Style using a variety of Prose pieces of different categories and types (continued)	2
	Poetry	2.4	Creation of a Lullaby in line with its aspects, Style and Language	2
	Drama/Plays	3.4	Creation of the Setting of the Play in line with its category and the Identified Theme	3
	The Novel and Short Story	4.4	Creation of a suitable Setting for the Plot and Characters	2
	Prose	1.5	In-depth analysis of Style using a variety of Prose pieces of different categories and types (continued)	2
	Poetry	2.5	Creation of Lullaby in line with its aspects, Style and Language (continued)	2
	Drama/Plays	3.5	Creation of the Setting of the Play in line with its Category and the Identified Theme (continued)	2
	The Novel and Short Story	4.5	Creation of a Suitable Setting for the Plot and Characters (continued)	3
	Prose	1.6	In-depth Analysis of Style using a variety of Prose Pieces of different categories and types (continued)	2
	Poetry	2.6	Creation of a Tongue Twister in line with its aspects, Style and Language	2
	Drama/Plays	3.6	Creation of the Setting of the Play in line with its category and the Identified Theme (continued)	2
	The Novel and Short Story	4.6	Creation of a suitable Setting for the Plot and Characters (continued)	3
	Prose	1.7	Analysis of Figurative Language and its effectiveness in Prose using a variety of Prose passages.	2
	Poetry	2.7	Creation of a Lyrical Poem in line with its aspects, Style and Language	2

	Drama/Plays	3.7	Creating a Structure for the Scenes within an Act	3
	The Novel and Short Story	4.7	Identifying the overriding Social Themes for the Novella	2
	Prose	1.8	Analysis of Figurative Language and its effectiveness in Prose using a variety of Prose passages. (continued)	2
	Poetry	2.8	Creation of a Lyrical Poem in line with its aspects, Style and Language (continued)	2
	Drama/Plays	3.8	Creating a Structure for the Scenes within an Act (continued)	2
	The Novel and Short Story	4.8	Identifying the overriding Social Themes for the Novella (continued)	3
	Prose	1.9	Analysis of Figurative Language and its effectiveness in Prose using a variety of Prose Passages. (continued)	2
	Poetry	2.9	Creation of a Dirge in line with its aspects, Style and Language	2
	Drama/Plays	3.9	Compilation of a one-Act Play, observing the various categories, aspects and language	3
	The Novel and Short Story	4.9	Identifying the overriding social themes for the Novella (continued)	2
	Prose	1.10	Analysis of figurative language and its effectiveness in Prose using a variety of Prose passages. (continued)	2
	Poetry	2.10	Creation of a Ballad in line with its aspects, Style and Language	2
	Drama/Plays	3.10	Compilation of a One-Act Play observing the various categories, aspects and language (continued)	2
	The Novel and Short Story	4.10	Write a Novella observing all the aspects, Style and Language	3

	Prose	1.11	Analysis of Figurative Language and its effectiveness in Prose using a variety of Prose Passages. (continued)	2
	Poetry	2.11	Creation of a Ballad in line with its Aspects, Style and Language (continued)	2
	Drama/Plays	3.11	Compilation of a one-Act Play observing the various categories, aspects and language (continued)	2
	The Novel and Short Story	4.11	Writing a Novella observing all the aspects, style and language (continued)	3
	Prose	1.12	Analysis of Figurative Language and its effectiveness in Prose using a variety of Prose passages. (continued)	2
	Poetry	2.12	Creation of a Free verse Poem in line with its Aspects, Style and Language.	2
	Drama/Plays	3.12	Compilation of a one-Act Play observing the various categories, aspects and language (continued)	2
	The Novel and Short Story	4.12	Writing a Novella observing all the aspects, style and language (continued)	3

Term	Weeks	Topic	Periods
ONE	12	Prose	24
		Poetry	24
		Drama/Plays	29
		The Novel and Short Story	31
Total			**108**

Class/Term	Topic	Sub-topic/Week		Periods
Senior Six Term Two	Prose	1.1	Creation of different categories of Prose in Groups observing the aspects of Prose writing	3
	Poetry	2.1	Creation of a Free-verse Poem in line with its Aspects, Style and Language (continued)	2
	Drama/Plays	3.1	Compilation of a One-Act Play observing the various categories, aspects and language (continued)	2
	The Novel and Short Story	4.1	Writing a Novella observing all the aspects, style and language (continued)	2
	Prose	1.2	Creation of different categories of Prose in groups observing the aspects of Prose writing (continued)	3
	Poetry	2.2	Creation of a Sonnet in line with its Aspects, Style and Language	2
	Drama/Plays	3.2	Compilation of a One-Act Play observing the various categories, aspects and language (continued)	2
	The Novel and Short Story	4.2	Writing a Novella observing all the aspects, style and language (continued)	2
	Prose	1.3	Creation of different categories of Prose in groups observing the aspects of Prose writing (continued)	2
	Poetry	2.3	Creation of a Sonnet in line with its Aspects, Style and Language (continued)	2
	Drama/Plays	3.3	Mini class presentations of the various categories of Plays written by the class	3
	The Novel and Short Story	4.3	Writing a Novella observing all the aspects, style and language (continued)	2
	Prose	1.4	Creation of different categories of Prose in groups observing the aspects of Prose writing (continued)	2

	Poetry	2.4	Creation of an Ode in line with its Aspects, Style and Language	2
	Drama/Plays	3.4	Mini-Class presentations of the various categories of Plays created by the class (continued)	2
	The Novel and Short Story	4.4	Exhibition of the Novella through Serialisation	3
	Prose	1.5	Creation of different categories of Prose at an individual level	2
	Poetry	2.5	Creation of an Elegy in line with its Aspects, Style and Language	
	Drama/Plays	3.5	Mini-class presentations of the various categories of Plays created by the class (continued)	3
	The Novel and Short Story	4.5	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.6	Creation of different categories of Prose at an individual level (continued)	2
	Poetry	2.6	Group and individual recitation of the various forms of Poetry written across the weeks.	3
	Drama/Plays	3.6	Mini-Class presentations of the various categories of Plays written by the Class (continued)	2
	The Novel and Short Story	4.6	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.7	Creation of Different Categories of Prose at an Individual Level (continued)	2
	Poetry	2.7	Group and individual recitation of the various forms of Poetry written across the weeks. (continued)	3
	Drama/Plays	3.7	Mini-Class presentations of the various categories of plays written by the Class (continued)	2
	The Novel and Short Story	4.7	Exhibition of the Novella through Serialisation (continued)	2

	Prose	1.8	Creation of different categories of Prose at an individual level (continued)	2
	Poetry	2.8	Group and individual recitation of the various forms of Poetry written across the weeks. (continued)	2
	Drama/Plays	3.8	Mini-Class presentations of the various categories of Plays written by the class (continued)	3
	The Novel and Short Story	4.8	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.9	Compilation of a Prose Anthology at a group/class Level	2
	Poetry	2.9	Group and Individual Recitation of the Various Forms of Poetry Created across the weeks in class (continued)	2
	Drama/Plays	3.9	Staging the various categories of Plays on School Assemblies, Class Day or Parents' Meetings	3
	The Novel and Short Story	4.9	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.10	Compilation of a Prose Anthology at a group/class level (continued)	3
	Poetry	2.10	Group and individual recitation of the various forms of Poetry created across the weeks in class (continued)	2
	Drama/Plays	3.10	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings (continued)	2
	The Novel and Short Story	4.10	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.11	Compilation of a Prose Anthology at a group/class level (continued)	2
	Poetry	2.11	Group and individual recitation of the various forms of Poetry written across the weeks in class (continued)	2
	Drama/Plays	3.11	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings (continued)	3

	The Novel and Short Story	4.11	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.12	Exhibiting of group Prose pieces using School Media or Class presentations	3
	Poetry	2.12	Group and individual recitation of the various forms of Poetry written across the weeks in class (continued)	2
	Drama/Plays	3.12	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings (continued)	2
	The Novel and Short Story	4.12	Exhibition of the Novella through Serialisation (continued)	2

Term	Weeks	Topic	Periods
Two	12	Prose	28
		Poetry	26
		Drama/Plays	29
		The Novel and Short Story	25
Total			**108**

Class/Term	Topic	Sub-topic/Week		Period
Senior Six Term Three	Prose	1.1	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	3
	Poetry	2.1	Group and Individual recitation of the various forms of Poetry written across the weeks in class (continued)	2
	Drama/Plays	3.1	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.1	Exhibition of the Novella through Serialisation (continued)	2

	Prose	1.2	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	2
	Poetry	2.2	Group and individual recitation of the various forms of Poetry written across the weeks in class (continued)	3
	Drama/Plays	3.2	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.2	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.3	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	3
	Poetry	2.3	Group and individual recitation of the various forms of Poetry in School Magazine, Assemblies, Inter-class Competitions, etc.	2
	Drama/Plays	3.3	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.3	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.4	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	2
	Poetry	2.4	Group and individual recitation of the various forms of Poetry in School Magazine, Assemblies, Inter-class competitions, etc.(continued)	3
	Drama/Plays	3.4	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.4	Exhibition of the Novella through Serialisation (continued)	2

	Prose	1.5	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	3
	Poetry	2.5	Group and individual recitation of the various forms of Poetry in School Magazine, Assemblies, Inter-class competitions, etc. (continued)	2
	Drama/Plays	3.5	Staging the various categories of Plays on School Assemblies, Class day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.5	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.6	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	3
	Poetry	2.6	Group and individual recitation of the various forms of Poetry in School Magazine, Assemblies, Inter-class competitions, etc.(continued)	2
	Drama/Plays	3.6	Staging the various categories of Plays on School Assemblies, Class Day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.6	Exhibition of the Novella through Serialisation (continued)	2
	Prose	1.7	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	2
	Poetry	2.7	Group and individual recitation of the various forms of Poetry in School Magazine, Assemblies, Inter-class competitions, etc. (continued)	3
	Drama/Plays	3.7	Staging the various categories of Plays on School Assemblies, Class Day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.7	Exhibition of the Novella through Serialisation (continued)	2

	Prose	1.8	Exhibiting of group Prose pieces using School Media or Class presentations (continued)	3
	Poetry	2.8	Group and individual recitation of the various forms of Poetry in School Magazine, Assemblies, Inter-class competitions, etc.(continued)	2
	Drama/Plays	3.8	Staging the various categories of Plays on School Assemblies, Class Day or Parents' Meetings and Inter-house competitions (continued)	2
	The Novel and Short Story	4.8	Exhibition of the Novella through Serialisation (continued)	2

Term	Weeks	Topic	Periods
Three	08	Prose	21
		Poetry	19
		Drama/Plays	16
		The Novel and Short Story	16
Total			**72**

Total periods per topic for the entire A level

Prose	Poetry	Drama/Plays	The Novel and the Short Story
142	134	143	148

1.17 Note to users:

Each topic has a competency, which is a broad statement that brings out what the learner is expected to do at the end of the topic. The competency is broken down into learning outcomes, for which suggested learning activities and sample assessment strategies are developed as represented in the three columns below.

Learning Outcomes	Suggested Learning Activities	Sample Assessment Strategy
A statement of the knowledge, understanding, skills, generic skills, values, and attitudes expected to be learned by the end of the topic. Hence each learning outcome is coded with some of these as **k, u, s, gs and v/a** for emphasis to the teacher on what to consider during the lesson.	The sort of hands and minds on engagements, which enable the learner to achieve the learning outcome including the generic skills and values. They are designed to enable learners to Discover, Explain, Apply and Analyse (**DEAA**) as they participate in knowledge construction.	Opportunities for assessment within the learning process that is, during and after the lesson.

The learning activities and assessment strategies in the syllabus are "suggested" and "samples" respectively and not exhaustive. The Teacher is encouraged to develop more learning activities and assessment strategies that are based on the learning outcomes. In addition, the teacher is free to customise the suggested learning activities to make them suitable for their respective learning environments and for learners with Special Educational Needs (SEN).

2.0 DETAILED SYLLABUS

TOPIC: Prose

Duration: 142 Periods

Competency: The learner critiques, produces and publishes prose pieces through analysing, writing, presenting or exhibiting in order to increase language proficiency, entertainment and for ethical edification and self-sustenance.

Learning Outcomes The learner should be able to:	Suggested Learning Activities	Sample Assessment Strategy
a) understand the distinct features and aspects of prose through its different types/ categories. (u, v, gs) (critical thinking)	a) Guide learners to think, pair and share: i) the meaning, forms and the importance of literature to society, ii) distinct features of prose (word, sentence, paragraphing). iii) the differences between prose and other genres of literature. iv) present their findings to plenary. b) Ask learners to read a variety of prose pieces and in groups: i) identify the different categories (descriptive, narrative, expository, and argumentative) types (letters, articles, magazines, newsletter, essay, journals, etc.) ii) discuss the characteristics of each. iii) identify the various aspects of prose writing under each category e.g., title, setting, structure, subject matter, meaning, theme, language, style, attitude, intention and point of view, etc. iv) present to plenary.	a) Observe and evaluate the learners' ability to: i) work in teams, plan and carry out investigation about the unique features of prose. ii) speak confidently (eye contact, body language, voice projection, articulation etc.) as they share their findings in plenary. iii) read silently (concentration levels, constant eye contact with the prose piece etc.) for comprehension. b) Converse with the learners using probing questions to gauge their ability to: i) correctly define literature in English, state the forms and importance of literature, define prose, and correctly

	c) Guide the learners to read a specific piece of prose in pairs and: i) identify the author, narrator and audience/readership. ii) discuss the meaning and suitability of the title to the prose piece. iii) describe the writer's intention. d) Guide learners to read a written/brailed speech or listen attentively/watch a pre-recorded speech/ song/recitation/video clip and ask probing questions for learners to brainstorm on: i) what the speech/song/recitation/ ii) video clip is about. iii) the major idea(s). iv) what the song/speech/recitation/video communicates. e) Guide learners to read a selected prose piece or identify and debate a contemporary/controversial issue e.g. bride price, corruption, religion etc. to express their opinion and feelings (attitude/feelings). f) Guide the learners to read pre-selected passages and: i) identify the kind/category of words (diction) that are used in the passage. ii) determine the field of life where these words are commonly used (register). g) Read a descriptive prose piece that is rich in imagery and: i) identify the parts of the passage that appeal to their natural senses. ii) identify images that create a mental/vivid picture in the reader's mind through	state its importance to society. ii) point out the unique features and aspects of prose through the various types, categories/forms. iii) understand and categorise the selected prose pieces. c) evaluate the coherence of the learners' written and oral presentations focusing on paragraphing, sentence structure, punctuation, its relevance, accuracy of the definitions, importance, features, types and aspects of prose.

	comparison (similes and metaphors) and iii) present in plenary. h) Guide the learners to read a prose excerpt that prominently features euphemism and ask them in pairs to: i) identify examples of polite words that have been used to substitute the harsh/offensive/rude/unpleasant ones. ii) Share in a plenary. i) Ask the learners to listen/view/read a pre-recorded speech/prose excerpt/video clip with exaggerated statements (hyperbole) and task them to highlight/ note down the exaggerated statements. j) Ask learners to read selected prose excerpts that are rich in literary associations (metonymy and synecdoche) and in small groups: i) identify words/phrases that represent objects they are associated with and where parts are used to represent the whole. ii) share their findings to plenary. k) Guide the learners to read an excerpt where human traits are given to inanimate things (personification) and: i) in a brainstorm session highlight the personified elements. ii) present their written work to plenary. l) Provide learners with prose pieces where the writer or speaker addresses someone that is not present/ an object or an idea that cannot respond (apostrophe) and:	

	i) ask them in pairs to identify the indirect addresses made to none existent characters. ii) guide learners to brainstorm and share on the effectiveness of apostrophe. m) Ask the learners to read a passage that compares and contrasts or puts ideas side by side (juxtaposes) and ask them to: i) highlight the comparisons made. ii) determine the impression of these comparisons to the reader. iii) Share their findings in plenary. n) Guide learners to read a selected prose excerpt that is rich in allusion and ask them in groups to: i) identify direct references made to familiar historical, literary, religious, cultural works. ii) present in plenary.	
b) analyse the message and style in the different types and forms of prose. (s, v, gs) (communication, critical thinking)	a) In groups, learners read a variety of prose pieces and analyse the structure (word order, sentence structure, paragraphing, layout e.g. introduction, body and conclusion etc.) of the different forms (descriptive, narrative, expository, and argumentative). b) Guide the learners to read a specific piece of prose in pairs and; i) analyse the relevance and suitability of the title to the ii) prose piece iii) discuss the writer's intention and iv) present in plenary. c) Guide learners to read a selected passage and: i) explain the subject matter, meaning and message.	a) Observe and point out the learners' ability to: i) speak confidently (voice projection, eye contact, gesture, body language articulation, etc.). ii) listen actively (give feedback, nod, jot a few points, effective eye contact etc.) as they discuss and share their findings in groups and plenary, think critically (as they make well-structured arguments, back them up with evidence, make logical conclusions etc.) as they analyse prose

	ii) discuss the theme(s) explored therein. iii) analyse narrator's attitude and iv) present in plenary. d) Ask the learners to read a descriptive prose and: i) identify and analyse the effective use of mood. ii) use appropriate adjectives to describe the prevailing atmosphere in the passage. iii) present in plenary. e) Expose learners to various prose pieces and ask them in pairs to: i) analyse the effective use of imagery. ii) identify and illustrate the use of metaphors and similes. iii) analyse the use of diction. iv) determine the register and its use. v) illustrate the effective use of euphemism. vi) illustrate the effective use of hyperbole. vii) analyse the effective use of juxtaposition. viii) present in plenary. f) Ask learners in small groups to read a prose excerpt rich in metonymy and synecdoche and: i) brainstorm on the use of figurative comparisons. ii) think, pair, and share the effective use of metonymy and synecdoche. g) Guide learners in pairs, to explore excerpts/passages rich in apostrophe, personification and allusion and: i) brainstorm on the effective use of allusion (historical, literary,	extracts and share their findings regarding the significance and effects of subject matter and theme, stylistic aspects e.g., structure, diction, setting, figures of speech, speaking voice, attitude, mood, tone, etc. b) Converse with the learners through probing to determine the correctness of their responses as they discuss prose extracts to analyse the significance and effects of: i) subject matter and theme. ii) stylistic aspects such as structure, diction, setting, figures of speech, speaking voice, attitude, mood, tone, etc.

	religious and cultural), apostrophe, and personification. ii) present to plenary.	
c) write/braille /type own reader-focused prose of different types and forms/categories that increase language proficiency, awareness; and for entertainment. (s, v, gs) (communication, critical thinking, creativity & innovation, ICT proficiency, corporation and self-directed learning)	a) Guide learners in groups to search about topical issues and: i) gather information related to the topic. ii) create a title and develop a plot/story/subject in line with the topic. iii) state the purpose for writing. iv) explore the options for readership. b) Ask the individual groups to: i) present their written plans to plenary. ii) critique their plans for editing and improvement. c) Ask learners in groups, to write a particular category of prose at a time employing the features and aspects of prose. d) Present their drafts in plenary and critique each other for editing and improvement. e) In groups ask learners to edit and write their final prose pieces. f) Guide individual learners to search about topical issues and plan to write their own prose pieces for each category. g) Ask the individual learners to present their drafts and critique them for editing and improvement. h) Ask the individual learners to edit and write their final prose pieces. i) Guide learners in groups to: i) collect all the group and individual prose pieces.	a) Observe and determine the learners' ability to: i) use ICT gadgets (type, braille, store and retrieve information etc. ii) exhibit honesty (create and present original pieces, completing the assignment in time etc.) iii) work with others to generate ideas. iv) listen actively. (give feedback, nod, jot a few points, effective eye contact etc.) v) speak confidently. (voice projection, eye contact, gesture, body language articulation, etc.). vi) respect one another (accommodating each other's views, consensus, respect differences in personalities, use of respectful language, etc.) as they gather information, develop plot/storyline/subject line in line with the topic. b) Converse with learners through probing to establish the correctness of their responses (giving relevant responses to tasks, etc.) as they

	ii) sort and arrange the pieces according to their different categories and types. iii) create a folder for typed work or a file for a hard copy ready for publication.	critique each other's prose pieces in terms of: i) relevance of the title to the piece. ii) layout of the prose piece. iii) paragraph structure and linkage. iv) sentence construction and linkage. a) Evaluate learners' ability to critique their written prose piece to evaluate the accuracy (topical issues, societal values, aesthetic qualities), coherence (plot, structure, characterisation), relevance (theme, appropriate language, setting) and generic skills.
c) plan how to reach the target audience and access requirements for presenting/publishing of their prose pieces. (u, s, v, gs) (skill: writing, value: respect, teamwork, hard work GS: communication skill, creativity & innovation, critical thinking & problem solving)	a) Guide the learners to use the internet/library/ consult teachers in the department/writers' club patron/members and task them in groups to investigate and come up with: i) a list of relevant, locally available media (voice projectors, sound system etc.) and fora such as school assemblies, class days or parents' meetings, school open days etc. to present/publish their work. ii) the resources and logistics e.g. manila paper, flip charts, space, time needed to effectively carry out a performance. iii) a detailed plan on how they will reach their target audience/readership and access	a) Observe and determine the learner's ability to: i) draw feasible plans (clear, specific, achievable and relevant to the task). ii) confidently and creatively present own written prose pieces. iii) use internet or library effectively as they carry out an investigation to identify the locally available media channels and fora, resources and logistics to present or publish their prose pieces.

	the requirements for presenting/publishing of their prose pieces. iv) present their findings in a plenary for peer critiquing, editing and improvement.	b) Converse with the learners using guiding questions to determine the correctness of their responses as they discuss the appropriateness of the selected locally available media channels, fora, resources and logistics to facilitate the presentation and publishing of their prose pieces. c) Evaluate the coherence of the written (drawn out plans) and oral presentations by focusing on the appropriateness of the locally available media channels, fora, resources and logistics to facilitate the presentation of their prose pieces.
d) present or publish their written prose pieces through appropriate and easily accessible media/fora. (s, v, gs) (communication, ICT proficiency, creativity and innovation, critical thinking and problem solving)	a) In groups/individually: i) present/ publish their prose pieces. ii) critique peers' presentation for improvement. iii) present their prose pieces at school assemblies, class days or parents' meetings etc. iv) publish serialised work(s) in school magazines, newsletters and on school websites, notice boards, etc.	a) Observe and evaluate the learners' ability to: i) manage the stage and time (punctuality, optimum use of stage, organisation etc). ii) effectively communicate using verbal and body language. iii) creatively and confidently present/publish their prose pieces. b) Converse with the learners using leading questions to determine their ability to critique, edit and appreciate class presentations for

		improvement of their final product(s). c) Evaluate the: i) coherence of the story and plot. ii) relevance of the message and theme to the contemporary society. iii) effective use of the features and aspects of prose.

TOPIC: Poetry

Duration: 134 Periods

Competency: The learner critiques, writes, performs and publishes own poetry through reading and appreciating both its thematic concerns and stylistic effects; for entertainment, ethical edification and self-sustenance.

Learning Outcomes The learner should be able to:	Suggested Learning Activities	Sample Assessment Strategy
a) understand the distinct features and aspects of poetry through its different types/forms. (u, v, gs). (critical thinking)	a) Task learners to think, pair and share the meaning and the importance of poetry to society. b) In groups, guide the learners to use the internet/school Library; consult teachers/peers, to identify the distinct features of poetry such as structure, (stanza, lineation, etc.), economy of language use, sound elements (rhyme, rhythm, alliteration, assonance, consonance onomatopoeia etc.), poetic license, etc. c) In groups guide the learners to explore the pre-selected poems for: i) the distinct features of poetry. ii) effective use of poetic license. iii) share their findings in plenary. d) In groups, learners read sample poems and: i) identify the title and determine its suitability to the text. ii) point out the persona/speaker.	a) Observe and evaluate the learners' ability to: i) work in teams, (openness, lively communication, accommodating other's views, tolerating different personalities etc.) plan and carry out investigation about the unique features of poetry. ii) Speak confidently (articulation, gestures, body language, eye contact etc) as they share their findings in plenary. iii) read silently (concentration, effective eye contact with the text, etc.) for comprehension. b) Converse with the learners using probing questions to gauge their ability to: i) correctly define poetry. ii) clearly state its importance. iii) point out the unique features through the various types/forms.

	iii) share in a plenary, how both the title and persona help them understand the meaning of the poem(s). e) Task the learners in small groups to listen/watch an audio/video/facilitator giving an overview of the categories of poetry such as sonnets, elegies, free verse, ode, lyric, ballad, lullaby etc. and ask them to read a variety of sample poems to determine the type they belong to and share in a plenary. f) Ask learners to read/listen to a pre-recorded poem/ teacher or peer's recitation and: i) describe the tone of voice of the speaker. ii) determine how tone is derived. iii) assess the contribution of tone to the reader's understanding of the poem. iv) the effect of tone on the audience. g) In small groups, ask learners to read sample poems, explore/study the poems for: i) the speaker's attitude towards the subject/other characters. ii) emotional effect on the reader/audience. iii) presentation of their written responses to plenary. h) Guide learners to listen to audio recordings /recitations from a teacher/peer of sample poems and explore the poems	iv) identify the poetic aspects. v) understand and categorise the selected poems under the different forms/types. c) Assess the: i) coherence of the learners' written and oral presentations (sentence structure, meaning and punctuation). ii) its relevance and accuracy of the definition. iii) important features, types and aspects of poetry.

	for the effective use of sound devices employed. i) In groups, read a selection of poems and: i) mind map or tabulate words (diction), register which express feelings, explore themes, message, subject matter, imagery, tone, attitude that poets use to communicate effectively. ii) consider why the poet chose those particular words. iii) Present in plenary j) Refer the learners to the library, internet, peers, teachers to investigate what rhetorical devices are e.g. repetition, rhetorical questions, anaphora, refrain. etc. and present in plenary. k) Learners read sample poems rich in rhetorical devices and assess their effective use. l) Learners write own poems employing rhetorical devices and share them in plenary for critiquing and improvement.	
b) appreciate the message and style in the different types and forms of poetry. (Skills: reading and writing values: teamwork, integrity. gs: communication, critical thinking and problem solving)	a) Ask learners in pairs to read selected poems and analyse the subject matter, theme, meaning, message and the intention of the poet. b) In small groups explore a range of selected poems and: i) examine the unique characteristics of the different forms/types of poetry and analyse the	a) Observe and evaluate the learner's ability to: i) work in teams (openness, lively communication, accommodating other's views, tolerating different personalities etc.). ii) read silently (concentration,

	structure (external and internal), and style. ii) assess the effective use of poetic aspects for example title, persona/speaking voice, setting and structure. iii) analyse the relationship between tone, mood and attitude as well as their effect on the meaning. iv) Ask the learner to listen to a recorded sample poems/recitation or recite sample poems aloud and: v) analyse the various sound devices employed. vi) assess the effect of the devices on their own understanding and enjoyment of the poem. c) In groups, read a variety of sample poems and: i) analyse the poet's choice of words. ii) assess the effect of the choice of words/diction to the meaning of the poem. iii) evaluate the effective use of poetic (figurative language, sound and rhetorical) devices. iv) present their written work to plenary.	effective eye contact with the text, etc.). iii) respect one another. iv) Speak confidently (eye contact, body language, articulation, gestures etc. as they present their work in plenary. v) read/listen/ analyse/critique poems and share their findings regarding the significance and effect of poetic aspects and devices. b) Converse with the learners using guiding questions to determine the correctness of their responses on: i) subject matter ii) theme iii) meaning iv) message v) intention of the poet vi) figures of speech vii) sound elements, etc. as they read, analyse, present and critique sample poems/own work. c) Determine the significance and effect of the various aspects of poetry and poetic devices. d) Evaluate the coherence and accuracy of the learner's written/oral presentations on: i) Definition ii) important features iii) iii) types iv) aspects

		v) devices focusing on, sentence structure, and punctuation. e) Evaluate the relevance of the poetic aspects and devices employed geared towards appreciation of message and style of the different poems.
c) write or type their own reader-focused poems of different types and forms to increase language proficiency, create awareness; and provide entertainment. (s, v, gs). (communication, critical thinking, creativity & innovation, ICT proficiency, corporation and self-directed learning)	a) In pairs/ individually, learners write/braille /type own reader-focused poems on: i) lullabies that are in line with aspects of style and language of the lullaby. ii) tongue-twisters that conform to the aspects of style and language. iii) lyrics that reflect musicality and melody. iv) dirges that reflect the tone and mood of the type. v) free verse poems that reflect contemporary issues. vi) sonnets, odes, elegies, epics, ballads that adhere to the conventional forms and structure. b) Present their written poems in plenary for critiquing, editing and improvement.	a) Observe and gauge the learners' ability to: i) write in conformity with the prescribed forms/types of poetry. ii) work in teams. iii) exhibit integrity iv) present their work confidently and creatively. v) Write/braille/type/recite poems and present own works. b) Probe the learners to determine the correctness of their responses as they plan, write/braille/type, present own poems. c) Evaluate the coherence and accuracy of the learners' written poems focusing on: i) meaning ii) stanzas iii) lineation iv) punctuation, and its relevance; focusing on message, language aspects and devices.
d) plan how to reach their target audience and access requirements for recitations/performance	a) Guide the learners to use the internet/library/ consult teachers in the department/poetry club	a) Observe and determine the learner's ability to: i) draw feasible plans.

of their poems. (s, v, a) GS	patron/members and task them in groups to investigate and come up with: i) a list of relevant, easily accessible and locally available media (voice projectors, sound system etc.) and fora such as school assemblies, class days or parents' meetings, school open days etc. to perform their poems. ii) the resources and logistics e.g. costumes, props, time and space needed to effectively carry out a performance. iii) a detailed plan on how they will reach their target audience and access the requirements for the performance of their poems. iv) present their findings in plenary for peer critiquing, editing and improvement.	ii) speak confidently (eye contact, gesture, audibility, articulation, body language) and creatively as they present own written poems. iii) use internet (browsing, surfing etc.) or library effectively as they carry out investigations to identify the locally available media channels and fora, resources and logistics to perform/recite their own poetry. b) Converse with the learners using guiding questions to determine the correctness of their responses as they discuss the appropriateness of the locally available media channels, fora, resources and logistics to facilitate the performance of their play. c) Evaluate the coherence of the written (drawn out plans) and oral presentations by focusing on the appropriateness of the locally available media channels, fora, resources and logistics to facilitate the recitation/performance of their poems.
a) perform/recite and publish reader-focused poems using locally available and easily accessible	a) In groups/individually learners: i) stage class performances/recitations of the various categories of poems created by the class.	a) Observe and evaluate the learner's ability to: i) manage stage (positioning, movement, gesture

materials/media for entertainment, moral edification and self-sustenance. (s, v, a, GS)	ii) critique peers' recitations/performances for improvement. iii) recite/perform the various poems at school assemblies, class days or parents' meetings. iv) publish works in school magazines, newsletters on school notice boards, and other media channels or platforms. v) Compile and publish a complete anthology.	etc.) and time (punctuality, precision etc.). ii) effectively communicate using verbal (audibility, articulation, etc.) and body language (gesturing, movement, eye contact, posturing etc.). iii) creatively and confidently present a performance of own poetry. b) Converse with the learners using leading questions to determine their ability to critique, edit and appreciate class performances of own poems for improvement of their final product(s). c) Evaluate the: i) coherence of the experiences described. ii) relevance of the message and theme to the contemporary society. iii) effective use of poetic aspects and devices in their performance.

TOPIC: Drama/Plays

Duration: 143 Periods

Competency: The learner writes, publishes and performs own drama/play through reading, analysing, critiquing and appreciating their work in order to inform, entertain; and for ethical edification and self-sustenance.

Learning Outcomes The learner should be able to:	**Suggested Learning Activities**	**Sample Assessment Strategy**
a) understand the distinct features/elements of drama/plays through their different types/forms. (u, v, gs) (critical thinking)	a) Guide the learners to use the internet/the library; and consult peers to explain: i) the meaning of drama and plays ii) the basic elements/features of drama/plays e.g. plot, dialogue, characters, setting, conflict, theme, spectacle, stage direction, mood, etc. iii) distinct features of drama e.g. dialogue, conflict/plot, structure, stage direction, characterisation and audience and present in plenary. b) Ask the learners, in groups, to read drama excerpts/watch a scene or episode of various categories of play or act out different scenes and: i) identify the distinct features/ elements of drama. ii) explore the excerpts to determine how the play is divided into physical sections e.g. Acts, Scenes or Parts. iii) present in plenary c) In pairs, learners explore a variety of selected excerpts/refer to a common drama text and determine the sequencing of events (plot) such as lineal, complex, multiple plots; main and sub-plots and present in plenary.	a) Observe and evaluate the learners' ability to: i) search and sort information for the definition forms and elements of drama. ii) listen actively (give feedback, nod, jot a few points etc.) and present their findings on the different categories and elements of drama. iii) work in teams to produce quality work. b) Converse with the learners using leading questions to ascertain their ability to sort and analyse information accurately addressing the different categories/types, forms and elements of drama. c) Examine the coherence (paragraphing, sentence structure, and punctuation), relevance (types and elements of drama) and accuracy (correctness, factualness, verifiability) of the content in the learners'

	d) In pairs, learners examine the plot development such as exposition, rising action/complication, crisis, climax to falling action (denouement/ resolution) and present in plenary. e) Ask the learners, in groups, to explore sample familiar texts of drama and; i) categorise /classify the drama e.g. tragedy, history, comedy, farce, melodrama, tragicomedy, romance, etc. ii) identify the distinct features of the different categories of drama. iii) present in plenary. f) Guide learners, in groups, to search in the library/internet for the characteristic features of particular categories or types of drama and: i) make notes. ii) write their findings on manila paper/ charts and display/pin them up in class. iii) take a gallery walk around the class and view charts or pictures that highlight the features of the different categories. iv) take notes and critique the presentation(s).	written and oral presentations/work.
b) appreciate the style and message in the different types/ forms of drama. (s, v, gs) (critical thinking and problem-solving)	a) Guide the learners to search the internet/library/consult teachers/peers, and; i) define a dramatic technique. ii) list down the various dramatic techniques and their examples. iii) discuss the effective use of these dramatic techniques. iv) share in plenary. b) Guide leaners to watch a pre-recorded play/ role play or read selected excerpts and in groups: i) identify the dramatic techniques employed such as asides,	a) Observe and gauge the learners' ability to: i) speak confidently (eye contact, voice projection, stage use, body language, gestures etc.) and coherently as they re-tell the story of the drama and analyse the style and forms of drama. ii) respect each other's views and individual

	soliloquy, symbolism, flashback, allusion, dreams, foreshadowing, stage direction, monologue, lighting and sound, verse, characterisation/nomenclature, etc. ii) assess the effective use of the techniques in the selected drama books or excerpts. iii) share their findings in plenary. c) introduce the learners to a set drama book and ask them to: i) read and write a summary of the plot. ii) retell the story in the drama in turns. d) determine the category/type of drama it belongs to. e) Task learners in groups to: i) analyse the use of the title and determine its suitability. ii) illustrate the characteristic features of the category of the set book. (e.g. features of history plays, tragedy, comedy, etc.). f) Refer learners to the set drama book they are studying, and in groups ask them to: i) examine the plot of the play. ii) assess the effective use of plot. iii) analyse the structure of the play. iv) assess the effective use of structure. v) share their findings in plenary. g) Guide learners to explore the set book for setting and in pairs: i) identify the physical, time, and social setting in the book. ii) assess its contribution to the development of the drama. iii) present in plenary.	contribution towards the products. iii) carry out own investigation, critically analyse information and come up with accurate and relevant responses. iv) Probe the learners to determine the correctness of their responses as they discuss and analyse the effectiveness of plot, setting, structure and dramatic techniques in the drama set texts. v) Appraise the coherence of the learner's written and oral presentations by paying attention to paragraphing, sentence structure, punctuation; relevance in respect to style and experiences presented; accuracy through correctness, factualness and verifiability of the content.

	h) Guide learners to role play a scene or an act or a part of a set drama book and in groups: i) point out how dialogue has been effectively used to develop the drama. ii) share findings in plenary. i) In groups, refer learners to the set-drama book and task them to: i) identify the kind of characters in the drama (round, flat, major, minor, symbolic, type, representative, human vs supernatural, individual vs group, etc.) ii) analyse the individual character portrayal in the set drama book. iii) examine the character relationships in the set book and show how they help them to draw life-lessons. iv) assess character roles of specific/selected characters in the drama. v) present their findings in plenary. j) Guide the learners to think, pair and share the effective use of dramatic techniques such as asides, dreams, songs, soliloquy, monologue, irony, symbolism, sound and lighting, nomenclature, interlude etc.) and present their findings in plenary. k) Task learners to refer to the set drama book and: i) brainstorm the themes in the drama. ii) analyse how the themes are brought out/developed. iii) mind-map specific themes e.g. ambition for power, fate, pride, male-chauvinism, women emancipation, sexual immorality, love and marriage, etc.	

	iv) share findings in plenary. v) make notes on themes. l) Guide learners in groups to refer to the set drama book and examine how the themes help to bring out the lessons learnt and make the drama book relevant to the contemporary society. m) Select a dramatically exciting/appealing moment in the set drama book and task learners to: i) role play the selected scene. ii) comment on its emotional effect/dramatic appeal on them/ the audience.	
c) Write/type/braille a one-act-drama script, on any of the categories of drama employing the different elements and techniques learnt, in order to educate, entertain and for self-sustenance. (s, v, gs) (skills: writing and speaking, values: teamwork and respect, gs: communication, ICT proficiency, creativity & innovation, critical thinking & problem solving)	a) Task learners to make a search on the internet/Library and/or consult peers/teachers and; i) identify a social theme/situation (corruption, marriage, suffering, disillusionment etc.) on which to compose a drama story. ii) construct an appropriate title. iii) develop a plot and storyline of a one- act drama script. iv) construct a dialogue for the one-act drama. v) present the plot and its dialogue in plenary for peer critiquing. b) In groups, task the learners to: i) create real-life like, symbolic, round/flat, individual/group characters in line with the selected category of drama and theme. ii) assign social/textual roles to characters (author's mouth-piece or protagonist) and their contribution to the development of the drama. iii) formulate character relationships (biological and social connections).	a) Observe and evaluate the learner's ability to: i) work in teams (collaborating, respecting individual contributions, listening to one another etc.) to; identify a social theme. ii) craft an appropriate title (precise, appealing, relevant etc.); iii) creatively develop a logical story and plot. iv) create real life-like characters and suitable setting. b) Converse with the learners using probing questions to determine the correctness of their responses as they discuss the relevance and suitability of the social themes, plot, setting, characters, and structure

	iv) present their characters to plenary for peer critiquing and appreciation. c) Ask learners to construct the physical, time and social setting of their drama pieces in line with the selected category and theme then divide/ sequence the drama pieces into scenes and present to plenary. d) In groups, compile a one-act play observing the various categories, aspects and language of drama.	to create a one act drama. c) Appraise the coherence of the written drama script by focusing on; i) the title, structure, plot/story, characterisation and setting of their drama pieces. ii) relevance in respect to the selected theme, title, elements, techniques; and accuracy through correctness, factualness and verifiability of their written content.
d) plan how to reach the target audience and access requirements for performance of their play. (u, s, v, gs) (skill: writing, value: respect, teamwork, hard work GS: communication, creativity & innovation, critical thinking & problem-solving)	a) Guide the learners to use the internet/library/ consult teachers in the department/drama patron/members and task them in groups to investigate and come up with: i) a list of relevant locally available media (voice projectors, sound system, etc.) and fora such as school assemblies, class days or parents' meetings, school open days etc. to perform their plays. ii) the resources and logistics e.g. costumes, props, lights, time etc. needed to effectively carry out a performance. iii) a detailed plan on how they will reach their target audience and access the requirements for the performance of their play. iv) present their findings in plenary for peer critiquing, editing and improvement.	a) Observe and determine the learner's ability to: i) draw feasible plans. (clear, achievable, timebound, realistic etc.) ii) speak confidently (articulation, voice projection, eye contact, gestures) and creatively (movement, posturing etc.) present own written drama. iii) use internet or library effectively as they carry out an investigation to identify the locally available media channels and fora, resources and logistics to perform own drama.

		b) Converse with the learners using guiding questions to determine the correctness of their responses as they discuss the appropriateness of the selected locally available media channels, fora, resources and logistics to facilitate the performance of their play. c) Evaluate the coherence of the written (drawn out plans) and oral presentations by focusing on the appropriateness of the locally available media channels, fora, resources and logistics to facilitate the performance of their plays.
e) Perform their play using locally available and easily accessible materials. (s, v, gs) (communication, ICT proficiency, creativity and innovation, critical thinking and problem-solving)	a) In groups: i) stage class performances of the selected types of own play(s). ii) critique peers' performances for improvement. iii) perform the various plays at school assemblies, class days or parents' meetings, etc. iv) publish serialised work(s) in school magazine, notice boards, newsletters, website, etc.	a) Observe and evaluate the learners' ability to: i) manage stage (positioning, movement, gesture etc.) and time (punctuality, precision etc). ii) effectively communicate using verbal (audibility, articulation, etc.) and body language (gesturing, movement, eye contact, posturing etc). iii) creatively and confidently present a performance of their own plays.

		d) Converse with the learners using leading questions to determine their ability to critique, edit and appreciate class performances of their own plays for improvement of the final product(s). e) Evaluate the: i) coherence of the story and plot. ii) relevance of the message and theme to the contemporary society. iii) effective use of dramatic elements and techniques in their performance.

TOPIC: The Novel and the Short Story

Duration: 148 Periods

Competency: The learner writes, publishes own novella/short story through reading, appreciating and presenting/exhibiting in order to inform, entertain; and for ethical edification and self-sustenance.

Learning Outcomes By the end of the topic, the learner should be able to:	Suggested Learning Activities	Sample Assessment Strategies
a) understand the distinct features and elements of the novel and short story. (u, s, gs) (critical thinking)	a) Guide learners to brainstorm the meaning of the novel and the short story. b) Expose learners to a variety of familiar novels and short stories and ask them to: i) brainstorm the structure of the novel and the short story. ii) think, pair and share the similarities and differences between the novel and the short story. iii) present in plenary. c) Provide learners with an excerpt rich in setting from a novel or short story and ask them to describe the time, physical, and social setting of the novel/short story. d) Provide learners with a plot diagram template that includes the exposition, rising action, climax, falling action, and resolution and ask them to fill in using a novel they have read, identifying the key events. e) Provide learners with an excerpt from a well-known novel or short story and ask them to identify the different narrative points of view (first person, third person and omniscient narrator).	a) Observe and look out for the learners' ability to: i) work in teams, plan and carry out investigation about the unique features of prose. ii) read silently for comprehension. iii) speak confidently as they brainstorm, discuss and present in plenary about the structure, forms and elements of the novel and short story. b) Converse with the learners using probing questions during brainstorming and sharing of their findings to gauge their understanding of the different elements of the novel and short story such as themes and ideas, plot, characterisation, narrative techniques etc. and to determine the

	f) Expose learners to excerpts from well-known novels rich in symbolism such as; Graham Greene's *The* Heart *of the Matter*, William Goldings' Lord *of the Flies, and* ask them to identify the symbols and explain what they represent. g) Guide learners to search the internet, library, consult teachers and peers for the meaning and use of allegory. h) Provide learners with excerpts from novels that use reminiscence, flashback, foreshadow and fantasy projection and ask them, in pairs, to discuss the effectiveness of flashback, foreshadowing, reminiscence and fantasy projection and present to plenary. i) Ask learners in groups to read a provided excerpt rich in stream of consciousness and in a brainstorm session: i) identify areas where there is a continuous flow of the characters thoughts and feelings (stream of consciousness). ii) discuss why the narrative technique was used. j) Guide learners to read familiar novels and: i) search for a short amusing story within the novel (anecdotes). ii) discuss the relationship between the story and the entire plot and present to plenary.	correctness of their responses. c) Evaluate the coherence and accuracy of the learner's written/oral presentations on the aspects of the novel such as themes and ideas, plot, and narrative techniques focusing on: i) paragraphing. ii) sentence structure. iii) punctuation on their written work/ presentations. d) Determine the relevance of their responses on themes, plot, characterization and narrative techniques.

b) analyse the elements and narrative/ stylistic devices in the set novels and short stories. (s, v, gs) (cooperation & self-directed learning, critical thinking)	a) Introduce the learners to a set novel or short story and ask them to: i) read and write chapter summaries. ii) tell the story of the set novel or short story in turns. iii) in groups, analyse the use of the title and its effectiveness. b) Refer learners to the set novel or short story and ask them to: i) describe setting in terms of; time, place, (geographical) and specific locations. ii) analyse the effectiveness of setting in plot and character development. c) Closely referring the learners to the set novel or short story, ask them in pairs to: i) describe the development of plot therein. ii) illustrate the effect of plotting. iii) present to the plenary. d) Guide learners to think, pair and share: i) the detailed structure of the novel or short story. ii) analyse how structure informs meaning and themes in the novel or short story. e) Ask learners in groups to: i) discuss the major themes and ideas in the set novel or short story. ii) present their findings in the plenary. f) In a brainstorm session, ask the learners to analyse and illustrate the effective use of the narrative point of view in a set novel or short story.	a) Observe and gauge the learners' ability to: i) take responsibility for own learning (search, consult, record etc.). ii) work independently with persistence. (self-drive, perseverance) iii) interact effectively with others. (collaboration, group discussions etc.) iv) exhibit integrity. v) respect other's views and manage time. vi) speak confidently (articulation, eye-contact, audibility, coherence etc.) as they discuss, mind map or debate and share their findings on the set novels or short story texts regarding the significance and effects of elements e.g.: theme and ideas, plot, characterisation, narrative techniques etc. b) Converse with the learners using leading questions to determine the coherence and accuracy of their responses as they discuss, mind map or debate and share their findings on the set novels or short story texts regarding the significance and effects

	g) Guide learners in pairs to identify, illustrate and show the effective use of description in a set novel or short story. h) Refer learners to a set novel or short story and ask them to illustrate and analyse the effective use of symbolism. i) Refer the learners to the set text and analyse the effectiveness of allegory. j) Refer learners to the set novel or short story and ask them in pairs to discuss the effective use of flashback/foreshadow in the narrative. k) Ask learners to refer to a set novel or short story and in groups: i) illustrate reminiscence. ii) discuss why the author chose to include these reflections and how they contribute to the story. iii) present in a plenary. l) Ask learners in groups to read a set novel or short story and: i) demonstrate the stream of consciousness. ii) analyse the effectiveness of the stream of consciousness. iii) present to plenary. m) Refer learners to the set novel or short story and explain the effective use of anecdotes in the text. n) In a brainstorm session, ask learners to discuss the effective use of dreams. o) Guide learners in groups to:	of aspects e.g. Theme and ideas, plot, characterisation, narrative techniques, etc.

	i) discuss the relevance of the set novel or short story to their contemporary society. ii) present to plenary. p) In a brainstorm session, ask the learners to discuss lessons from the set novel or short story.	
c) write/type/braille and/or print a novella using suitable aspects and narrative techniques to raise awareness and entertain. (s, v, gs) (creativity, and innovation, ICT proficiency)	a) Guide individual learners to search about topical issues and choose a title to write about and: i) gather information related to the topic. ii) develop a plot and a title for the novella. iii) create character(s) that fit the topic and present in plenary. b) Ask the individual learners to: i) present their written/typed/brailled plots to the plenary. ii) critique their plots in terms of logical flow of ideas, originality and character development. c) Ask the individual learners to present their first drafts and critique each other in terms of: i) relevance to the title. ii) setting. iii) structure (chapter, sub chapter or parts). iv) paragraph structure and linkage. v) sentence construction and linkage. d) Through guided discovery, probe the individual learners to identify the aspects of the novella that their colleagues employed. e) In groups ask learners to edit their final draft.	a) Observe and determine the learners' ability to: i) use ICT gadgets (surfing, browsing, projecting, sharing, tethering etc.). ii) exhibit honesty (originality, consistency etc.). iii) work with others to generate ideas. iv) listen actively (give feedback, jot down a few points, eye-contact, nodding etc.). v) speak confidently (eye contact, articulation, audibility, gesture etc.). vi) respect one another as they gather information, develop plot line and create characters, and apply aspects in their written short story or novella and present to the plenary. b) Converse with the learners through probing to establish the correctness of their responses as they critique each other's

		plot, characterisation, narrative techniques etc. in draft short story or novella. c) Evaluate learner's ability to critique their novella to evaluate the accuracy (topical issues, societal values, and aesthetic qualities), coherence (plot, structure, and characterisation), relevance (theme, appropriate language, setting) and generic skills.
d) plan how to reach their target readership and access the requirements for presenting or exhibiting their novella. (u, gs) (critical thinking, self-directed learning)	a) Guide the learners through search/interaction with a resource person (teachers in the department, writer's club patrons/members or fellow learners etc.) to: i) identify the locally available media choices such as; school websites, school magazines, newsletters or notice boards, or fora such as school assembly, Parents' Days, school open days etc. to present an extract, full story or series of their novella. ii) plan how to reach the target audience. iii) access the requirements for presenting or exhibiting their novella. iv) share their findings in plenary	a) Observe and judge the learners' ability to: i) draw feasible plans (realistic, time-bound, achievable etc). ii) take responsibility for own learning (search, consult, discuss, record etc.). iii) work effectively in diverse teams (collaboration, communication, flexibility etc.). iv) confidently and creatively present own written plans as they search for information and think critically as they interact with a resource person or share their search findings about the locally available media choices; how to reach their target

		audience; and the requirements for presenting or exhibiting their novella. b) Converse with the learners using probing questions after their search findings or interaction with a resource person to establish the accuracy of their responses in: i) identifying the locally available media choices. ii) how to reach their target audience. iii) the requirements for presenting or exhibiting their novella.
e) present or exhibit their novella using locally available and easily accessible media or fora. (s, v, gs) (communication, ICT proficiency, creativity)	a) Guide the learners to use suitable and easily accessible media for example; school websites, school magazines, newsletters or notice boards, school assemblies, Parents' days to present an extract, full story or serial of their novella.	a) Observe and evaluate the learner's ability to: i) listen actively (jots down a few points, nods, etc.). ii) talk confidently (eye contact, voice projection, stage use, body language, gestures, etc.). iii) read accurately (correct pronunciation, pauses, audibility etc.) as they present series of their novella iv) be creative and innovative as they present their novella. b) Converse with the learners through

		probing to determine the correctness of their responses based on their experiences in presenting or exhibiting their novella during the feedback sessions. c) Evaluate the learners' novella presentation or exhibition, focusing on: i) accuracy (topical issues, social values, aesthetic qualities). ii) coherence (articulation, structure, layout), relevance (theme of the presentation, audience engagement, graphics) and generic skills.

3.0 ASSESSMENT

3.1 Assessing Literature in English

This Advanced Secondary Curriculum sets new expectations for learning, with a shift from Objectives to Learning Outcomes that focus mainly on the application of knowledge and deeper learning that leads to the acquisition of skills. These Learning Outcomes require a different approach to assessment. The "Learning Outcomes" in the syllabi are set out in terms of Knowledge, Understanding, Skills, Values and Attitudes. This is what is referred to by the letters k, u, s v & a.

It is not possible to assess values and attitudes in the same way as knowledge, understanding, and skills because they are more personal and variable, and are long-term aspirations. This does not mean that values and attitudes are not important or cannot be assessed. They too can be assessed but not easily done through tests and examinations. Values and attitudes can be assessed over a period of time through observing and having interactions with the learner.

To assess knowledge and its application, understanding, and skills, we need to look for different things. Knowledge can be assessed to some extent through written tests, but the assessment of skills, application of what is learnt, and deeper understanding requires different approaches. Because of this, the role of the teacher in assessment becomes much more important. This section focuses on knowledge, understanding, and skills.

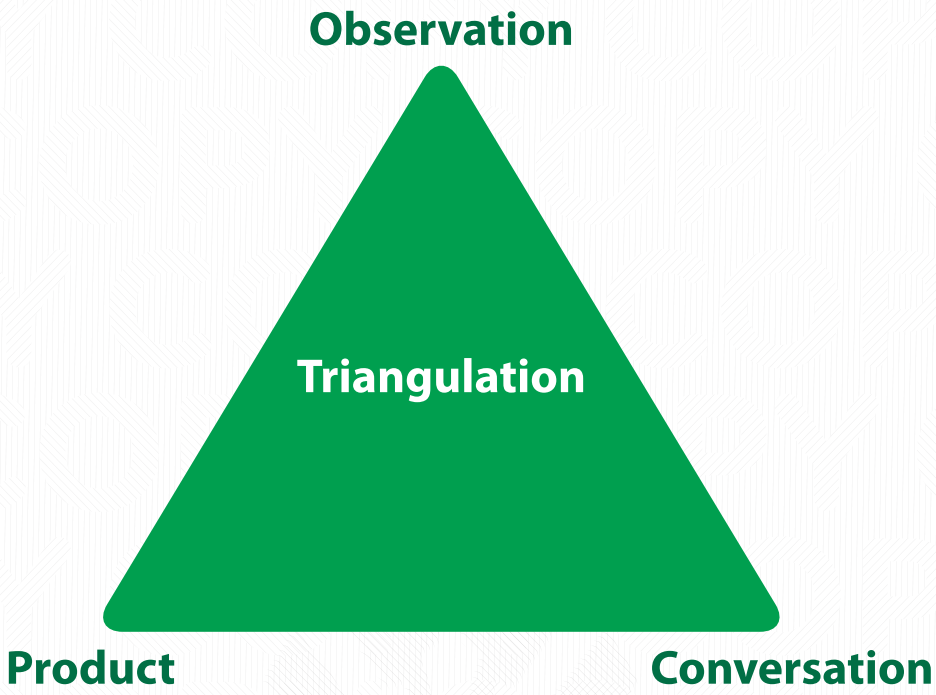
3.2 Formative Assessment

In this curriculum, the teacher's role in assessment is not only to write tests for the learner but also to make a professional judgment about the learner's learning during the teaching and learning process. The professional judgment is about how far the learner achieves the Learning Outcomes that are set out in this syllabus. To make these judgments the teacher needs to look at how well the learner is performing in terms of each Learning Outcome.

The formative assessment opportunities occur in three forms. They can be done through:

- **Observation** – watching learners working (good for assessing skills, values and attitudes)
- **Conversation** – asking questions and talking to learners (good for assessing knowledge and understanding)
- **Product** – appraising the learner's work (writing, report, translation, presentation, diagram, publication, costumes, props etc). In this context, a "product" is seen as something physical and permanent that the teacher can keep and look at.

When all three formative assessment opportunities are used, the information from any one of them can be checked against the other two forms (e.g. evidence from "observation" can be checked against evidence from "conversation" and "product"). This is often referred to as "triangulation".



3.3 Assessing Generic Skills

The Generic Skills have been built into the syllabus and are part of the Learning Outcomes. It is therefore not necessary to assess them separately. It is the increasingly complex context of the subject content that provides progression in the Generic Skills, and so they are assessed as part of the subject Learning Outcomes. Assessing generic skills is done with the help of **an observation checklist and scoring rubric**.

3.4 Assessing Values/Attitudes

It is not possible to assess values and attitudes in the same way as knowledge, understanding and skills because they are more personal and variable and are long-term aspirations. This does not mean that attitudes are not important. It means that we must value things that we cannot easily assess through tests and examinations. However, values and attitudes can be assessed over a long period of time through observing and interactions.

3.5 Assessment of Project-based Learning

Project-based learning is a teaching method in which learners or participants gain knowledge and skills by engaging for an extended period of time to investigate and respond to an authentic challenge. The task must have a driving question and involves sustained inquiry.

Project-based learning is assessed using a rubric and an observation checklist.

3.6 Record Keeping

In competency-based learning, accurate and comprehensive record keeping is crucial to track the learner's progress and achievement. Therefore, the teacher and school must keep accurate records about the learner's achievement.

Various assessment tools and strategies are employed to capture the learner's demonstration of abilities and achievements, including observation checklists, rubrics, and scoring grids. These tools provide a holistic picture of the learner's strengths, weaknesses, and areas for improvement.

The collected data and evidence from these assessments are correctly recorded and maintained in the learner's file, portfolio and anecdotal notes.

A Glossary of Key Terms

Term	Definition
competency curriculum	One in which learners develop the ability to apply their learning with confidence in a range of situations.
differentiation	The design or adaptation of learning experiences to suit an individual learner's needs, strengths, preferences, and abilities.
formative assessment	The process of judging a learner's performance, by interpreting the responses to tasks, in order to gauge progress and inform subsequent learning steps.
generic skills	Skills which are deployed in all subjects, and which enhance the learning of those subjects. These skills also equip young people for work and for life.
inclusion	An approach to planning learning experiences which allows each student to feel confident, respected and safe and equipped to learn at his or her full potential.
learning outcome	A statement which specifies what the learner should know, understand, or be able to do within a particular aspect of a subject.
process skill	A capability acquired by following the programme of study in a particular Learning Area; enables a learner to apply the knowledge and understanding of the Learning Area.
sample assessment activity	An activity which gives a learner the opportunity to show the extent to which s/he has achieved the Learning Outcomes. This is usually part of the normal teaching and learning process, and not something extra at the end of a topic.
suggested learning activity	An aspect of the normal teaching and learning process that will enable a formative assessment to be made.

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Additionally, use the set texts as shall be prescribed by the Ministry of Education through, the National Curriculum Development Centre (NCDC).

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