

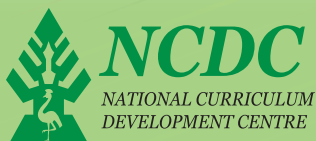


THE REPUBLIC OF UGANDA
Ministry of Education and Sports

ADVANCED SECONDARY CURRICULUM



LITERATURE ASSESSMENT GUIDELINES



2026

ADVANCED SECONDARY CURRICULUM

LITERATURE ASSESSMENT GUIDELINES

2026



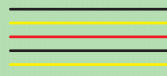
Copyright © National Curriculum Development Centre, Uganda 2026

A product of the National Curriculum Development Centre for the Ministry of Education and Sports with support from the Government of Uganda

National Curriculum Development Centre
P.O. Box 7002,
Kampala- Uganda
www.ncdc.co.ug

ISBN: 978-9970-494-60-6

All rights reserved: No part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of the copyright holder



Contents

Acknowledgement	V
1.Introduction	1
1.1 Assessment Objectives	1
1.2 Linkage between Assessment Objectives, Constructs, and Syllabus ..	2
2. Table of Constructs	3
3. Structure of Assessment.....	18
4. Assessment Rubrics	27
5. Performance Level Descriptors	56



Acknowledgement

The National Curriculum Development Centre (NCDC) is indebted to the Government of Uganda for financing the development of these Assessment Guidelines to support the implementation of the Advanced Secondary Curriculum.

Our gratitude goes to the Ministry of Education and Sports for overseeing the development process, the Curriculum Task Force of the Ministry of Education and Sports for the guidance and timely decisions whenever necessary, and members of the public who made helpful contributions towards shaping these Guidelines.

NCDC is also grateful to UNEB, Members of Parliament, schools, universities, and other tertiary institutions, the writing panels, critical reviewers, and professional bodies for their contribution towards the design and development of these Assessment Guidelines. To all those who worked behind the scenes to finalise the production of these Guidelines, 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 Bernadette Nambi Karuhanga

Director

National Curriculum Development Centre



1. Introduction

This assessment guidelines document has been developed as a companion to the Assessment Framework for Advanced Secondary Curriculum and should be read and applied in conjunction with it. The Framework provides the overarching principles, standards, and requirements for assessment across all subjects, while the guidelines contextualise those provisions to the specific demands and practices of Literature in English as a subject.

The End of Cycle Assessment for Literature in English, will be guided by two assessment objectives. These objectives are drawn from two assessment constructs. The assessment items will be set at the level of the constructs. This enables learners to combine knowledge, skills, and values from different topics within each construct and apply them to address relevant societal challenges and problems.

1.1 Assessment Objectives

Assessment objectives for Literature in English focus on the learner's ability to:

- A01.** critique literary works; sample and prescribed texts, to evaluate how craft and context shape meaning.
- A02.** create original compositions of literary works that apply these elements (craft and context) to develop a unique authorial voice.

1.2 Linkage between Assessment Objectives, Constructs, and Syllabus

The table below shows the linkage between assessment objectives, constructs, and topics in the syllabus that contribute to the constructs.

Table 1

Table showing the relationship between assessment objectives, constructs, and the topics in the syllabus

Assessment Objective	Construct	Construct Description	Topics in the Syllabus
A01: To critique literary works; sample and prescribed texts, to evaluate how craft and context shape meaning.	Appreciation of literary works.	Critiquing prose pieces, poems, drama texts, and novels to enhance language proficiency and for ethical edification and self-sustenance	1) Prose 2) Poetry 3) Drama 4) The novel and the short story
A02: To create original compositions of literary works that apply these elements (craft and context) to develop a unique authorial voice.	Creation and production of original literary works	Writing and producing prose pieces, a one-act drama text, and a short story to entertain, inform, and for ethical edification, self-sustenance, and national development	1) Prose 2) Drama 3) The Novel and the Short Story

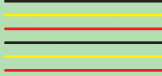
2. Table of Constructs

The table below details the constructs for Literature in English; including the competencies with their learning outcomes, the expected learner abilities, and the evidence the assessor should look out for in the learner's work to determine mastery of the intended learning outcomes (indicators of mastery).

Construct	Competencies The learner	Learning Outcomes The learner should be able to:	Abilities Ability to:	Indicators of Mastery	Level of Complexity
Appreciation of literary works. Critiquing prose pieces, poems, drama texts, and	i) analyses, produce and publish prose pieces through analysing, writing, presenting or exhibiting to increase language proficiency, entertain, and for ethical edification and self-sustenance.	a) understand the distinct features and aspects of prose through its different types/categories. (u, v, gs) (critical thinking)	i) read critically and fluently. ii) listen actively. iii) speak confidently and coherently as they present. iv) sort and analyse information.	1) Distinct features and aspects of prose identified. 2) Different prose pieces categorised appropriately. 3) Value judgment and respect for self and others observed.	Medium

novels, and short stories for language proficiency, moral edification, self-sustenance and national development.		b) analyse the message and style in the different types and forms of prose. (S, V, GS) (Communication, critical thinking)	v) appreciate cultural diversity. vi) show respect for humanity. i) analyse themes and style fluently and critically. ii) write an analysis of prose features coherently. iii) assimilate positive learning to guide own decisions and solutions.	1) Different types and forms of prose read and explained. 2) The message, subject matter and style in the different prose pieces are coherently explained verbally and in writing. 3) The distinction between message and subject matter is drawn.	High
---	--	--	---	---	-------------

				Medium
ii) critiques, writes, perform, and publish own poetry pieces through reading and appreciating both its thematic concerns and stylistic effects; for entertainment, for ethical edification, and self-sustenance.	a) understand the distinct features and aspects of poetry through its different types/forms. (u, v, gs) (critical thinking)	i) read poetry critically and fluently. ii) speak accurately, confidently, and coherently as they present. iii) listen actively. iv) sort and analyse information. v) respect humanity and the environment.	1) The features and aspects of poetry are read and explained. 2) The distinct features and aspects of poetry are identified. 3) Different poetry types are categorised appropriately. 4) Value judgement and respect for self, others, and the environment are observed.	



		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.	i) verbally explain poetic messages and devices critically and fluently. ii) write an analysis of the themes and style coherently. iii) assimilate positive learning to guide own critical thinking and problem solving.	1) Different types and forms of poetry are read and explained. 2) The subject matter and style in the different poems are coherently explained verbally and through written analysis. 3) A distinction between message and subject matter is drawn. 4) The effectiveness of the style used is assessed.	High
--	--	--	---	--	------

			iv) demonstrate hard work for self-reliance. v) show social responsibility.	5) Personal goals are set and consistently worked for to be achieved. 6) Initiative in identifying and solving problems is demonstrated.	
iii) writes, publishes, and performs own drama/play through reading, analysing, critiquing, and appreciating their work to inform, entertain, and for ethical edification and self-sustenance.	a) understand the distinct features/elements of drama/plays through their different types/forms. (u, v, gs) (critical thinking)	i) read drama critically and proficiently. ii) listen actively. iii) speak confidently and coherently as they present.	1) The features and elements of drama are read and explained. 2) The distinct features and elements of drama are identified. 3) Drama is categorised appropriately.	Medium	

			iv) sort and analyse information. v) show respect for humanity and the environment.	4) Value judgement and respect for self, others, and the environment are given.	
	b) appreciate the style and message in the different types/forms of drama. (s, v, gs) (critical thinking and problem-solving).	i) verbally discuss the themes and style in the plays fluently and critically. ii) write an analysis of the themes and style in the plays coherently.	1) Different categories/forms of drama are read and explained. 2) The message, subject matter, and style in the different categories of drama are coherently explicated	High	

			verbally and in a written analysis. 3) A distinction between message and subject matter is drawn. 4) The effectiveness of style is assessed. 5) Personal goals are set and consistently pursued to be achieved. 6) Initiative in identifying and solving problems is demonstrated.	
iii) assimilate positive learning to guide own decisions and solutions.				
iv) demonstrate hard work for self-reliance.				
v) show social responsibility.				

iv) writes, publishes own short story or novella through reading, appreciating, and presenting/exhibiting to inform, entertain, and for ethical edification and self-sustenance.	a) understand the distinct features and elements of the novel and short story. (u, s, gs) (critical thinking)	i) read texts critically. ii) listen actively. iii) speak confidently and coherently as they present. iv) sort and analyse information. v) show respect for humanity and the environment.	1) The features and aspects of the novel and short story are read and explained. 2) The distinctive features and aspects of the novel and the short story are identified. 3) The short story and novel are categorised appropriately. 4) Value judgement and respect for self, others, and the environment are given.	Medium
---	--	--	--	---------------

		b) analyse the elements and narrative/ stylistic devices in the set novels and short stories. (s, v, gs) (cooperation and self-directed learning, critical thinking)	i) verbally discuss the themes and style critically and fluently. ii) write a coherent analysis of the themes and style in the set texts. iii) assimilate positive learning to guide own decisions and solutions. iv) show social responsibility.	1) Different features and aspects of the novel are read and explained. 2) The themes and style of the set novels and short stories are identified and coherently explained verbally and in a written analysis. 3) The distinction between theme and subject matter is drawn. 4) The effectiveness of style is assessed.	High
--	--	---	--	--	------

				5) Initiative in identifying and solving problems is demonstrated.	
Creation and Production of original literary works. Writing and producing prose pieces, a one-act drama text, and a short story to entertain, instruct, and for ethical edification, self-sustenance, and national development	v) analyses, produces and publishes prose pieces through analysing, writing, presenting or exhibiting in order to increase language proficiency, entertain; and for ethical edification and self-sustenance.	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 and innovation, ICT proficiency, corporation and self-directed learning)	i) write/braille own prose piece coherently and logically. ii) apply language/ literary knowledge and skill such as figures of speech, speech, plot, characterisation, on, narration, etc, to creatively and skilfully compose own prose piece.	1) Relevant topical issues are conceived/imagined and explored. 2) Language and literary knowledge and skill such as figures of speech, plot, characterisation, narration, etc, are creatively and skilfully used to compose a prose piece.	High

			iii) proofread and present their prose piece skilfully and coherently. iv) use technology to create and process information. v) manage goals and time.	3) Writing/ brailleing and proofreading of their prose piece are skilfully and coherently done. 4) Technology is used to create and process information. 5) Goals and time are managed.	
vi) writes, publishes, and performs own drama/play through reading, analysing, critiquing, and appreciating their work to inform, entertain, and for	write/type/braille a one-act-drama script, on any of the categories of drama employing the different elements and techniques learnt, to educate,	i) write/braille coherently and logically. ii) proofread and present information coherently. iii) correctly plot events, portrays life-	1) Their drama script is coherently and logically written/ brailled. 2) Their own written drama script is proofread.	High	

ethical edification and self-sustenance.	entertain, and for self-sustenance. (s, v, gs) (skills: writing and speaking, Values: teamwork and respect, GS: communication, ICT proficiency, creativity and innovation, critical thinking and problem solving).	like characters, and create a feasible setting, etc. iv) tell the story logically and coherently. v) use imaginations to explore possibilities. vi) use technology to create and process information. vii) manage goals and time.	3) Events, characters, setting, etc, are vividly described. 4) Stories are logically and coherently told. 5) Information is correctly presented. 6) Possibilities are imagined and explored. 7) Technology is used to create and process information. 8) Goals and time are managed.
--	--	---	--

	vii) writes, publishes own short story or novella through reading, appreciating, and presenting/exhibiting to inform, entertain, and for ethical edification and self-sustenance.	write/type/braille and/or print a novella or short story using suitable aspects and narrative techniques to raise awareness and entertain. (s, v, gs) (creativity and innovation, ICT proficiency)	i) write/braille own short story coherently and logically. ii) correctly plot events, portrays life-like characters, and creates a feasible setting, etc. iii) tell the story logically and coherently. iv) proofread their short story and presents information coherently.	1) Their short story piece is coherently and logically written/brailled 2) Their written short story piece is proofread. 3) Events, characters, setting, etc, are vividly described. 4) The story is logically told. 5) Information is correctly presented. 6) Possibilities are imagined and explored.	High
--	---	--	---	--	------

3. Structure of Assessment

Literature in English shall be assessed basing on two assessment objectives, which are derived from the two constructs as tabulated below.

Construct	Assessment Objective	Expected Outcome
1) Appreciation of literary works.	AO1. To critique literary works; sample and prescribed texts, to evaluate how craft and context shape meaning.	Critiquing prose pieces, poems, drama texts, and novels in order to increase language proficiency and for ethical edification, self-sustenance, and national development.
2) Creation and production of original literary works.	AO2. To create original compositions of literary works that apply these elements (craft and context) to develop a unique authorial voice.	Writing a prose piece, a one-act drama script, or a short story in order to entertain, inform, and for ethical edification, self-sustenance, and national development.

Literature in English shall be assessed in two examination papers. The first construct will form paper one, while the second construct will form paper two.

The paper structure is tabulated below:

Paper	Title	Number of Sections	Rubrics
One	Critiquing Literary Works	Two	i) The paper shall be answered in three hours. ii) Candidates shall answer three questions in all. iii) Section A is compulsory (set from either Prose or Poetry). iv) Section B has four scenario-based essay items on the prescribed texts, from which candidates will answer only two items (one from drama and one from the Novel or Short Story).
Two	Composition of Literary Works	One	i) The paper will be attempted in three hours. ii) The paper will consist of three items from which the candidates will answer only one. iii) To avoid plagiarism, a theme/subject/title shall be provided to the candidates. iv) The length of the composition will be a minimum of 4-6 pages for drama and 1000-1500 words for prose pieces. v) The composition must be original.

Literature in English

Paper I

November 2026

Time: 3 Hours

UGANDA ADVANCED CERTIFICATE OF EDUCATION

SAMPLE EXAMINATION PAPER

LITERATURE IN ENGLISH

Paper I

3 Hours

(Critiquing Literary Works)

Instructions to candidates

This paper consists of two sections - A and B.

Answer three questions in all.

Section A is compulsory.

*Section B has four scenario-based essay items from which you will answer only **two** items (**one** from **Drama** and **one** from the **Novel** or **Short Story**).*

Section A

1) Read the passage below and respond to the tasks that follow.

It was a great funeral, such as befitted a man of his title. The whole clan was present, men, women, and children. They came from all the villages in Umuofia and even from the distant clans. Everybody was there to mourn Ezeudu, the oldest man in the village, and to honour his life.

Guns were fired, drums beat, and the ekwe talked. It was a funeral rite of rare splendour. As night fell, the ancestral spirits of the clan were believed to be present, and the air grew thick with incantation and energy. The warriors danced with machetes and rifles, the air sharp with the smell of gunpowder and the tension of mourning.

Okonkwo, among the greatest warriors of the clan, had brought out his gun to fire a salute in honour of the dead. He was not alone—others had brought guns as well. It was tradition to do so, a mark of respect to the departed. But what happened next no one had foreseen.

Amid the tumult and the frenzied energy of the dances and cries, Okonkwo fired his gun. There was a great explosion, louder than usual. Suddenly, there was a cry. A boy lay on the ground, limp, blood gathering beneath him. A piercing wail followed—the kind that silences a crowd instantly. Okonkwo's heart stopped.

He had killed a clansman.

The boy was Ezeudu's son—his only surviving son, the last branch of his lineage. The bullet had shattered the boy's ribs and passed out through his back. Okonkwo's gun had exploded, and a piece of iron from it had pierced the boy's heart. It was a tragic accident, but the Earth goddess does not recognise accident. It was a female crime, a crime of inadvertence.

Still, a man had been killed.

The elders consulted swiftly, for the clan's laws were known to all: the killer of a clansman must flee the land for seven years. He must cleanse the land, appease the gods. To fail to do so would anger the Earth goddess and bring calamity upon the people.

Okonkwo's household was thrown into chaos. His wives and children wailed as the men of Umuofia entered his compound. They were not angry. They were solemn, grave. They brought down his houses, killed his animals, and destroyed his barns, as was the custom. It was a ritual of purification. His property was to be wiped out, a sign that his presence had polluted the earth.

Okonkwo gathered his family. His uncle Uchendu, from his mother's land in Mbanta, would take him in. With what little they could carry, they left before the next morning. Okonkwo did not look back. His heart was heavy with grief—not only for the boy who had died, but for himself. He had committed the greatest mistake of his life, and now the gods demanded a price.

Tasks.

- a) Following what Okonkwo has done, the people of Umuofia carry out a cleansing ceremony in line with their set traditions and customs. Considering Umuofia's justice system, share your opinion on the punishment given to Okonkwo in relation to today's society.
- b) Closely referring to the passage, analyse how the writer creates mood and atmosphere during Ezeudu's funeral.

SECTION B**2) Either**

In day-to-day life, we learn a lot from the relationships we develop with the people around us. In the books we read, we meet characters who interact with each other and build relationships. Some character relationships promote cooperation, while others become a cause of disagreement in our societies. These relationships teach us a lot about human nature, life and society.

Referring to any drama text you have studied, discuss the lessons you draw from the above element.

Or

- 3) Some writers of drama, whose works you have studied, strongly suggest that some human beings suffer or fall partly because of their own character weaknesses, and sometimes because of fate or supernatural forces.

Choose a protagonist from any of the drama texts you have studied and discuss how they are affected by any of the forces above.

Either

- 4) While reading a novel, your friend is struck by how flashbacks and the narrative voice are used to uncover painful memories and reveal the protagonist's behaviour. He realises that without these narrative tools, he would have misjudged the character, and possibly failed to effectively understand the novel.

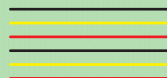
Based on your friend's insight, examine how the highlighted narrative tools are used to shape the reader's understanding of character portrayal in any set novel you have studied.

Or

- 5) Your friend visits the national park over the weekend. When she returns, everyone is eager to hear about her experiences. She is a very good storyteller, and as such, she effectively plots her events and magically captures and sustains the listeners' interest. The listeners are virtually able to travel with her right to the end.

The storytelling aspect above is what captures her friends' interest. In reference to any of the set novels studied, examine the impact of the above aspect on your understanding of the novel.

END



Literature in English

Paper II

November 2026

Time: 3 Hours

UGANDA ADVANCED CERTIFICATE OF EDUCATION

SAMPLE EXAMINATION PAPER

LITERATURE IN ENGLISH

Paper II

3 Hours

(Composition of Literary Works)

Instructions to candidates

This paper consists of three items.

*Answer only **one** item.*

Your composition must be original.

In our society today, the corruption vice is deeply widespread; yet surprisingly, very few people seem to be concerned! The few who have stood up against it have been met with the strongest resistance. Recently, there was a serious confrontation between some youth councillors and the district speaker over the diversion of the district funds for personal gain. In order to show how deeply entrenched the corruption vice is and how it can be addressed, *The Real-Life Travelling Theatre* has made a call for the youth drama clubs to present on the theme “*Truth and Power*” to create awareness. In response to the call, your school drama club has decided to write a one-act play to be staged before the school assembly.

Write the above-described act depicting a key moment of confrontation over the above vice.

- 1) During a community career fair, a local publisher shares how short stories that reflect contemporary experiences have a chance of being published in national magazines. Inspired by the talk, a Senior Six student decides to write a story about the academic and social struggles of a teenage learner who changes from an urban to a rural school.

Assume the role of the learner described above who has been inspired by the talk. Write a short story reflecting this inspiration. (Use 1000-1500 words)

- 2) The Ministry of Education and Sports has organised a country-wide essay writing competition for Advanced Level learners, on the theme: “The case for a national language in Uganda.” The winners will be given a wide range of prize awards and a tour of the country.

You wish to participate in this essay writing competition. Use 1000-1500 words to write the essay.

END.

4. Assessment Rubrics

Assessment Rubric for Paper I

1(a) Considering Umuofia's justice system, share your opinion on the punishment given to Okonkwo in relation to today's society.

Basis of Assessment	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context Brief introduction of the Umuofian justice system and how it relates to today's mode of justice.	Demonstrates excellent/ very good understanding of the extract in terms of writing a highly focused overview of the extract, showing the crime and punishment, and clearly stating a personal opinion of the punishment meted out on Okonkwo in line with today's society.	Demonstrates good understanding of the extract in terms of writing a focused overview of the extract, showing the crime and punishment, and stating a personal opinion of the punishment meted out on Okonkwo in line with today's society.	Demonstrates fair understanding of the extract in terms of writing a generally acceptable overview of the extract, showing the crime and punishment, and stating an unfocused opinion (with errors that may impede meaning) of the punishment meted out on Okonkwo in line with today's society.	Demonstrates little or no understanding of the extract in terms of not writing an overview of the extract.

2) Generating and presenting ideas Analysis of the two justice systems in terms of crime and punishment.	Generates a very relevant and well-developed analysis of Okonkwo's crime and punishment by: i) specifically identifying the particular Umuofian traditions, Okonkwo's crime, and the cultural significance of the punishment. ii) presenting an original, well-reasoned, and insightful viewpoint. iii) illustrating opinion with appropriate examples from the extract.	Addresses the task with a generally relevant analysis of Okonkwo's crime and punishment by: i) identifying the particular Umuofian traditions, Okonkwo's crime, and the cultural significance of the punishment. ii) presenting a clear and relevant opinion with supporting reasons and textual reference. iii) minor inconsistencies in examples.	Attempts to address the task, but is limited in the analysis of Okonkwo's crime and punishment by: i) scarcely making any reference to the Umuofian traditions, or pointing out Okonkwo's crime, and the cultural significance of the punishment. ii) presenting a weak viewpoint. iii) hardly illustrating the opinion with appropriate examples from the extract.	Demonstrates a misunderstanding of the task by making no reference to the Umuofian traditions, the crime and the punishment meted out on Okonkwo. a) not stating a personal viewpoint.
--	---	---	--	--

iv) explicitly comparing the mode of justice in the text with the contemporary societal contexts.	iv) clear link between the mode of justice in the text and the contemporary societal contexts. v) examples are mostly relevant.	iv) almost no linking between the mode of justice in the text and the contemporary societal context.	Expresses a vague conclusion that does not state the personal point of view of the Umuofian justice system, underscoring its fairness or unfairness in line with today's society, or no conclusion at all.
3) Making Informed Judgement Draws a conclusion that depicts a personal point of view of the punishment and the justice system.	Expresses a very good and logical conclusion that clearly states their personal point of view of the Umuofian justice system, underscoring its fairness or unfairness in line with today's society, though with less depth.	Expresses a good and informed conclusion that states their personal point of view of the Umuofian justice system, underscoring its fairness or unfairness in line with today's society, with minor errors that do not affect meaning.	Expresses a fair conclusion that scarcely states the personal point of view of the Umuofian justice system, underscoring its fairness or unfairness in line with today's society, with errors that may affect meaning.

Assessment Rubric for Item

1 (b) Closely referring to the passage, analyse how the writer creates mood and atmosphere during Ezeudu's funeral.

Basis of Assessment	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context Brief introduction of mood and atmosphere relation to the task.	Demonstrates very good/excellent understanding of mood and atmosphere with clear definitions and an introduction that shows the writer intentionally uses narrative devices to create mood and atmosphere during the funeral.	Demonstrates good understanding of mood and atmosphere with an attempt at definition, and the introduction shows that the writer intentionally uses narrative devices to create mood and atmosphere during the funeral.	Demonstrates a fair understanding of mood and atmosphere with a vague or limited introduction barely showing that the writer intentionally uses narrative devices to create mood and atmosphere during the funeral.	i) Demonstrates little or no understanding of mood and atmosphere. ii) Fails to define the key terms and introduce that the writer intentionally creates mood and atmosphere.

2) Generating and presenting ideas Identification of the narrative devices and the description of the prevailing mood and atmosphere	i) Generates a very relevant and well-developed analysis of how mood and atmosphere are created. ii) Clearly identifies particular narrative techniques and describes how they create the prevailing mood or atmosphere, linking it to the scene.	i) Addresses the task with a generally relevant analysis of how mood and atmosphere are created. ii) Fairly identifies particular narrative techniques and describes how they create the prevailing mood or atmosphere, linking it to the scene.	i) Attempts to address the task, but with limited or unclear analysis of how mood and atmosphere are created. ii) Vaguely identifies particular narrative techniques and hardly describes how they create the prevailing mood or atmosphere, linking it to the scene.	i) Fails to identify or describe how mood and atmosphere are created. ii) Ideas are disorganized or absent.
---	--	---	--	--

3) Making Informed Judgement Draws a conclusion on how mood and atmosphere are created in line with the extract.	Expresses a very clear and logical conclusion, showing a strong understanding of how mood and atmosphere are created and how the entire presentation/response is knitted to its conclusion.	Expresses a reasonable and informed conclusion of how mood and atmosphere are created and how the entire presentation/response is knitted to its conclusion.	Expresses a fair or partial conclusion with vague reference to how mood and atmosphere are created and how the entire presentation/response is knitted to its conclusion.	Expresses a vague, incomplete, or illogical conclusion or no conclusion at all.
---	---	--	---	---

SECTION B

2. Referring to any drama text you have studied, discuss the lessons you draw from the above element.

Basis of Evaluation/Criteria	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context Brief introduction of the drama text, and the playwright in relation to the task.	Demonstrates very good <i>excellent</i> understanding of the selected set book in terms of: i) its title and playwright using correct formats and punctuation. ii) writing a very focused overview of the selected set book, showing the character relationships and clearly stating that	Demonstrates good understanding of the selected set book in terms of: i) its title and playwright using correct formats and punctuation. ii) writing a focused overview of the selected set book, showing the character relationships	Demonstrates fair understanding of the selected set book in terms of: i) its title and playwright using correct formats and punctuation. ii) writing an erratic/unfocused overview of the selected set book, showing the character relationships and barely stating that	Demonstrates little or no understanding of the selected set book in terms of: i) its title and playwright using correct formats and punctuation. ii) hardly or not writing an overview of the selected set book, showing the character relationships,

	they contribute to lesson development.	and vaguely stating that they contribute to lesson development.	they contribute to lesson development.	and not stating that they contribute to lesson development.
2) Generating and presenting ideas i) Identification and description of the significant character relationships in the selected set book. ii) Explanation of the lesson(s) derived from the specific relationships.	Generates a very relevant and well-developed analysis of the significant character relationships by: i) specifically pointing out and describing each significant relationship in relation to the text. ii) logically deriving and explaining the lesson in line with the text.	Addresses the task with a generally relevant analysis of the significant character relationships by: i) pointing out and describing some significant relationship in relation to the text. ii) fairly deriving and explaining the lesson in line with the text.	Attempts to address the task, but is limited in the analysis of the significant character relationships by: i) scarcely pointing out and describing some significant relationships in relation to the text. ii) barely deriving and explaining the lesson in line with the text.	Fails to address the significant character themes meaningfully by: i) not pointing out and describing any significant relationship in relation to society. ii) not deriving the relevant lessons in line with the text.

3) Making Informed Judgement Draws a conclusion of the analysis on the character relationships and the lessons derived.	Expresses a very good and logical conclusion that highlights their overall opinion on the impact of the lessons derived from the character relationships on the individual and society at large, though with less depth.	Expresses a good and informed conclusion that highlights their overall opinion on the impact of the lessons derived from the character relationships on the individual and society at large, though with minor errors that do not affect meaning.	Expresses a fair conclusion that scarcely highlights their overall opinion on the impact of the lessons derived from the character relationships on the individual and society at large, though with errors that may affect meaning.	Expresses a vague conclusion that does not highlight their opinion on the impact of the lessons derived from character relationships, or no conclusion at all.
--	--	---	--	--

Item 3. Choose a protagonist from any of the texts you have studied and discuss how they are affected by any of the forces above.

Basis of Evaluation / Criteria	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context Brief introduction of the chosen drama text in relation to the task.	Demonstrates very good/excellent understanding of the selected set book in terms of: i) its title and playwright using correct formats and punctuation. ii) writing a very focused overview of the selected set book showing the character relationships and clearly stating that they contribute to lesson development.	Demonstrates good understanding of the selected set book in terms of: i) its title and playwright using correct formats and punctuation. ii) writing a focused overview of the selected set book showing the character relationships and vaguely stating that they contribute to lesson development.	Demonstrates fair understanding of the selected set book in terms of: i) its title and playwright using correct formats and punctuation. ii) writing an erratic/unfocused overview of the selected set book showing the character relationships and barely stating that they contribute to lesson development.	• Inappropriate protagonist chosen.

2) Generating and presenting ideas Identification and description of the specific protagonist in the selected set book. Point out the tragic cause for the character's downfall	Generates a very relevant and well-developed analysis of the tragic character/protagonist by: i) specifically pointing out and describing the cause for their tragic fall. ii) logically taking a stand and accurately linking the stated cause (fate, personal weakness, or supernatural forces) to the protagonist's downfall.	Addresses the task with a generally relevant analysis of the tragic character/protagonist by: i) pointing out and describing the cause for their tragic fall. ii) taking a stand and linking the stated cause (fate, personal weakness, or supernatural forces) to the protagonist's downfall.	Attempts to address the task but is limited in the analysis of the tragic character/protagonist by: i) scarcely pointing out and describing the cause for their tragic fall. ii) barely taking a stand or linking the stated cause (fate, personal weakness, or supernatural forces) to the protagonist's downfall.	Fails to identify and describe the protagonist meaningfully; by: i) not pointing out and describing the cause for their tragic fall. ii) not taking a stand or linking the stated cause (fate, personal weakness or supernatural forces) to the protagonist's downfall.
---	--	--	--	---

3) Making Informed Judgement Draws a conclusion of the analysis on the greatest cause of the protagonist's tragic downfall.	Expresses a very good and logical conclusion that shows their overall critical analysis of the protagonist and the greatest cause of his tragic downfall.	Expresses a good and informed conclusion that shows their overall critical analysis of the protagonist and links the cause to his tragic downfall, but has minor errors that do not affect the meaning.	Expresses a fair conclusion that scarcely shows any analysis of the protagonist and barely links the cause to his tragic downfall, though with errors that may affect meaning.	Expresses a vague conclusion that does not show the protagonist, his tragic fall, and the greatest cause of the tragedy, or no conclusion at all.
--	--	--	--	---

Item 4. Basing on your friend's insight, examine how such narrative tools are used in any novel that you have studied to shape the reader's interpretation of the novel in terms of character portrayal.

Basis of Evaluation/Criteria	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context Brief introduction of the novel underpinning the significance of flashback and the narrative voice.	Demonstrates very good/excellent understanding of the selected set novel in terms of correctly stating the title, the author, and the character, writing a very good overview of the selected set book, showing that flashbacks and the narrative voice contribute to character portrayal.	Demonstrates good understanding of the selected set novel in terms of: i) correctly stating the title, the author, and the character. ii) writing a focused overview of the selected set book	Demonstrates fair understanding of the selected set novel in terms of: i) correctly stating the title, the author and the character. ii) writing an erratic/unfocused overview of the selected set book barely showing that flashbacks and the narrative voice contribute to character portrayal.	Demonstrates little or no understanding of the task or the context by failing to: i) select a novel and identifying flashback and the narrative voice. ii) write generally about narrative tools.

		showing that flashbacks and the narrative voice contribute to character portrayal.		
2) Generating and presenting ideas Statement and illustration of flashback and narrative voice in the selected set novel pointing out their effectiveness in character portrayal.	Generates a very relevant and well-developed analysis of flashbacks and narrative point of view by: i) amply illustrating the use of flashbacks and narrative point of view. ii) clearly linking flashbacks and	Addresses the task with a generally relevant analysis of flashbacks and narrative point of view by: i) illustrating the use of flashbacks and narrative point of view.	Attempts to address the task but is limited in the analysis of flashbacks and narrative point of view by: i) scarcely illustrating the use of flashbacks and narrative point of view. ii) hardly linking flashbacks and the narrative voice to the effective portrayal of	Shows no understanding of flashback and the narrative voice, and how they contribute to character portrayal.

	the narrative voice to the effective portrayal of characters.	ii) linking flashbacks and the narrative voice to the effective portrayal of characters with minor errors.	characters with errors that may affect meaning.	
3) Making Informed Judgement Draws a conclusion of the analysis, underscoring the effective role of flashback and the narrative voice in character portrayal.	Expresses a very good and logical conclusion that: underscores the significance of flashbacks and the narrative voice in the effective portrayal of characters in the selected novel.	Expresses a good and informed conclusion that: explains the significance of flashbacks and the narrative voice in the effective portrayal of characters in the selected novel.	Expresses a fair conclusion that shows any overall analysis of the significance of flashbacks and the narrative voice in the effective portrayal of characters in the selected novel.	Expresses a vague conclusion that does not show any analysis of the significance of flashbacks and the narrative voice in the effective portrayal of characters in the selected novel, or no conclusion at all.

Item 5. In reference to any of the set novels studied, examine the impact of the above aspect on your understanding of the novel.

Basis of Evaluation / Criteria	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context Brief introduction of the selected novel, its plotting, and stating the significance of the plot in the novel.	Demonstrates a very good/excellent understanding of the selected set novel in terms of: i) correctly stating its title and the author. ii) writing a focused overview of the selected set book, showing their understanding of the plot and its contribution to the understanding of the novel.	Demonstrates a good understanding of the selected set novel in terms of: i) correctly stating its title and the author. ii) writing a fairly focused overview of the selected set book, showing their understanding of the plot and its contribution to the understanding of the novel.	Demonstrates fair understanding of the selected set novel in terms of: i) correctly stating its title and the author. ii) writing an erratic/unfocused overview of the selected set book and its plot.	Demonstrates little or no understanding of the task or the context by failing to select the novel and identify its plot.

2) Generating and presenting ideas a) Sequencing of events in the selected novel. b) Analysing the effectiveness of the plot in the overall understanding of the novel.	i) Demonstrates a very clear understanding of the plot by coherently stating the cause and effect of events. ii) Generates a relevant and well-developed analysis of the plot by illustrating how plot contributes to the development of characters, themes, atmosphere, etc, and sustains interest and enhances one's understanding of the novel.	i) Demonstrates a clear understanding of the plot by coherently stating the cause and effect of events. ii) Addresses the task with a generally relevant analysis of the plot by illustrating how plot contributes to the development of characters, themes, atmosphere, etc, and sustains interest and enhances one's understanding of the novel.	i) Demonstrates a fair understanding of the plot by stating the cause and effect of events. ii) Attempts to address the task but is limited in the analysis of plot by hardly illustrating how plot contributes to the development of characters, themes, atmosphere, etc, and sustains interest and enhances one's understanding of the novel.	i) Hardly or fails to demonstrate an understanding of the plot. ii) Expresses little or no analysis of the plot and its contribution to the development of the novel by selecting the novel and identifying its plot.
---	--	--	--	--

3) Making Informed Judgement Draws a firm conclusion that the plot significantly contributes to the overall understanding of the selected novel.	Writes a very good and logical conclusion that affirms the effectiveness of the plot in the development of themes, characters, atmosphere, and lessons, and the overall understanding of the selected novel.	Writes a logical conclusion that affirms the effectiveness of the plot in the development of themes, characters, atmosphere, and lessons, and the overall understanding of the selected novel.	Writes a conclusion that affirms the effectiveness of plot to the development of themes, characters, atmosphere, and lessons, and the overall understanding of the selected novel.	i) Expresses a vague conclusion that does not show any analysis of the plot or its usage in the novel. ii) No conclusion at all.
---	---	--	---	--

Assessment Rubric for Paper II

1) Write an original scene of the one-act play depicting a key moment of confrontation over the above vice.

Basis of Evaluation	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context Exposition	Writes an excellent /very logical and coherent exposition that correctly captures: i) Title ii) Playwright iii) Cast/characters iv) Stage directions v) Clear setting in terms of place, time and atmosphere. vi) opening dialogue that introduces the conflict and the theme.	Writes a logical exposition that correctly captures: i) Title ii) Playwright iii) Cast/characters iv) Stage directions v) Clear setting in terms of place, time and atmosphere. vi) opening dialogue that introduces the conflict and the theme.	Writes an exposition that captures: i) Title ii) Playwright iii) Cast/characters iv) Stage directions v) Clear setting in terms of place, time, and atmosphere. vi) opening dialogue that introduces the conflict and the theme.	Hardly writes an exposition that captures: i) Title ii) playwright iii) Cast/character iv) Stage directions v) Clear setting in terms of place, time and atmosphere vi) Opening dialogue that introduces the conflict and the theme. vii) Or no exposition at all.

2) Generating and presenting ideas Rising action Climax	Develops a very logically coherent rising action and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development. v) plot twists and turns. vi) thematic development. vii) a clear turning point that determines the outcome.	Develops coherent rising action and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development. v) plot twists and turns. vi) thematic development. vii) a clear turning point that determines the outcome.	Develops a fair rising action and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development. v) plot twists and turns. vi) thematic development. vii) a clear turning point that determines the outcome. viii) highest tension.	Hardly develops a rising and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development. v) plot twists and turns. vi) thematic development. vii) a clear turning point that determines the outcome. viii) highest tension.
--	--	---	---	---

	viii) highest tension. ix) pacing and timing. x) character decision. xi) confrontation or revelation that resolves the main conflict. xii) emotional resonance.	viii) highest tension. ix) pacing and timing. x) character decision. xi) confrontation or revelation that resolves the main conflict. xii) emotional resonance.	ix) pacing and timing. x) character decision. xi) confrontation or revelation that resolves the main conflict. xii) emotional resonance or nothing at all.	
3) Making an Informed Judgment Falling action Resolution	Develops a very logically coherent falling action and resolution that highlight: i) the consequences of the climax unfolding.	Develops a coherent falling action and resolution that highlight: i) the consequences of the climax unfolding.	Develops a fair falling action and resolution that highlight: i) the consequences of the climax unfolding.	Hardly develops falling action and resolution that highlight: i) the consequences of the climax unfolding.

	ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up. v) the characters' fates being decided. vi) the central theme being reinforced. vii) the audience being left with a lasting message or impression. viii) emotions being fully purged away.	ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up. v) the characters' fates being decided. vi) the central theme being reinforced. vii) the audience being left with a lasting message or impression. viii) Emotions being fully purged away.	ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up. v) the characters' fates being decided. vi) the central theme being reinforced. vii) the audience being left with a lasting message or impression. viii) emotions being fully purged away.	ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up. v) the characters' fates being decided. vi) the central theme being reinforced. vii) the audience being left with a lasting message or impression. viii) emotions being fully purged away or none at all.
--	--	--	--	---

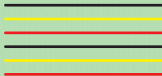
- 2) Write a short story (1000–1500 words) about a Senior Six learner who changes school from an urban to a rural setting, highlighting the tensions between personal ambition and social realities.

Basis of Evaluation	Score 4	Score 3	Score 2	Score 1
1) Interpretation of task/context	Writes a very logical and coherent introduction/exposition that correctly captures: i) Title ii) Author iii) Protagonist and other characters iv) Clear setting in terms of place, time, and atmosphere. v) Inciting incident that sets the story in motion and grabs the reader's attention.	Writes a logical introduction/exposition that correctly captures: i) Title ii) Author iii) Protagonist and other characters iv) Clear setting in terms of place, time, and atmosphere. v) Inciting incident that sets the story in motion and grabs the reader's attention.	Writes an introduction/exposition that correctly captures: i) Title ii) Author iii) Protagonist and other characters iv) Clear setting in terms of place, time, and atmosphere. v) Inciting incident that sets the story in motion and grabs the reader's attention.	Hardly writes an introduction/exposition that correctly captures: i) Title ii) Author iii) Protagonist and other characters iv) Clear setting in terms of place, time, and atmosphere. v) Inciting incident that sets the story in motion and grabs the reader's attention or no exposition at all.

2) Generating and Presenting Ideas Rising action climax	Develops a very logically coherent rising action and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development and relationships. v) plot twists and turns. vi) thematic development.	Develops coherent rising action and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development and relationships. v) plot twists and turns. vi) thematic development.	Develops a fair rising action and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development and relationships. v) plot twists and turns. vi) thematic development.	Hardly develops a rising action and climax that highlight: i) proposition of the problem. ii) build of tension and suspense. iii) conflict escalation. iv) character development and relationships. v) plot twists and turns. vi) thematic development.
--	---	--	--	---

	vii) a clear turning point that determines the outcome. viii) tension and suspense. ix) pacing and timing. x) character decision. xi) peak of confrontation and revelation. xii) the resolution or outcome. xiii) emotional resonance or nothing at all.	vii) a clear turning point that determines the outcome. viii) tension and suspense. ix) pacing and timing. x) character decision. xi) peak of confrontation and revelation. xii) the resolution or outcome.	vii) a clear turning point that determines the outcome. viii) tension and suspense. ix) pacing and timing. x) character decision. xi) peak of confrontation and revelation. xii) the resolution or outcome.	vii) a clear turning point that determines the outcome. viii) tension and suspense. ix) pacing and timing. x) character decision. xi) peak of confrontation and revelation. xii) the resolution or outcome.
--	---	---	---	---

3) Making Informed Judgment a) Falling action b) Resolution	Develops a logically coherent falling action and resolution that highlight: i) the consequences of the climax unfolding. ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up. v) the characters' fates are being decided. vi) the central theme being reinforced.	Develops a coherent falling action and resolution that highlight: i) the consequences of the climax unfolding. ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up.	Develops a fair falling action and resolution that highlight: i) the consequences of the climax unfolding. ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up. v) the characters' fates being decided.	Hardly develops falling action and resolution that highlight: i) the consequences of the climax unfolding. ii) tensions decreasing as the conflict is resolved. iii) characters dealing with the aftermath of the conflict. iv) loose ends being tied up. v) the characters' fates being decided.
--	--	--	---	--



	vii) emotions being fully purged away.	v) the characters' fates being decided. vi) the central theme being reinforced. vii) emotions being fully purged away.	vi) the central theme being reinforced. vii) emotions being fully purged away.	vi) the central theme being reinforced. vii) emotions being fully purged away or none at all.
--	---	---	---	--

3) Write an essay (1000–1500 words) arguing for or against the adoption of a national language in Uganda.

Basis of Evaluation	Score 4	Score 3	Score 2	Score 1
1) Interpretation of Task / Context (Introduction)	Writes a very logical and coherent introduction that: i) correctly interprets the task. ii) presents a clear position on the issue. iii) demonstrates awareness of the Ugandan context. iv) signals the main line of argument.	Writes a clear introduction that: i) addresses the task. ii) states a position on the issue, though iii) the thesis may be broad, predictable, or weakly contextualised.	Writes a fair introduction that: i) partially addresses the task. ii) shows an unclear understanding of the issue. iii) presents an unfocused or implied position.	Hardly interprets the task, and the introduction is vague, irrelevant, unauthentic, or missing, with no clear position or contextual awareness.

2) Generating and Presenting Ideas (Development of Argument)	i) Develops a clear and logical argument supported by relevant evidence and examples. ii) Ideas are mostly well organized, with some engagement with alternative views.	Presents a generally coherent argument with some supporting points and examples, though reasoning may be uneven, repetitive, or insufficiently developed.	Presents limited or poorly organized ideas with weak support, unclear reasoning, or overgeneralization, showing minimal engagement with the issue.	i) Hardly develops ideas. ii) Arguments are unsupported, incoherent, largely descriptive, or irrelevant to the task.
3) Making Informed Judgment (Conclusion and Evaluation)	Writes an excellent/very clear and relevant conclusion that summarizes key arguments and affirms a reasoned position on the issue.	Writes a generally relevant conclusion, though it may be repetitive, simplistic, or weakly linked to earlier arguments.	Presents a limited or unclear conclusion that shows weak evaluation or merely restates points without informed judgment.	Hardly makes any judgment; the conclusion is missing, irrelevant, or disconnected from the argument.

5. Performance Level Descriptors

Construct	Performance Level	Descriptors
1) Appreciation of literary works.	Exceptional	Demonstrates an in-depth, original, and analytical understanding of the prescribed literary texts, with meaningful connections to human experience and respect for diverse literary traditions and cultures.
	Outstanding	Demonstrates a clear and accurate understanding of the prescribed literary texts with supported interpretations, linked to real-life experience, and respect for literary diversity and cultures.
	Satisfactory	Demonstrates a general understanding of the prescribed literary texts with fair interpretations, occasionally linked to real-life experiences, and acknowledgment of diverse perspectives.
	Basic	Demonstrates a limited understanding of the prescribed literary texts with some inaccurate interpretations, rarely linked to real-life experiences, and little appreciation of literary diversity and cultures.
	Elementary	Demonstrates little or no understanding of the prescribed literary texts, frequent misinterpretations, hardly any links to real-life experiences, and no awareness of literature's value to society.

2) Creation and Production of original literary works	Exceptional	Produces a very highly admirable, coherent and original literary text/piece with the most accurate structure/plot, relatable characters, thematic depth, emotional impact, and excellent techniques.
	Outstanding	Produces an admirable, coherent, logical, and original literary text/piece with an accurate structure/plot, relatable characters, thematic depth/argument, and a clear emotional resonance and balanced techniques.
	Satisfactory	Produces a generally coherent and original literary text/piece with a clear structure/plot, but limited in thematic depth/argument, character development, techniques, or emotional impact.
	Basic	Produces a poorly structured literary text/piece, with shallow character and thematic development, limited coherence, and inconsistent effectiveness of the technique or emotional impact.
	Elementary	Produces a very poorly structured/incomplete/no literary text/piece, with the most inadequate/no attention given to characterisation, theme, techniques, or emotional impact.



CONTACT US:



National Curriculum Development Centre
Plot M838, Kyambogo.
P.O.Box 7002 Kampala, Uganda
+256-393-112-088
www.ncdc.go.ug



ISBN 978-9970-494-60-6



9 789970 494606