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INSPECTION GENERALE DES ENSEIGNEMENTS  
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INSPECTION DE PEDAGOGIE/LAL  
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SECTION D'ANGLAIS  
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REPUBLIC OF CAMEROON  
*Peace – Work – Fatherland*  
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MINISTRY OF SECONDARY EDUCATION  
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INSPECTORATE GENERAL OF EDUCATION  
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INSPECTORATE OF PEDAGOGY/LAL  
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DEPARTMENT OF ENGLISH  
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**SECOND CYCLE LITERATURE IN ENGLISH SYLLABUS**  
**FOR THE ANGLOPHONE SUB-SYSTEM OF EDUCATION**  
**(LOWER AND UPPER SIXTH)**

# **LITERATURE IN ENGLISH SYLLABUS**

**FOR ANGLOPHONE SECONDARY GENERAL EDUCATION IN CAMEROON**

**SECOND CYCLE – LOWER AND UPPER SIXTH (L6 & U6)**

**Annual workload per class: 200 hours**

**Weekly workload per class: 8 hours (Two hours should be allotted for production, presentation and performance)**

**Coefficient: 5**

**SEPTEMBER 2019**

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## SECOND CYCLE SYLLABUS REVIEW

### A PARTICIPATORY AND INNOVATIVE APPROACH

The syllabuses that were drawn up by the Inspectorate General of Education in the Ministry of Secondary Education since 2012 are in consonance with the major guidelines for education in general and secondary education in particular as they are enshrined both in the 1998 law to lay down guidelines for education in Cameroon and in the 2009 Growth and Employment Strategy Paper (DSCE).

These orientations could be summarised, amongst others, to train within the framework of an emerging Cameroon in the year 2035, citizens that will have a good mastery of the two official languages (English and French), deeply rooted in their cultures but open to a world in search for sustainable development and dominated by Information and Communication Technologies.

Conceived in the various Inspectorates of Pedagogy, and later introduced for trialling in secondary and high schools during the 2012/2013 school year, these syllabuses were developed with the contributions of classroom teachers and teacher trade unionists.

The new syllabuses had to undergo many changes:

- a shift from a skill based approach to a competence based approach through real life situations;
- a shift from a school cut off from society to one that prepares citizens for a smooth insertion into socio-cultural and economic activities;
- a shift from an evaluation of knowledge to that of competences necessary for sustainable development.

When these new changes and orientations were taken into account, they naturally led to a shift of paradigm within the curriculum reform process. The option we have adopted is the competence based approach through real life situations.

The syllabuses of the first cycle of Secondary General Education are broken down into 5 areas of learning, each of them containing a given number of disciplines as shown in the table below.

Areas of learning	Disciplines
1- Languages and Literature	<ul style="list-style-type: none"> <li>- French</li> <li>- English</li> <li>- Living Languages II</li> <li>- Ancient Languages</li> <li>- Literature(in English and in French)</li> </ul>
2- Science and Technology	<ul style="list-style-type: none"> <li>- Mathematics</li> <li>- The Sciences (Physics, Chemistry, Technology, Life and Earth Sciences)</li> <li>- Computer Science</li> </ul>
3- Social Sciences/Humanities	<ul style="list-style-type: none"> <li>- History</li> <li>- Geography</li> <li>- Citizenship Education</li> </ul>
4- Personal Development	<ul style="list-style-type: none"> <li>- Sports and Physical Education</li> <li>- Manual Labour</li> </ul>
5- Arts and National Cultures	<ul style="list-style-type: none"> <li>- National Languages</li> <li>- National Cultures/Arts</li> </ul>

## END - OF - SECOND CYCLE LEARNER'S EXIT PROFILE

The second cycle of Secondary General Education admits senior teenage graduates from the first cycle. Its general objectives are not only to build intellectual, civic and moral skills in these students but also competences and fundamental knowledge which will either enable them to foster their education in post-secondary or higher education institutions, or to prepare them for a smooth insertion into the job market after professional training.

Thus, within the framework of these new syllabuses, the learner is expected, after the second cycle of secondary education, to lay a solid base/foundation for his/her future professional career and be able to harness his/her acquired competences to solve problems (individually or collectively) a through family of situations relating to domains of life as indicated in the table below:

N°	Domains/Areas of life	Families of situations to be treated in the 2 <sup>nd</sup> cycle
1	Family and social life	<ul style="list-style-type: none"> <li>• Participation in family life</li> <li>• Develop healthy professional relationships</li> <li>• Social integration, human investment and community development</li> <li>• Sex education and building responsible relationships</li> </ul>
2	Economic life	<ul style="list-style-type: none"> <li>• Discovery and practice of income generating activities (setting up a business unit)</li> <li>• Discovery of the job market, social roles, jobs and professions</li> <li>• Self-confidence, aspirations, talents, self-potential</li> <li>• Practising healthy eating habits</li> <li>• Saving and spending wisely</li> <li>• Building entrepreneurial skills</li> </ul>
3	Environment, health and well being	<ul style="list-style-type: none"> <li>• Preservation of the Environment</li> <li>• Quest for a healthy life style (practising good hygiene, preventing diseases, especially STIs and HIV/AIDS)</li> <li>• Choosing and practising a healthy life style</li> <li>• Practising healthy eating habits</li> </ul>
4	Citizenship	<ul style="list-style-type: none"> <li>• Mastery of rules and regulations governing the Cameroonian society (The Constitution, The Penal Code, other administrative documents, etc.)</li> <li>• Discovery of cultural values and customs of the Cameroonian society as well as other communities (countries)</li> <li>• Having a mastery of human rights and gender-related issues</li> <li>• Cultivating a spirit of patriotism for the preservation of National cultural heritage</li> <li>• Adopting a decent dressing code and avoiding deviant behaviour like drug abuse, trafficking, etc.</li> </ul>
5	Media, Communication, Science and Technology	<ul style="list-style-type: none"> <li>• Discovery of the media world</li> <li>• Use the social media and Internet judiciously/responsibly</li> <li>• Discovery and judicious use of Information and Communication Technologies</li> </ul>

		<ul style="list-style-type: none"> <li>• Carry out research in the field of science and technology especially for professional purposes</li> </ul>
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In order to achieve these objectives, the learner should be able to mobilise, within the various disciplines and constructive areas of learning of the syllabuses, all the pertinent resources in terms of knowledge, know-how and attitudes (cognitive, psychomotor and affective domains).

The next table presents a general overview of the afore-mentioned objectives, while the syllabus for each subject unfolds, in details, all the expected competences per level and at the end of the 2<sup>nd</sup> cycle.

Areas of Learning	Disciplines	Expected outcomes at the end of the second cycle
1-Languages and Literature	<b>Literature in English,</b> Cameroon Literature; <b>Francophone Literature;</b> French Literature; Other Literatures	Listen to and read Literature from Cameroon and other sources/origins for information/ education /entertainment; Write /Produce literary material for public consumption Indulge in acting/cinematography/directing Enjoy and consume Literature (for pleasure/entertainment purposes) Use Literature as a tool for social cohesion and development Develop positive attitudes and moral values from the experience got from the exploitation of literary works and other art forms.

The resources to be mobilised by the learner are found in many disciplines and areas of learning. So it is important to implement these syllabuses not in isolation but as interrelated subjects. These remarks hold both for subject and cross-curricular competences. They are so called to show that they should be developed through teaching/learning activities of the different subjects. The development of subject and cross-curricular competences concerns the entire education family, as they are capable of inspiring an educative project and the putting in place of extracurricular activities. The ultimate training goals of these syllabuses, at the end of the second cycle, are:

- to enable the learner to be self-reliant,
- to be able to keep on learning throughout his/her life,
- to contribute to sustainable development and become a responsible citizen;
- to be a producer and consumer in his/her community;
- to be able to initiate and manage a business project/enterprise;
- to enable learners to act competently in real life/formal/informal situations;
- to help learners make rational judgements (drawn from personal and managerial skills);
- to encourage learners to be creative and develop a capacity for research;
- to enable learners to assume a variety of social and leadership roles as speakers, listeners, and writers in a wide range of situations

## LITERATURE IN ENGLISH PROGRAMME OF STUDY

**FOR ANGLOPHONE SECONDARY SCHOOLS IN CAMEROON**  
**SECOND CYCLE (LOWER AND UPPER SIX)**  
**ANNUAL WORKLOAD: 200**

<b>CYCLE</b>	<b>FORM</b>	<b>WEEKLY WORK LOAD</b>	<b>ANNUAL WORKLOAD</b>	<b>COEF</b>
<b>SECOND</b>	<b>LOWER SIXTH</b>	<b>8</b>	<b>200</b>	<b>5</b>

**1.0 GENERAL CONSIDERATIONS**

**1.1 CONTEXT AND STATUS OF LITERATURE IN ENGLISH IN CAMEROON**

Literature or literary art arguably features very high among the most vital register of the major ideas, concerns, feelings, aspirations, and hopes of the communities out of which it comes. Literature helps its learners in their understanding of human nature and the responses of human beings, found in different cultural contexts, towards their daily experiences. Since the discipline – through the literary texts we read in different genres and from different cultures and epochs – allows its readers to provide a variety of responses to human experiences and challenges, it ends up giving a broad insight into the human experience and a valid appreciation of life. The knowledge and experiences gained in the study of the subject helps us to cope with our own varied human experiences and challenges.

To know literature, therefore, is to be familiar with the communities that have produced it. Equally, to be familiar with communities is to understand how they resemble each other and how they differ from each other. Alternatively, this means to understand the uniqueness of each. In a rapidly shrinking world this understanding becomes increasingly crucial and urgent as each community sees itself, on the one hand, as part of a large human family and, on the other, as a unique cultural context.

Forming a link between the community and literary art is the artist who interprets facets of the life of the community in imaginative structures. These structures encompass the personal, social, and the universal; consequently, the study of literature promotes understanding of both the individual in particular and mankind in general. Nothing that is human is foreign to literature, for literature participates with other disciplines in commenting on, clarifying, and enhancing the human condition. To study literature, therefore, is to understand how the human imagination, the creative faculty, works as it responds to diverse experiences.

Through its varied treatment of the facets of human experience, literature uniquely prepares individuals for living and working in the world. The study of literature provides individual learners with communicative, organisational, interpretative, analytical, critical and creative ability, with the skills of enquiry, which will enable them to succeed in their academic careers and the world of work. These skills create career opportunities in a variety of fields: education, the media, the film world, human resource management, corporate communications, advertising, and law.

Cameroon, like Africa, is a historical, social, and cultural mosaic, with its own fair share of rich and varied literature which has earned and continues to earn a crucial place in the global family of literatures in English. Consequently, the literature from Cameroon and Africa forms an important facet of world literatures in English. This literature also assists significantly in moulding the ideal Cameroonian and/or African person –

that personality who displays a high level of self-esteem, who lives in harmony with the environment, who values human life, and who takes pride in Cameroon's /Africa's cultural heritage and diversity.

Law N° 98 / 004 of 14<sup>th</sup> April, 1998 provides guidelines for education and Section 5 Articles 1, 2, 5, 6 and 7 spells out objectives of teaching and learning Literature in English in secondary schools in Cameroon. This syllabus is designed to enable students appreciate literature as an important part of their overall educational process. It aims at enabling the students to enjoy literature as entertainment, to study it for its didactic fall-outs, to cultivate the ability to make value judgments and develop critical skills for independent assessment of human issues; also especially, this syllabus is designed to train the ability to write and to encourage a penchant for creating new literary pieces in all genres of art. In other words, this syllabus encourages the teaching of literature with the aim of enhancing learners' understanding of literal and literary meanings, of meta-language, of considerations like situation or setting, subject matter, character and role played, form and structure, tone, atmosphere or attitude, etc. It equally encourages the teaching of literature that will help in moulding and forming the intellectual, moral and psychological character of learners.

Therefore, through the study of Literature, students should be trained to recognize and appreciate the ways in which writers use English to achieve varying effects, and be able to present an informed, personal response to material studied. As such, this programme of study encourages a teaching ethic in which students are led to a better understanding of themselves and of the world around them as well as to an exploration of wider, universal, more far-reaching issues.

## **1.2 LITERATURE IN ENGLISH IN THE SECONDARY AND HIGH SCHOOL SYLLABUS**

Literature is a very important tool in the acquisition of language, since the one provides diverse authentic contexts for the learning of the other. Conversely, language provides the raw material for the production and acquisition of literature. Literature therefore is language in use. Literature brings language into life and gives it essence and vitality. Edward Sapir (1921) states it succinctly: *Language is the medium of literature as marble or bronze or clay are the materials of the sculptor*. Style, whether sense or sound, is conditioned by language. For instance, figurative devices are special uses of language while prosody and the poetic are conditioned by the phonetic dynamics of a language. Therefore, teachers will benefit more and become more successful if they take an interest in both English Language and Literature in English, since literature uses language and ideas as its raw materials. It follows, therefore, that studying literature basically is studying language in creative use. The journey through reading, understanding and interpreting a literary text exposes the students to the following:

- a. the use of language to create pictures or images that give the impression of realism;
- b. the use of language for different purposes - to give information, express feelings, persuade, and organise thinking, etc.;
- c. the use of language to refer to actual things, situations or relationships;
- d. the use of language to create imaginary or hypothetical situations;
- e. a wide range of vocabulary used in very authentic situations- adjectives, nouns, adverbs, verbs;
- f. a variety of sentence structures from simple through complex and compound to complex-compound, etc.

Literature, unlike history, does not simply inform but provides learners with an extension or projection of imaginative experience. It has a great potential to promote discussion, stimulate and nurture the imagination, stimulate students individually, in pairs or groups, to exploit the world created by the text. This in turn enables the students to formulate their own feelings about characters, ideas, situations, and issues in the literary texts, thus allowing them to develop their own responses and sensitivities. Indigenous literary texts expose students to some of the realities of the historical, socio-political, economic and religious landscape of the country. Literature, therefore,

- a. offers the opportunity for language enrichment, since learner-enthusiasts who constantly read works of art invariably find themselves working through good, standard and memorable English Language structures;



- b. offers the opportunity for the exploitation of valuable, authentic material, while at the same time consciously and unconsciously making for useful personal involvement [Collie and Slater, Literature in the Language Classroom (1991)];
- c. moulds the students' personal qualities such as patriotism, perseverance, resourcefulness, love of nature, morality and the faculties of imagination and creativity – when a proper, appropriate choice of texts is made;
- d. confronts students with fresh and unpredictable experiences which provide an excellent preparation for later life where they would have to take on, evaluate and make decisions about a whole range of diverse problems;
- e. as a window on the world, affords cultural enrichment by exposing and raising awareness and enhancing appreciation of indigenous cultural values, by giving learners glimpses of other worlds, cultures and customs, by acquainting them with the world's great literary minds and personalities in this era when globalisation is a common metaphor.
- f. opens up their minds to an understanding of various aspects of human thought, perceptions, motivations, and relations; to philosophical ideas like, freewill, determinism, good and evil, social issues such as environmental protection, HIV/AIDS, education on ethical, financial management, racism, feminism, human rights, cultural heritage and world peace.
- g. as one of the arts, prepares students to eventually take up creative writing, journalism, performing arts in the theatre and film industry, etc., as professions;
- h. enhances students' ability to extract meaning from sophisticated syntax, to infer information about the audience and purpose, thus preparing them to be able to interpret the complex and often veiled messages encountered in real life, in law, diplomacy, business and the media.

### 1.3 THE PRINCIPLES OF LITERATURE LEARNING AND TEACHING

This syllabus is governed by the following learning and teaching principles:

- a. Learner-centred teaching: This means that the learners' needs and abilities are considered first. The teacher looks for opportunities to maximise the active participation of the students. Rather than explaining things to the class, the teacher encourages students to read, reflect on, discuss and respond to literary texts with critical appreciation and reasoned personal responses. The teacher also trains learners to question assumptions behind what they read and support their viewpoint with textual and extra-textual evidence. The place of the teacher remains central. S/he acts as a guide, facilitator and consultant.
- b. Autonomy and Team Spirit: Students' work in the literature classroom should be both independent and collaborative, allowing them to express a diverse range of perspectives and opinions. This will enable students to learn how to formulate and refine their responses to texts, how to defend their viewpoints as well as how to accept and respond consensually to the informed opinions of others.
- c. Extensive Reading: Literature should promote a love for reading and should expose the students to the three genres - prose, poetry and drama from the onset. Students should be encouraged to read not only the set texts but also other texts of similar or contrasting nature so as to broaden their range of experiences and open their minds to create new links with the students' own schemata.
- d. The use of a variety of media: Audio and visual resources, ICT, film and internet can be used to make literature lessons more interesting and stimulating; the film version of a novel or short story being studied will enhance post-reading discussion of characterisation, form or story adaptation, setting, dramatization of episodes, study of symbols, themes and so on.
- e. Integrated skills: Developing the skill of writing is an essential part of literature learning and teaching. This enables the students to be able to:
  - i. Construct coherent and thoughtful arguments supported by evidence from the text.
  - ii. Produce writing that reflects engagement with the text and an understanding of how language is used to create literary effects.

These principles can be succinctly summarised into three: **personal engagement**, **critical appreciation** and **meaningful connections**.

Thus teachers will create a positive classroom environment where literary texts are discussed, enjoyed and valued; and structure classroom interaction to enable students to engage with texts, develop individual responses to texts and share and evaluate different viewpoints and perspectives. They will also model the use of key skills for critical appreciation of texts and provide specific feedback to guide students in developing critical responses that are substantiated by textual evidence. Finally, teachers will guide students to explore connections between literary texts and students' own lives, the rest of the world and other texts as well as encourage a love of Literature through providing opportunities for students to engage with the range of literary texts across the three genres of drama, prose, and poetry.

While raising awareness to the “what” and the “how”, Collie and Slater pointedly illustrate useful approaches (in such memorable sections of their very useful text cited above as “First Encounters”, “Maintaining Momentum”, “Exploiting Highlights”, etc.), approaches that maintain interest and involvement by using a variety of learner-centred activities; that supplement usually plain-looking literary text pages; that tap the resources of knowledge and experience within learner groups (and enhance peer collaboration); that help students to explore their own responses to literature; that insist on usage (inputs and/or responses) in the target language and that integrate language and literature

### **1.4 LITERATURE AND LIFE SKILLS**

Literature is a primary vehicle to widen and extend students' experience, to make them more aware of other individuals, issues, cultures and attitudes. It moves them out of their personal spheres and extends their understanding as they change. In many schools, students take part in club activities – drama, journalism, music, etc., – which when taken seriously, always invariably provide useful pastimes, and even in many cases, provide dependable sources of sustenance in the film, journalistic and music professions. Finally, literature exposes students to the fact that individuals view events in a variety of ways based on their own frames of reference, beliefs, environment and experiences.

### **1.5 AREAS OF LIFE AND EMERGING GLOBAL ISSUES**

The areas of life and emerging global issues covered by this study are:

- Family and social life;
- Economic life and occupations;
- Health education and safety;
- Citizenship, human rights and duties, and gender issues;
- ICT, Communication and media;
- Environment – global warming, desertification, etc.
- Science, Technology and Research,
- Arts and Culture.

The literature in English syllabus aims to enable learners to engage with and make informed responses to a selection of texts from different literary traditions and genres. It also aims to enhance their aesthetic sense and moral awareness. Furthermore, it aims at developing critical and creative thinking, as well as raising awareness of and the ability to operate in the above domains or areas of life. Other essential skills that literature learning should hone include *time management, life-long learning, interpersonal and multicultural sensitivity, organising, questioning, persuading, evaluating* and *problem solving*.

### **1.6 SKILLS DEVELOPMENT IN LITERATURE**

The literature syllabus develops a wide spectrum of skills that should enable learners to read and respond to the text through the different areas of study. These skills include creative thinking, analytical and organisational skills. They should therefore be introduced and reinforced at every level. However, the level of their mastery will vary according to the ability of the students. Similarly, the skills overlap each other and some skills will invariably lead to the teaching of others and so make for integrated teaching, which is *en vogue* in language and literary studies. The table below presents the skills, indicating what is expected of learners as well as the learning outcomes. **See the table in the previous programmes of study**

As teachers teach, therefore, they should keep an eye on the following checklist of skills, which is not exhaustive. These are macro skills that subsume other enabling skills and micro-skills. The skills, which range from elementary to higher, will necessarily overlap, as they are not mutually exclusive. Note however should be taken that the three levels of reading – literal, interpretive and critical – are vital for links in all successful literature classrooms. Critical Thinking is a paramount skill, fundamental to literary studies. Classroom activities should therefore be geared towards developing and enhancing it. Skills imparted in Literature in English should train students to be able to:

- Master the specifics of literary appreciation – of drama, of prose and of poetry appreciation, which will in turn train them be able to read and appreciate literary texts of different genres **on their own**.
- Identify details of plot (so reading for main ideas, scanning, skimming, intensive reading etc. are all advised), as secondary and supportive ideas, sequence of events – plot and development, cause and effect – what happened (why), what followed as a consequence, linear and episodic plots, stream of consciousness, etc.
- Identify and discuss character – students should be able to guess what motivates characters' actions as well as be able to express their reasoned opinions about whatever they read.
- Compare and contrast – are situations, events, characters, etc. alike or different?
- Identify context clues – reading and guessing meaning from context/items that collocate (language focus), use discourse/transition markers (conjunctions, sequencers, etc.) appropriately as well as reference words – place, ellipses, prolepsis.
- Ably manipulate narrative tenses.
- Recognize simple stylistic, comparative devices, imagery, simile, metaphor, personification and other meta-language of literature.
- Summarise selected information, predict what is likely to follow (what is possible and probable).

## **2.0 THE GOALS OF THE HIGH SCHOOL LITERATURE IN ENGLISH SYLLABUS**

The aims or goals of the secondary school Literature in English syllabus are to help learners to

- a) develop further the literary skills and competences acquired earlier in the first cycle.
- b) demonstrate the ability to appreciate and criticise works of different genres written in different periods from different cultures;
- c) develop and demonstrate the ability to discern and grasp attitudes, values, feelings, and ideas illustrated in literary works;
- d) demonstrate the competence and sensitivity to the ways in which writers manipulate language to convey meaning and to the different ways in which writers achieve their effects;
- e) demonstrate the competence to evaluate the elements of style and of differences in style and structure among the literary genres, as well as the relationship between form and content;
- f) develop and demonstrate competence in critical thinking, in making informed, critical and balanced responses to texts in their forms, styles and contexts;

- g) develop and demonstrate competence in creative thinking;
- h) develop and demonstrate the competence to use the language of literary criticism with facility, to write coherent, well-reasoned argumentative as well as informed and analytical essays on literature;
- i) develop and demonstrate the mature ability to appreciate and accommodate different critical interpretations of works of literature.
- j) develop further their love for (critical) reading

## **2.1 GENERAL LEARNING OUTCOMES**

Upon completion of the Literature in English course for lower and Upper Sixth Forms, students should be able to do the following in a clear, coherent and effective manner:

- a. Master the various techniques and skills of literary appreciation in the different genres as a gateway to the development of the competence to make reasoned judgements and to critically and creatively respond to seen and unseen texts;
- b. demonstrate the competence to appreciate of the relationship between history, culture and art and of the relationship between different literatures and the ability to compare and contrast shared human experience within and between cultures;
- c. read and react to selected works of art in the three main genres to show understanding of basic concepts within the work itself and essential to its understanding (what happened; where it happened; when it happened; the number of persons involved; their names; any given dates, etc.)
- d. develop the competence to appreciate both the literary and linguistic elements of the text: the effects of words, images, episodes and character in enhancing the desired message of the text as well as the type of language used and its implications;
- e. demonstrate the competence to make critical and creative responses to literary texts, to make valid comments on production possibilities from perspectives of both the audience and the producer/stage director.
- f. master basic concepts of meta-language and points of view in the text, as well as the significance of issues raised, their implications, the conclusions that could be drawn and their relevance to personal experiences;
- g. respond critically and creatively (to some measure) to moral, social, psychological, ethical and ideological issues that contribute to various types of conflict in human society and beyond;

## **2.2 SPECIFIC LEARNING OUTCOMES**

The outcomes are again broken down into micro aspects or skills here (and these are by no means exhaustive) to show the limitlessness of what teachers can be doing in class. By the end of the year, literature teaching and learning should enable learners to:

- a. identify and differentiate between the various genres of literature, the cultural/epochal values and ideas portrayed in a literary work, etc. and master the various techniques and skills of literary appreciation in the different genres;
- b. demonstrate ability to retell/give sequenced or chronological accounts of key events in stories and/or texts and infer moral lessons from written forms of literature;
- c. demonstrate an understanding of character and functional roles (role play; role played by) in literary texts;
- d. identify, describe, explain and comment on the effective use of the range of literary elements, devices and styles employed by writers;
- e. analyse, interpret and discuss themes, issues and concerns raised in texts in relation to or function of real life glimpses;
- f. increase and reinforce active and passive vocabulary and synthesise and evaluate stylistic techniques, points of view and ideologies;
- g. respond personally to ideas and feelings generated by the literary work;

- h. display knowledge of stagecraft to be able to produce simple sketches/plays
- i. create (snippets of) works of art of all genres – stories, sketches and/or film scripts, poems.
- j. demonstrate a life-long love of reading and enjoyment of literature;

## **2.3 THE LEARNING OUTCOMES STATED IN TERMS OF COMPETENCES IN REAL LIFE SITUATIONS**

This information appears in the previous programmes of study, so the teacher is advised to consult them.

## **3.0 THE LITERATURE IN ENGLISH SYLLABUS FOR LOWER SIX**

### **3.1. THE GOALS OF THE LOWER SIX LITERATURE IN ENGLISH SYLLABUS**

The aims or goals of the second cycle secondary school Literature in English syllabus, which are not very much different from those of the first cycle, are to help learners to:

- a) develop further the literary skills and competences acquired earlier in the first cycle.
- b) develop and demonstrate a sensitivity to the ways in which writers manipulate language to convey meaning;
- c) demonstrate the ability to appreciate and criticise works of different genres written in different periods from different cultures;
- d) develop and demonstrate the ability to discern and grasp attitudes, values, feelings, and ideas illustrated in literary works;
- e) demonstrate the competence and sensitivity to the ways in which writers manipulate language to convey meaning and to the different ways in which writers achieve their effects;
- f) demonstrate the competence to evaluate the elements of style and of differences in style and structure among the literary genres, as well as the relationship between form and content;
- g) develop and demonstrate competence in critical thinking, in making informed, critical and balanced responses to texts in their forms, styles and contexts;
- h) develop and demonstrate competence in creative thinking;
- i) develop and demonstrate the competence to use the language of literary criticism with facility, to write coherent, well-reasoned argumentative as well as informed and analytical essays on literature;
- j) develop and demonstrate the mature ability to appreciate and accommodate different critical interpretations of works of literature.
- k) develop further their love for (critical) reading

### **3.2. THE LITERATURE IN ENGLISH SYLLABUS FOR LOWER SIX**

The key is skills-based, activity-oriented and practice-driven teaching, a winning combination that keeps the learners doing things themselves, with the teacher as a worthy guide or even active participant. Of course the fear that when it is too student-based, there is much time wasting. Yet the truth is that when the teacher always prepares well in advance, and always meticulously drills the students from studied teaching and testing perspectives, there is no doubt that teaching will become most exciting and most fulfilling. Whether the teacher uses the Socratic Method or a mixture of the Lecture, and Discussion methods, or a purely student-based approach that gets students to perform tasks – exposés, debates, trial scenes, memorisation (a sadly forgotten aid!) and dramatization, creative writing exercises, etc., while simply coming in to spur learners on to more practice or simply check for lacunae, the final word is still that no matter the approach used, rewards can only be reaped and reaped in abundance if there is prior planning (thinking and re-thinking) of all lessons.

### 3.3 TIME ALLOCATION AND MODULES

The minimum of timetable curriculum for Literature in English at the second cycle secondary level is 8 hours per week. Thus Literature in English in the Lower and Upper Sixth classes spread out to cover the five modules will have a total of 200 hours.

### 3.4 PRESENTATION OF THE CONTENT OF THE MODULES

The Areas of Study presented here, which are considered applicable for Lower and Upper Sixth classes, refer to the various elements that make up a literary text. Note should be taken that they are not presented in any particular order of importance or difficulty, and that although seemingly separate, they are best handled through an integrated approach, the changing variable being the different texts and aspects on the programme. The areas of study applicable for Lower and Upper Sixth Forms include:

- a. **An overview of the fundamentals of literary appreciation:** These are to be viewed from the perspective of all genres, viz, drama, prose and poetry with focus on seen and unseen texts...
- b. **The Storyline, the Plot:** This refers to how events are linked through cause and effect relationships within a text. In poetry, the situation in each poem should be raised.
- c. **True to life human representations - Characters:** Character refers to the representation of a person, with motivations and intellectual, moral and emotional qualities.
- d. **Background and Situational or Context issues - the Setting and Atmosphere:** Setting refers to the time, place, physical details and circumstances in which a situation occurs. Atmosphere refers to the mood or emotional quality of the writing, usually created through the setting.
- e. **Social issues and other concerns - Themes:** Themes refer to the central idea(s) in the literary piece or text. The different facets of poetic meaning also come up for consideration here.
- f. **The moving, the pleasing, the intriguing in art - its Style:** This refers to the writer's purposeful use of language to achieve certain effects. In this syllabus, style covers the range from drama through prose to poetry.
- g. **Imitation in art and art as imitation - Stagecraft and Creativity issues:** Stagecraft refers to aspects like costume, props, lighting, actions and reactions, etc. while creativity refers to that ability to create. Stage-craft issues are generally appreciated either from the perspective of the producer or from that of the audience, to judge success or interest. On its part, creativity runs the range from prediction (pre- and post-plot) through imitating and re-writing to creating.

In teaching these modules, teachers should lead their learners to a holistic and meaningful appreciation of the texts/aspects being studied, without giving them the feeling that some genres are more important than others. They should equally help students understand that the different study areas are complimentary, that they are parts that combine to give each work artistic unity (unity of impression). Finally, as they prepare lessons and teach, teachers should always keep in mind three considerations of literature teaching and learning mentioned in Section 1.3 above: **personal engagement, critical appreciation and meaningful connections.**

### SUMMARY IN TABLE FORM OF MODULES AND GENERAL TIME ALLOCATION

LEVEL	YEAR	MODULES	TIME ALLOCATION
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HIGH SCHOOL	LOWER AND UPPER SIX	<b>Fundamentals: Literary Appreciation (in its Drama, Prose and Poetry dimensions, with special focus on Seen and Unseen texts); Notions, Literary and Linguistic Devices (Drama – The Context Question – Prose And Poetry Appreciation); Background and Situational or Context Issues: Literary Periods, Genres, Concepts, Setting, Atmosphere, Others</b>	200 hours
		<b>Drama, Prose, (Narrative) Poetry – The Storyline/Plot, the Situation</b>	
		<b>Drama, Prose, (Narrative) Poetry – True to life human representations – Characters and characterisation</b>	
		<b>Drama, Prose, (Narrative) Poetry – Social issues and other concerns – the Themes</b>	
		<b>Drama, Prose, (Narrative) Poetry – The moving, the pleasing, the intriguing in art - its Style</b>	
		<b>Drama, Prose, (Narrative) Poetry – Art as imitation and imitation in/of art, etc. - Stagecraft and Creativity issues</b>	

### 3.5.CONTENT SPECIFICATION FOR LOWER AND UPPER SIXTH FORMS OF SECONDARY GENERAL EDUCATION

The content in Lower and Upper Sixth Forms has a bias for the examination that comes at the end of Form Five. However, teachers are advised to keep their eyes on the infinite teaching perspectives that are proposed in the syllabuses of the previous forms so as to avoid teaching only for the examination. Also, the fact that the time allocated logically caters for five rather than six areas of study means that teachers will have to be as thoughtful and as flexible as possible in lesson planning and teaching.

#### MODULES

Literature in English in Lower and Upper Six – the two levels in the second cycle – is geared towards acquiring the General Certificate of Education, Advanced Level. Since the learners in High School have already had quite some measure of exposure to literary works and can read and enjoy them, emphasis is here laid on developing reasoned critical responses. Since literary appreciation to both the learner and the literary enthusiast is a viable gateway to a masterful and enjoyable appreciation of literary texts in general, especially as it empowers even learners to work solo on texts in the programme, it becomes very necessary to deliberately focus on its different facets as mandatory introductory modules for Lower Sixth. This will guarantee that learners will get to the prescribed texts already endowed with skills for individual, group and classroom appreciation.

Note should be taken that the modules are named for convenience. Each time we are beginning a new module, there is an element that should guide the transaction in that module. However, that consideration is only an integral part of the whole to be considered therein; in other words, the title of the module is chosen just for convenience. Since the novelty, in each case, is the text being introduced, the entirety of literary considerations must be broached for each text to be considered fully treated. Thus right from module 2, elements that name the rest of the modules (3 – 6) must be handled for each text to be considered fully treated. The “emphasis on ...” each time a module is being introduced does not necessarily spell out any emphasis but just introduces a consideration that must be treated as part of the whole.

Advisedly, teachers should do all to complete the six modules in Lower Sixth and even go ahead to introduce the predictable, remaining modules for upper sixth. As per the format of the examination, there are ten (10) prescribed texts to be treated in all. And as per the modules below, five of them should be treated before the year ends, if the teacher is conscientious. To have ample time for revision, effort must be made to cover as

much as possible in Lower Sixth and in the first term of Upper Sixth. Advisedly also, teachers should be told that they do not need to just rush through the texts; rather, they should take time to tune-in their students well, giving them a fore-taste of sorts, of the issues, concepts and techniques to expect while stopping every now and then to hone their question-tackling skills. Such a meticulous approach will definitely, ultimately yield abundant fruit. Also, let us assert unequivocally that while approaches below are suggestive, not definitive, so teachers should bend, twist, break, dilate or contract them to come up with that which fits their local reality.

The key is **skills-based, activity-oriented and practice-driven teaching**, a winning combination that keeps the learners doing things themselves, with the teacher as a worthy guide or even active participant. Of course the fear that when it is too student-based, there is much time wasting – that fear is always lurking about. Yet the truth is that the teacher should always prepare well before hand, and always meticulously drill the students from studied teaching and testing perspectives, for teaching to become most exciting and most fulfilling. Whether the teacher uses the Socratic Method or a mixture of the Lecture, and Discussion methods, or a purely student-based approach that gets students to perform tasks – **exposés, debates, trial scenes, memorisation (a sadly forgotten aid!) and dramatisation, creative writing exercises etc.**, while simply coming in to goad for and/or fill in lacunae – the final word is still that no matter the approach used, **rewards can only be reaped and reaped in abundance if there is prior planning (thinking and re-thinking) of all lessons.**

## MODULE 1: EMPHASIS ON LITERARY APPRECIATION

CONTEXTUAL FRAMEWORK			PEDAGOGIC FRAMEWORK			
CONTEXTS AND REAL LIFE SITUATIONS	CATEGORIES AND EXAMPLES OF ACTIONS	ESSENTIAL KNOWLEDGE/SKILLS	COGNITIVE DOMAIN	PSYCHOMOTOR DOMAIN	AFFECTIVE/ ATTITUDINAL DOMAIN	RESOURCES, ACTIVITIES /STRATEGIES
<b>Literature – introductory perspectives</b> /Studying realia, drawings, pictures, etc. for characteristic features; painting true-to-life settings &/or symbolic settings; etc.	The macro skills (listening, speaking, reading, writing, thinking) as categories of action and the micro-skills useful for attributing classroom tasks: defining, discussing, drawing, situating, identifying, classifying,	<p><b>A. AREA OF STUDY</b> What is literature, the different genres / characteristics;</p> <p>Ensure to always put in a word about the A/L approach, which differs from the O/L approach.</p> <p><b>Literary periods/eras</b> (Middle English, Elizabethan Classical and Neoclassical, Victorian, Modern English, American, Colonial and Post-Colonial African literature as well as Literature and propaganda).</p> <p><b>Drama:</b> (comedy, tragedy, tragic-comedy, melodrama, mime, farce, burlesque, morality plays, popular theatre); In preparation for the treatment of the prescribed texts, you may find</p>	The preliminaries in the essential knowledge column and/or the literary elements or considerations : Background, setting, plot, character, themes, style (devices and techniques), structure, etc. for <b>Drama</b> and <b>Prose</b> ;	Drawing canvasses to match, collect artefacts, prepare make-belief artistic representations, hone skills in extra-curricular activities, etc.	Demonstrate poise and level-headedness to recall that art is make-belief; demonstrate maturity and cool-headedness to cope in all kinds of situations, make-belief of real life situations,	<p><b>A. RESOURCES</b> <b>i) Human:</b> Teachers, peers, parents, relatives, etc.</p> <p><b>ii) Material:</b> aids of all sorts, drama pieces, sketches, film scripts, short stories, novellas, poetry collections – audio-visual (electronic) material,</p> <p><b>B. STRATEGIES</b> Teacher leads learners to read and react in various ways to art</p>



	<p>dramatizing, debating, acting &amp; reacting, interpreting, analysing, synthesising, critiquing, comparing &amp; contrasting, drawing parallels; crafting/writing; creating, etc. – see activities under resources and activities / strategies</p>	<p>it worthwhile to introduce concepts like <i>acts, scenes, interlude, prologue/epilogue, chorus, cast, dramatic/irony, verbal/situational irony, conflict, soliloquy/aside, monologue, tragic hero, tragic flaw/hubris, hamartia, comic relief, suspense, etc.</i> Then you reinforce them as they feature in the texts when you will be treating them.</p> <p><b>Prose:</b> The appreciation facet: focus on prose and its types: fables, non-fables, biography, autobiography, allegory, etc., on concepts and techniques. / Ensure to always put in a word about the A/L approach, which differs from the O/L approach.</p> <p>-The novel and its considerations – plot, setting, point of view and techniques. /learner-centred (fiction and non-fiction, African and non-African works, types of prose –</p> <ul style="list-style-type: none"> <li>- Argumentative, Descriptive, Dramatic, Expository, Narrative, Philosophical; Introducing narrative devices/techniques; focus on concepts and techniques. / learner-centred approaches /expose feedback;</li> </ul> <p>-Components of a text: <i>setting, speaker, action(s) point of view etc.</i>/Prose appreciation: elements of meaning (<i>sense, atmosphere, tone, etc.</i>) focus on concepts and techniques. /Introducing prose, narrative forms and devices; focus on concepts and techniques. /learner-centred</p> <p>-Elements of meaning cont'd: <i>feeling, intention, etc.</i>; Differences between narrative techniques and narrative devices. / Prose Appreciation: <i>Stylistic value of some tenses</i>. The paragraph: <i>Topic sentence, supporting sentences and general development</i>. /Types of sentences: <i>Declarative, interrogative, negative etc.</i></p> <p>Prose Appreciation: <i>stylistic devices, with focus on narrative devices and techniques for making</i></p>	<p>Situation, Meaning/tone and Manner/stylistics, Form/structure, Language – diction &amp; syntax, Reasons for liking/not liking a poem, etc. for <b>Poetry</b></p>		<p>passing moral judgements, honing positive attitudes, teamwork/collaboration, etc.</p>	<p>forms of all genres/types (with activities that are useful in <b>First Encounters</b>, in <b>Maintaining Momentum</b>, in <b>Exploiting Highlights</b> and in <b>Finishings</b>, and with special attention to <b>pre-, while and post-reading activities</b>); methods should be as natural and participatory as possible, with extensive use of conversational situations (monologues, dialogues, role plays, projects, problem solving, etc.). Finally, teacher talk should be reduced to the barest minimum.</p> <p><b>C. ACTIVITIES</b></p> <p>Class collecting and classifying; engaged in role play, in discussions and debates about artistic works and/or aspects there-from //</p> <p>Comparing and contrasting // study and memorisation, dramatization //</p> <p>dramatic readings //;</p> <p>judge and praise/reward or condemn, // judge for verisimilitude, //</p> <p>carry out creative exercises with students</p>
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		<p><i>valid statements about effectiveness.</i> Narration, description, dialogue, action, interior monologue, the impression of others, etc. as techniques of characterisation. /Qualities of good narrative, descriptive, argumentative and expository writing. / Introduction, a look at the syllabus and syllabus specifications/General comments about the Advanced Level approach.  <b>NB Exploit the set texts for appreciation passages.</b></p> <p><b>Poetry:</b> The appreciation facet: Situation, Meaning / tone and Manner / stylistics, Form/structure, Language – diction &amp; syntax, Reasons for liking/not liking a poem, etc. Ensure to always put in a word about the A/L approach, which differs from the A/L approach.</p> <p>What is poetry? What is poetry appreciation? What are the characteristics of poetry?  Types of poems- <i>the lyric, the ballad, the sonnet, the ode, the elegy, etc./</i>  -Meaning in poetry: <i>Setting/scene, literal and literary meanings. Theme.</i> At least 2 or 3 poems for demonstration...  -Sound in poetry; focus on its constituents, on conventional types – lullabies, nursery rhymes, etc. –<b><i>rhyme, rhythm, alliteration, assonance, pun, euphony, cacophony etc.</i></b> Poems for demonstration  - Sense in poetry: its constituents – <i>simile, metaphor imagery, personification, allusion, allegory, alliteration, assonance, metonymy, synecdoche, irony, paradox, symbolism, apostrophe, rhetorical question, litotes, etc.</i> Poems for demonstration  - Tone, Mood, Atmosphere in poetry. Poems for demonstration  Poetic Diction and Syntax (Language) Poems for demonstration</p>				<p>writing samples of the different genres for publication in class literary corner, on class notice boards or school magazines/journals  //watch or listen to video or live (re-)enactments of texts; create fun and animate with humorous literatures; carry out group projects, etc.</p>
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		-Form and structure; Poems for demonstration - Overall impression, Reasons for liking /not liking a poem.  <b>B. RELATED SKILLS</b> Read, recall, gather, organise and (re)create information/literary material; act, create, etc. <b>C. CONCEPTS /LITERARY TERMS</b> See A here above				
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## MODULE 2: EMPHASIS ON STORYLINE, THE PLOT, THE SITUATION, ETC.

CONTEXTUAL FRAMEWORK			PEDAGOGIC FRAMEWORK			
CONTEXTS AND REAL LIFE SITUATIONS	CATEGORIES AND EXAMPLES OF ACTIONS	ESSENTIAL KNOWLEDGE/SKILLS	COGNITIVE DOMAIN	PSYCHOMOTOR DOMAIN	AFFECTIVE/ ATTITUDINAL DOMAIN	RESOURCES, ACTIVITIES /STRATEGIES
<b>The storyline, the plot, the situation, etc.</b> /Studying realia, drawings, pictures etc., for characteristic features; painting true-to-life settings &/or symbolic settings; etc.	The macro skills (listening, speaking, reading, writing, thinking) as categories of action and the micro-skills useful for attributing classroom tasks: defining, discussing, drawing, situating, identifying, classifying, dramatizing, debating, acting & reacting, interpreting, analysing, synthesising, critiquing,	<b>A. AREA OF STUDY</b> -Drama setting, themes, character/role play; Introducing drama, dramatic forms and devices; focus on concepts and techniques. -First drama text: Biography of author/background information, Plot synopsis of text; Textual Analyses of the acts/scenes/ parts...: summaries & commentaries - Textual Analyses / summaries and commentaries for as long as the play lasts -General Overview for plot polish/ learner-centred approaches/expose feedback -Setting themes, character /role played – summaries/Setting themes/character /role played – summaries; / question sampling.; learner-centred approaches/expose feedback -Style, structure, language, stagecraft, aspects to note	The preliminaries in the essential knowledge column and/or the literary elements or considerations : Background, setting, plot, character, themes, style (devices and techniques), structure, etc. for <b>Drama</b> -Study of prescribed drama text with focus on: <i>Acts ; scenes, interludes ; prologue</i>	Drawing canvasses to match, collect artefacts, prepare make-belief artistic representations, hone skills in extra-curricular activities, etc.	Demonstrate poise and level-headedness to recall that art is make-belief; demonstrate maturity and cool-headedness to cope in all kinds of situations, make-belief of real life situations, passing moral judgements, honing positive attitudes, team work/collaboration, etc.	<b>A. RESOURCES</b> <b>i) Human:</b> Teachers, peers, parents, relatives, etc. <b>ii) Material:</b> aids of all sorts, drama pieces, sketches, film scripts, short stories, novellas, poetry collections – audio-visual (electronic) material,  <b>B. STRATEGIES</b> Teacher leads learners to read and react in various ways to art forms of all genres/types (with activities that are useful in <b>First Encounters</b> , in <b>Maintaining Momentum</b> , in <b>Exploiting Highlights</b> and in <b>Finishings</b> , and with special attention to <b>pre-, while and post-reading activities</b> ); methods should be as natural and participatory as possible, with extensive use of conversational situations (monologues, dialogues,

	<p>comparing &amp; contrasting, drawing parallels; crafting/writing; creating, etc. – see activities under resources and activities / strategies</p>	<p>e.g. sarcasm, humour, satire, dramatic irony Drama setting, themes, character/role play; textual Analysis prose/summaries and commentaries/Textual Analysis/summaries and commentaries/General Overview for plot polish/ learner-centred as techniques of characterisation. <b>Focus on revision, with exhaustive coverage: sample A/L Literature questions and hints / techniques; focus on MCQs and essay questions with hints. NB: <i>This activity should be on-going from this moment, so the teacher must process the different question types as often as possible, so as to train students adequately and thus leave them ever ready to answer examination questions.</i></b> <b>B. RELATED SKILLS</b> Read, recall, gather, organise and (re)create information/literary material; act, create, etc.  <b>C. CONCEPTS /LITERARY TERMS</b> See A here above</p>	<p><i>/epilogue; chorus ; caste etc.</i> -Study of prescribed drama text with focus on: <i>drama; dramatic /irony; verbal/situational irony; conflict; soliloquy / aside; monologue; tragic hero; tragic flaw / hubris; hamartia; comic relief; suspense, etc.</i></p>			<p>role plays, projects, problem solving, etc.). Finally, teacher talk should be reduced to the barest minimum. <b>C. ACTIVITIES</b> Class collecting and classifying; engaged in role play, in discussions and debates about artistic works and/or aspects there-from // Comparing and contrasting // study and memorisation, dramatization // dramatic readings //; judge and praise/reward or condemn, // judge for verisimilitude, //carry out creative exercises with students writing samples of the different genres for publication in class literary corner, on class notice boards or school magazines/journals //watch or listen to video or live (re-) enactments of texts; create fun and animate with humorous literatures; carry out group projects, etc.</p>
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### MODULE 3: EMPHASIS ON TRUE TO LIFE HUMAN REPRESENTATIONS – CHARACTERS, CHARACTERISATION, ROLE PLAY...

CONTEXTUAL FRAMEWORK			PEDAGOGIC FRAMEWORK			
CONTEXTS AND REAL LIFE SITUATIONS	CATEGORIES AND EXAMPLES OF ACTIONS	ESSENTIAL KNOWLEDGE/SKILLS	COGNITIVE DOMAIN	PSYCHOMOT OR DOMAIN	AFFECTIVE/ ATTITUDINAL DOMAIN	RESOURCES, /STRATEGIES ACTIVITIES

<p><b>True to life human representations – characters, characterisation, role play...</b> / Studying realia, drawings, pictures etc. for characteristic features; painting true-to-life settings &amp;/or symbolic settings; etc.</p>	<p>The macro skills (listening, speaking, reading, writing, thinking) as categories of action and the micro-skills useful for attributing classroom tasks: defining, discussing, drawing, situating, identifying, classifying, dramatizing, debating, acting &amp; reacting, interpreting, analysing, synthesising, critiquing, comparing &amp; contrasting, drawing parallels; crafting/writing; creating, etc. – see activities under resources and activities / strategies</p>	<p><b>A. AREA OF STUDY</b></p> <p>-First prose text: Biography of author/background information, Plot synopsis/Textual Analysis, Running summaries and commentary. / learner-centred approaches/expose feedback</p> <p>-Prose text; textual Analysis prose/summaries and commentaries/Textual Analysis/summaries and commentaries/General Overview for plot polish/ learner-centred approaches/expose feedback</p> <p>-Setting themes, character /role played – summaries/Setting themes/character /role played – summaries; learner-centred approaches/expose feedback. /Style, structure, language; summaries and aspects to note/Style, structure, language/summaries and aspects to note; question sampling.; learner-centred approaches/expose feedback /Style, structure, Focus on diction, narrators and narrative technique (<i>finis</i>)/The writer's mood and intentions e.g. sarcasm, humour, satire, pathos, irony, etc.</p> <p>-language; summaries and aspects to note; question sampling; learner-centred approaches/expose feedback / Differences between narrative techniques and narrative devices. /narration, /description, / dialogue, action, interior monologue, the impression of others, etc. as techniques of characterisation. Qualities of good narrative, descriptive, argumentative and</p>	<p>The preliminaries in the essential knowledge column and/or the literary elements or considerations: Background, setting, plot, character, themes, style (devices and techniques), structure, etc. for Prose:</p> <p>-Study of prescribed prose texts with focus on: <i>Structural devices (books, chapters, contrast) Plot,</i></p> <p>-Study of prescribed prose texts with focus on Narrative Techniques: (point of view, digressions, coincidence, figurative language, diction, etc.)</p> <p>Focus on mood/atmosphere and writer's intention</p>	<p>Drawing canvasses to match, collect artefacts, prepare make-belief artistic representations, hone skills in extra-curricular activities, etc.</p>	<p>Demonstrate poise and level-headedness to recall that art is make-belief; demonstrate maturity and cool-headedness to cope in all kinds of situations, make-belief of real life situations, passing moral judgements, honing positive attitudes, team work/collaboration, etc.</p>	<p><b>A. RESOURCES</b></p> <p><b>i) Human:</b> Teachers, peers, parents, relatives, etc.</p> <p><b>ii) Material:</b> aids of all sorts, drama pieces, sketches, film scripts, short stories, novellas, poetry collections – audio-visual (electronic) material,</p> <p><b>B. STRATEGIES</b></p> <p>Teacher leads learners to read and react in various ways to art forms of all genres/types (with activities that are useful in <b>First Encounters</b>, in <b>Maintaining Momentum</b>, in <b>Exploiting Highlights</b> and in <i>Finishings</i>, and with special attention to <b>pre-, while and post-reading activities</b>); methods should be as natural and participatory as possible, with extensive use of conversational situations (monologues, dialogues, role plays, projects, problem solving, etc.). Finally, teacher talk should be reduced to the barest minimum.</p> <p><b>C. ACTIVITIES</b></p> <p>Class collecting and classifying; engaged in role play, in discussions and debates about artistic works and/or aspects there-from // Comparing and contrasting</p>
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		<p>expository writing. /<b>Focus on revision, with exhaustive coverage: sample A/L Literature questions and hints / techniques; focus on mcqs and essay questions with hints. NB: This activity should be on-going from this moment, so the teacher must process the different question types as often as possible, so as to train students adequately and thus leave them ever ready to answer examination questions.</b></p> <p><b>B. RELATED SKILLS</b> Read, recall, gather, organise and (re)create information/literary material; act, create, etc.</p> <p><b>C. CONCEPTS /LITERARY TERMS</b> See A here above</p>				<p>// study and memorisation, dramatization // dramatic readings //; judge and praise/reward or condemn, // judge for verisimilitude, //carry out creative exercises with students writing samples of the different genres for publication in class literary corner, on class notice boards or school magazines/journals //watch or listen to video or live (re-) enactments of texts; create fun and animate with humorous literatures; carry out group projects, etc.</p>
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#### MODULE 4: SOCIAL ISSUES AND OTHER CONCERNS – THEMES/THEMATIC CONSIDERATIONS

CONTEXTUAL FRAMEWORK			PEDAGOGIC FRAMEWORK			
CONTEXTS AND REAL LIFE SITUATIONS	CATEGORIES AND EXAMPLES OF ACTIONS	ESSENTIAL KNOWLEDGE/SKILLS	COGNITIVE DOMAIN	PSYCHOMOTOR DOMAIN	AFFECTIVE/ ATTITUDINAL DOMAIN	RESOURCES, ACTIVITIES /STRATEGIES
<b>Social issues and other concerns – themes/thematic considerations</b> / Studying realia, drawings, pictures etc.	The macro skills (listening, speaking, reading, writing, thinking) as categories of action and the micro-skills useful for attributing classroom tasks:	<p><b>B. AREA OF STUDY</b> -First Poetry text: Note that whether the text is a lengthy narrative or an anthology, a close, piecemeal study is the best bet. Biography of author / background information</p>	The preliminaries in the essential knowledge column and/or the literary elements or considerations: Background, setting, plot,	Drawing canvasses to match, collect artefacts, prepare make-belief artistic representations, hone skills in extra-curricular activities, etc.	Demonstrate poise and level-headedness to recall that art is make-belief; demonstrate maturity and cool-	<p><b>B. RESOURCES</b> <b>i) Human:</b> Teachers, peers, parents, relatives, etc. <b>ii) Material:</b> aids of all sorts, drama pieces, sketches, film scripts, short stories, novellas, poetry collections – audio-visual (electronic) material,</p> <p><b>B. STRATEGIES</b></p>

for characteristic features; painting true-to-life settings &/or symbolic settings; etc.	defining, discussing, drawing, situating, identifying, classifying, dramatizing, debating, acting & reacting, interpreting, analysing, synthesising, critiquing, comparing & contrasting, drawing parallels; crafting/writing; creating, etc. – see activities under resources and activities / strategies	<p>-Poems – textual analysis; focus on issues/concerns and on stylistics</p> <p>-General Overview of poems/ learner-centred approaches/expose feedback</p> <p>-General stylistic characteristics</p> <p>-General Overview of issues of concern/ learner-centred as techniques of characterisation.</p> <p><b>Focus on revision, with exhaustive coverage: sample A/L Literature questions and hints / techniques; focus on mcqs and essay questions with hints. NB: <i>This activity should be on-going from this moment, so the teacher must process the different question types as often as possible, so as to train students adequately and thus leave them ever ready to answer examination questions.</i></b></p> <p><b>B. RELATED SKILLS</b> Read, recall, gather, organise and (re)create information/literary material; act, create, etc.</p> <p><b>C. CONCEPTS /LITERARY TERMS</b> See A here above</p>	character, themes, style (devices and techniques), structure, etc. for <b>Poetry:</b> -Study of prescribed poetry texts with focus on: <i>Poetic conventions; Literary and Sound devices; Diction, Tone/ Attitude; Form Prosody; etc.</i>		headedness to cope in all kinds of situations, make-belief of real life situations, passing moral judgements, honing positive attitudes, team work/collaboration, etc.	Teacher leads learners to read and react in various ways to art forms of all genres/types (with activities that are useful in <b>First Encounters</b> , in <b>Maintaining Momentum</b> , in <b>Exploiting Highlights</b> and in <b>Finishings</b> , and with special attention to <b>pre-, while and post-reading activities</b> ); methods should be as natural and participatory as possible, with extensive use of conversational situations (monologues, dialogues, role plays, projects, problem solving, etc.). Finally, teacher talk should be reduced to the barest minimum. <b>C. ACTIVITIES</b> Class collecting and classifying; engaged in role play, in discussions and debates about artistic works and/or aspects there-from // Comparing and contrasting // study and memorisation, dramatization // dramatic readings //; judge and praise/reward or condemn, // judge for verisimilitude, //carry out creative exercises with students writing samples of the different genres for publication in class literary corner, on class notice boards or school magazines/journals //watch or listen to video or live (re-) enactments of texts; create fun and animate with humorous literatures; carry out group projects, etc.
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## MODULE 5: EMPHASIS ON THE MOVING, THE PLEASING, THE INTRIGUING IN ART - ITS STYLE

CONTEXTUAL FRAMEWORK			PEDAGOGIC FRAMEWORK			
CONTEXTS AND REAL LIFE SITUATIONS	CATEGORIES AND EXAMPLES OF ACTIONS	ESSENTIAL KNOWLEDGE/SKILLS	COGNITIVE DOMAIN	PSYCHOMOTOR DOMAIN	AFFECTIVE/ ATTITUDINAL DOMAIN	RESOURCES, ACTIVITIES /STRATEGIES
<b>The moving, the pleasing, the intriguing in art - its style</b> /Studying realia, drawings, pictures etc., for characteristic features; painting true-to-life settings &/or symbolic settings; etc.	The macro skills (listening, speaking, reading, writing, thinking) as categories of action and the micro-skills useful for attributing classroom tasks: defining, discussing, drawing, situating, identifying, classifying, dramatizing, debating, acting & reacting, interpreting, analysing, synthesising, critiquing, comparing & contrasting, drawing parallels; crafting/writing; creating, etc. – see activities under resources and activities / strategies	<b>C. AREA OF STUDY</b> - Second Drama, Prose or Poetry text: Same treatment as suggested above.  <b>B. RELATED SKILLS</b> Read, recall, gather, organise and (re)create information/literary material; act, create, etc.  <b>C. CONCEPTS /LITERARY TERMS</b> See A here above	The preliminaries in the essential knowledge column and/or the literary elements or considerations: Background, setting, plot, character, themes, style (devices and techniques), structure, etc. for <b>Drama</b> -Study of prescribed drama text with focus on: <i>Acts ; scenes, interludes ; prologue /epilogue; chorus ; caste etc.</i> -Study of prescribed drama text with focus on: <i>drama; dramatic irony; verbal/situational irony; conflict; soliloquy / aside; monologue; tragic hero; tragic flaw / hubris; hamartia; comic relief; suspense, etc.</i>	Drawing canvasses to match, collect artefacts, prepare make-belief artistic representations, hone skills in extra-curricular activities, etc.	Demonstrate poise and level-headedness to recall that art is make-belief; demonstrate maturity and cool-headedness to cope in all kinds of situations, make-belief of real life situations, passing moral judgements, honing positive attitudes, team work/collaboration, etc.	<b>C. RESOURCES</b> <b>i) Human:</b> Teachers, peers, parents, relatives, etc. <b>ii) Material:</b> aids of all sorts, drama pieces, sketches, film scripts, short stories, novellas, poetry collections – audio-visual (electronic) material,  <b>B. STRATEGIES</b> Teacher leads learners to read and react in various ways to art forms of all genres/types (with activities that are useful in <b>First Encounters</b> , in <b>Maintaining Momentum</b> , in <b>Exploiting Highlights</b> and in <b>Finishings</b> , and with special attention to <b>pre-, while and post-reading activities</b> ); methods should be as natural and participatory as possible, with extensive use of conversational situations (monologues, dialogues, role plays, projects, problem solving, etc.). Finally, teacher talk should be reduced to the barest minimum. <b>C. ACTIVITIES</b> Class collecting and classifying; engaged in role play, in discussions and debates about artistic works and/or aspects there-from // Comparing and contrasting // study and memorisation, dramatization // dramatic readings //; judge and praise/reward or condemn, // judge for verisimilitude, //carry out creative exercises with students writing



						samples of the different genres for publication in class literary corner, on class notice boards or school magazines/journals //watch or listen to video or live (re-) enactments of texts; create fun and animate with humorous literatures; carry out group projects, etc.
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## MODULE 6: ART AS IMITATION AND IMITATION IN/OF ART, ETC - STAGECRAFT AND CREATIVITY

CONTEXTUAL FRAMEWORK			PEDAGOGIC FRAMEWORK			
CONTEXTS AND REAL LIFE SITUATIONS	CATEGORIES AND EXAMPLES OF ACTIONS	ESSENTIAL KNOWLEDGE/SKILLS	COGNITIVE DOMAIN	PSYCHOMOT OR DOMAIN	AFFECTIVE/ ATTITUDINAL DOMAIN	RESOURCES, ACTIVITIES /STRATEGIES
<b>Art as imitation and imitation in/of art, etc. - stagecraft and creativity</b> / Studying realia, drawings, pictures etc., for characteristic features; painting true-to-life settings &/or symbolic settings; etc.	The macro skills (listening, speaking, reading, writing, thinking) as categories of action and the micro-skills useful for attributing classroom tasks: defining, discussing, drawing, situating, identifying, classifying, dramatizing, debating, acting & reacting, interpreting, analysing, synthesising, critiquing, comparing &	<p><b>D. AREA OF STUDY</b> - Second Drama, Prose or Poetry text: Same treatment as suggested above.</p> <p><b>B. RELATED SKILLS</b> Read, recall, gather, organise and (re)create information/literary material; act, create, etc.</p> <p><b>C. CONCEPTS /LITERARY TERMS</b> <b>See A here above</b></p>	The preliminaries in the essential knowledge column and/or the literary elements or considerations: Background, setting, plot, character, themes, style (devices and techniques), structure, etc. for <b>Drama</b> -Study of prescribed drama text with focus on: <i>Acts; scenes, interludes; prologue /epilogue; chorus; caste, etc.</i> -Study of prescribed drama text with focus on:	Drawing canvasses to match, collect artefacts, prepare make-belief artistic representations, hone skills in extra-curricular activities, etc.	Demonstrate poise and level-headedness to recall that art is make-belief; demonstrate maturity and cool-headedness to cope in all kinds of situations, make-belief of real life situations, passing moral judgements, honing positive attitudes, team	<p><b>D. RESOURCES</b> <b>i) Human:</b> Teachers, peers, parents, relatives, etc. <b>ii) Material:</b> aids of all sorts, drama pieces, sketches, film scripts, short stories, novellas, poetry collections – audio-visual (electronic) material,</p> <p><b>B. STRATEGIES</b> Teacher leads learners to read and react in various ways to art forms of all genres/types (with activities that are useful in <b>First Encounters</b>, in <b>Maintaining Momentum</b>, in <b>Exploiting Highlights</b> and in <b>Finishings</b>, and with special attention to <b>pre-, while and post-reading activities</b>); methods should be as natural and participatory as possible, with extensive use of conversational situations (monologues, dialogues, role plays, projects, problem solving, etc.). Finally, teacher talk should be reduced to the barest minimum.</p> <p><b>C. ACTIVITIES</b> Class collecting and classifying; engaged in role play, in discussions and debates about artistic</p>

	contrasting, drawing parallels; crafting/writing; creating, etc. – see activities under resources and activities / strategies		<i>drama; dramatic /irony; verbal/situational irony; conflict; soliloquy / aside; monologue; tragic hero; tragic flaw / hubris; hamartia; comic relief; suspense, etc.</i>		work/collaboration, etc.	works and/or aspects there-from // Comparing and contrasting // study and memorisation, dramatization // dramatic readings //; judge and praise/reward or condemn, // judge for verisimilitude, //carry out creative exercises with students writing samples of the different genres for publication in class literary corner, on class notice boards or school magazines/journals //watch or listen to video or live (re-) enactments of texts; create fun and animate with humorous literatures; carry out group projects, etc.
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## 6.0 GLOSSARY

**Competence:** the ability to resolve a problem or carry out a communicative act by mobilizing knowledge, skills and strategies.

**Instruction:** A written or oral statement which enable a student to execute a task.

**Criterion:** a standard by which the student's performance is evaluated. Marks are awarded in relation to several criteria.

**Indicators:** Details that describe the criteria for grading a test or task. They are specific for each situation and make it possible for the teacher to mark a student's work in an objective manner.

**Integration:** A procedure which enables the teacher to mobilize several resources to resolve real-life complex problems. This procedure makes it possible to determine whether a student is competent or not.

**Resources:** Knowledge, skills and attitudes which contribute towards a specific competence.

**Paradigm.** A model of something or a very clear and typical example of something – a set of assumptions, concepts, values, and practices - that constitutes a way of viewing reality for the community that shares them, especially in an intellectual discipline.

**Innovation** – A new idea or method- it is a change.

**Curriculum-** A broad statement of an educational system including planning, the syllabuses of subjects taught and guidelines on how they are implemented.

**Competency/ Competence:** The capacity to combine Knowledge, skills and right attitude perform a task; *it* is an indicator of successful performance in real life situations.

**Objectives:** They are brief, clear statements that describe the desired learning outcomes of instruction over a certain period; i.e., the specific skills, values, and attitudes students should exhibit that reflect the broader goals. They describe the intended purposes and expected results of teaching activities and establish the foundation for assessment.

**Areas of life (Broad topic area):** One of the five broad areas (1. Family and Social Life, 2. Economic Life, 3. Environment, Health and Wellbeing, 4. Citizenship, 5. Media and Communication), into which the curriculum of the subject has been broken. An aspect of life derived from a Domain of

Life. e.g. satisfying basic daily needs is derived from the domain of life titled “Family and Social Life”. An area of life constitutes or is the title of a module. In some programmes of study areas of life are also known as Families of Situations.

**Social Roles** - Social roles are the parts learners play as members of a social group using language: e.g. communicator, negotiator, writer, mediator, intercessor, etc.

**Real life situations:** Situation\contexts in which learners find themselves at all times in their locality, country, society, and in the world.

**Examples of real life situations:** These are the different contexts in which actions take place or activities are carried, e.g. integrating creative and innovative ideas into literary and public writing.

**Resources:** Human and material input needed to carry out an effective and successful lesson.

**Essential Knowledge:** Enabling skills for the exploitation of oral and written texts: linguistic terms (diction- denotation and connotation, etc.) and literary terms/concepts/notions and devices - plot, setting, similes, metaphors, irony, etc.)

**Module:** A module is a short, self-contained unit of the programme. All material needed for instruction and for step-by-step learning are contained in it with specific guidelines on how to proceed and what resources and materials needed.

**Projects:** A project is a task or planned programme of work that requires enough time, much effort, and planning to complete. Projects are usually *practical, more comprehensive than other assignments, tackled by individuals or a group of students, done for the most part without close supervision by teacher except perhaps guidance and support and useful in bringing together a wide range of skills and knowledge to be assessed.* (Haines describes project in ELT as multi-skill activities focussing on topics or themes, rather than specific language targets, in which students play an important part in the choice of subject matter and in decisions related to appropriate working methods)

**Assessment:** The gathering of information about an individual’s ability to perform in a given competency or skill.

**Evaluation:** It is the interpretation of data from various instruments – assignments, tests projects, performances, presentations, examinations etc. – to determine how well a student has performed. This can be the level of competency of a student in a skill area.

**Learning Outcomes** are statements that describe significant and essential learning that learners have achieved, and can reliably demonstrate at the end of a Lesson, course or program. Learning Outcomes identify what the *learner will know and be able to do* by the end of a course or program – the essential and enduring knowledge, abilities (skills) and attitudes (values, dispositions) that constitute the integrated learning needed by a graduate of a course or program. **Outcomes** are achieved results or consequences of what was learned; i.e., evidence that learning took place.

**Objectives** are brief, clear statements that describe the desired / expected learning outcomes of instruction; i.e., the specific skills, values, and attitudes students should exhibit that reflect the broader goals. Objectives are focused on specific types of performances that students are expected to demonstrate at the end of instruction. Objectives are often written more in terms of teaching intentions and typically indicate the subject content that the teacher(s) intends to cover. Learning outcomes, on the other hand, are more student-centred and describe what the learner has learned.

**Goals: curricula goals** are statements about general aims of education that are broad and long-term. (Goals express intended outcomes in general terms and objectives express them in *specific* terms.)

*Examples of Goals, Objectives, and Outcomes*

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**Teachers will also find most of the following books helpful if they can lay hands on them:**

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