



Ministry of Education
and Sports

HOME-STUDY LEARNING



LITERATURE

A u g u s t 2 0 2 0





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This material has been developed as a home-study intervention for schools during the lockdown caused by the COVID-19 pandemic to support continuity of learning.

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FOREWORD

Following the outbreak of the COVID-19 pandemic, government of Uganda closed all schools and other educational institutions to minimize the spread of the coronavirus. This has affected more than 36,314 primary schools, 3129 secondary schools, 430,778 teachers and 12,777,390 learners.

The COVID-19 outbreak and subsequent closure of all has had drastically impacted on learning especially curriculum coverage, loss of interest in education and learner readiness in case schools open. This could result in massive rates of learner dropouts due to unwanted pregnancies and lack of school fees among others.

To mitigate the impact of the pandemic on the education system in Uganda, the Ministry of Education and Sports (MoES) constituted a Sector Response Taskforce (SRT) to strengthen the sector's preparedness and response measures. The SRT and National Curriculum Development Centre developed print home-study materials, radio and television scripts for some selected subjects for all learners from Pre-Primary to Advanced Level. The materials will enhance continued learning and learning for progression during this period of the lockdown, and will still be relevant when schools resume.

The materials focused on critical competences in all subjects in the curricula to enable the learners to achieve without the teachers' guidance. Therefore effort should be made for all learners to access and use these materials during the lockdown. Similarly, teachers are advised to get these materials in order to plan appropriately for further learning when schools resume, while parents/guardians need to ensure that their children access copies of these materials and use them appropriately. I recognise the effort of National Curriculum Development Centre in responding to this emergency through appropriate guidance and the timely development of these home study materials. I recommend them for use by all learners during the lockdown.



Alex Kakooza

Permanent Secretary

Ministry of Education and Sports

ACKNOWLEDGEMENTS

National Curriculum Development Centre (NCDC) would like to express its appreciation to all those who worked tirelessly towards the production of home-study materials for Pre-Primary, Primary and Secondary Levels of Education during the COVID-19 lockdown in Uganda.

The Centre appreciates the contribution from all those who guided the development of these materials to make sure they are of quality; Development partners - SESIL, Save the Children and UNICEF; all the Panel members of the various subjects; sister institutions - UNEB and DES for their valuable contributions.

NCDC takes the responsibility for any shortcomings that might be identified in this publication and welcomes suggestions for improvement. The comments and suggestions may be communicated to NCDC through P.O. Box 7002 Kampala or email admin@ncdc.go.ug or by visiting our website at <http://ncdc.go.ug/node/13>.



Grace K. Baguma
Director,
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ABOUT THIS BOOKLET

Dear learner, you are welcome to this home-study package. This content focuses on critical competences in the syllabus.

The content is organised into lesson units. Each unit has lesson activities, summary notes and assessment activities. Some lessons have projects that you need to carry out at home during this period. You are free to use other reference materials to get more information for specific topics.

Seek guidance from people at home who are knowledgeable to clarify in case of a challenge. The knowledge you can acquire from this content can be supplemented with other learning options that may be offered on radio, television, newspaper learning programmes. More learning materials can also be accessed by visiting our website at www.ncdc.go.ug or ncdc-go-ug.digital/. You can access the website using an internet enabled computer or mobile phone.

We encourage you to present your work to your class teacher when schools resume so that your teacher is able to know what you learned during the time you have been away from school. This will form part of your assessment. Your teacher will also assess the assignments you will have done and do corrections where you might not have done it right.

The content has been developed with full awareness of the home learning environment without direct supervision of the teacher. The methods, examples and activities used in the materials have been carefully selected to facilitate continuity of learning.

You are therefore in charge of your own learning. You need to give yourself favourable time for learning. This material can as well be used beyond the home-study situation. Keep it for reference anytime.

Develop your learning timetable to cater for continuity of learning and other responsibilities given to you at home.

Enjoy learning

Drama/Plays

Introduction

In preparation for the lessons in this self-study material, you will be required to have the following with you:

- A copy of any of the plays you are currently studying at this level. (Make reference to the list at the end of this self-study material.
- A notebook
- A pen and where possible a dictionary and the Internet access

Play/Drama is one of the genre of literature in which actors impersonate the actions and speech of characters for educating and entertaining an audience. Drama represents stories showing situations of conflict between characters. The major areas in drama are comedy and tragedy, but there are also other kinds such as history, opera, melodrama, monodrama and tragicomedy. If you have access to the Internet, research each of them and note down the characteristics of each of them.

General Learning Outcomes

By the end of the lesson, you will be able to:

- list the contribution of drama to aesthetic and imaginative growth.
- Evaluate the different types of plays.
- Assess the different elements which make up a play.

Characteristics of a Play/Drama

- i) It is always centred on a conflict.
- ii) It has actions that guide the readers/audience to appreciate the setting, characters, mood, atmosphere, and tempo.

- iii) It has dramatic qualities that appeal to the audience/reader. This is usually realised through the use of tension and suspense.
- iv) It uses dialogue and stage directions as the major mode of delivering the message.
- v) It is meant to be performed and watched, not read.
- vi) It communicates through costumes, light and sound effects, props, movement, pause, silence, posture and the voices of the characters.
- vii) It is usually divided into movements, acts, parts or scenes.

Elements of a Play/ Drama

The elements of a play/drama include: setting, conflict, plot, themes, characters and title.

Structures of a Play

A play can be staged as a one-act structure, but the most common ones are a three-act and a five-act structure. The three-act structure follows the traditional plot segments prescribed by Aristotle (a philosopher in Ancient Greece) that drama must have three parts: beginning, middle and end. However, this was later expanded to a five-act structure that is common with Shakespeare's plays. The five-act structure follows the format as follows:

Act 1: the exposition: This is the beginning of the play that introduces the audience to the setting of the drama, characters are developed and the conflict that sets the plot is introduced.

Act 2: rising action: It is here that the conflict introduced in Act 1 will lead to the climax. One or more conflict(s) may be introduced at this stage and the protagonist will have to deal with this new 'problem'. The action/reaction of the protagonist to this new conflict will lead to the climax, which will determine how the plot ends.

Act 3: climax: This is the moment in the play marked by intense emotions when the protagonist goes into some kind of crisis. It is the turning point, which changes the

protagonist's fate. If things were going well for the protagonist, the plot will turn against them, often revealing the protagonist's hidden weaknesses. If the story is a comedy, the opposite state of affairs will ensue, with things going from bad to good for the protagonist, often requiring the protagonist to draw on hidden inner strengths. A common characteristic of climax is suspense. For example, in Shakespeare's *Richard III*, the climax occurs in Act III, Scene vii when Buckingham pleads with Richard to accept the crown which he first pretends not to want but he changes his mind and accepts.

Act 4: falling action: This act coincides with the fall/defeat of the protagonist. It is marked by the twist in the plot of the play.

Act 5: denouement: This is the final outcome of the drama. It shows the resolution of the conflict, and sometimes a moral or lesson is learnt.

Topic 1: Setting

Learning Outcome

By the end of the lesson, you will be able to examine how setting (such as time, geographical location, environment and the prevailing circumstances) can contribute to what happens in the play.

Introduction

Setting can be put into three aspects:

- i) Physical/geographical setting: is the place, room and/or weather that the writer shows in the play, such as village, sitting room, rainy season, etc.
- ii) Historical or time: refers to the period when the play takes place; for example, post-independence, colonial, evening etc.

iii) Social: refers to the type of society in which the play is set. It includes characteristics of the society, the social and economic conventions and religion.

iv) Other forms of setting include:

- backdrop which is usually not clear and quite general. It is used for the type of stories which are universal and timeless as is common with folktales such as Nambi and Kintu or those that start with "long ago . . ." or "once upon a time . . ."
- integral setting which describes both time and place. This is usually found in historical fiction as in William Shakespeare's *King Henry VIII*.

Setting influences all the elements of drama mentioned above.

Activity 1.1

Using one of the set books you have studied, identify setting and present this in table form as guided below:

Type of setting	Tick (✓) or Cross (X)	Examples from the play under study	Impact on what happens in the play
Physical			
Social			
Historical/time			
Integral			
Backdrop			

Topic 2: Story and Plot

Learning Outcomes

By the end of the lesson, you will be able to:

1. distinguish between story and plot in the play.
2. follow and note down the development of the plot in the play.

Introduction

A story is a series of events recorded in their chronological order without showing their relationships. It is typically what we read in historical texts. On the other hand, a plot is a series of events deliberately arranged so as to reveal their dramatic and thematic significance in the narrative. It reveals cause and effect relationship of events in the story.

There are two types of plays: comedy and tragedy.

Comedy is the type of drama that is intended to amuse the audience. In comedy, humans are treated as social rather than private beings. Therefore, its function is corrective through laughter/amusement. The purpose of the comic artist is to hold a mirror up to society for it to reflect on its follies and vices, laugh at itself and correct them. The individual comic character you watch/read in comedy represent society itself that has broken the set conventions. It generally has a happy ending.

Read about the following dramatic techniques commonly found in comedies, and make notes on them: *hyperbole/exaggeration, understatement, double entendre, pun, juxtaposition, repetition, mistaken identity, comic timing, slapstick, stereotype and taboo.*

A tragedy, on the other hand, is the type of drama that deals with the theme of human suffering. The story is about human suffering caused by the fatal flaw in the character

of the protagonist/hero. In many cases, tragedy ends with the death of the protagonist/hero. In traditional drama, the protagonist is often a character of high social standing who has earned respect among the people/audience because he is generally admired but has one defect in his character (tragic flaw) that will bring him down. The tragic flaw could be greed, pride, violent temper, misplaced trust, excessive curiosity, lack of self-control, etc. the subject of tragedy is serious because it is about those experiences that require deep reflection.

Activity 2.1

With reference to any one text you have studied at this level:

1. Note down the major events in the play.
2. Sketch the plot in that play from the beginning to the end.

Activity 2.2

1. Choose one of the plays you are studying and decide if it is a comedy or tragedy.
2. Using your knowledge of drama, discuss the comic or tragic elements of the selected play.

Topic 3: Themes

Learning Outcome

By the end of the lesson, you will be able to make an analysis of the themes in the play.

Introduction

A theme refers to the central ideas that the writer explores throughout the text. The ideas can be about society, human nature or history, which are discussed throughout

the play. Themes are brought out through the development of characters, settings, dialogue, actions and movement of the plot.

The themes commonly found in tragic plays are love, pride, prejudice, justice, good versus evil, lust for power, corruption, violence, growing up, courage and heroism.

Activity 3.1

For each of the plays you have studied:

1. Analyse the themes.
2. Note down in your exercise book **how** the themes are portrayed by the playwright.

Topic 4: Character and Characterisation

Learning Outcomes

By the end of this lesson you will be able to:

1. Classify the major and minor characters and their roles in the play.
2. distinguish between character and characterization.
3. distinguish between tragic and comic characters.

Introduction

When we study a literature text or a set book, we look at different elements. In the previous lessons, you studied some of them including *setting*, *plot* and *themes*. In this lesson, you are going to study *character* and *characterisation*. Characters are the participants in the play. In most plays characters are people but there are some books where characters are different creatures; for example, in *The Insect Play* by Josef Capek, the characters are insects. Characterisation is about who characters are, what they do or how they behave and what the other characters say about them and character motivation. Under this element, we study the following:

- The characters in the play and their traits
- Major and minor characters
- The forces that drive the characters
- Character portrayal through the methods that the playwright uses
- The roles of the characters

The Cast in the Play

The cast is the list of characters in a play. It is usually given at the beginning of the play. In the play itself, the characters are given what to say by the playwright. They are instructed on how to say it; for example,

Flora: (*loudly*) Go away!

That indicates that Flora is supposed to say 'go away' loudly and in an angry tone. This will be expressed better with the body gestures on stage.

Major and Minor Characters

In a literary sense, a character is a figure in the work. That figure need not be human, although most of them are. The **major characters** are the most important figures in the plot of the play. They appear throughout the play. Most of what happens in the play revolves around them. In comedies the major characters will always be the ones who bring out the humour while in a tragedy they are the heroes and in most cases die by the end of the play. Without them the text/play would not exist. The **minor characters** are the ones that appear for a short time and don't do much in the play, but still contribute to its success.

Character Motivation

You have probably heard people ask: Why did he/she do that? That is a character's motivation. Character motivation refers to the reason for the character's behaviour and actions in a given scene or throughout the play. Character motivations are the needs/goals that the character wants to achieve. The motivation may be physical or

psychological. It is the character motivation that propel the plot forward. You may want to explore the characters in the plays you are studying to find out the reasons for their behaviour and actions.

Activity 4.1

List the characters in one of the plays you are studying and write down their motivations. Consider the following to guide you in analysing their motivations. Are the motives/motivations:

1. Achievable?
2. Realistic/unrealistic?
3. Relevant/irrelevant?
4. Achievable/unachievable?
5. Physical/psychological?
6. Private/societal

Character Portrayal

The playwright uses several methods/techniques to present characters. One such method/technique is by allowing other characters to disclose information about the other characters. The writer can also give information about a character directly; for example, a writer can mention that a particular character is short, stout and quarrelsome, etc. Playwrights can also portray characters through the way they behave or react to situations and the language they use such as archaic language (thy, thou, thee).

The Role of the Character

Different characters play different roles in plays. Some characters contribute to the development of particular themes; for example, when a playwright is castigating bribery there will be a character who discourages the giving of bribes and challenges those who give bribes.

Some characters are symbolic. In Shakespeare's plays and other plays of that era, characters function symbolically or emblematically. Their symbolic/emblematic qualities are often evident in their names.

Some characters function as the mouthpiece of the playwright. Such characters are remembered most by what they said rather than who said them.

Sometimes characters are created to perform functions required by the plot and when their role is now unnecessary, they are discarded.

Activity 4.2

From any of the plays which you have studied:

1. Describe the major and minor characters in the play and the roles they play in the development of the story.

Topic 5: The Title

Learning Outcome

By the end of this lesson you will be able to analyse the title in relation to what happens in the play.

Introduction

Every book has a title. It is the name by which the book is known. Writers formulate titles depending on what they write about. The title is yet another element we discuss when we are studying a literature text. It is very significant because it gives a lot of insight into what happens in the play. Sometimes the title may not tell us much or might not be very direct. In that case, it helps to arouse our curiosity so that we are eager to read and find out. In this area the focus is made on:

- the meaning of the title in relation to the events in the play

- the evaluation of the relationship between the title and the play
- the relevance of the title to what happens in the play

Activity 5.1

Using any of the plays which you have studied, compare their titles with what happens in the texts.

1. What does the title mean?
2. How is the title relevant to what happens in that play?

Sometimes we analyse the titles at the beginning when we have received the text for study. But it is important to return to the title when you have completed reading it. This will help you to clearly understand the title's relevance to the play.

Activity 5.2

As you analyse the title of the plays you are reading, consider the following ideas:

1. The title intrigues/hooks the reader by arousing curiosity.
2. The title has historical, or cultural, or biblical allusion.
3. The title sets the tone and creates expectations.
4. The title is drawn from the character(s) in the play.

Topic 6: Dramatic Techniques

Learning Outcome

By the end of the lesson, you will be able to identify and analyse the effect of the dramatic techniques employed in a play.

Introduction

Dramatic techniques are the devices that a playwright uses to present the message. The commonly used techniques in plays are: the plot development/structure, characterisation, irony, satire, sarcasm, the silence and pause, imagery, symbolism, asides, soliloquy/dramatic monologue, song, chorus, lighting, poetry, interlude,

flashback, characters names, juxtaposition/contrast, use of letters, use of props and costumes.

Irony is the amusing or strange aspect of a situation that is very different from what you expect; for example, when you work very hard to build a house for yourself but when you complete it, you refuse to stay there.

It also means using words that say the opposite of what you really mean; for example, when someone is very shabby and you say 'You are very smart.'

Activity 6.1

Read and make notes on the following types of irony:

- verbal irony also called rhetorical irony
- situation irony
- structural irony

Satire is a piece of writing or an art form that exposes the follies, wickedness, abuses or shortcomings of humans or an individual or an institution by means of ridicule, derision, irony, parody, caricature etc. sometimes with an intent to inspire social reform.

Sarcasm is a way of using words that are the opposite of what you say, especially to hurt or show irritation with someone. Sarcasm comes from the Greek word, meaning "to tear flesh like a dog" that signifies a cutting remark.

Imagery is the language that produces pictures in the minds of the people reading or listening to a play.

Symbol is an object or action that means something more than its literal meaning. It includes colour, animals, birds, weather, objects, setting, clothing and action.

Symbolism is the use of symbols like people, objects, or events to represent ideas.

Soliloquy/dramatic monologue is a speech in a play where a character is alone on the stage and explores his/her thoughts, feelings and intentions aloud. Soliloquies often start or finish a scene.

Chorus is a group of performers who comment together on the events of a play or an actor who speaks the opening and closing words of a play. Sometimes a character in a play occasionally performs the role of the Chorus. The Chorus has three functions: outline the shape of the plot, to draw attention to the themes of the play, and to comment on the moral significance of the action.

The asides are words that a character in a play says to the audience but which the other characters on stage are not intended to hear. These words are often made in a low voice.

Interludes are short periods of time between parts of a play during which something different happens. It may be music or play within a play, or something else. Interlude may be used for the following functions:

- When a new character is going to be introduced
- When a new storyline is going to take place
- May be used to foreshadow something
- May be used to provide the background information

Flashbacks are parts of a play that show scenes of the play that happened much earlier than the main story.

Juxtaposition is the putting of people or things together, especially in order to show a contrast or a new relationship between them.

Props are small objects used by actors during the performance of a play.

Activity 6.2

For each of the plays you have studied:

- i) Which are the dramatic techniques employed in that text and how are they used?
- ii) What are the themes and how does each of the techniques identified in part i) above portray them?

Topic 7: Relevance of the Text/Play

Learning Outcomes

By the end of this lesson you will be able to:

1. relate what you read about in the play to real-life situations.
2. Discuss the moral lessons from the plays you read.

Introduction

One of the main purposes of literature in life is to teach human beings about morals. This is done by writing about things that happen in life so that whether you have gone through that experience or not, you can have knowledge about it.

Plays/Drama presents events and situations that people go through in life in a contracted form. What could have happened over a long time can be summarised into a play that can be performed within an hour or even less. Playwrights choose themes to write about to portray the virtues and the vices in society. They create characters whom they give words that befit what they want to be brought out. When you read or watch a play, you get the message the playwright is passing across. What is important is for you to be able to identify the message. For example, you need to analyse what is said, how it is said, the repercussion of the actions and the behaviour of the characters in order to get the lesson being put across. If the lesson(s) is/are

clear and we can identify it/them in society, then we conclude that the play is relevant to life because we can learn from it.

Consider this situation presented in form of a play:

Nali is a Senior Two girl from a very poor family. Her parents struggle to raise school fees for five of the nine children they have. As such Nali does some odd jobs like washing for people, weeding in their gardens in order to assist the parents to pay her school fees. Mr Ota, a teacher at Nali's school has been trying to seduce her but she refused. She says she has to complete her studies and get a good job, which will enable her to assist her family by reducing the poverty they have suffered for a long time. She knows that by involving herself in a love relationship at this time can make her get pregnant, or contract sexually transmitted diseases like HIV/AIDS that will make her fail to achieve her goals, or even die.

The themes we can identify from that scenario are poverty, determination, hard work, exploitation, sexual exploitation and immorality.

The lessons we get from this include:

1. Poverty can be overcome by hard work.
2. Determination can lead to success.
3. Hard work pays.
4. A bad situation should not be a cause for you to be exploited.
5. The immoral people in society always want to take advantage of the disadvantaged.

If you read a play and find that the themes written about can be identified in society and you can get lessons from what happens in that play, then the play is relevant.

Activity 7

1. Use a theme from the play you have read and write down what it teaches you about the situation presented in that play.
2. Write down the lessons you have learnt from the plays you have so far studied.

List of Set Books to Be Studied for Senior 5 and 6**PLAYS****SECTION A**

1. Richard III by William Shakespeare
2. King John by William Shakespeare

SECTION B

1. A Doll's House by Henrik Ibsen
2. The Cherry Orchard by Anton Chekhov

SECTION C

1. Saint Joan by Bernard Shaw
2. The Way of the World by William Congreve
3. The Country Wife by William Wycherley

SECTION D

1. Kongi's Harvest by Wole Soyinka
2. The Snake Farmers by Yusuf Serunkuma
3. SwanziBanzi is Dead by Athol Fugard



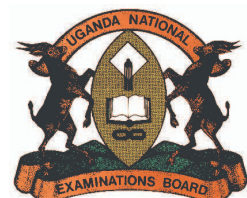
Ministry of Education
and Sports

HOME-STUDY LEARNING



LITERATURE-PROSE AND POETRY

A u g u s t 2 0 2 0



Prose and Poetry

Overview

At A-level you study prose and poetry in addition to drama and novels. In prose, we will focus on the section on *Style*. This is because it is a technical area in literature, which impacts greatly on how you study the other genres, namely: drama/plays and the novel/short stories. In poetry, we will focus on the poet's emotions and the sounds of poetry. Although the above skills overlap, many learners still find understanding style difficult, so this material is meant to demystify some of the challenging elements of style in prose and poetry. The other sections which will be covered when you go back to school are *comprehension* and *poetry*.

Prose is a form of writing that mimics ordinary speech. It is either a verbal or written language that follows the natural flow of speech. It is the most common form of writing used in both fiction and non-fiction texts. Prose comes from the Latin words "prosaoratio," meaning "straightforward." It is usually adopted for the description of facts or the discussion of ideas. It is written in continuous and connected sentence form and the ideas are developed in paragraphs. In other words, style in literature is about unique and recognizable uses of language. It emerges through different dictions or arrangement of words that may distinguish an individual writer and /or voice or a distinct approach to writing.

Prose writers always write with an intention. There is always a message they are trying to put forward. They usually employ stylistic features, such as imagery (similes, metaphors, personification, onomatopoeia) tone, mood, and attitude.

General Learning Outcomes

By the end of the following lessons, you should be able to explain the various means by which a writer realises his/her intention.

Topic: Satire

Learning Outcome

By the end of this lesson, you should be able to explain how satire is used by writers to realise their intention.

Satire

Introduction

Satire in literature is a form of writing that provides a critique of the existing conditions in society, economy, governance etc. It highlights the flaws, hypocrisy, corruption, immorality, vices etc. in order to help provide a passage for the betterment of society.

Types of Satire

Horatian satire

The aim of this satire is to make people laugh. It is named after the Roman satirist, Horace who wrote satirical poetry in 35 BC with a major aim of entertaining the audience with wry humour, wit and light-hearted mockery, avoiding negativity by refusing to place blame on others for any perceived misgivings. It is the mildest and gentlest form of satire—it doesn't seek to change the world but rather highlight human folly in all its myriad forms. Its chief purpose is primarily to amuse. Uganda's Anne Kansiime's comedies fall under this satirical category. Watch her clips and decide for yourself.

Juvenalain satire

This type of satire attacks individuals, governments and organisations with a main objective of subverting the status quo and attack the corruptible nature of the political class or religious leaders. Its aim is to expose hypocrisy and moral transgressions. The irony and sarcasm in this type of satire is quite strong. This type

of satire is not as humorous as other types of satire but is rather very provocative and uses language that is harsh and brazen. The Bizonto comedies a group of comedians in Uganda fall under this category. Watch their clips and decide for yourself.

Menippean satire

This type of satire satirises the individual character flaw and/or a particular personality trait such as a mental attitude. It is a slightly pricklier version of Horatian satire where by it attacks a specific human fault instead of a direct observable misdeed. This type is less aggressive than Juvenalian satire but notably more judgemental than Horatian.

Purpose of satire

- i) To expose the prevalent evils in society during a certain time period.
- ii) To bring about transformation in the mental and social makeup of human beings.
- iii) To provide an insightful look into the accepted and congregated understanding of a culture or a congregated understanding of a culture or a collected group of people and help dissect their habits and behaviour.

What unifies each type of satire is a tendency to use irony, sarcasm, humour, and ridicule to allow a writer to achieve his or her goals.

Activity 1

For each of the set texts in drama and the novel

- a) Identify areas where satire is employed in that text.
- b) What type of satire is it and how do you know?
- c) What is the purpose or intention of satire in that specific text?

Activity 2

Read and study the extract below.

Chicago

Sunday, Oct 10

Dear Ma,

I felt like a dog, passing you downtown last night and not speaking to you. You were great though. Didn't give a sign that you even knew me, let alone I was your son. If I hadn't had the girl with me, Ma, we might have talked. I'm not as scared as I used to be about somebody taking me for a coloured any more just because I'm seen talking on the street to a Negro. I guess in looks I'm sort of suspect-proof, anyway. You remember what a hard time I used to have in school trying to convince teachers I was really coloured. Sometimes, even after they met you, my mother, they wouldn't believe it. They just thought I had a mulatto mummy, I guess.

Activity 3

- i) Identify the type of satire used in the above extract.
- ii) Identify the purpose of satire in the above extract.
- iii) Which words and phrases have helped you to identify the type of satire?
- iv) What do you consider to be ironic and ridiculous?

Activity 4

The passage below is from an Irish author, Jonathan Swift's *A Modest Proposal*. Swift was appalled by the Irish poverty and oppression in the hands their rich English landlords. This is an example of Juvenalian satire Study it and write an analysis of the author's use of satire.

I am assured by our merchants that a boy or a girl before twelve years old is no salable commodity; and even when they come to this age they will not yield above

three pounds, or three pounds and half a crown at most on the Exchange; which cannot turn to account either to the parents or the kingdom, the charge of nutriment and rags having been at least four times that value.

I shall now therefore humbly propose my own thoughts, which I hope will not be liable to the least objection.

I have been assured by a very knowing American of my acquaintance in London, that a young healthy child well nursed is at a year old a most delicious, nourishing, and wholesome food, whether stewed, roasted, baked or boiled; and I make no doubt that it will equally serve in a fricassee or a ragout*.

I do therefore humbly offer it to public consideration that of the hundred and twenty thousand children, already computed, twenty thousand may be reserved for breed, whereof only one fourth part to be males, which is more than we allow to sheep, black cattle, or swine; and my reason is that these children are seldom the fruits of marriage, a circumstance not much regarded by our savages, therefore one male will be sufficient to serve four females. That the remaining hundred thousand may at a year old be offered in sale to the persons of quality and fortune through the kingdom, always advising the mother to let them suck plentifully in the last month, so as to render them plump and fat for a good table. A child will make two dishes at an entertainment for friends; and when the family dines alone, the fore or hind quarter will make a reason-able dish, and seasoned with a little pepper or salt will be very good boiled on the fourth day, especially in winter.

Topic: Imagery

Learning Outcome

By the end of this lesson, you should be able to explain how imagery helps writers realise their intention.

Introduction

Imagery refers to the presentation of the physical world in language. Images are mental representations of objects, sounds, smells, tastes and bodily feelings. The physical world is generally perceived through the five senses: taste, touch, sound, sight or smell. Writers, therefore, use language that evokes the above senses. Imagery is classified into two major types: literal and figurative imagery.

Literal imagery means exactly what it says. It is a type of imagery where the writer describes something in a straight forward manner. For example, the 'Otim went past the yard' is a literal image because the writer simply tells the reader what happens.

Figurative language uses similes, metaphors, hyperbole and personification to describe something often through comparison with something different. For example, 'Otim darted past the yard' is a simile which is figurative since it draws associative meanings. Otim is being compared to a dart thrown and went flying.

Since imagery is employed by an author, it takes the position of a means by which the author arrives at his intention which is always implicit. To be able to fully appreciate the use and effect of imagery, you have to link it to the context and the intention.

For example, a poet or writer may describe the skin of a stranger as 'white like salt'. Here salt may be used to help the reader imagine the strange paleness, misty, nauseating appearance of this stranger as though it is lifeless or having an unpleasant sight. The above explanation therefore links imagery to intention of the writer.

Activity 1: Read the following extract and identify the types of imagery.

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him. The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man about forty-five, with a heavy black moustache and ruggedly handsome features

Adopted from: *1984* by George Orwell

Activity 2

1. Identify the imagery in the extract.
2. Identify the writer's intention by analysing imagery.

i) Personification

Personification is a figurative language technique where an object or idea is given human characteristics or qualities. In other words, the writer makes an object or idea do something that usually is only done by people. With personification speakers and writers make the object or idea behave or act like a person. For example, 'Thunder grumbled' here the words 'grumbled' describes the behaviour typical of human beings. It is usually used for emphasis.

Activity

Read the following short extract and identify an example of personification

Rice demands the sweat of man. In return, the earth gives birth to a grain that is valuable and precious to human beings.

ii) Onomatopoeia

Onomatopoeia refers to words whose pronunciations imitate the sounds they describe. A dog's bark sounds like "woof," so "woof" is an example of onomatopoeia. Onomatopoeia can be used to describe the gears of machines working, the horn of a car honking, animals croaking or barking, or any number of other sounds. It is used to help the reader visualize the scene by creating a multi-sensory experience.

Activity

Read the following sentences and identify examples of Onomatopoeia

The bird's chirp filled the empty night air.

Her heels clacked on the hardwood floor.

The clanging pots and pans awoke the baby.

If you want the red team to win, clap your hands right now!

The cadets swelled with pride when they heard the clash of the cymbals at their

Topic: Setting, Tone and Mood

Learning Outcome

By the end of this lesson, you should be able to explain how setting, tone and mood are used by writers to evoke feelings in and reveal meaning to the reader.

Introduction

Read the following extract from Thomas Hardy's *Tess of the d'Urbervilles* (1891), about Tess's journey to the Vale of the Great Dairies (Ch. 6), and try to explain how the author uses setting, tone and mood to communicate to the reader.

On a thyme-scented, bird-hatching morning in May, between two and three years after her return from Tantridge—silent, reconstructive years for Tess Durbeyfield—she left home for the second time.

In every piece of writing you read, there is a 'voice' talking to you. It is the voice of the narrator. Tone is the quality of voice you 'hear' in a piece of writing in relation to the subject or the general situation through which feelings and attitudes are revealed. Mood however is the atmosphere created by the text and its general emotional effect on the reader, usually influenced by the setting. Tone and mood usually overlap since the words used by the speaker (tone).

In the extract from Hardy's *Tess of the d'Urbervilles* above, the words have the lively poetic rhythm that carries the reader on in hopeful expectations. As you read, you realise the beautiful voice undulation between the punctuation and between the short and long syllabic words. Therefore, we can describe the tone as cheerful, hopeful and warm. And the general atmosphere (mood) created by the setting and style show the pulsation of life stirring up—a new beginning and a new journey full of hope. Consider expressions such as 'thyme-scented', 'bird-hatching morning' and 'silent, reconstructive years' that evoke the feeling of a pleasant and buoyant moment of a new birth of spirit and of renewed hope and energy. Therefore, the mood is cheerful, hopeful and idyllic.

To help you establish mood, consider how the writer creates tone, setting, style and point of view.

(i) Mood

Here's an example from Edgar Allan Poe's "The Raven":

*"Deep into that darkness peering, long I stood there wondering, fearing,
doubting, dreaming dreams no mortal ever dared to dream before."*

To arrive at the mood created in the above extract, let us analyse it by breaking it down into the following:

Tone: As you read the passage, you realise that there is a strain in the quality of your voice, making it sound unnatural. You feel something oppressive like a 'weight' has been imposed on your voice. Can you determine the tone, then?

Setting: We are told that it is a dark night, and the quality of the night is scary, oppressive and stifling.

Style:

- a) Choice of words—the words the author has chosen are those associated with fear, uncertainty, discomfort, etc.
- b) Sentence type—this is one long sentence, which you read breathlessly despite the presence of punctuation. You feel uncomfortable and oppressed reading the sentence to the end.
- c) Sound effect—consider the use of alliteration such as *d* in ‘Deep . . . darkness . . .doubting, dreaming dreams . . . dared . . . dream’. Alliteration is used to highlight and emphasize key words, concepts and relationships. Sounds such as /d/, /p/, /t/ and /b/ are called plosive sounds. They are pronounced by closing air in the mouth releasing it abruptly creating abrupt, sharp and sometimes shocking and harsh effects.

Imagery: the description in the passage conjures up the image of someone driven to the edge existence, endurance as he/she is tested beyond human experience/knowledge.

We now know that the mood in the above extract is a negative one. What does the tone + setting + style + imagery =. . . mood?

For detailed information on tone, mood, imagery, diction etc. visit the following link if possible:

<https://www.dvusd.org/cms/lib/AZO1901092/Centricity/Domain/2891/CloseReading DIDLS Tone.pdf>

Activity

Read and identify the tone and mood in the following extract, the words that helped you to identify the tone and mood.

Pity the poor rich. They are robbed in life and robbed again in death. Who, then, would want to be rich? The answer seems to be almost everybody, at least nearly everybody wants to be a little richer than he is. Yet the man who becomes really wealthy begins almost at once to complain of the staggering sum of money he is called on to pay every year in direct taxes.

Professor Wheatcroft of the London School of Economics, in the current issue of *The Banker* ponders the question if, as a nation, we are overdoing the Robin Hood act. He has made a study of how income tax and surtax are hitting the big income earners. He is sure that the state is grabbing too much.

Some adjectives to describe mood

Positive	Negative
Amazed, amused, comfortable, thankful, warm, sympathetic, dignified, eager, cheerful, calm, dreamy, empathetic, ecstatic, confident, astonished, courageous, awed, grateful	Pessimistic, depressed, alienated, annoyed, distressful, drained, fatalistic, vengeful, restless, suspicious, desolate, bored, brooding, apathetic, cold, cynical, embarrassed

Topic: Attitude

Learning Outcome

By the end of this lesson, you should be able to analyse attitude to determine the author's intention and feelings.

Introduction

Attitude refers to the perspective or opinion a writer takes in a text. It refers to the feelings or opinions a writer has about the subject he/she is writing about. It can also refer to the feelings/thoughts of somebody else (character) that the writer is writing about.

Functions of attitude

- i) It gives a certain shape and form to a piece of writing
- ii) It helps the reader to treat a text in a specific way.
- iii) It stimulates the feelings of seriousness, comedy or distress while going through a piece of literature.
- iv) It highlights the personality and nature of the characters for reader's full understanding of the given perspective.

Some words to describe attitude: accusatory, apathetic, awe, bitter, cynical, critical, and disdainful.

How to arrive at attitude

To determine the writer's attitude towards the subject, use the following clues:

- Diction: words the author uses—specific, general, emotive, neutral, common, familiar, unfamiliar, scholarly
- Figurative language:
- Sentence structure: simple or complex, short or long
- Viewpoint: balanced—argues the subject from both sides.

- Evidence: rational—formal and objective (in objective attitude, the writer uses facts) or emotional—informal and subjective

Activity 1

Read the following excerpt and identify the attitude and the words that have helped you identify it.

An Evil Cradling

Come now into the cell with me and stay here and feel if you can and if you will that time, whatever time it was, for however long, for time means nothing in this cell. Come, come in.

I am back from my daily ablutions. I hear the padlock slam behind me and I lift the towel which has draped my head from my face. I look at the food on the floor. The round of Arab bread, a boiled egg, the jam I will not eat, the slice or two of processed cheese and perhaps some hummus. Every day I look to see if it will change, if there will be some new morsel of food that will make this day different from all the other days, but there is no change. This day is the same as all the days in the past and as all the days to come. It will always be the same food sitting on the floor in the same place.

Below are some of the words that can help you to describe attitude.

contemplative, conventional, critical, disappointed, disdainful, disgruntled, disgusted, disinterested

Poetry

Introduction

Poetry is a form of writing that often uses particular forms and conventions to suggest alternative meanings in the words or to evoke emotional or sensual responses. A number of devices like assonance, alliteration, onomatopoeia and rhythm are sometimes used to achieve musical effects. The use of ambiguity, symbolism, irony and other stylistic elements of poetic diction often leave a poem open to multiple interpretations.

General Learning Outcomes

By the end of the following lessons, you should be able to:

1. appreciate poetry as a form of writing that expresses emotions, explores ideas, and describes personal reflections.
2. describe the sounds of poetry (rhythm, rhyme, assonance, consonance, alliteration, onomatopoeia) and their effects.

Topic: Emotions

Learning Outcome

By the end of this session, you should be able to appreciate how poets use diction to express emotions, explores ideas, and describes personal reflections.

Introduction

Emotions can be described as the feeling of the poet in the poem and the feelings the poet intends to draw from readers through word choice, sounds and imagery. When

all these combine, they create mood. To appreciate the poet's emotions, pay close attention to diction/word choice.

Diction refers to the selection and use of words to convey meaning. Words carry two types of meaning: denotation, which is the dictionary definition of words; and connotation, which is the interpreted or analysed meaning. To understand the meaning of a poem, you have to first look at the denotative (dictionary) meaning and then the connotative.

Example

Dust in Snow
The way of the crow
Shook down on me
The dust of snow
From a hemlock tree
Has given my heart
A change of mood
And saved some part
Of a day I had rued

Robert Frost

If you look at the words used in context, (dust, snow, crow, hemlock tree, heart, day) you realise that the poet is talking about nature. Now when you put them into context, you realise that the poet is talking about an event in nature, which the poet experienced. This event also leads to a change of awareness. The choice of words used in context are reassuring.

What emotions are derived from the words in context? The emotions are gladness, gratitude, happiness.

Activity

Read the following poem.

An African Night

It seems that gentle, universe love
Pervades the valley, for the moon above
The calm, majestic peak of that dark hill
Floats on serenely: everything is still.

Then, suddenly, a terrifying scream
Comes from the huts beyond the muddy stream,
And for the next hour wild screams rise and fall
As though torn from a dying animal.
They say ten girls died from the pain that night.
Those who performed the circumcision rite
Upon the maidens lying in the dust
Used an old jagged tin besmeared with rust.

The tribe can never die but, like a tree.
Must bear its blossoms for eternity,
Disdainfully indifferent to the brief
And agonised existence of the leaf.

For who can feel compassion if a stain
Of blood should drop upon the arid plain,
Or if a girl's uncomprehending cry
Should, for a moment, shake the impassive sky?

John Press

Activity

- i) Why does the poet use the following words: pervades, wild, torn, uncomprehending and impassive?
- ii) Comment on the emotions of: the poet and the reader.
- iii) What ideas is the poet conveying in the poem?

Topic: Ideas and Personal Reflections**Learning Outcome**

By the end of this topic, you should be able to appreciate poetry as a form of writing that explores ideas, and describes personal reflections.

Main idea

The main idea is what the poem is about. The main idea is brief and concise. It should hold together what the poem is about. To be able to arrive at the main idea, read the poem slowly by paying attention to the word choice and meaning, then paraphrase the point in your own words.

Activity

Re-read the above poem by John Press and state the main idea. Start: The main idea in the poem is...

- i) Describe your reaction to the main idea.
- ii) What are your personal reflections on the content of the poem?

Topic: Sounds of Poetry

(i) Rhythm

Learning Outcome

By the end of the lesson, you should be able to describe the rhythm in a poem and its effect on the overall meaning.

Introduction

Rhythm is defined as a pattern of recurring stresses and pauses. It is generally about the beat and pace as you read a poem. For example, we can trace rhythm in the ticking of a clock (tic-tac), or the wheels of a train, the falling of rain on the roof, the pounding of the sledgehammer. To be able to identify rhythm in a poem, you need to look for the beat (like in music)—a regular pattern. As you read a poem, consider the rise and fall in your voice. Find out if it is slow and weak like in country music, or is it fast and strong like in hip hop.

Activity

Read the following poem by Ralph Bitamazire and determine the rhythm. What effect does the rhythm you have identified have on the meaning of the poem?

I love you my gentle one

I love you my gentle one,
My love is the fresh milk in the rubindi
Which you drank on the wedding day;
My love is the butter we were smeared with
To seal fidelity in our hearts.
You are the cattle bird's egg,
For those who saw you are wealthy.

You are the papyrus reed of the lake
 That they pull with both hands
 And I sing for you with tears
 Because you possess my heart:
 I love you my gentle one.

(ii) Rhyme

Learning outcome

By the end of the lesson, you should be able to describe the rhyme in the poem and its effect on the meaning of a poem.

Introduction

Rhyme refers to the repetition of sounds from word to word or line to line. Rhyme is one of the most effective ways of binding a poem into a single unit, and it also gives pleasure in itself. Generally, rhyme occurs when two or more words (or in some instances, phrases) have matching sounds. It is the sound and not the spelling that determines rhyme.

When rhyme occurs at the close of lines, it is called END RHYME. End rhyme can be regular or irregular. If it is regular, then it assumes a regular pattern e.g. **abab cdcd efef**. Usually this resonates with a pleasant subject matter of the poem. If the subject matter is stressful, disturbing, grotesque, then the end rhyme becomes irregular e.g. **abcefcda**.

Activity

Study the poem below and identify the end rhyme.

Henry King

The Chief Defect of Henry King	a
Was chewing little bits of string.	a
At last he swallowed some which tied	b

Itself in ugly knots inside.	b
Physicians of the utmost Fame	c
Were called at once; but when they came	c
They answered, as they took their fees'	d
"There is not sure for this disease...	d
Henry will very soon be dead."	
His parents stood about his bed	
Lamenting his untimely Death.	
When Henry with his latest breath,	
Cried, "Oh, my friends, be warned by me,	
That breakfast, Dinner, Lunch, and Tea	
Are all the Human Frame requires...	
With that the wretched Child expires.	

When there is a pattern to the rhymes, then we call it a **rhyme-scheme**. Rhyme-scheme is described by using letters. The same letter is used for each word in a particular rhyme as exemplified below.

Henry King

The Chief Defect of Henry King	a
Was chewing little bits of string.	a
At last he swallowed some which tied	b
Itself in ugly knots inside.	b
Physicians of the utmost Fame	c
Were called at once; but when they came	c
They answered, as they took their fees'	d
"There is not sure for this disease...	d

When the rhyme occurs elsewhere than at the ends of lines, it is called **internal rhyme**. Internal rhymes include: exact rhyme, slant rhyme.

Exact rhyme occurs when the accented vowel sounds, as well as any following consonants and vowels are identical.

Activity

Study the poem below and identify **exact rhyme**.

When Lovely woman stoops to folly,
 And finds too late that men betray,
 What charm can soothe her melancholy,
 What art can wash her guilt away?

The only art her guilt to cover,
 To hide her shame from every eye,
 To give repentance to her lover,
 And writing his bosom-is to die.

Oliver Goldsmith

Activity

Identify examples of **exact rhyme** in the above poem.

Slant rhyme

Slant rhyme is when the sounds are similar but not identical.

Activity

Study the poem below and identify examples of **slant rhyme**.

That Night When Joy Began
 That night when joy began
 Our narrowest veins to flush,
 We waited for the flash
 Of morning's levelled gun.

But morning let us pass,
And day by day relief
Outgrows his nervous laugh,
Grown credulous of peace.

As mile by mile is seen
No trespasser's reproach,
And love's best glasses reach
No fields but are his own.

W.H. Auden

Rhyme can also be used at the ends of lines without being part of a formal rhyme. This is called **occasional** or **incidental** rhyme.

Study the following poem and identify examples of **incidental** rhyme.

Train Journey

Along the mile of steel
that span my hand
threadbare children stand
knees ostrich-bulbous on their reedy legs,
their empty hungry hands
lifted as if in prayer.

Dennis Brutus

Topic: Consonance, Assonance and Alliteration

Learning Outcome

By the end of this lesson you should be able to differentiate between consonance, assonance and alliteration.

Introduction

Consonance refers to the repetition of consonant sounds that are not confined to alliteration, though they may support a particular alliterative pattern. For example, 'Of man's first disobedience, and the first of that forbidden tree...'

Alliteration refers to the repetition of consonant sounds at the beginning of words e.g. (bully boys; window on the world). The effects they create is based on the relationship this consonant sounds have in relation to nature or the real world.

For example

When to the sessions of sweet silent thought
I summon up remembrance of things past

Here the alliterative use of 's' is reinforced by similar internal sounds: sessions, remembrance, things, past. The preponderance of the 's' sound seems to create a hushed or whispering effect appropriate to the notion of 'silent thought'. Silent sounds such as 's', 'ch', 'c' and 'sh' are called sibilant.

Activity

Study the following poem and comment on the use and effect of alliteration.

Rhythm of the Pestle

Listen - listen -
Listen to the palpable rhythm
Of the periodic pestle,
Plunging in proud perfection
Into the cardial cavity

Of maternal mortar

.....

At each succeeding stroke

The grain darts, glad to be scattered

By the hard glint

Of the pestle's passion.

Richard Ntiru

Assonance

Assonance refers to the repetition of vowel sounds.

Activity

Study the following poem and identify examples of alliteration, consonance and assonance.

Me thought I saw my late espoused saint

The two halves of William Butler Yeats's line...

That dolphin-torn, that gong-tormented sea-

Follow up activity

Using what you have learnt about poetry develop a poem of your own on any topic that interests you.

Reference Materials

For prose, you may use any available material including newspaper articles to carry out literary criticisms using the guidance given in this self-study material. The reference given below can be used for poetry, in addition to any other poems you come across.

1. *Poetic Duet* by Jane Okot p'Bitek
2. *Uganda Poetry Anthology* by Sophie Nuwagira Bamwoyeraki
3. *Echoes Across the Valley* by Arthur Mak



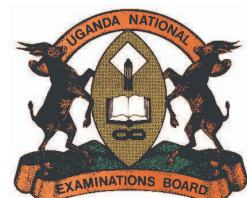
Ministry of Education
and Sports

HOME-STUDY LEARNING



LITERATURE-THE NOVEL

A u g u s t 2 0 2 0



The Novel

Introduction

For you to be able to benefit from using this material, you will be required to have the following with you:

- any of the novels on the approved list of set books, which you have read and covered at this level.
- a notebook.
- a pen and, if possible, a dictionary/internet access.

Reading Strategy

One good strategy for reading a novel is synthesizing. When you synthesize, you look at a number of parts or elements and put them together. There are six elements of the novel: title, point of view, characters, setting, plot, themes and style/techniques. When you use synthesis as your reading strategy, you want to see how these individual parts/elements fit and work together. Remember that the elements of the novel do not work in isolation.

Before you begin reading, decide on a way to keep track of your ideas and questions about the six elements of the novel. For example, use a notebook to make entries of what your reading tells you about each of the elements of the novel.

Overview

One of the genres you study at this level is the novel. A novel is a prose narrative of considerable length and with some complexity compared to poetry, plays and short stories.

It deals imaginatively with human experiences through a connected sequence of events involving characters in a specific setting. A novel encompasses a wide range of types and styles, including picaresque, epistolary, gothic, romantic, realistic and historical novels. Use the Internet to find out what each of these types of novels refers to and note them in your book.

A novel uses all resources of language including those used in drama, poetry and songs. While the poem mainly employs images, rhythm and figures of speech and the play employs dialogue, the novel uses such modes as explanations, expositions, discussions, descriptions and even digression. The novel is sentence-based built into paragraphs, chapters and parts.

Topic 1: The Title, Setting and Plot in the Novel

Learning Outcomes

By the end of this lesson you will be able to:

- analyse the title in relation to what happens in the novel.
- examine how setting contributes to what happens in the novel.
- assess the development of the plot.

Introduction

Every novel has a title. The title of a book is a name for the work which is usually chosen by the author (sometimes by the editors or publishers). A title can be used to identify the work, to place it in context, to convey a minimal summary of its contents, and to raise the reader's curiosity. In some cases, the title is about the major character in the novel. A novel's title is not only there to identify the book, but also to tell the reader what is inside. We usually gain our first impression of a book from either the illustration on the cover or its title.

Activity 1.1

Get any of the novels you have studied at this level and look at the book cover with a focus on the illustrations and the title. Examine the illustrations in relation to the title. Do the illustrations help you to interpret the title? Write down your response in your notebook. How much of the novel did you gain by examining the illustrations and the title?

Setting is the time and place (or the when and where) of the story. The setting may include the environment of the story, which can be made up of the physical location, climate, weather, time/period in which the story or events take place, or social and cultural surroundings. Every novel has a particular setting. This is because no story takes place in the vacuum. Remember that for a story to be realistic, events and the people who "act" them must be placed somewhere by the writer.

The plot is the sequence of events where each affects the next one through cause and effect. Plot is a term in literature used to describe the events that make up a story. The events relate to each other in a pattern or sequence. The makeup of a novel is dependent on the way the events in the plot of the story run.

Activity 1.2

Using any of the novels you are studying this year, take note of the relationship between the title and what happens in the novel.

Activity 1.3

Using the novels you have studied at this level, identify the setting and the impact it has on what happens in the novel. In a table form, list the types of setting mentioned in the novel you have read and give the impact that each has on the events/plot in the novel. An example of the table is given here for you.

Type of setting	Tick(✓)/Cross (X)	Examples from the novel	Contribution to what happens in the novel
Physical			
Social			
Historical/time			
Backstory			

Activity 1.4

Write about the events in the novel you have read and how they are related to real-life situations.

Activity 1.5

Study the passage below from Thomas Hardy's *Tess of the D'Urbervilles* and explain the impact of setting on the novel.

The community of fowls to which Tess had been appointed as supervisor, purveyor, nurse, surgeon, and friend made its headquarters in an old thatched cottage standing in an enclosure that had once been a garden, but was now a tram-ped and sanded square. The house was overrun with ivy; its chimney being enlarged by the boughs of the parasite to the aspect of a ruined tower. The lower rooms were entirely given over to the birds, who walked about them with a proprietary air, as though the place had been built by themselves and not by certain dusty copyholders who now lay east and west in the churchyard. The descendants of these bygone owners felt it almost as a slight to their family when the house which had so much of their affection, had cost so much of their forefathers' money, and had been in their possession for several generations before the d'Urbervilles came and built here was indifferently turned into a fowl-house by Mrs. Stoke-d'Urberville as soon as the property fell into hand according to law. " 'T was good enough for Christians in Grandfather's time," they said. The rooms wherein dozens of infants had wailed at their nursing now re-sounded with the tapping of nascent chicks. Distracted hens in coops occupied spots where formerly stood chairs supporting sedate agriculturists. The chimney-corner and once-blazing hearth was now filled with inverted beehives, in which the hens laid their eggs; while out-of-doors the plots that each succeeding householder had carefully shaped with his spade were torn by the cocks in wildest fashion.

Topic 2: Character and Character Roles

Learning Outcomes

By the end of this lesson you will be able to:

- i) discuss the different characters in the novel and what their roles are.
- ii) discuss the relationship between the different characters and how they impact the themes.

A **character** is a person or even animal or an object that performs some action to aid in the plot development. Characters are used by the author to perform the actions and speak dialogue. They help in moving the story along a plot line. Without characters there would be no story. A story can have as few as one character, the protagonist, and can still be a complete story. Generally, a novel will contain two types of characters: the major and the minor characters. A good novel will have the protagonist about whom the story revolves, then other major and minor characters, and sometimes extra characters who appear for a short time and may be part of the setting, sometimes even saying nothing.

Character role refers to the part that a character plays in the story. While reading the novel, treat the characters like living people. Therefore, consider character roles in terms of the choices they make, their actions and reactions, consequences of their actions/reactions and the dynamics of their relationships. Individual character roles have been provided for you below.

Protagonist – is the character responsible for handling the main problem or conflict in the novel and is the one most in need of change, emotionally. There are different terms for a protagonist, such as hero, focal character, central character, and main character who plays the major role in the development of the story, which is why the story revolves around him or her. More often than not the protagonist is fair and virtuous, and always supports the moral good. In the plot the protagonist may undergo some change, which will probably be the climax of the story.

Antagonist – this is the primary character who opposes the protagonist on all counts, physically and emotionally. The antagonist may be a human being, society, an animal or an abstract thing such as fear. Authors often use antagonists to create conflicts within the story.

Mentor – this is the protagonist's conscience and the prevailing side to the thematic argument. The mentor voices or represents the lesson that must be learned by the protagonist in order to change for the better and achieve the goal.

Tempter – this is the right-hand character to the antagonist. The role of the tempter and the antagonist, is to prevent the protagonist from achieving his or her goal. The tempter tries to manipulate and convince the protagonist to join the "dark side". However, in the end, the tempter can change his/her mind and realize the benefit of joining the good characters.

Sidekick – the protagonist's unconditionally loving friend. This character can get frustrated with the protagonist and has doubts, but will always stand by the protagonist in the end. Typically, the sidekick embodies the theme without even realizing it.

Sceptic – this is the lone objector. The sceptic does not believe in the theme nor in the importance of achieving the protagonist's goal. Without loyalties, the sceptic is on his/her own path. The sceptic may like the protagonist and want the protagonist to succeed but not at the cost of the sceptic's goals. However, the sceptic may have a change of heart by the end of the story.

Emotional – this character acts according to their gut and lets emotions fuel decisions. He/she is impulsive and reactive. Sometimes the emotional character is right and succeeds in ways that a thinking person would never have even tried, but sometimes the character finds trouble by not thinking before jumping.

Logical – this is the rational thinker who plans things out, shoots for logical solutions and gives reasonable, matter-of-fact answers to questions. However, sometimes the head needs to listen to the heart to work at its best.

(<https://timstout.wordpress.com/graphic-novel-writing/eight-character-roles>)

Activity 2.1

Identify and write down the characters in any novel you have studied at this level.

Activity 2.2

What role do the different characters in the novel you have read play? (Remember that you have both the major and the minor characters.)

Activity 2.3

Select one novel you have studied and re-read it. As you read, use the protagonist/any of the minor character to gather information on the following questions:

- i) What is the role in the plot?
- ii) How would the plot be different without the character?
- iii) How do the events in the plot affect the character?

Topic 3: Themes

Lesson Outcome

By the end of this lesson you will be able to examine how the themes used in the novel relate to what happens in real-life situations.

A **theme** in a novel is its underlying

message or idea. In literature, a **theme** refers to the main idea or the moral of the story. It gives the critical concern about life that the author is trying to convey in a novel, short story, play or poem. This concern or idea goes beyond cultural barriers and is usually universal in nature. A theme which is universal is one which touches human experience, regardless of race or language. Many times a novel will have more than one theme. Sometimes this main idea or moral is stated directly, and other times the reader has to think about the main idea. For example, as you study about characters, what they say, think and do can provide you with clues about the theme.

If one of the novels you are studying is Charles Dickens's *Great Expectations*, study the following passage and list down the themes in the novel from what characters say, think, do and their tone: lively or matter-of-fact:

A window was raised, and a clear voice demanded "What name?" To which my conductor replied, "Pumblechook." The voice returned, "Quite right," and the window was shut again, and a young lady came across the court-yard, with keys in her hand.

"This," said Mr Pumblechook, "is Pip."

"This is Pip, is it?" returned the young lady, who was very pretty and seemed very proud; "come in, Pip."

Mr Pumblechook was coming in also, when she stopped him with the gate.

"Oh!" she said. "Did you wish to see Miss Havisham?"

"If Miss Havisham wished to see me," returned Mr Pumblechook, discomfited.

"Ah!" said the girl; "but you see she don't." (From: Chapter 8)

To identify the theme, you have to first identify the story's plot, the way the story uses characters, and the primary conflict in the story. Whereas character, plot and setting are the “who,” “what” and “where” of the novel writing, the theme of a story (the “why”) is invisible. An author will always use themes which are related to the issues in real life. Other clues that you may look for to determine the theme of a novel include:

- Repeated words or ideas
- Symbols
- Important plot events or dialogue
- Changes in characters

Activity 3.1

Identify the themes in any of the novels you have studied at this level.

Activity 3.2

What lessons do you learn from the themes in the novel you have read?

Topic 4: The Narrative Techniques Used in the Novel

Learning Outcomes

By the end of this lesson you will be able to discuss the different narrative techniques used in the novel and their impact on the development of the story.

A narrative technique is any of several specific methods/devices an author uses to tell the story. It is a strategy used in the making of a narrative to relay information to the reader.

There are many literary techniques but the common ones related to style include: figurative language (e.g. metaphors, similes, personification, imagery, irony, symbolism and hyperbole), point of view (first-person narrator, third-person narrator), foreshadowing, setting, dialogue and characterization.

Activity 4.1

List and describe the narrative techniques used in any novel you have read and note their effect.

Activity 4.2

Discuss how successfully the narrative techniques have been used in any of the novels you have studied.

List of the Approved Set Books for Senior 5 and 6

Below is the list of the set books for the S.6 and S.5 students this year. Remember that you are expected to choose and study one book from each of the four sections for plays/drama and the novels.

There are no specific reference books for Prose and Poetry. You are therefore advised to read a wide range of prose passages (expository, persuasive, descriptive, narrative, discursive, didactic and satiric) and poems on various themes.

THE NOVEL AND SHORT STORIES

SECTION A

1. Great Expectations by Charles Dickens
2. Tess of the d'Urbervilles by Thomas Hardy

SECTION B

1. Poor Christ of Bomba by Mongo Beti
2. Devil on the Cross by Ngugi wa Thiong'o
3. Fathers and Sons by Ivan Turgenev

SECTION C

1. A Walk in the Night by Alex La Guma
2. In Corner B, by Ezekiel Mphahlele
3. The Voter by Chinua Achebe

SECTION D

1. Footprints of the Outsider by Julius Ocwinyo
2. Vanishing Herds by Henry Ole Kulet
3. The Moon Also Sets by OsiOgb



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