

SS3 LITERATURE-IN-ENGLISH LESSON NOTES

FIRST TERM

WEEK 1: WELCOME TEST / REVISION & INTRODUCTION TO 'ANTONY AND CLEOPATRA'

1.1 WELCOME TEST & REVISION

- **Welcome Test:** (This would be set by the teacher to assess retention of SS2 work, focusing on literary terms, unseen poetry/prose analysis, and previously studied texts).
- **Recall of Previous Term's Work:**
 - **Drama:** Key elements (Plot, Character, Setting, Theme, Diction), forms (Tragedy, Comedy, Tragicomedy, Farce), and dramatic techniques (Soliloquy, Aside, Dramatic Irony).
 - **Prose:** Narrative techniques (1st/3rd person narration), characterization, and plot analysis.
 - **Poetry:** Poetic devices (Metaphor, Simile, Personification, etc.) and types of poetry (Lyric, Ode, Sonnet, etc.).

1.2 SHAKESPEARE'S BACKGROUND & RELATION TO THE PLAY

- **The Author:** William Shakespeare (c. 1564–1616), an English playwright, poet, and actor. He is widely regarded as the greatest writer in the English language and the world's pre-eminent dramatist.
- **The Era:** He wrote during the **Elizabethan Era** (Queen Elizabeth I) and the **Jacobean Era** (King James I). This was a "renaissance" period of exploration, scientific discovery, and profound artistic creativity.
- **The Globe Theatre:** His plays were performed at the Globe, an open-air theatre. This meant he had to use vivid language and imagery to create "scenes" in the audience's mind, as there was minimal set or lighting.
- **Relation to the Play:**

- *Antony and Cleopatra* (written c. 1606–07) is one of Shakespeare's great **Tragedies**.
- It is also a **Roman Play**, following his other works *Julius Caesar* and *Coriolanus*.
- **Source Material:** Shakespeare's primary source was **Plutarch's *Lives of the Noble Greeks and Romans***, which provided the historical accounts of Mark Antony, Octavius Caesar, and Cleopatra. Shakespeare, however, transformed this history into a powerful poetic drama.

1.3 HISTORICAL AND THEMATIC BACKGROUND OF THE PLAY

- **Historical Context (The Triumvirate):**
 - The play begins after the assassination of **Julius Caesar** (44 BC).
 - The Roman Republic is in chaos. Power is held by the **Second Triumvirate**, a three-man dictatorship:
 1. **Mark Antony:** A brilliant general, celebrated soldier, and follower of Julius Caesar. He controls the "East" (Egypt).
 2. **Octavius Caesar:** Julius Caesar's young, cold, and calculating adopted son. He controls the "West" (Rome/Italy).
 3. **Lepidus:** A wealthy but weak statesman, used by the other two.
 - The play details the disintegration of this Triumvirate and the final power struggle between Antony and Octavius, which will decide the future of the Roman world.
- **Thematic Background (The Central Conflict): ROME vs. EGYPT**
 - The play is built on a central clash of values, represented by two opposing worlds:
 - **ROME (West):**
 - **Values:** Duty, Honour, Order, Stoicism (self-control), Politics, War, Law.
 - **Represents:** The "masculine" principle, cold logic, the future.
 - **Personified by:** Octavius Caesar and his sister, Octavia.
 - **EGYPT (East):**
 - **Values:** Love, Passion, Emotion, Excess, Pleasure, Sensuality, Art.
 - **Represents:** The "feminine" principle, emotion, the ancient, "oriental" world.

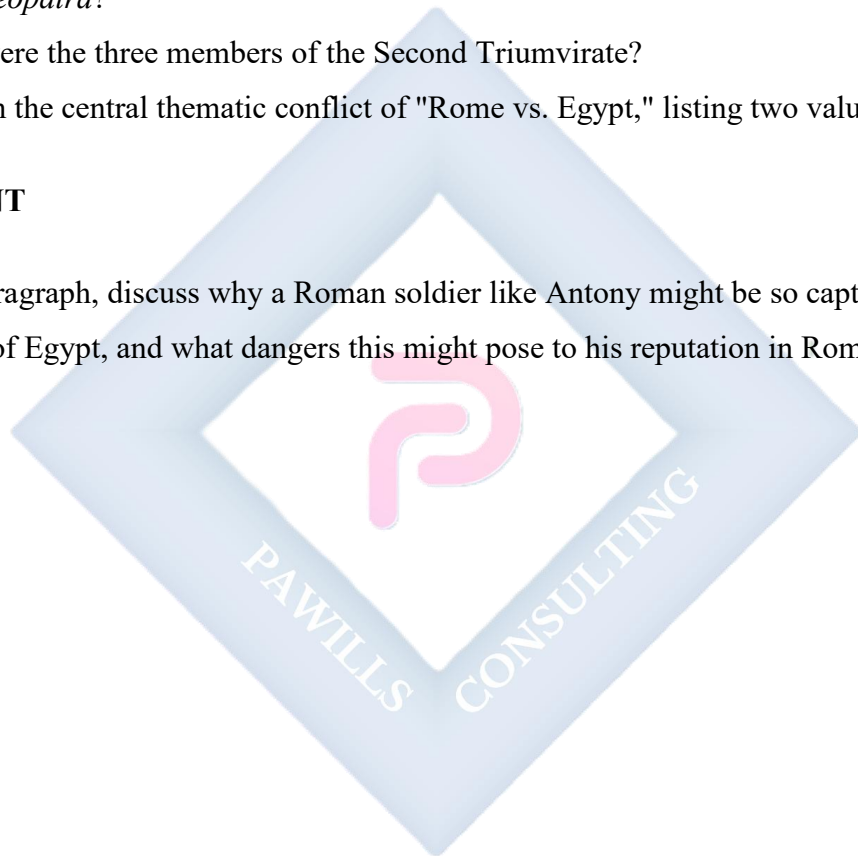
- **Personified by:** Queen Cleopatra.
- **Antony:** The tragic hero, a "Roman colossus," is trapped between these two worlds. His tragedy is his attempt (and failure) to reconcile his duty as a Roman ruler with his all-consuming passion as Cleopatra's lover.

EVALUATION

1. Who was William Shakespeare, and what was his primary historical source for *Antony and Cleopatra*?
2. Who were the three members of the Second Triumvirate?
3. Explain the central thematic conflict of "Rome vs. Egypt," listing two values for each.

ASSIGNMENT

1. In a paragraph, discuss why a Roman soldier like Antony might be so captivated by the world of Egypt, and what dangers this might pose to his reputation in Rome.



WEEK 2: DRAMATIC PERSONAE OF 'ANTONY AND CLEOPATRA'

2.1 ANALYSIS OF KEY CHARACTERS

- **Mark Antony:**
 - **Role:** One of the "triple pillars of the world," a Triumvir. He is the play's co-protagonist.
 - **Character:** He is a man of legendary appetites, both as a soldier and as a lover. He is generous, charismatic, brave, and noble, but also impulsive, indulgent, and prone to "dotage."
 - **Tragic Flaw:** His **infatuation** with Cleopatra, which causes him to neglect his Roman duty, abandon his political reason, and ultimately destroy his honour and his life. He is "passion's slave."
 - **Journey:** He transforms from a great Roman general into a man whose identity "melts" and is lost, only to be "found" again in his decision to die as a Roman (by suicide) to reunite with Cleopatra.
- **Cleopatra:**
 - **Role:** The Queen of Egypt, co-protagonist.
 - **Character:** She is one of Shakespeare's most complex female characters. She is vain, manipulative, jealous, theatrical, and cruel. She is also fiercely intelligent, politically savvy, courageous, and capable of a profound, all-or-nothing love.
 - **Key Trait:** Her "infinite variety." She is constantly changing, a "serpent of old Nile," which is the source of her power and her charm.
 - **Journey:** She begins as a queen playing a political game, using Antony to protect her throne. She ends as a woman who has lost everything (kingdom, lover) but achieves a final, "noble" victory over Octavius Caesar by committing suicide, thus becoming an immortal legend rather than a Roman captive.
- **Octavius Caesar:**
 - **Role:** The primary antagonist. A Triumvir.
 - **Character:** He is the complete opposite of Antony. He is young, cold, calculating, emotionless, and ruthlessly efficient. He represents the "Roman" values of duty and order.

- **Motivation:** Pure ambition and a desire for absolute power. He sees Antony's passion as a weakness to be exploited. He is the "future" (he becomes Augustus, the first Roman Emperor).
- **Limitation:** He wins the *physical world* but cannot understand the world of love and passion that Antony and Cleopatra create, a world that ultimately eludes his control.
- **Enobarbus:**
 - **Role:** Antony's most loyal and trusted soldier.
 - **Function:** He acts as the play's **chorus** (a commentator who speaks truth). He is cynical, witty, and realistic.
 - **Key Speech:** He delivers the famous "The barge she sat in..." speech (Act II, Scene 2), which describes Cleopatra's mythical, almost divine, power over Antony.
 - **Tragic Subplot:** Enobarbus's story mirrors the play's main theme. His *Roman mind* (reason) tells him to desert Antony after the "dotage" at Actium. But his *Egyptian heart* (loyalty/love) is so broken by his own betrayal that he dies of grief. This proves that Antony's world of passionate loyalty is more powerful than Caesar's world of cold logic.

2.2 ANALYSIS OF SUPPORTING CHARACTERS

- **Octavia:**
 - **Role:** Octavius Caesar's sister, whom Antony marries as a political pawn.
 - **Character:** She is the "ideal" Roman woman: virtuous, dutiful, silent, and submissive. She is the total opposite of Cleopatra.
 - **Function:** She is the "cement" intended to hold Antony and Octavius together, but the bond is too weak for Antony's passion.
- **Charmian and Iras:**
 - **Role:** Cleopatra's most loyal attendants.
 - **Function:** They are Cleopatra's confidantes and foils. They are loyal to the end, choosing to die with their mistress rather than be captured.

- **Lepidus:** The third triumvir, weak and easily manipulated by Caesar, who eventually has him imprisoned.
- **Sextus Pompey:** A naval rebel who challenges the Triumvirate, representing the chaos Rome is in.

2.3 RELATIONSHIPS

- **Antony and Cleopatra:** The heart of the play. A "world-destroying" love that is both a political alliance and a transcendent passion.
- **Antony and Octavius:** The central political conflict. A clash of personalities (passion vs. calculation) and generations (old vs. new).
- **Antony and Enobarbus:** A tragic friendship, broken by Antony's "madness" and Enobarbus's "reason."

EVALUATION

1. Describe the character of Antony, focusing on his "tragic flaw."
2. What does Enobarbus mean when he says Cleopatra has "infinite variety"?
3. Contrast the characters of Octavius Caesar and Mark Antony. What two worlds do they represent?
4. Why is Enobarbus's death so significant?

ASSIGNMENT

1. Write a character sketch of Cleopatra. Do you view her as a manipulative politician or a true romantic? Use examples from the play to support your view.

WEEK 3: 'ANTONY AND CLEOPATRA' – ACT I

3.1 ANALYSIS OF EVENTS AND CONFLICTS (ACT I)

- **Scene 1:** In Alexandria (Egypt). The play opens with two Roman soldiers, Philo and Demetrius, complaining about their general, Antony. They say he has become Cleopatra's "strumpet's fool" and that the "triple pillar of the world" has been transformed into a "strumpet's fool." Antony and Cleopatra enter, behaving like giddy lovers. A messenger from Rome tries to speak to Antony, but he dismisses him, saying, **"Let Rome in Tiber melt..."** and **"Kingdoms are clay... The nobleness of life is to do thus."**
- **Conflict:** The central conflict (Rome's call for duty vs. Egypt's call for love) is established in the first 40 lines of the play.
- **Scene 2:** Cleopatra, in a manipulative mood, teases Antony. The messenger finally delivers his news: Antony's wife, Fulvia, and his brother, Lucius, have waged war against Octavius Caesar. Fulvia is now dead. Simultaneously, Sextus Pompey has built a powerful navy and is challenging the Triumvirate at sea.
- **Event:** Antony is shamed by his inaction. He sees his "Roman" responsibilities clearly and declares he must "break" from his "Egyptian fetters."
- **Scene 3:** Antony tells Cleopatra he must leave. She flies into a classic "Cleopatra" rage, accusing him of faking his love, mocking his "Roman thoughts," and reminding him of his past love for Fulvia. He calms her and promises to return.
- **Scene 4:** In Rome. Octavius Caesar complains to Lepidus about Antony's "lascivious wassails" (drunken feasts) in Egypt while Rome is threatened by Pompey. This scene shows Caesar as cold, dutiful, and contemptuous of Antony.
- **Scene 5:** In Egypt. Cleopatra, alone, languishes for Antony's return. She recalls their time together, showing her genuine passion ("O happy horse, to bear the weight of Antony!").

3.2 ANTONY'S DIVIDED LOYALTY

- Act I is defined by Antony's **wavering**.
- In Scene 1, he is 100% "Egyptian," rejecting Rome completely.

- In Scene 2, the news of Fulvia's death and Pompey's threat "shames" his "Roman" side back to life. He is torn.
- By Scene 3, he has resolved to be "Roman" and return to his duty, though his heart is still in Egypt.

3.3 THEMES OF LOVE, POWER, AND POLITICS

- **Love vs. Duty:** This is the engine of the play, and it's set up in Scene 1.
- **Power & Politics:** The Triumvirate, the "triple pillar," is clearly unstable. Antony's absence has created a power vacuum that Caesar and Pompey are exploiting. The personal (Antony's love) is having disastrous political consequences.
- **The World:** The play deals with "global" stakes. The "world" is what Antony is willing to lose for love.

EVALUATION

1. What news does Antony receive in Act I, Scene 2, that forces him to leave Egypt?
2. Explain Antony's "divided loyalty" as seen in Act I.
3. How does Shakespeare establish the personalities of Cleopatra and Octavius Caesar in this Act?

ASSIGNMENT

1. Read Antony's speech in Act I, Scene 1 ("Let Rome in Tiber melt..."). What does this speech reveal about his state of mind at the beginning of the play?

WEEK 4: 'ANTONY AND CLEOPATRA' – ACT II

4.1 GROWING TENSION BETWEEN ANTONY AND CAESAR

- **Scene 1:** Pompey discusses the Triumvirate. He believes Antony is still in Egypt and that the rivalry between Antony and Caesar will work to his advantage.
- **Scene 2:** In Rome. Lepidus tries to make peace between Antony and Caesar. Caesar lists his grievances (Antony ignored his messengers, supported Fulvia's war). Antony defends himself.
- **The "Solution":** Agrippa, a Roman, proposes a political marriage. Antony must marry Caesar's recently widowed sister, **Octavia**. This, they hope, will create a "hoop" of love and bind the two men together. Antony agrees.
- **Enobarbus's Role:** Enobarbus mocks this plan. He tells Agrippa that Antony will never be able to leave Cleopatra. He says Octavia is "of a holy, cold, and still conversation," while Cleopatra is a creature of "infinite variety."
- **Key Speech:** Enobarbus gives his famous, magnificent speech:

"The barge she sat in, like a burnish'd throne, Burn'd on the water... ...Age cannot wither her, nor custom stale Her infinite variety."

- **Scene 6 & 7:** The Triumvirs meet Pompey on his ship. They agree to a truce. They then hold a drunken "Egyptian" feast, where the cold Octavius Caesar looks uncomfortable. This shows that Antony's "eastern" world is "infecting" Rome.

4.2 CLEOPATRA'S CHARACTER AND INFLUENCE

- **Scene 5:** Back in Egypt. A messenger arrives to tell Cleopatra the news from Rome.
- **Cleopatra's Rage:** When the messenger hesitates, she encourages him. When he finally says Antony is married, she explodes in a fit of rage, beating him and threatening him with a knife.
- **Analysis:** This scene is crucial. It shows her at her worst: vain, violent, and theatrical. But it also shows the depth of her passion. Her influence on Antony is the talk of Rome; Enobarbus's speech makes her sound less like a woman and more like an elemental,

mythical goddess. The political marriage to Octavia is doomed because Octavia is a mortal woman, while Cleopatra is a force of nature.

4.3 LANGUAGE, IMAGERY, AND TECHNIQUES

- **Language:** The language is some of Shakespeare's most beautiful and complex. It is highly metaphorical.
- **Imagery:**
 - **The World:** The "globe," the "pillars."
 - **The Elements (Water, Fire):** Cleopatra is "fire and air"; Antony is "earth and water." Her barge "burn'd on the water."
 - **Melting:** Antony's identity is "dissolving."
- **Dramatic Technique: Juxtaposition.** Shakespeare constantly cuts back and forth between the cold, political, business-like scenes in Rome (Scene 2, 4) and the passionate, emotional, private scenes in Egypt (Scene 5). This contrast *is* the play.

EVALUATION

1. What "solution" is proposed in Act II to heal the rift between Antony and Caesar?
2. Why does Enobarbus believe this plan will fail?
3. Describe Cleopatra's reaction when she learns of Antony's marriage. What does this show about her?
4. What is the main subject of Enobarbus's "The barge she sat in..." speech?

ASSIGNMENT

1. Read the description of Octavia ("of a holy, cold, and still conversation") and Enobarbus's description of Cleopatra ("infinite variety"). Write a paragraph contrasting the two women.

WEEK 5: 'ANTONY AND CLEOPATRA' – ACT III

5.1 THE BATTLE SCENES AND TURNING POINTS

- Act III is the play's **climax** or **turning point**. It is where Antony's fate is sealed.
- **Scene 1:** Ventidius, Antony's general, wins a great victory in the East, but he deliberately *stops* himself from winning too much, fearing that an ambitious general (Antony) hates a subordinate who becomes too popular. This shows the "Roman" way of thinking.
- **Scene 4 & 6:** Antony has returned to Egypt *with* Octavia, but he sends her back to Rome, effectively ending the marriage and insulting Caesar. He then holds a "triumph" in Alexandria, dividing his Eastern kingdoms among Cleopatra and her children.
- **Caesar's Reaction:** Octavius Caesar, now furious, has Lepidus arrested (ending the Triumvirate) and declares war, not on Antony, but on *Cleopatra*.
- **Scene 7: The Battle of Actium (The Turning Point):**
 - Caesar is a land general; his navy is weak. Antony is a famous land general with a strong navy.
 - Antony's Roman soldiers (like Enobarbus) beg him to fight on **land**, where he is strongest.
 - Cleopatra insists he fight at **sea**, where her 60 ships can join his.
 - **Antony's Decision:** In a fatal act of "dotage," Antony agrees to fight at sea, against all military reason, just to please Cleopatra.
 - **The Battle:** During the fight, Cleopatra's fleet panics and *flees*.
 - **Antony's Shame:** Antony, seeing her ships leave, "**like a doting mallard**," abandons his own fleet and *follows her*.
 - **Consequence:** The battle is lost. More importantly, Antony's **honour** and **reputation** as a soldier are completely destroyed. He has betrayed his men and all of Rome.

5.2 THEMES: BETRAYAL, AMBITION, AND LOYALTY

- **Betrayal:** Antony betrays his men, his country (Rome), his wife (Octavia), and his own "Roman" self.

- **Ambition:** Octavius Caesar's ambition is now clear. He has removed Lepidus and now has a "noble" cause (Antony's insult to Octavia) to destroy Antony and seize sole power.
- **Loyalty (The Crisis):**
 - Antony's men are shattered. Canidius, his land general, deserts to Caesar.
 - **Enobarbus's Crisis (Scene 11):** After the battle, Antony is in deep shame. Cleopatra comes to him, and he forgives her. Enobarbus watches this and says, "The itch of his affection should not then / Have nick'd his captainship... I will yet follow / The wounded chance of Antony, though my reason / Sits in the wind against me."
 - **Analysis:** Enobarbus's *reason* tells him to leave, but his *heart* (loyalty) forces him to stay, for now. This is the central crisis.

5.3 ENORBARBUS AS A FOIL TO ANTONY

- A **foil** is a character who contrasts with another to highlight their qualities.
- Enobarbus is the foil of "reason" to Antony's "passion."
- While Antony "melts" in passion, Enobarbus provides cynical, witty, and logical commentary.
- In Act III, Enobarbus *sees* Antony's self-destruction clearly, but he is still emotionally loyal. Antony is blind with passion and cannot see what he is doing. The contrast between them is at its most extreme.

EVALUATION

1. What is the **Battle of Actium**, and why is it the play's main turning point?
2. Why did Antony choose to fight at sea?
3. What shameful act does Antony commit during the battle?
4. What does Enobarbus mean when he says his "reason / Sits in the wind against me"?

ASSIGNMENT

1. Discuss the theme of "honour" in Act III. How does Antony lose his honour, and how does this contrast with the Roman idea of honour (e.g., Ventidius in Scene 1)?

WEEK 6: 'ANTONY AND CLEOPATRA' – ACTS IV & V

6.1 ANALYSIS OF THE TRAGIC RESOLUTION

These two acts cover the downfall and death of the two protagonists.

ACT IV: ANTONY'S FALL

- **Final Battle:** Antony wins a brief, heroic victory on land (Act IV, Scene 8), and he returns to Cleopatra as his "valiant" self.
- **Enobarbus's Betrayal:** Enobarbus, believing Antony is "thrice-turn'd" and irretrievably lost, finally deserts to Caesar's camp (Act IV, Scene 6).
- **Antony's Nobility:** When Antony hears Enobarbus has fled, he is not angry. He nobly orders all of Enobarbus's treasure to be sent after him.
- **Enobarbus's Death:** In Caesar's camp, Enobarbus is overwhelmed by shame at his own betrayal, which is made worse by Antony's generosity. He wanders into the night and dies of a "broken heart" (Act IV, Scene 9).
- **The Final Defeat:** Antony prepares for his final sea battle. His fleet *surrenders* (his men desert him). He rages, convinced Cleopatra has betrayed him to Caesar.
- **Cleopatra's False Message:** Fearing his rage, Cleopatra hides in her "monument" (tomb) and sends a messenger to tell Antony the *false* news that she has committed suicide.
- **Antony's Suicide:** Hearing this, Antony's rage vanishes. His only thought is to join her in death. He asks his loyal attendant, Eros, to kill him. Eros, unable to do so, kills *himself*. Antony, inspired, falls on his own sword.
- **Antony's Death (The Botch):** He fails to kill himself cleanly. He is left wounded and dying. His guards bring him to Cleopatra's monument. He is hoisted up and dies in her arms, advising her to trust Caesar's man, Proculeius (bad advice).

ACT V: CLEOPATRA'S VICTORY IN DEATH

- **The Capture:** Caesar sends Proculeius (who lies to her) and his guards to capture Cleopatra. They seize her.

- **Caesar's Plan:** Caesar is brought in. He is polite but firm. His *true* intention is to take her to Rome and parade her in his "triumph" (a parade of shame for a captured enemy).
- **Cleopatra's Resolve:** Cleopatra understands this. She knows she will "see / Some squeaking Cleopatra boy my greatness / I' th' posture of a whore." (In Shakespeare's time, "Cleopatra" would be played by a *boy*).
- **The Suicide:** Cleopatra tricks Caesar by pretending to be compliant. She then orders her attendants to bring her the "figs." Hidden in the basket are **asps** (venomous snakes).
- **The "Noble" Death:** She "nurses" the asp at her breast, describing it as her "baby." She dies in her royal robes, looking like a "queen." Charmian and Iras die with her.
- **The Resolution:** Caesar enters and finds her dead. He is not angry; he is *impressed* by her nobility. His political victory feels hollow. He failed to capture her *spirit*. He orders her to be buried beside Antony.

6.2 MAIN THEMES

- **Love vs. Duty:** Resolved. Antony and Cleopatra choose love, which destroys their lives and kingdoms (duty) but grants them a kind of immortality.
- **Honour:** Both characters regain their honour through their suicides. Antony dies "like a Roman," and Cleopatra dies "like a queen," both avoiding the shame of capture.
- **Pride:** Pride is central. Antony's pride is broken at Actium. Cleopatra's pride is what motivates her to commit suicide rather than be paraded by Caesar.
- **Fate:** The "Roman" view is that Antony's fate was sealed by his own choices. The "Egyptian" view is that their love was a grand, cosmic force, destined to be.

6.3 IMAGERY, IRONY, AND SYMBOLISM

- **Imagery:**
 - **Melting:** "The solid world" melts, as do Antony's power and identity.
 - **The Colossus:** Antony is a "colossus" who bestrode the world, now fallen.
 - **Serpent:** Cleopatra, the "serpent of old Nile," is killed by a serpent.
- **Irony:**
 - Antony dies because of *false* news of Cleopatra's death.

- Enobarbus dies of a broken heart *after* he makes the "rational" choice to leave.
- Caesar wins the *world* but is the *loser* in the play's drama. He is left to tidy up, while the lovers are immortalized.
- **Symbolism:**
 - **The Asp:** The snake is a symbol of Egyptian royalty (the *uraeus* on the pharaoh's crown). It is a "royal" and "Egyptian" way to die. Her description of it as a "baby" is a final, strange mix of sensuality, love, and death.

EVALUATION

1. Describe the circumstances of Enobarbus's death. Why is it tragic?
2. Why does Cleopatra send a *false* message of her death to Antony, and what is the immediate result?
3. Why does Cleopatra choose to commit suicide?
4. Explain the symbolism of the asp in Cleopatra's death scene.

ASSIGNMENT

1. In your opinion, who is the true "winner" at the end of the play: Octavius Caesar (who gains the world) or Cleopatra (who controls her own death)? Write a paragraph defending your choice.

WEEK 7: MID-TERM BREAK / OPEN DAY

No lesson notes for this week.



WEEK 8: INTRODUCTION TO UNSEEN PROSE

8.1 FEATURES OF UNSEEN PROSE

- **Definition:** An "unseen" prose passage is a short excerpt (from a novel, short story, or essay) that you have *not* studied in class.
- **Purpose:** The exam uses it to test your ability to *apply* your literary analysis skills to a new piece of text.
- **Tasks:** Questions on unseen prose will ask you to:
 1. **Comprehend:** Understand what the passage is *literally* about (plot, characters).
 2. **Analyse:** Understand *how* the author wrote it and *why* (themes, tone, style, devices).

8.2 TOOLS FOR UNSEEN PASSAGE ANALYSIS

When you first read an unseen passage, you should "interrogate" it with this checklist:

- **1. Plot / Content:**
 - What is happening in this passage?
 - Is there a conflict? What is it?
- **2. Theme:**
 - What is the main *idea* or *message* of the passage? (e.g., loneliness, courage, social injustice, the beauty of nature).
- **3. Setting:**
 - Where and when does this passage take place?
 - How does the setting make you *feel*?
- **4. Atmosphere / Mood:**
 - What is the dominant *feeling* of the passage? (e.g., tense, mysterious, peaceful, sad, chaotic).
- **5. Characterization:**
 - Who are the characters?
 - How does the author *reveal* their personality?
 - Through their **speech** (what they say)?

- Through their **actions** (what they do)?
- Through their **thoughts** (what they think)?
- Through **description** (what the narrator says about them)?
- **6. Narrative Perspective (Point of View):**
 - Who is telling the story?
 - **First Person ("I"):** We see the world through one character's eyes.
 - **Third Person ("He/She"):** An external narrator. Is the narrator...
 - **Omniscient** (all-knowing; knows every character's thoughts)?
 - **Limited** (knows only one character's thoughts)?
- **7. Tone:**
 - What is the *author's attitude* towards the subject or characters? (e.g., sympathetic, critical, ironic, humorous, objective, angry).
- **8. Language and Diction:**
 - What kind of *words* does the author use? (e.g., Simple? Complex? Formal? Informal? Poetic?)
- **9. Literary Devices:**
 - Look for imagery (similes, metaphors, personification) that creates a strong picture.

8.3 PRACTICE ANALYSIS

(Teacher provides a short prose excerpt, and the class analyses it using the tools above).

EVALUATION

1. What is the purpose of an unseen prose exercise in an exam?
2. Differentiate between "Tone" (author's attitude) and "Mood" (reader's feeling).
3. List four methods an author can use for "characterization."
4. What is the difference between a "first person" and "third person omniscient" narrator?

ASSIGNMENT

1. Find a short paragraph (100-150 words) from any novel or newspaper. Read it and write a brief analysis of its (1) main theme, (2) tone, and (3) narrative perspective.



WEEKS 9–10: INTRODUCTION TO UNSEEN POEM

9.1 FEATURES OF AN UNSEEN POEM

- **Definition:** A poem you have not studied in class. The goal is to test your ability to "unpack" its meaning and appreciate its "art."
- **Features:** Poems are *condensed* (compressed) language. Every word, line break, and sound matters.
- **The Two Key Questions:**
 1. What is the poem *about*? (Its theme/subject)
 2. *How* does the poet convey this meaning? (Its devices/techniques)

9.2 LITERARY DEVICES (THE POET'S TOOLBOX)

This is the "how." You must be able to identify these devices and, more importantly, *explain their effect*.

A. FIGURES OF SPEECH (Comparisons)

1. **Simile:** A comparison using "like" or "as."
 - *Example:* "My love is *like* a red, red rose."
 - *Effect:* Creates a vivid image by linking two different things.
2. **Metaphor:** A direct comparison, stating one thing *is* another.
 - *Example:* "My love *is* a red, red rose."
 - *Effect:* A stronger, more profound comparison.
3. **Personification:** Giving human qualities or actions to inanimate objects or abstract ideas.
 - *Example:* "The *wind whispered* through the trees."
 - *Effect:* Makes the abstract or non-human feel more vivid and relatable.
4. **Apostrophe:** Addressing an absent person, a dead person, or an inanimate object as if it can hear.
 - *Example:* "O, Romeo, Romeo! Wherefore art thou Romeo?"
 - *Effect:* Creates a sense of drama and intense emotion.

B. FIGURES OF SPEECH (Contrast/Contradiction)

5. **Irony:** The opposite of what is expected.
 - *Verbal Irony:* Saying the opposite of what you mean.
 - *Situational Irony:* An event that is the opposite of what you'd expect (e.g., a fire station burns down).
 - *Dramatic Irony:* The audience knows something the character does not (*Antony and Cleopatra* is full of this).
6. **Paradox:** A statement that seems to contradict itself but contains a deeper truth.
 - *Example:* "The child is father to the man." (Wordsworth)
 - *Effect:* Forces the reader to think deeply.
7. **Oxymoron:** Two contradictory words placed side-by-side.
 - *Example:* "Living dead," "bitter sweet," "deafening silence."
 - *Effect:* Creates a striking, condensed image of conflict.
8. **Hyperbole:** A dramatic exaggeration for effect.
 - *Example:* "I'm so hungry I could eat a horse."
 - *Effect:* Emphasizes the emotion or scale.
9. **Understatement:** The opposite of hyperbole; deliberately downplaying something.
 - *Example:* (After a hurricane) "We had a little breeze."
 - *Effect:* Can be used for humour or to intensify the situation.

C. SOUND DEVICES (Poetic Music)

10. **Alliteration:** Repetition of initial *consonant* sounds.
 - *Example:* "Peter Piper picked a peck of pickled peppers."
 - *Effect:* Creates rhythm and emphasizes the words.
11. **Assonance:** Repetition of *vowel* sounds within words.
 - *Example:* "The rain in Spain falls mainly on the plain."
 - *Effect:* Creates a musical, "flowing" sound.
12. **Consonance:** Repetition of *consonant* sounds within or at the end of words.
 - *Example:* "All's well that ends well."
 - *Effect:* Creates a "harder" sound, a pleasing echo.

13. **Onomatopoeia:** A word that sounds like the noise it describes.

- *Example:* "Buzz," "crash," "murmur," "splash."
- *Effect:* Creates a direct, sensory experience.

9.3 STRUCTURE, IMAGERY, AND MOOD

- **Structure:**

- **Stanzas:** The "paragraphs" of a poem.
- **Rhyme Scheme:** The pattern of rhymes (e.g., A-B-A-B).
- **Free Verse:** Poetry with no regular rhyme or rhythm.
- **Enjambment:** When one line of poetry runs into the next without punctuation, creating a "flowing" or "rushing" feel.
- **Imagery:** Language that appeals to the five senses (Sight, Sound, Smell, Touch, Taste).
- **Mood:** The *atmosphere* or *feeling* the poem creates in the *reader* (e.g., sadness, joy, fear).
(Contrast with **Tone:** the *poet's attitude*).

9.4 PRACTICE ANALYSIS

(Teacher provides one or two short poems and the class works together to identify the Theme, Tone, Mood, and at least five different literary devices, explaining their effect).

EVALUATION

1. Explain the difference between a Simile and a Metaphor.
2. Give one example of Alliteration and one of Assonance.
3. What is a Paradox?
4. What is "Enjambment"?

ASSIGNMENT

1. Find a short, simple poem (e.g., by Robert Frost or Wole Soyinka).
2. Write a one-page analysis:
 - Identify the main **theme** and **mood**.

- Identify at least **four** literary devices (e.g., one metaphor, one personification, one simile, one example of alliteration).
- For *each* device, explain *how it helps the poet convey the theme*.



WEEK 11: PRINCIPLES OF ANSWERING CONTEXT AND LITERATURE QUESTIONS

11.1 INTERPRETING COMMON EXAM VERBS

How you answer a question depends on the *verb* used.

- **"List" / "Identify"**: The simplest task. Provide a list. No explanation needed.
- **"Describe"**: Give a detailed account. Paint a picture in words.
- **"Explain"**: Give reasons *why* or *how*. Go beyond description.
- **"Discuss" / "Examine"**: The most complex task. Explore the topic from multiple angles. Give arguments and evidence. This requires a full, well-structured essay.
- **"Compare"**: Show the **similarities** between two things.
- **"Contrast"**: Show the **differences** between two things.
- **"Comment on..."**: Pick a specific feature (e.g., "Comment on the use of irony...") and explain its significance and effect.
- **"Relate"**: Show the connection between one thing and another (e.g., "Relate Enobarbus's death to the theme of loyalty").

11.2 DEVELOPING RESPONSES TO CONTEXT-BASED QUESTIONS

A "context question" gives you a short passage from the play (*Antony and Cleopatra*) and asks you questions. They *always* follow this 3-part (or 4-part) structure.

- **Example Passage:**

"The barge she sat in, like a burnish'd throne, Burn'd on the water..."

- **Typical Questions:**

1. **Who is the speaker, and to whom is he speaking?**

▪ *Answer:* Enobarbus is speaking to Agrippa and other Romans.

2. **What is the "barge" being described, and what event is the speaker recounting?**

- *Answer:* He is describing Cleopatra's royal barge, recounting her first meeting with Antony at Cydnus.
3. **What is the significance of this speech?**
- *Answer:* (This is the main analysis). It establishes Cleopatra's mythical, superhuman "infinite variety." It shows *why* Antony is so enchanted. It contrasts her "fire and air" with the "holy, cold" Octavia, proving that Antony's marriage to Octavia is doomed.
4. **Identify one literary device in the passage.**
- *Answer: Simile:* "The barge she sat in, *like* a burnish'd throne..."
5. **What happens immediately after this scene?**
- *Answer:* The Triumvirs and Pompey meet and agree to a truce.

11.3 THE P.E.E. METHOD FOR ESSAY ANSWERS

All good literature essays should be built using this structure for each paragraph.

- **P = POINT:**
 - Your main idea or argument. The first sentence of your paragraph.
 - *Example:* "Shakespeare presents Cleopatra as a highly manipulative and theatrical character."
- **E = EVIDENCE:**
 - Support your point with *specific evidence* from the text (a direct quote or a detailed reference to an event).
 - *Example:* "For instance, in Act I, when she learns Antony must leave, she feigns illness, saying, 'Help me away, dear Charmian; I shall fall...'"
- **E = EXPLANATION:**
 - Explain *how* your evidence proves your point. This is the analysis.
 - *Example:* "By pretending to faint, she is not actually weak but is *using* the performance of weakness to make Antony feel guilty. This theatricality is a political tool she uses to control him and test his loyalty."

EVALUATION

1. Explain the difference between the exam verbs "Explain" and "Discuss."
2. What are the three most common questions asked in a "context" passage?
3. What does "P.E.E." stand for in essay writing?

ASSIGNMENT

1. Write a single "P.E.E." paragraph answering the following question: "Comment on the character of Octavius Caesar."



WEEK 12: REVISION

12.1 REVIEW OF 'ANTONY AND CLEOPATRA'

- **Plot:** The Triumvirate, Antony's infatuation, the call to Rome, the marriage to Octavia, the Battle of Actium (turning point), Antony's botched suicide, Cleopatra's noble suicide, Caesar's victory.
- **Characters:**
 - **Antony:** (Tragic Hero) Torn between love and duty. Flaw: "dotage."
 - **Cleopatra:** (Co-protagonist) "Infinite variety," manipulative, passionate, proud.
 - **Octavius:** (Antagonist) Cold, calculating, political, "Roman."
 - **Enobarbus:** (Chorus) Witty, rational, but with a loyal heart. His death from grief is key.
- **Themes:**
 - **Rome vs. Egypt (Love vs. Duty):** The central conflict.
 - **Honour:** Roman honour (duty, military victory) vs. the new honour Antony and Cleopatra find in their love and suicide.
 - **Power:** The political struggle for "the world," which Caesar wins, and the personal/erotic power of Cleopatra, which he cannot.
 - **Betrayal:** Antony betrays Rome/Octavia. Enobarbus betrays Antony. Cleopatra (briefly) betrays Antony at Actium.
- **Key Imagery:** The World/Globe, Serpents, Melting/Dissolving.
- **Key Speeches:**
 - Antony: "Let Rome in Tiber melt..." (Act I)
 - Enobarbus: "The barge she sat in..." (Act II)
 - Antony: "I am dying, Egypt, dying..." (Act IV)
 - Cleopatra: "Give me my robe, put on my crown..." (Act V)

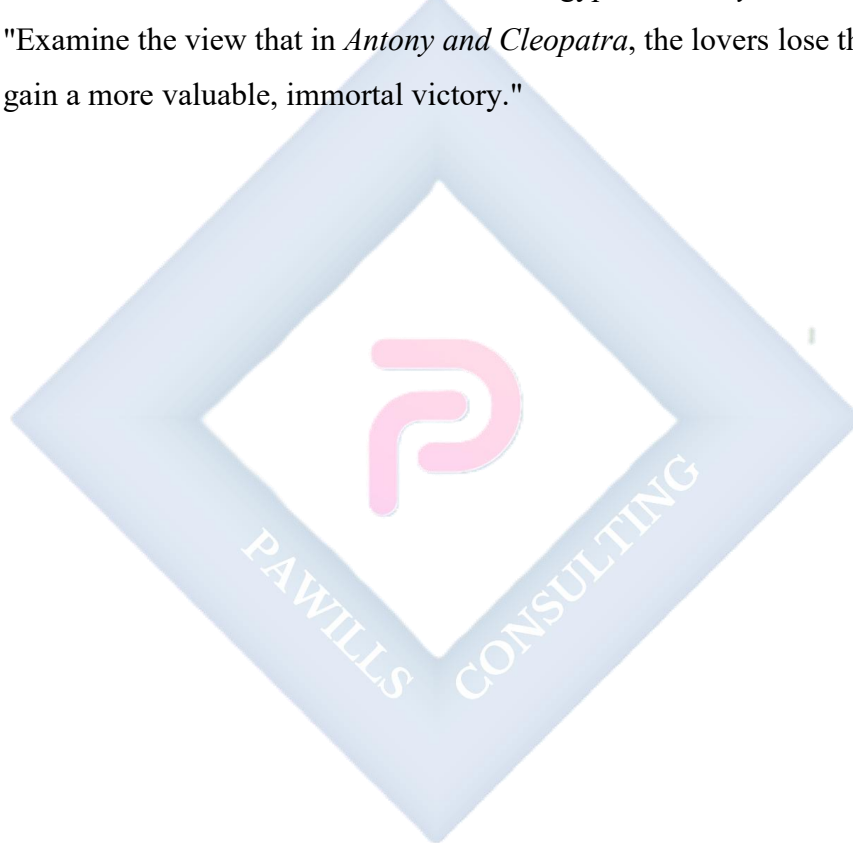
12.2 REVIEW OF UNSEEN PROSE AND POETRY

- **Prose Checklist:** Theme, Setting, Atmosphere/Mood, Character, Narrative Perspective, Tone, Language, Devices.

- **Poetry Checklist:** Theme, Tone, Mood, Structure, and the "Big 13" Devices (Simile, Metaphor, Personification, Apostrophe, Irony, Paradox, Oxymoron, Hyperbole, Understatement, Alliteration, Assonance, Consonance, Onomatopoeia).
- **Exam Technique:** P.E.E. (Point, Evidence, Explanation).

FINAL REVISION ASSIGNMENT

1. Write a full essay (3-4 paragraphs) on ONE of the following:
 - "Discuss the central conflict of 'Rome vs. Egypt' in *Antony and Cleopatra*."
 - "Examine the view that in *Antony and Cleopatra*, the lovers lose the world but gain a more valuable, immortal victory."



SS3 LITERATURE-IN-ENGLISH LESSON NOTES

SECOND TERM (SSCE REVISION)

WEEK 1: WELCOME TEST / REVISION OF 'ANTONY AND CLEOPATRA'

1.1 WELCOME TEST

(This test, administered by your teacher, will assess your retention of the First Term's work, primarily focusing on the analysis of Shakespeare's 'Antony and Cleopatra' and the techniques for unseen prose and poetry.)

1.2 OVERVIEW OF 'ANTONY AND CLEOPATRA'

A final, high-level review of the play's core components, moving beyond basic plot to high-level analysis.

KEY THEMES (THE "BIG IDEAS")

1. **Rome vs. Egypt (The Central Conflict):** This is the play's engine.
 - **Rome:** Represents Duty, Honour (public), Order, Reason, Stoicism, Politics, and the "Masculine" world. It is personified by **Octavius Caesar**.
 - **Egypt:** Represents Love, Passion, Emotion, Excess, Pleasure, Sensuality, and the "Feminine" world. It is personified by **Cleopatra**.
 - **Antony:** The tragic hero, a "colossus," is the man torn apart by his attempt to inhabit both worlds.
2. **Love vs. Duty:** Antony's "dotage" (infatuation) causes him to abandon his Roman duty (his wife, his war, his honour), leading to his downfall. The play questions which is more valuable: ruling the world (Duty) or experiencing transcendent love (Love)?
3. **Honour:** The play redefines "honour."
 - **Roman Honour:** Military victory, political power, public reputation (Octavius wins this).

- **New Honour (Love):** Antony and Cleopatra fail by Roman standards but achieve a different, more personal honour by choosing to die nobly (by suicide) for their love, thus defeating Caesar's attempt to shame them.
- 4. **Power:** The play is a global power struggle. It shows the cold, calculating, and ruthless nature of political power (Octavius) versus the passionate, chaotic, and personal power of love and sensuality (Cleopatra).
- 5. **Transformation and "Melting":** Note the constant imagery of things "dissolving" or "melting." Antony's "solid" Roman identity "melts" in Egypt. His honour, authority, and even his physical form seem to dissolve.

KEY CHARACTERS (THE "ARCHETYPES")

1. **Antony:** The **Tragic Hero**. His tragic flaw is his "**dotage**"—his inability to balance his passion with his reason. He is generous and noble but also impulsive and self-destructive.
2. **Cleopatra:** The "**Serpent of Old Nile**." A character of "**infinite variety**." She is manipulative, theatrical, and vain, but also fiercely intelligent, politically savvy, and capable of a profound, all-encompassing love. She is *not* a passive victim; she controls her own destiny in the end.
3. **Octavius Caesar:** The **Antagonist**. He is the "new man" of Rome—cold, logical, ambitious, and emotionless. He is a political "machine" who cannot understand the world of passion, even as he conquers the physical one.
4. **Enobarbus:** The **Chorus/Commentator**. He is the cynical, witty, and rational soldier who sees everything clearly. His tragic subplot (deserting Antony out of "reason," then dying of a "broken heart") proves that Antony's world of love and loyalty is ultimately more powerful than Caesar's cold logic.

STYLISTIC FEATURES

- **Blank Verse:** Written in unrhymed iambic pentameter, but it is loose and flowing, unlike Shakespeare's earlier, more rigid plays.
- **Epic Scope:** The "world" is the stage. The action spans the entire Roman Empire, from Rome to Egypt to Syria.

- **Vivid Imagery:** The play is not *shown* so much as *described* in the most magnificent poetic language. The key example is **Enobarbus's "Barge" speech** (Act II, Sc 2), which makes Cleopatra a mythical, divine figure.

EVALUATION

1. Explain the "Rome vs. Egypt" conflict as the central theme of the play.
2. In what way does Enobarbus's death serve as a commentary on the play's main conflict?
3. "Caesar wins the world, but Antony and Cleopatra win immortality." Discuss this statement.



WEEK 2: REVIEW OF SHAKESPEAREAN TEXT (CONTINUED)

2.1 DEEPER DIVE: CHARACTERIZATION AND CONFLICT

- **Antony's Character Arc:**

- **Act I:** The "strumpet's fool," neglecting duty.
- **Act II:** The "Roman," returning to political marriage.
- **Act III: The Turning Point (Actium).** His "dotage" leads to military disaster and the loss of his honour. He abandons his fleet to follow Cleopatra—an act his soldiers cannot forgive.
- **Act IV:** The "wounded chance." He loses everything, including his mind (blaming Cleopatra), his men (Enobarbus's desertion), and his life (a "botched" suicide).
- **Act V:** He exists only in Cleopatra's memory, where he is transformed back into a "colossus."

- **Cleopatra's Character Arc:**

- **Acts I-III:** The manipulative queen, using her "infinite variety" to hold Antony's attention and protect her kingdom. Her panic at Actium is a political and personal failure.
- **Act IV:** Her fear of Antony's rage leads her to send the *false* message of her death, which directly causes his.
- **Act V:** Her finest hour. She is captured but outwits Octavius. She "stage-manages" her own death, dying as a *Queen* ("Give me my robe, put on my crown") and a *mother/lover* (the asp as her "baby"), achieving a noble victory that Caesar cannot take from her.

2.2 MORAL LESSONS AND MODERN RELEVANCE

While a 400-year-old play about Romans, the play explores timeless human dilemmas:

1. **Work-Life Balance:** The play is an extreme version of the conflict between one's professional responsibilities (duty) and one's personal life (love). Antony's tragedy is his failure to manage this, allowing one to completely destroy the other.

2. **The Nature of Reputation:** Antony spends a lifetime building a reputation as a great soldier, only to destroy it in a single act of passion (Actium). It's a lesson on how public perception (honour) is fragile.
3. **The Destructiveness of Infatuation:** The play is not just about "love"; it's about "dotage." It's a cautionary tale about losing your identity, reason, and self-respect in an obsessive relationship.
4. **Integrity in Defeat:** The play's final acts are a profound study in "how to die." Antony and Cleopatra, having lost everything, reclaim their "nobility" by choosing the "how" and "when" of their deaths, thus controlling their own narratives.

EVALUATION

1. What event is the main turning point of the play, and why?
2. In Act V, Cleopatra says she will "see / Some squeaking Cleopatra boy my greatness / I th' posture of a whore." What does this mean, and how does it motivate her final action?
3. Discuss Antony's "botched" suicide in Act IV. How does this contrast with Cleopatra's "noble" death in Act V?

WEEK 3: REVISION OF AFRICAN PROSE

3.1 ELMA SHAW – 'REDEMPTION ROAD'

- **Core Concept:** A story of national and personal healing, set in post-civil war Liberia.
- **Plot:** The novel follows **Bendu** on a "redemption road" (a journey) to find the truth about her past and her mother's fate during the war. Her journey is guided by **Kpaku** (the one-eyed prophet) and intersects with **Papa Joe**, a former general living in disguise.
- **Characters:**
 - **Bendu:** The protagonist, representing the new generation haunted by the past, seeking answers and healing.
 - **Kpaku:** The repository of history and traditional wisdom, guiding Bendu toward a difficult truth.
 - **Papa Joe (General Sub-Zero):** The perpetrator, representing the warlords who now live among their victims, seeking their own "redemption" or "anonymity."
- **Themes:**
 - **The Scars of War:** The deep, lasting psychological trauma of civil war on individuals and society.
 - **Forgiveness and Redemption:** The central question: Can monsters be redeemed? Can a nation forgive? Bendu's final act of *not* exposing Papa Joe is a complex, ambiguous form of forgiveness.
 - **Truth and Justice:** The tension between official justice (trials) and personal, restorative justice (truth-telling).
- **Narrative Technique:** Third-person narrative, shifting perspectives to build suspense. The "road" is a powerful central metaphor.

3.2 PEDE HOLLIST – 'SO THE PATH DOES NOT DIE'

- **Core Concept:** A quest for personal identity, linking the African diaspora to the continent.
- **Plot:** The story follows **Finaba** (now "Fina"), a Sierra Leonean-American woman, who feels a "pull" back to Sierra Leone after the death of her estranged father, **Pa Sorie**. She

returns to her ancestral village, fulfills a traditional burial rite, and reconnects with her family and her own identity.

- **Characters:**

- **Finaba ("Fina"):** The protagonist, representing the "lost" diaspora, feeling disconnected in America ("a tree with no roots").
- **Pa Sorie:** Her father, who represents the "path" to her roots and traditions. His death *begins* the story.
- **Amatu:** Finaba's cousin, who represents the modern, educated African woman who has *not* lost her connection to tradition.

- **Themes:**

- **Identity and Roots:** The core theme. Finaba must "go back" to her village to understand who she is. The "path" is her ancestral lineage.
- **Tradition vs. Modernity:** The novel argues that one does not have to choose. Finaba is a modern American, but she can only be "whole" by honouring her traditions.
- **The Diaspora Experience:** The feeling of "otherness" and the search for belonging that defines many in the diaspora.

- **Narrative Technique:** First-person narrative ("I"). This makes the quest for identity personal and relatable.

3.3 COMPARATIVE ANALYSIS

- **Similarities:** Both novels are about a "**journey**" (a "road" or a "path"). Both deal with a "**haunted past**" (one by war, one by disconnection).
- **Differences:** *Redemption Road* is about **national healing** from an internal trauma. *So the Path* is about **personal healing** from an external disconnection (diaspora). *Redemption Road* is darker, dealing with rape and murder; *So the Path* is more hopeful, dealing with cultural reconnection.

EVALUATION

1. Compare the "journeys" undertaken by Bendu in *Redemption Road* and Finaba in *So the Path*.
2. Discuss the theme of "the past" in both novels. How do the protagonists reckon with it?



WEEK 4: REVISION OF NON-AFRICAN PROSE

4.1 HARPER LEE – 'TO KILL A MOCKINGBIRD'

- **Core Concept:** A story about moral courage and the loss of innocence in the face of deep-seated prejudice.
- **Setting:** Maycomb, Alabama (a "tired old town"), 1930s. Deeply segregated, racially unjust American South.
- **Characters:**
 - **Atticus Finch:** The moral centre of the novel. A lawyer who shows immense **moral courage** by defending a black man, Tom Robinson, against a false rape accusation.
 - **Scout (Jean Louise):** The narrator. A young, intelligent "tomboy" who loses her innocence as she witnesses the hypocrisy and hatred of her town.
 - **Tom Robinson:** The "mockingbird." A kind, innocent black man who is destroyed by evil (racism).
 - **Boo Radley:** The "other" mockingbird. A recluse, wrongly judged by the town, who ultimately saves the children.
- **Themes:**
 - **Racial Injustice & Prejudice:** The central theme. The trial of Tom Robinson exposes the "disease" of Maycomb—that a white person's lie (Mayella Ewell) is worth more than a black person's truth.
 - **Loss of Innocence:** Scout and Jem (her brother) learn that their town, and the adults in it, are not all good. They see true evil.
 - **Moral Courage vs. Physical Courage:** Atticus teaches his children that true courage is "when you know you're licked before you begin, but you begin anyway and see it through no matter what."
 - **Empathy:** The novel's core moral lesson. Atticus's advice: "You never really understand a person... until you climb into his skin and walk around in it."

4.2 SUSANNE BELLEFEUILLE – 'PATH OF LUCAS'

- **Core Concept:** An inspirational, episodic novel about overcoming adversity through endurance and love.
- **Plot:** The novel follows **Lucas** through a series of immense personal challenges: a life-threatening illness, social isolation (bullying), the emotional trauma of his parents' divorce, and finding new love.
- **Characters:**
 - **Lucas:** The protagonist. His "journey" is one of resilience. He is not a "superhero"; he is a normal person who endures and grows.
 - **His Mother:** A key source of strength and unconditional love.
- **Themes:**
 - **Endurance:** The central theme. The "path" is difficult, but the novel shows that endurance, one step at a time, leads to survival and growth.
 - **Love:** The novel emphasizes the power of both familial love (his mother) and romantic love (his girlfriend) as essential support systems for overcoming challenges.
 - **Overcoming Adversity:** The story is a manual for how to face bullying, illness, and family breakdown.
- **Narrative Technique:** Simple, direct, and emotional prose. It is designed to be inspirational and relatable.

4.3 COMPARATIVE ANALYSIS

- **Similarities:** Both novels are "coming-of-age" stories. Both Scout (*Mockingbird*) and Lucas (*Path of Lucas*) face a difficult world and are forced to grow up. Both novels have a strong moral compass.
- **Differences:** *Mockingbird* is a **social critique**; its conflict is external (Scout vs. a racist society). *Path of Lucas* is a **personal journey**; its conflict is primarily internal and situational (Lucas vs. his illness/bullies). *Mockingbird* uses a child narrator to expose a town's hypocrisy; *Path of Lucas* uses a direct narrative to inspire the reader.

EVALUATION

1. Discuss the significance of the title *To Kill a Mockingbird*. Who are the "mockingbirds" in the novel?
2. Compare the theme of "courage" as shown by Atticus Finch with the "endurance" shown by Lucas.
3. How is the theme of "justice" explored in *To Kill a Mockingbird*?



WEEK 5: REVISION OF AFRICAN DRAMA

5.1 EFUA SUTHERLAND – 'THE MARRIAGE OF ANANSEWA'

- **Core Concept:** A modern critique of societal greed and the tension between tradition and modernity, using the traditional "Ananse" trickster tale.
- **Dramatic Form: "Anansegoro"** (Ananse-story-play). Sutherland *invents* this form. It combines:
 - A **"Storyteller"** (narrator) who engages the audience.
 - **Audience Participation** (*Mboguo* - song interludes).
 - **Mime and Dance.**
- **Plot:** **Ananse** (the spider/trickster) is "in-disguise-as-a-man." He finds a modern "loophole" in tradition: he "sells" his daughter, **Anansewa**, to four wealthy chiefs at once by accepting their "head-drink" (dowry). When they all plan to visit, he fakes Anansewa's death to escape.
- **Characters:**
 - **Ananse:** The protagonist. Cunning, selfish, and greedy. He represents the "neo-traditional" man who abuses tradition for personal gain.
 - **Anansewa:** His daughter. Initially a pawn, she grows to resent her father's scheme.
- **Themes:**
 - **Greed:** The core theme. Ananse's greed drives the plot.
 - **Tradition vs. Modernity:** Ananse misuses tradition (dowry) for modern, capitalist gain. The play satirizes the "new rich" (the Chiefs) and the superficiality of modern life.
 - **Cunning vs. Wisdom:** Ananse is *cunning* but not *wise*. His scheme almost destroys his family.

5.2 BOSEDE ADEMILUA-AFOLAYAN – 'ONCE UPON AN ELEPHANT'

- **Core Concept:** An allegorical play about environmental destruction, corruption, and the need for social activism.

- **Plot:** The community of Iloto is divided. **Ojelu**, a poacher, is hired by corrupt elites (like **Olowo**) to hunt **MfE**, the last elephant. He is opposed by **Emi**, an activist, and other spiritual/community figures. The play is a battle for the "soul" of the community and its environment.
- **Characters:**
 - **Ojelu:** The poacher. He represents the "common man" who is driven by greed and exploited by the rich.
 - **Olowo:** The corrupt businessman, representing the elite who profit from destroying the community's heritage.
 - **Emi:** The activist, representing the new generation fighting for conservation and social justice.
 - **MfE:** The elephant, a powerful symbol of the "sacred" natural world being destroyed.
- **Themes:**
 - **Environmental Conservation:** The central theme, warning against poaching and deforestation.
 - **Corruption and Greed:** The play shows how greed (of Ojelu and Olowo) leads to the destruction of a shared resource.
 - **Activism and Social Responsibility:** Emi's struggle shows the importance of fighting for a cause, even when it is difficult.

5.3 COMPARATIVE ANALYSIS

- **Similarities:** Both are modern African plays that critique societal ills. Both deal with the theme of **Greed** (Ananse's personal greed; Ojelu's and Olowo's environmental/economic greed). Both use non-realistic, traditional elements (Anansegoro, the symbolic elephant) to tell their stories.
- **Differences:** *Marriage of Anansewa* is a **social satire/comedy** focused on *cultural* exploitation. *Once Upon an Elephant* is an **allegorical tragedy** focused on *environmental* exploitation.

EVALUATION

1. Explain Efua Sutherland's "Anansegoro" dramatic form.
2. In *Once Upon an Elephant*, what does the elephant, MfE, symbolize?
3. Compare Ananse and Ojelu as "greedy" figures. Whose greed is more destructive?



WEEK 6: REVISION OF NON-AFRICAN DRAMA

6.1 ROBERT BOLT – 'A MAN FOR ALL SEASONS'

- **Core Concept:** A play about individual conscience, integrity, and the conflict between law and justice.
- **Plot:** Based on the true story of **Sir Thomas More**, the Lord Chancellor of England in the 16th century. King **Henry VIII** wants to divorce his wife to marry Anne Boleyn, but the Pope refuses. Henry decides to break from the Catholic Church, demanding his subjects swear an "Act of Succession." More, a devout Catholic, cannot swear this oath in good conscience. He tries to use **silence** as his legal defence, but is eventually betrayed by **Richard Rich** (through perjury) and executed.
- **Characters:**
 - **Sir Thomas More:** The protagonist. A "man of conscience." He is a brilliant lawyer who believes in the "law" as a shield, but he will not compromise his core self (his soul) for the King.
 - **King Henry VIII:** The antagonist. A charismatic, powerful, but tyrannical king who demands total loyalty.
 - **Richard Rich:** The "corrupt" man. He starts as a man looking for a job and ends by *lying* on oath (perjury) to destroy More, in exchange for political power. He "sold his soul for the world."
 - **Thomas Cromwell:** The "pragmatist." He is the political operator who *makes* things happen for the King, using any means necessary.
- **Themes:**
 - **Integrity and Conscience:** The central theme. More is a "man for all seasons" because his character (his integrity) is constant, regardless of the "weather" (political pressure).
 - **Conscience vs. Duty to King (State):** The play's central conflict. More is a loyal servant of the King, *but* he is "God's servant first."
 - **Law, Silence, and Justice:** More's attempt to use the law (and his silence) as a defence fails, showing that the law can be manipulated by corrupt men (like Cromwell and Rich) to serve injustice.

6.2 J. D. PRIESTLEY – 'AN INSPECTOR CALLS'

- **Core Concept:** A "morality play" attacking the hypocrisy of the upper class and championing the idea of collective social responsibility.
- **Plot:** The play is set in 1912. The wealthy **Birling family** is celebrating an engagement when **Inspector Goole** arrives. He announces a young working-class woman, **Eva Smith**, has committed suicide. One by one, he proves that *every* member of the family (Mr. Birling, Mrs. Birling, Sheila, Eric, and Gerald) played a part in her "chain of events," each one pushing her closer to death.
- **Characters:**
 - **Inspector Goole:** The "conscience" of the play. He is not a real police inspector ("Goole" = "Ghost"). He is a supernatural force who exposes their sins.
 - **Mr. Birling:** The "capitalist." Arrogant, selfish, and refuses to accept responsibility ("a man has to look after himself...").
 - **Sheila:** The "hopeful youth." She is the first to accept her guilt and *change*.
 - **Eva Smith:** The silent victim. She represents the entire working class.
- **Themes:**
 - **Social Responsibility:** The Inspector's final speech is the play's message: "**We are members of one body. We are responsible for each other.**" This is the opposite of Mr. Birling's philosophy.
 - **Hypocrisy:** The Birlings are obsessed with their "respectable" reputation, but the Inspector reveals their selfish, cruel, and immoral actions.
 - **Class Divisions:** The play is a strong critique of the class system, showing how the wealthy elite exploit the poor (Eva Smith) without consequence.
 - **Guilt (Individual vs. Collective):** Each character has an individual "sin," but the Inspector shows them their *collective* guilt in destroying a life.

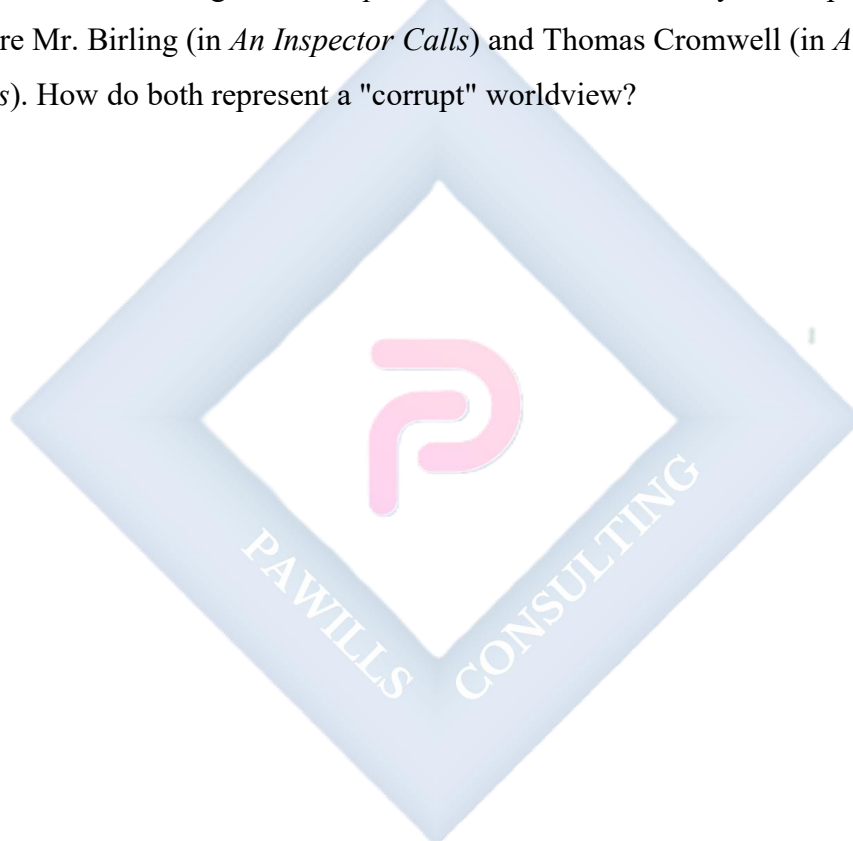
6.3 COMPARATIVE ANALYSIS

- **Similarities:** Both are "morality plays" that expose a corrupt society. Both feature a powerful, righteous protagonist (More, the Inspector) who stands against the hypocrisy and corruption of the "establishment" (the King's court, the Birling family).

- **Differences:** *A Man for All Seasons* is about **individual** conscience against the state. *An Inspector Calls* is about **collective** conscience and social responsibility. More's struggle is legal and theological; the Birlings' struggle is social and economic.

EVALUATION

1. Why is Thomas More considered a "man for all seasons"?
2. What is the role of Richard Rich in *A Man for All Seasons*?
3. What is the main message of *An Inspector Calls*, as delivered by the Inspector?
4. Compare Mr. Birling (in *An Inspector Calls*) and Thomas Cromwell (in *A Man for All Seasons*). How do both represent a "corrupt" worldview?



WEEK 7: MID-TERM BREAK

No lesson notes for this week.



WEEK 8: REVISION OF AFRICAN AND NON-AFRICAN POETRY

*The key to revising poetry is not to re-read every poem, but to group them by **theme**. This helps you in the exam, where you will likely be asked to compare poems.*

7.1 THEMATIC GROUP 1: CULTURE, IDENTITY, AND NOSTALGIA

- **Gabriel Okara – "Once Upon a Time"**
 - **Theme:** Loss of cultural innocence; Tradition vs. Modernity.
 - **Summary:** A father laments to his son how he has "forgotten" his "real" self. He used to "laugh with his heart," but now he has learned to "laugh with his teeth" and "wear faces" (hypocrisy).
 - **Tone:** Nostalgic, regretful, sad.
 - **Devices:** Repetition ("Once upon a time..."), Metaphor (wearing "faces," "ice-block-cold eyes").
- **Syl Cheney-Coker – "The Breast of the Sea"**
 - **Theme:** The power of nature, African identity, and the "diaspora" experience (a "prodigal" returning).
 - **Summary:** The poet, returning to Africa ("my motherland"), finds comfort and identity in the "breast of the sea," which represents the enduring, natural power of the continent.
 - **Tone:** Hopeful, reverent, awestruck.
 - **Devices:** Metaphor (Sea = Mother's breast), Personification (the sea has a "maternal breast").
- **Seamus Heaney – "Digging"**
 - **Theme:** Identity, tradition, and finding one's own "tool."
 - **Summary:** The poet watches his father digging, who in turn watched *his* father digging. They were farmers. The poet has no spade, but he has a "pen." He will "dig" (excavate his past) with his pen.
 - **Tone:** Reflective, proud, resolute.
 - **Devices:** Onomatopoeia ("squat pen"), Metaphor (Pen = Spade).

7.2 THEMATIC GROUP 2: SOCIAL AND POLITICAL CRITIQUE

- **Niyi Osundare – "Not My Business"**

- **Theme:** Political apathy; the danger of silence in the face of oppression.
- **Summary:** The persona sees his neighbours being arrested and oppressed by "them." He says "it's not my business" because he is "safe." But in the final stanza, "they" come for *him*, and there is no one left to speak up.
- **Tone:** Sarcastic, critical, warning.
- **Devices:** Anaphora/Repetition ("Not my business"), Simple/Direct Diction.

- **S.O.H. Afriyie-Vidza – "Hearty Garlands"**

- **Theme:** Hypocrisy, false patriotism, corruption.
- **Summary:** The poem is a "garland" (a gift) for a "patriot" who is actually a corrupt leader. The poet sarcastically "praises" him for his crimes (stealing, lying) while pretending to be a man of the people.
- **Tone:** Deeply sarcastic, ironic, angry.
- **Devices:** Sarcasm, Irony, Metaphor (garland = poem).

- **Maya Angelou – "Still I Rise"**

- **Theme:** Resilience, empowerment, fighting oppression (racial and gender).
- **Summary:** A powerful, defiant anthem. The persona, speaking for black women, declares that no matter how she is oppressed ("shoot me with your words... cut me with your eyes"), she will *always* rise.
- **Tone:** Defiant, proud, triumphant.
- **Devices:** Rhetorical Questions ("Does my sassiness upset you?"), Simile ("like dust, I'll rise"), Anaphora ("You may... but still, I'll rise").

7.3 THEMATIC GROUP 3: PERSONAL REFLECTION, LOVE, AND AWE

- **Wole Soyinka – "Night"**

- **Theme:** The loss of innocence, the "night" of the soul, the creative (but dangerous) process.
- **Summary:** A dense, complex poem. The poet, at night, feels his "self" dissolving, preyed upon by "night-thieves" (fears, negative thoughts).

- **Tone:** Sombre, mysterious, slightly ominous.
- **Devices:** Complex Metaphors (night = a void, a thief), Personification.
- **Lord Byron – "She Walks in Beauty"**
 - **Theme:** The appreciation of perfect, harmonious beauty (inner and outer).
 - **Summary:** The poet sees a woman (his cousin) and is struck by her "cloudless climes and starry skies." He argues her beauty is not just physical; it comes from her "innocent" heart and "peaceful" mind.
 - **Tone:** Awestruck, admiring, reverent.
 - **Devices:** Simile ("She walks in beauty, *like* the night..."), Metaphor (beauty = harmony of "dark and bright").
- **Fleur Adcock – "The Telephone Call"**
 - **Theme:** Human hope, self-deception, the power of chance.
 - **Summary:** The persona is waiting for a phone call about a "million-pound" lottery win. The poem explores the fantasy of what they would do, but the call is just the "wrong number."
 - **Tone:** Hopeful, anxious, then anticlimactic.
 - **Devices:** Enjambment (creates a sense of breathless waiting), Direct/Conversational Diction.

EVALUATION

1. Compare how "tradition" is treated in Okara's "Once Upon a Time" and Heaney's "Digging."
2. How do Osundare ("Not My Business") and Angelou ("Still I Rise") explore the theme of oppression?
3. Contrast the "tone" of Byron's "She Walks in Beauty" with Soyinka's "Night."

WEEKS 9–13: GENERAL REVISION AND EXAM TECHNIQUES

This period is for consolidating all genres and focusing on *how* to answer SSCE questions.

9.1 HOW TO APPROACH PAPER 1 (OBJECTIVES)

- **Purpose:** Tests your factual knowledge of the texts and your understanding of literary terms.
- **Strategy:**
 - **Literary Terms:** You *must* know the definitions (e.g., paradox, oxymoron, foil, climax, etc.).
 - **Textual Knowledge:** The questions will be specific ("Who said...?", "Where did...?"). There is no substitute for knowing the plot and characters.
 - **Process of Elimination:** Do not guess randomly. Eliminate the 2-3 answers you *know* are wrong.

9.2 HOW TO APPROACH PAPER 2 (ESSAYS)

- **Purpose:** Tests your ability to write a structured, analytical essay on the *set texts* (Prose and Drama).
- **The P.E.E. Method (Point, Evidence, Explanation):** This is the key to every paragraph.
 - **P (Point):** Your topic sentence. The main argument of the paragraph.
 - *Example:* "Shakespeare presents Cleopatra as a highly manipulative and theatrical character."
 - **E (Evidence):** Support your point with *specific evidence* from the text (a direct quote or a detailed reference to an event).
 - *Example:* "For instance, in Act I, when she learns Antony must leave, she feigns illness, saying, 'Help me away, dear Charmian; I shall fall...'"
 - **E (Explanation):** Explain *how* your evidence proves your point. This is the analysis.
 - *Example:* "By pretending to faint, she is not actually weak but is *using* the performance of weakness to make Antony feel guilty. This theatricality is a political tool she uses to control him and test his loyalty."

- **Essay Structure:**

- **Introduction:** Define the key terms of the question, state your main argument (thesis), and briefly outline your points.
- **Body Paragraphs (3-4):** Each paragraph should focus on *one* idea, using the P.E.E. method.
- **Conclusion:** Summarize your main points and restate your thesis, showing how you have answered the question.

9.3 HOW TO APPROACH PAPER 3 (UNSEEN PROSE & POETRY)

- **Purpose:** Tests your ability to apply your skills to a *new* text under pressure.
- **Strategy:**
 1. **First Reading:** Read for the "gist." What is it generally about?
 2. **Second Reading (Interrogate the Text):**
 - **Prose:** Identify *Theme, Tone, Mood, Setting, Characterization, Narrative Style*.
 - **Poetry:** Identify *Theme, Tone, Mood, Structure*, and look for *Devices* (Simile, Metaphor, Personification, etc.).
 3. **Answer the Questions:**
 - **Identify:** Simply state the device (e.g., "The device is a simile").
 - **Explain the Effect:** *Do not* just define the device. Explain *what it does* in *this specific context*.
 - *Bad Answer:* "The poet uses a simile."
 - *Good Answer:* "The poet uses the simile 'like dust, I'll rise' to show that her spirit is natural, persistent, and *cannot* be permanently kept down, just as dust cannot be."

9.4 COMPREHENSIVE REVISION QUESTIONS (EXAM-STYLE)

- **Drama:**
 1. "Discuss the view that in *A Man for All Seasons*, Sir Thomas More is a 'man of conscience,' while in *An Inspector Calls*, the Birlings have no conscience at all."

2. "Compare the use of 'greed' as a central theme in *The Marriage of Anansewa* and *Once Upon an Elephant*."
 3. "Examine the role and significance of Enobarbus in *Antony and Cleopatra*."
- **Prose:**
 1. "Using Atticus Finch (*To Kill a Mockingbird*) and Papa Joe (*Redemption Road*), compare how two different novels explore the theme of 'justice'."
 2. "Discuss the search for 'identity' and 'roots' as a central theme in Pede Hollist's *So the Path Does Not Die*."
 3. "Examine the theme of 'endurance' in *Path of Lucas*."
 - **Poetry:**
 1. "Compare and contrast the portrayal of 'identity' in Okara's 'Once Upon a Time' and Heaney's 'Digging'."
 2. "Examine the use of irony and sarcasm as tools for social critique in Afriyie-Vidza's 'Hearty Garlands' and Osundare's 'Not My Business'."

