

SS3 ENGLISH LANGUAGE LESSON NOTES

FIRST TERM

WEEK 1: VOCABULARY DEVELOPMENT (CULTURE, INSTITUTIONS & CEREMONIES)

1. INTRODUCTION

Welcome to your final year of Senior Secondary English. A commanding vocabulary is not merely about knowing "big words"; it is the key to precise expression, nuanced understanding, and excelling in every component of your examination—comprehension, summary, and essay writing. This week, we build our lexicon around the very fabric of society: **Culture, Institutions, and Ceremonies**. These terms are frequently encountered in WAEC and NECO passages dealing with African life, history, and social commentary.

2. CONTENT BREAKDOWN

A. WORDS ASSOCIATED WITH CEREMONIES

Ceremonies are formal acts or series of acts performed according to a prescribed order, often marking a significant occasion.

- **Chieftaincy/Title-Taking/Installation:** The process of conferring a traditional title.
 - **Installation:** The formal ceremony of placing someone in a new position of authority.
 - *Example:* "The **installation** of the new Obi of Onitsha was attended by dignitaries from across the country."
 - **Investiture:** Similar to installation, it is the formal act of presenting someone with the authority and symbols (like a staff or medal) of an office.
 - *Example:* "The **investiture** ceremony included the handing over of the sacred staff of office."

- **Homage:** A public show of respect or allegiance paid to a superior, such as a king.
 - *Example:* "The village chiefs came to pay **homage** to their new monarch."
- **Coronation:** The ceremony of crowning a sovereign (a king or queen).
- **Sceptre:** A highly decorated staff carried by a ruler on formal occasions as a symbol of royal power.
- **Regalia:** The distinctive and official clothing, jewellery, and ornaments worn or carried by a ruler on state occasions.
 - *Illustration:* Think of the Oba's crown, beaded necklaces, and embroidered robes—these are all part of his **regalia**.
- **Festivals and Rituals:**
 - **Festival:** A day or period of celebration, typically for religious or cultural reasons.
 - *Example:* "The Eyo **Festival** in Lagos is a vibrant display of culture and history."
 - **Ritual:** A religious or solemn ceremony consisting of a series of actions performed according to a prescribed order.
 - *Example:* "The **ritual** of pouring libation is a crucial part of many traditional ceremonies."
 - **Libation:** The act of pouring a liquid such as palm wine or gin onto the ground as an offering to a god, spirit, or ancestor.
 - **Masquerade:** A performer, or group of performers, wearing masks and elaborate costumes, often representing ancestral spirits or deities. They are central to many Nigerian festivals.
 - **Carnival:** A public festival, typically during Lent, involving processions, music, dancing, and masquerade.
 - **Procession:** A number of people or vehicles moving forward in an orderly, formal manner, as part of a ceremony.
- **Child Naming and Marriage:**
 - **Initiation:** A rite of passage marking entrance or acceptance into a group or society, often involving special rituals.

- *Example:* "The young men underwent a rigorous **initiation** into the age-grade society."
- **Rite of Passage:** A ceremony or event marking an important stage in someone's life, such as birth, puberty, marriage, or death.
- **Dowry/Bride Price:** Property or money brought by a bride to her husband or, more commonly in West African contexts, money or property given by the groom's family to the bride's family. (Note the cultural nuance: in some contexts, 'dowry' refers to what the bride brings, while 'bride price' is paid by the groom's family).

B. WORDS ASSOCIATED WITH INSTITUTIONS

Institutions are established organisations or foundations dedicated to education, public service, or culture, or they can be the established laws, practices, and customs of a society.

- **Social Norms, Morality, and Customs:**

- **Norms:** The unwritten rules that define acceptable behaviour in a group or society.
 - *Example:* "It is a social **norm** in many parts of Nigeria for children to kneel when greeting their elders."
- **Customs:** A traditional and widely accepted way of behaving or doing something that is specific to a particular society, place, or time.
 - *Example:* "The **custom** of celebrating the New Yam festival is centuries old."
- **Tradition:** The transmission of customs or beliefs from generation to generation.
- **Morality:** Principles concerning the distinction between right and wrong or good and bad behaviour.
- **Taboo:** A social or religious custom prohibiting or restricting a particular practice or association with a particular person, place, or thing.
 - *Example:* "In that community, it is a **taboo** to whistle at night."

- **Social Class and Family Life:**

- **Social Class:** A division of a society based on social and economic status.

- **Caste:** A rigid social class system into which a person is born and from which they cannot change.
 - *Example:* "The **caste** system, though officially abolished, still influences social interactions in some societies."
- **Kinship:** Blood relationship, or a sharing of common characteristics or origins.
- **Family Life:**
 - **Nuclear Family:** A couple and their dependent children, regarded as a basic social unit.
 - **Extended Family:** A family that extends beyond the nuclear family to include grandparents, aunts, uncles, cousins, and other relatives.
- **Polygamy:** The practice or custom of having more than one wife or husband at the same time.
- **Monogamy:** The practice of marrying or state of being married to one person at a time.

C. WORDS RELATED TO AFRICAN ARTS AND CULTURE

- **Sculpture:** The art of making two- or three-dimensional forms by carving (e.g., wood, ivory) or casting (e.g., bronze).
- **Griot:** A West African historian, storyteller, praise singer, poet, and/or musician who is a repository of oral tradition.
- **Folklore:** The traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth.
- **Lyrics:** The words of a song.
- **Age Group / Age Set:** A social category consisting of people of a similar age, who have a common status, rights, and duties and are initiated together.
 - *Example:* "The **age group** responsible for road maintenance this year is the Umu Chineke."

3. EVALUATION

1. Distinguish between a 'custom' and a 'taboo', providing an example of each.

2. Explain the meaning of 'libation' and describe a ceremony where it might be used.
 3. Differentiate between a 'nuclear family' and an 'extended family'.
 4. What is the name for the formal ceremony of placing a king on the throne?
 5. A person who is a traditional storyteller and oral historian is called a _____.
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4. ASSIGNMENT

1. **Sentence Construction:** Write one meaningful and context-rich sentence for each of the following 10 words:
 - Regalia
 - Initiation
 - Norm
 - Polygamy
 - Sculpture
 - Rite of Passage
 - Masquerade
 - Homage
 - Caste
 - Folklore
2. **Paragraph Writing:** Write a short, descriptive paragraph (approximately 100 words) about a real or imagined cultural festival in your locality. You must use at least **five** words from this week's lesson. Underline these words.

WEEK 2: SPOKEN ENGLISH – REVISION OF INTONATION PATTERNS

1. INTRODUCTION

Spoken English is not merely about pronouncing individual words correctly. It is about the *music* of the language—the rhythm and melody that convey meaning beyond the words themselves. This melody is called **intonation**.

Intonation is the rise and fall of the pitch of your voice when you speak. Mastering it is crucial for sounding natural and for ensuring your intended meaning—whether you are stating a fact, asking a question, or expressing surprise—is clearly understood. Misusing intonation can lead to confusion or misunderstanding, even if your grammar is perfect.

2. CONTENT BREAKDOWN

We will focus on the two primary intonation patterns in English: the **Falling Tone** and the **Rising Tone**. In any utterance, one word is stressed more than others; this is the **nucleus** (or tonic syllable). The intonation movement (the glide) happens on this nucleus.

A. THE FALLING TONE (GLIDE-DOWN)

- **Symbol:** A downward arrow (\) placed before the nucleus.
- **Description:** The voice pitch falls from a higher to a lower note on the most important (stressed) word in the sense group. This pattern conveys **finality, certainty, and completeness**. It sounds definite, confident, and decisive.
- **Where to Use the Falling Tone:**
 - a. **Ordinary Statements (Declaratives):** Used for giving information you believe to be true.
 - "My name is \Bola."
 - "She lives in \London."
 - "It's a beautiful \day."

- b. **Commands (Imperatives):** Used for giving direct instructions.
 - "Shut the \door."
 - "Go to your \room."
 - "\Stop."
- c. **Information (Wh-) Questions:** Questions that begin with *What, Where, When, Why, Who, and How*, and which require a specific, detailed answer.
 - "What is your \name?"
 - "Where are you \going?"
 - "How did you \do it?"

B. THE RISING TONE (GLIDE-UP)

- **Symbol:** An upward arrow (/) placed before the nucleus.
- **Description:** The voice pitch rises from a lower to a higher note on the nucleus. This pattern conveys **incompleteness, uncertainty, politeness, or a request for confirmation**. It sounds questioning, open-ended, and often more gentle.
- **Where to Use the Rising Tone:**
 - a. **Yes/No Questions:** Questions that can be answered with a simple "yes" or "no."
 - "Is your name /Bola?"
 - "Are you going /home?"
 - "Did you see the /film?"
 - b. **Listing Items:** When listing things, the tone typically rises on each item until the final one, which falls to show the list is complete.
 - "I bought some /apples, some /oranges, and some \bananas."
 - "She speaks /English, /French, and \Yoruba."
 - c. **Expressing Surprise, Disbelief, or Seeking Reassurance:** A statement can be turned into a question through intonation alone.
 - "You're leaving al/ready?" (I thought you were staying longer.)
 - "He won the \lottery?" (I can't believe it!)
 - d. **Politeness in Requests:**

- "Can you help me, /please?"

C. THE FALL-RISE TONE (A Common Variation)

While not the primary focus, the Fall-Rise tone (v) is incredibly common in British English and is worth noting. It often expresses hesitation, doubt, or a slight correction.

- *Example:* "It's vgood." (But it could be better). "I vlike him." (But I don't trust him).
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3. EVALUATION

1. In your own words, define 'intonation' and explain why it is important.
 2. What general feeling or meaning does a falling tone convey?
 3. What general feeling or meaning does a rising tone convey?
 4. Identify the correct intonation pattern (Rising [/] or Falling []) for the nucleus in these sentences: a. When does the lesson start? b. Are you the new student? c. Please be quiet. d. I've finished my assignment.
 5. Read this sentence aloud: "I didn't say he stole the money." How does shifting the nucleus (e.g., to "I", "say", "he", "stole", "money") change the implied meaning?
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4. ASSIGNMENT

1. **Intonation Marking:** Copy the following sentences. Underline the nucleus (the main stressed word) and mark the correct intonation pattern ([/] or []) on it. a. What time is it? b. Did you enjoy the party? c. That is fantastic news. d. Don't forget your keys. e. She's your sister? (Expressing surprise)
2. **Creative Writing and Speaking:** a. Write two original sentences that require a **falling tone** (one statement and one 'Wh-' question). b. Write two original sentences that require a **rising tone** (one 'Yes/No' question and one statement expressing surprise). c. Practice saying all four sentences aloud, focusing on producing a clear rising or falling glide on the nucleus.

WEEK 3: GRAMMATICAL STRUCTURES – NOUNS AND NOUN PHRASES

1. INTRODUCTION

Grammar is the structural framework of a language. To build sophisticated and error-free sentences, you must understand its core components. This week, we return to the most fundamental of these: **Nouns** and **Noun Phrases**. While a noun is a simple 'naming word,' the concept of a Noun Phrase—where a group of words acts as a single noun—is critical for SS3-level analysis and writing. Mastery here is essential for tackling complex comprehension passages and for writing with clarity and precision.

2. CONTENT BREAKDOWN

A. TYPES OF NOUNS: A DEEPER DIVE

1. **Proper Nouns:** Specific, unique names of people, places, organisations, etc. They *always* begin with a capital letter.
 - *Examples:* **Chinua, Lagos, Nigeria, United Nations, Christmas.**
 - *Illustration:* The word 'city' is a common noun, but '**Port Harcourt**' is a proper noun.
2. **Common Nouns:** General names for a person, place, thing, or idea. They are only capitalised at the start of a sentence.
 - *Examples:* **woman, country, river, happiness, month.**
3. **Collective Nouns:** A single word that refers to a *group* of people, animals, or things as one unit.
 - *Examples:*
 - People: a **choir** of singers, a **board** of directors, a **class** of students.
 - Animals: a **pride** of lions, a **school** of fish, a **flock** of birds.
 - Things: a **fleet** of ships, a **bunch** of bananas, a **set** of tools.

- *Important Note:* In British English, collective nouns can take either a singular or plural verb, depending on whether you are thinking of the group as a single unit or as individuals.
 - *As a unit:* "The **team is** playing well." (Singular)
 - *As individuals:* "The **team are** putting on their boots." (Plural)
- 4. **Abstract Nouns:** Name ideas, qualities, states, or feelings that cannot be perceived by the five senses (you cannot see, touch, smell, taste, or hear them).
 - *Examples:* **bravery, freedom, knowledge, poverty, beauty, childhood.**
- 5. **Concrete Nouns:** The opposite of abstract nouns. They refer to things you can physically perceive.
 - *Examples:* **rain, sand, whisper, perfume, sugar.**
- 6. **Countable vs. Uncountable (Mass) Nouns:**
 - **Countable Nouns:** Can be counted; have both singular and plural forms.
 - *Examples:* **one book, three books; a chair, several chairs.**
 - **Uncountable Nouns:** Cannot be counted; they refer to masses, concepts, or substances. They *do not* have a plural form and are always used with a singular verb.
 - *Examples:* **furniture, advice, information, water, equipment.**
 - *Common Error:* "I have many **furnitures.**" (Incorrect)
 - *Correction:* "I have a lot of **furniture.**" or "I have many **pieces of furniture.**"

B. PLURAL FORMATION: BEYOND THE BASICS

1. Regular Plurals:

- Add **-s**: (e.g., *dog* → *dogs*, *table* → *tables*).
- Add **-es** (to nouns ending in **-s, -ss, -x, -z, -sh, -ch**): (e.g., *bus* → *buses*, *box* → *boxes*, *church* → *churches*).
- Nouns ending in **-y** (preceded by a consonant): Change **-y** to **-ies**. (e.g., *baby* → *babies*, *country* → *countries*).

- Nouns ending in **-o**: Some add -s, some add -es. There is no perfect rule, but common ones with -es are: *potato* → *potatoes*, *tomato* → *tomatoes*, *hero* → *heroes*.
- Nouns ending in **-f** or **-fe**: Often change to **-ves**. (e.g., *leaf* → *leaves*, *wife* → *wives*, *knife* → *knives*). (Exceptions: *chiefs*, *roofs*, *beliefs*).

2. Irregular Plurals: These must be memorised.

- **Vowel Change**: *man* → *men*, *woman* → *women*, *foot* → *feet*, *tooth* → *teeth*, *mouse* → *mice*.
- **No Change (Zero Plurals)**: *sheep*, *deer*, *series*, *species*, *aircraft*.
- **-en Plurals**: *child* → *children*, *ox* → *oxen*.
- **Foreign Plurals (Latin/Greek)**: Frequently used in academic English.
 - *datum* → *data*
 - *criterion* → *criteria*
 - *phenomenon* → *phenomena*
 - *analysis* → *analyses*
 - *syllabus* → *syllabi/syllabuses*

C. NOUN PHRASES (NP): THE POWER OF GROUPS

- **Definition**: A Noun Phrase is a word or group of words that functions in the same way as a single noun in a sentence. It always has a main noun (the **Headword**) and can include various modifiers that come before (pre-modifiers) or after (post-modifiers) it.
- **Structure**: (Determiner) + (Pre-modifiers) + **Headword** + (Post-modifiers)
 - *Determiners*: articles (a, an, the), demonstratives (this, that), possessives (my, your), numbers.
 - *Pre-modifiers*: adjectives, other nouns.
 - *Post-modifiers*: prepositional phrases (e.g., *of the king*), relative clauses (e.g., *who lives next door*).
- **Examples**:
 - **The car**

- The sleek, black car
 - The sleek, black car parked in the driveway
 - The sleek, black car which he bought last week
 - **Grammatical Functions of a Noun Phrase:** A NP can act as:
 - a. **Subject of the Verb:** *[The diligent student] passed the exam.*
 - b. **Object of the Verb:** *She admired [the diligent student].*
 - c. **Complement of the Verb:** *He became [a diligent student].*
 - d. **Object of a Preposition:** *She gave the award to [the diligent student].*
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3. EVALUATION

1. Identify the type of noun for each underlined word: a. His **integrity** was never in question.
b. The **committee** has reached its decision. c. We visited **Kano** during the **Sallah** celebrations.
 2. Provide the plural form of the following words: a. Crisis b. Aircraft c. Index (as in a book)
d. Belief
 3. In the sentence, "The three talented musicians from the village played a beautiful melody," identify the main Noun Phrase acting as the subject and state its Headword.
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4. ASSIGNMENT

1. **Identification:** Copy the paragraph below and underline *every* Noun Phrase. There are at least seven.
 - "The old, wise chief gave the young, energetic warriors some invaluable advice. He told them that their greatest strength was in their unbreakable unity. A single broomstick is easy to break, but a full bunch is incredibly strong."
2. **Functional Analysis:** From the Noun Phrases you underlined in the paragraph above, state the grammatical function of **three** of them in their respective sentences.
 - *Example:* "(The old, wise chief)" functions as the **Subject** of the verb "gave".

3. **Writing:** Write five original sentences, each correctly using one of the following collective nouns. Ensure your verb agreement is correct based on whether you treat the group as a single unit or as individuals.

- Audience, Committee, Swarm, Crew, Family.



WEEK 4: WRITING – CONTINUOUS WRITING (EXPOSITORY)

1. INTRODUCTION

Continuous Writing (Essay Writing) is a cornerstone of your English Language examination, demanding a significant portion of your marks and time. Among the various essay types—Narrative, Descriptive, and Argumentative—the **Expository Essay** holds a unique position. Its primary purpose is not to tell a story, paint a picture, or win a debate, but to **explain, clarify, and inform**.

An expository essay is a factual, logical, and objective composition that "exposes" information to the reader. Your role is that of a knowledgeable teacher or a clear-eyed reporter, presenting facts, statistics, and examples in a structured, unbiased manner to enlighten your audience on a given topic.

2. CONTENT BREAKDOWN

A. THE HALLMARKS OF AN EFFECTIVE EXPOSITORY ESSAY

1. **Clarity and Conciseness:** The essay must be easily understood. Avoid ambiguous language and complex jargon where simpler words will do. Every sentence should propel your explanation forward.
2. **Objectivity and Impersonality:** This is paramount. The essay is based on facts, not personal feelings. Avoid using "I believe," "I think," or "In my opinion." Instead, present the information authoritatively.
 - *Weak:* "I feel that corruption is bad for the country."
 - *Strong:* "Corruption has demonstrably negative consequences for national development."
3. **A Formal and Academic Tone:** Maintain a formal register throughout. Avoid contractions (e.g., use "do not" instead of "don't"), slang, and colloquialisms.

4. **Logical Organisation (The 5-Paragraph Structure):** The essay must follow a clear, predictable structure that guides the reader from introduction to conclusion. This is not the place for creative, non-linear storytelling.
5. **Evidence-Based Support:** Every claim you make must be supported by facts, examples, statistics, or logical explanations. This is what gives your essay credibility and weight.

B. THE ARCHITECTURE OF AN EXPOSITORY ESSAY

Think of your essay as a building: it needs a strong foundation, solid supporting walls, and a secure roof.

1. The Introduction (The Foundation - 1 Paragraph) This is your first and most crucial impression. It must do three things:

- **The Hook:** A general statement to engage the reader's interest. This could be a striking fact, a rhetorical question, or a brief, relevant quote.
- **The Background/Context:** Narrow down from the hook to provide essential context or a definition of the topic.
- **The Thesis Statement:** This is the **single most important sentence** in your entire essay. It is a clear, concise declaration of the essay's main argument or purpose. It outlines the specific points you will explain in the body paragraphs.
 - *Example Thesis:* "The scourge of drug abuse, primarily driven by peer pressure and economic desperation, inflicts severe damage on the individual's health and social standing, while simultaneously eroding the fabric of the wider community."

2. The Body Paragraphs (The Supporting Walls - 3 or 4 Paragraphs) Each paragraph must be a self-contained unit that develops one main idea supporting your thesis.

- **The Topic Sentence:** The first sentence of each body paragraph. It states the main idea of that paragraph and should directly relate back to a point in your thesis statement.
- **Supporting Details:** This is the core of the paragraph. Use facts, examples, and explanations to prove your topic sentence. Ask yourself: *How? Why? Can I give an example?*

- **Concluding/Linking Sentence:** A sentence that summarises the paragraph's point and/or smoothly transitions to the next idea. Use transitional words and phrases (e.g., *Furthermore, Consequently, In addition, On the other hand, As a result*).

3. The Conclusion (The Roof - 1 Paragraph) This provides a sense of closure and reinforces your main points. It must do three things:

- **Restate the Thesis:** Rephrase your thesis statement using different words. Do not simply copy it.
- **Summarise Main Points:** Briefly recap the key arguments from your body paragraphs.
- **Provide a Final Thought:** Offer a concluding remark, a warning, a prediction, or a recommendation. This is your final chance to leave a lasting impression on the reader.

C. A PRACTICAL GUIDE: PLANNING AN ESSAY ON "DRUG ABUSE"

- **Step 1: Brainstorming (Generating Ideas)**
 - *What is it?* The harmful or addictive use of narcotic substances.
 - *Causes?* Peer pressure, unemployment, poverty, curiosity, mental health issues, poor parental guidance.
 - *Effects (Individual)?* Addiction, mental illness, organ damage, school dropout, financial ruin, crime.
 - *Effects (Society)?* Increased crime rates, family breakdown, burden on healthcare, loss of productive workforce.
 - *Solutions?* Public education campaigns, stricter law enforcement, job creation, rehabilitation centres.
- **Step 2: Creating a Detailed Outline (Your Blueprint)**
 - **Title:** The Menace of Drug Abuse in Contemporary Society
 - **Introduction:**
 - *Hook:* Start with a statistic or a rhetorical question about youth involvement in drugs.
 - *Background:* Define drug abuse and its prevalence.

- *Thesis Statement:* "Drug abuse, a complex issue fuelled by socio-economic factors, leads to devastating health consequences for the individual and poses a significant threat to societal safety and cohesion."
 - **Body Paragraph 1: Causes**
 - *Topic Sentence:* "The descent into drug abuse is often triggered by a combination of peer influence and economic hardship."
 - *Supporting Details:* Explain how peer pressure works. Link unemployment to idleness and despair.
 - **Body Paragraph 2: Effects on the Individual**
 - *Topic Sentence:* "The consequences for the user are catastrophic, affecting both physical health and social standing."
 - *Supporting Details:* Discuss addiction as a brain disease. Mention specific health issues (e.g., lung damage, overdose). Explain social stigma and isolation.
 - **Body Paragraph 3: Effects on Society**
 - *Topic Sentence:* "The ripple effects of drug abuse extend far beyond the individual, destabilising families and communities."
 - *Supporting Details:* Connect drug abuse to theft and robbery to fund habits. Discuss the emotional toll on families. Mention the economic cost of policing and healthcare.
 - **Conclusion:**
 - *Restated Thesis:* "In summary, the cycle of drug abuse, initiated by social and economic pressures, results in profound personal tragedy and widespread societal harm."
 - *Summary:* Recap the main causes and effects.
 - *Final Thought:* "A multi-faceted approach involving education, economic empowerment, and accessible rehabilitation is therefore not just advisable but imperative to combat this scourge."
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3. EVALUATION

1. What is the fundamental purpose of an expository essay?
 2. How does the tone of an expository essay differ from that of a narrative essay?
 3. What three key components must a strong introduction contain?
 4. Why is it important to avoid the first-person pronoun ("I") in an expository essay?
 5. What is the function of a topic sentence within a body paragraph?
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4. ASSIGNMENT

1. **Essay Outline:** Choose **one** of the following topics from the scheme of work:
 - Corruption
 - Examination Malpractice
 - The Importance of External ExaminationsCreate a detailed **outline** for a 5-paragraph expository essay on your chosen topic. Your outline must include:
 - A working title.
 - A full thesis statement for the introduction.
 - A topic sentence for each of the three body paragraphs.
 - At least two supporting points/details for each body paragraph.
2. **Full Essay Composition:** Using the outline you created, write the complete expository essay. Your essay must be **no more than 400 words**. Pay strict attention to structure, formal tone, and the logical flow of ideas.

WEEK 5: MIDTERM EXAMINATION

1. INTRODUCTION

This week is dedicated to your Midterm Examination. This assessment is designed to evaluate your understanding and mastery of the core topics covered in the first term thus far. A thorough review of the content from Weeks 1 to 4 is essential for success.

The examination will test your ability to recall information, apply concepts, and demonstrate the skills you have developed in Vocabulary Development, Spoken English, Grammatical Structures, and Continuous Writing.

2. EXAMINATION SCOPE AND REVISION GUIDELINES

Your Midterm Examination will cover the following areas:

- **Week 1: Vocabulary Development (Culture, Institutions & Ceremonies)**
 - Be prepared to define and use words associated with traditional ceremonies (e.g., regalia, homage, libation, initiation).
 - Understand terms related to social institutions and norms (e.g., kinship, taboo, polygamy, caste).
 - Revise words connected to African arts and culture (e.g., griot, folklore, sculpture).
- **Week 2: Spoken English (Intonation Patterns)**
 - Understand the definition and importance of intonation.
 - Be able to identify and explain the difference between the Falling Tone (for statements, commands, and 'Wh-' questions) and the Rising Tone (for 'Yes/No' questions, lists, and surprise).
 - You may be asked to mark the intonation on given sentences or to explain the meaning conveyed by a specific intonation pattern.

- **Week 3: Grammatical Structures (Nouns and Noun Phrases)**

- Identify and classify different types of nouns (Proper, Common, Collective, Abstract, Countable/Uncountable).
- Form correct plurals, including irregular and foreign plurals (e.g., phenomenon -> phenomena, criterion -> criteria).
- Identify Noun Phrases in a given passage and state their grammatical function (Subject, Object, Complement, etc.) in a sentence.

- **Week 4: Writing (Expository Essay)**

- Be prepared to write a full expository essay on a given topic.
- Ensure your essay has a clear structure: Introduction with a thesis statement, Body paragraphs with topic sentences and supporting details, and a strong Conclusion.
- Maintain a formal, objective, and impersonal tone throughout.
- Adhere strictly to any given word count.

3. PREPARATION ADVICE

1. **Active Recall:** Don't just re-read your notes. Test yourself by trying to define terms without looking, or by writing practice sentences using new vocabulary.
2. **Practice Writing:** Revisit the essay outlines and assignments from Week 4. Practising under timed conditions can be very beneficial.
3. **Review Key Concepts:** Pay special attention to areas you found challenging, such as identifying noun phrases or applying intonation rules correctly.
4. **Plan Your Time:** During the exam, allocate your time wisely between sections. Leave adequate time to plan, write, and review your essay.

We wish you the very best of luck in your examination. Approach it with confidence, focus, and the knowledge you have diligently acquired.

WEEK 6: COMPREHENSION – SILENT READING

1. INTRODUCTION

Comprehension is the ultimate test of your interaction with a text. It goes beyond merely recognising words on a page; it is the active process of **understanding, interpreting, and evaluating** what you read. For your SSCE examinations, this is a silent, critical, and timed skill.

Silent reading is the engine of efficient comprehension. It allows for greater speed, deeper concentration, and the internal processing of ideas without the distraction of vocalisation. This week, we will refine the techniques that transform you from a passive reader into an active, critical engager with any text.

2. CONTENT BREAKDOWN

A. STRATEGIC SILENT READING TECHNIQUES

Effective readers do not approach every text in the same way. They employ different strategies based on their goal.

1. **Skimming: Getting the "Aerial View"**

- **Purpose:** To quickly identify the **main idea** or gist of a text.
- **How to Skim:**
 - Read the **title and any subheadings**.
 - Read the **first and last paragraph** of the passage, as these often contain the thesis and conclusion.
 - Read the **first sentence (the topic sentence) of each body paragraph**.
 - Let your eyes glide over the text, noting any bolded, italicised, or repeated words.
- *When to use it:* Before reading a passage intensively, to decide if a text is relevant for your research, or to quickly review notes.

2. Scanning: The Targeted Search

- **Purpose:** To locate a **specific piece of information** quickly.
- **How to Scan:**
 - Know exactly what you are looking for (e.g., a name, a date, a statistic, a particular word).
 - Let your eyes move rapidly over the text without reading every word.
 - Use visual cues like numbers, capital letters, or specific keywords to guide your search.
- *When to use it:* To find an answer to a specific factual question, to look up a word in a dictionary, or to check a date in a history book.

3. Intensive (Close) Reading: The Deep Dive

- **Purpose:** To understand the **full meaning, details, arguments, and implications** of a text.
- **How to Read Intensively:**
 - This is what you do *after* skimming, when you need to answer detailed questions.
 - Read slowly and carefully, paragraph by paragraph.
 - Underline or highlight key points and unfamiliar words.
 - Pause at the end of each paragraph to mentally summarise its main point.
 - Ask questions as you read: *What is the author's main argument? What evidence are they using? What is the tone?*

B. DECIPHERING VOCABULARY IN CONTEXT

A common examination question asks for the meaning of a word "as used in the passage." The dictionary definition may not fit. You must become a detective and use **context clues**.

- **Synonym/Restatement Clue:** The author provides a synonym or definition nearby.
 - *Example:* "His *obdurate* nature, his stubborn refusal to change his mind, made negotiation impossible."

- *Clue:* The phrase "stubborn refusal to change his mind" defines *obdurate*.
- **Antonym/Contrast Clue:** The author presents a contrast, revealing the word's meaning by what it is *not*.
 - *Example:* "While the manager was often *loquacious*, his assistant was a man of very few words."
 - *Clue:* The contrast with "a man of very few words" tells us *loquacious* means talkative.
- **Example Clue:** The meaning is illustrated through examples.
 - *Example:* "The museum featured various *relics* from the war, including torn uniforms, rusted weapons, and old letters."
 - *Clue:* The listed items (uniforms, weapons, letters) are all ancient objects from the past, telling us a *relic* is a historical object.

C. ANALYSING QUESTION TYPES

Recognising what a question is asking for is half the battle.

1. **Factual/Direct Questions:** The answer is stated explicitly in the text.
 - *Key words:* What is...? Who is...? When did...? List...
 - *Strategy:* Scan the passage for the specific information.
2. **Inferential Questions:** The answer is implied but not directly stated. You must "read between the lines."
 - *Key words:* Suggest...? Infer...? Imply...? What conclusion can you draw...?
 - *Strategy:* Combine information from the text with logical reasoning.
3. **Vocabulary-in-Context Questions:** "As used in the passage, what does 'X' mean?"
 - *Strategy:* Use the context clues detailed above.
4. **Main Idea/Global Questions:** These ask about the central theme or purpose of the entire passage.

- *Key words*: The main idea is... The primary purpose is... The passage is primarily concerned with...
- *Strategy*: Look at the title, the thesis statement (usually in the introduction), and the concluding paragraph.

5. **Reference/Grammatical Questions**: "What does the underlined word 'it' refer to?" or "What is the grammatical name and function of the expression...?"

- *Strategy*: Look back in the immediate sentences to find the noun the pronoun refers to. For grammatical names, identify the construction (e.g., noun phrase, adverbial clause).

3. PRACTICE PASSAGE & QUESTIONS

Read the following passage carefully and answer the questions that follow.

Youth restiveness, a term that describes the agitated and often disruptive behaviour of a nation's young populace, has become a *gargantuan* challenge in many developing countries. This phenomenon does not emerge from a vacuum. Its primary catalyst is the pervasive and debilitating spectre of unemployment. When a significant portion of the educated and able-bodied youth is left idle, their energies, which ought to be channelled towards productive ventures, are often diverted into social vices.

Furthermore, the decay in societal values, where wealth is celebrated without questioning its source, exacerbates the problem. Young people observe individuals with *ostentatious* lifestyles, often products of corruption, and are pressured to attain such wealth by any means necessary. This creates a fertile ground for political thuggery, cybercrime, and armed robbery.

To curb this menace, a multi-pronged approach is essential. It is not enough to simply police the youth; we must create tangible economic opportunities. Revitalising the nation's industries, fostering entrepreneurship, and implementing a systemic re-orientation of values are the only long-term solutions to this endemic problem.

4. EVALUATION

Based on the passage above, answer the following questions.

1. (Factual) According to the passage, what is the primary catalyst for youth restiveness?
 2. (Factual) List two social vices mentioned as results of idle youth energy.
 3. (Vocabulary) What does the word *ostentatious* mean as used in the passage?
 4. (Inferential) Explain in your own words what the author means by the phrase, "This phenomenon does not emerge from a vacuum."
 5. (Main Idea) What is the author's primary purpose in writing this passage?
-

5. ASSIGNMENT

1. **Provide full answers** to the five evaluation questions above. Write in complete sentences.
2. **Answer the following additional questions** based on the same passage: a. According to the final paragraph, what three specific solutions does the author propose? b. What does the author mean by "a multi-pronged approach"? c. "...a pervasive and debilitating spectre of unemployment." What is the grammatical name given to this expression as used in the passage, and what is its function? d. For each of the following words, find another word or phrase that means the same thing and can replace it in the passage: (i) gargantuan (ii) idle (iii) endemic.

WEEK 7: MIDTERM BREAK

1. INTRODUCTION

This week marks the midpoint of the term, a scheduled pause in academic instruction. The midterm break is a crucial period for rest, recuperation, and informal consolidation of learning. It is a strategic interval designed to prevent burnout and to allow you to return to your studies with renewed focus and energy for the remainder of the term.

2. OBJECTIVES FOR THE BREAK

While this is a break from formal lessons, a structured approach to this time will yield significant benefits. The primary objectives for this period are:

1. **Mental and Physical Recuperation:** Adequate rest is not idleness; it is an essential component of effective learning. Ensure you get sufficient sleep, engage in physical activity, and pursue hobbies and interests that you enjoy.
2. **Consolidation of Learning:** Use this time to passively and actively review the content from the first half of the term. This is not about intense cramming, but about allowing the concepts from Weeks 1-6 to settle and solidify in your memory.
3. **Light Preparation:** A brief, low-pressure preview of the topics for the upcoming weeks can reduce anxiety and make the return to class smoother.

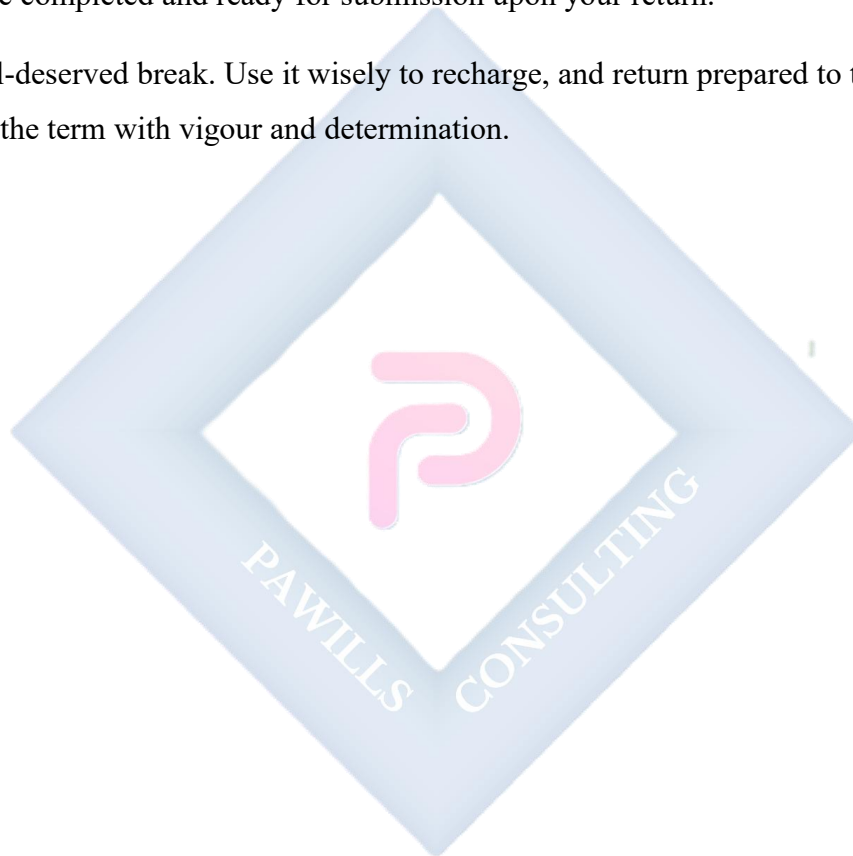
3. SUGGESTED ACTIVITIES

To achieve the objectives above, consider the following:

- **Rest:** Prioritise sleep and relaxation. A well-rested mind absorbs information more efficiently.
- **Reflective Review:** Skim through your notes from Weeks 1-6. Identify and jot down any topics you found challenging that may require extra attention when classes resume.

- **Independent Reading:** Read a book, magazine, or reputable online articles for pleasure. This helps maintain your reading fluency and comprehension skills without the pressure of examination.
- **Preview:** Glance at the topics for **Weeks 8-13** (Summary Writing, Consonant Clusters, Motor Vehicles, Pronouns, Listening Comprehension, and the Schwa sound). This creates a mental framework for what is to come.
- **Complete Outstanding Assignments:** Ensure all assignments from the first half of the term are completed and ready for submission upon your return.

Enjoy this well-deserved break. Use it wisely to recharge, and return prepared to tackle the second half of the term with vigour and determination.



WEEK 8: SUMMARY WRITING – SUMMARISING A TALK/LECTURE

1. INTRODUCTION

Summary is the advanced skill of distilling a lengthy text or speech into its most essential points, using your own words. It is not about copying and pasting; it is about **processing, filtering, and restating** core information with brevity and clarity. This skill is paramount for examinations, research, and effective communication in higher education and professional life.

While summarising a written passage is challenging, summarising a **talk or lecture** adds a layer of complexity: it requires you to listen actively, process information in real-time, and take notes simultaneously, as you cannot "re-read" a spoken word.

2. CONTENT BREAKDOWN

A. THE FOUNDATIONAL STEPS FOR SUMMARISING A WRITTEN PASSAGE

These steps form the bedrock of all summary writing, whether the source is written or spoken.

1. First Reading: Comprehension

- Read the passage once, without stopping, to grasp the overall topic, purpose, and general argument. Ask yourself: *What is this fundamentally about?*

2. Second Reading: Identification and Annotation

- Read the passage again, this time with a pen in hand.
- Work paragraph by paragraph. For each one, identify and underline or highlight the **topic sentence**—the sentence that expresses the main idea of that paragraph.
- Bracket or note key supporting details or evidence, but be ready to discard examples, illustrations, repetitions, and rhetorical flourishes.

3. Drafting: The Art of Paraphrasing

- Write down the main ideas you have identified, but you **must** express them in your *own words*.

- **Paraphrasing vs. Lifting:** "Lifting" is directly copying phrases or sentences from the original text. This is penalised in examinations. Paraphrasing demonstrates your understanding.
 - *Original:* "The relentless onslaught of deforestation is systematically eradicating the habitats of countless species."
 - *Lifting (Bad):* "Deforestation is eradicating the habitats of species." (Still too close).
 - *Paraphrasing (Good):* "The continuous clearing of forests is destroying the natural homes of many animals."

4. **Connecting: Creating a Cohesive Flow**

- Link your paraphrased points together using suitable connective words and phrases to ensure your summary reads as a fluid whole, not a disjointed list.
- *Examples: Furthermore, Consequently, As a result, However, Therefore, Subsequently.*

5. **Editing and Polishing: The Pursuit of Brevity**

- This is the most critical step. Check the word limit (e.g., "in 3 sentences" or "not more than 60 words") and be ruthless.
- Remove any remaining examples, adjectives, and redundant phrases.
- Combine simple sentences into more complex ones where possible to save words.
- Read your final summary aloud to check for clarity and fluency.

B. ADAPTING THE SKILL FOR A TALK OR LECTURE

Since you cannot re-listen to a live talk at will, the emphasis shifts to sophisticated **note-taking**.

- **Active Listening:** This is engaged, focused listening. Pay attention to the speaker's:
 - **Signposts:** Verbal cues that signal the structure of the talk.
 - *Introducing the main point:* "My central argument is...", "The key thing to remember is..."
 - *Listing points:* "Firstly...", "Another significant factor...", "Finally..."
 - *Providing examples:* "For instance...", "To illustrate..."

- *Summarising/Concluding*: "In conclusion...", "To sum up...", "Therefore..."
- **Efficient Note-Taking Techniques:**
 - **Don't write verbatim.** You cannot write as fast as people speak.
 - **Use Abbreviations and Symbols:** Develop your own system.
 - & or + = and
 - w/ = with
 - w/o = without
 - → = leads to/results in
 - ∴ = therefore
 - e.g. = for example
 - govt = government
 - cf = compared to
 - **Focus on Keywords:** Write down nouns, powerful verbs, and key statistics. Ignore filler words.
 - **Identify the Core:** Continuously ask yourself: *What is the topic? What is the thesis? What are the 2-4 key points being made?*

After the talk, your notes become the "source text" from which you write your formal summary, following the steps in Section A.

3. ROBUST WORKED EXAMPLE

Source Passage on "Corruption":

Corruption, in simple terms, is the abuse of entrusted power for private gain. This menace has eaten deep into the fabric of many nations, acting as a significant brake on development. Its most visible effect is the diversion of public funds. When money meant for building schools, hospitals, and roads is siphoned into private pockets, the

public is denied these essential services. This directly contributes to poverty and widens the gap between the rich and the poor.

Furthermore, corruption erodes public trust and delegitimizes the government. When citizens believe their leaders are all corrupt, they become cynical and less willing to participate in the democratic process or obey the law. This creates a cycle of lawlessness. Finally, corruption frightens away foreign investment, as investors see the nation as an unstable and unpredictable place to do business.

Question: In three sentences, summarize the effects of corruption as stated in the passage.

Solution:

1. Identify Main Points (Effects):

- Para 1: Diversion of public funds → leads to a lack of public services and increased poverty.
- Para 2: Erosion of public trust → leads to cynicism and lawlessness.
- Para 2: Deters foreign investment due to perceived instability.

2. Draft/Paraphrase:

- *Rough Draft:* Corruption leads to public money being stolen, so there is no money for schools and hospitals and people become poorer. It also makes people not trust the government, which makes them not want to follow the law. It also makes foreign companies not want to invest money.

3. Refine and Connect (Formal Tone & Brevity):

- *Final Answer:* Firstly, corruption leads to the misappropriation of public funds, resulting in inadequate social amenities and exacerbating poverty. Secondly, it undermines public trust in governance, fostering civic cynicism and encouraging lawlessness. Finally, it deters foreign investment by creating an impression of national instability.

4. EVALUATION

1. What is the fundamental difference between a main idea and a supporting detail?
 2. Explain what it means to 'paraphrase' and why it is crucial in summary writing.
 3. Why is efficient note-taking the most critical skill for summarizing a lecture?
 4. List three verbal 'signposts' a speaker might use to introduce a key point.
 5. Name two things that should always be removed during the editing stage of writing a summary.
-

5. ASSIGNMENT

1. Re-read the passage on "**Youth Restiveness**" from the Week 6 lesson notes.
2. **Summary Task 1:** In **one** clear and concise sentence, state the main cause of youth restiveness as identified by the author.
3. **Summary Task 2:** In **two** sentences, summarize the solutions to youth restiveness proposed by the author. Ensure you paraphrase effectively.

WEEK 9: SPOKEN ENGLISH – CONSONANT CLUSTERS

1. INTRODUCTION

Pronunciation clarity is a hallmark of advanced English proficiency. A significant challenge, particularly for speakers of Nigerian languages where consonant clusters are less common, is the accurate production of **consonant clusters**.

A **consonant cluster** (or consonant blend) is a sequence of two or more consonant sounds that appear together in a syllable without an intervening vowel sound.

- *Example:* In the word "strong**," the initial syllable contains the cluster /str/. In "bestst**", the final syllable contains the cluster /sts/.

A common feature of Nigerian English is **epenthesis** – the insertion of a short vowel (often /ɪ/ or /ʊ/) to break up these clusters, especially in final position. This makes words like "task" sound like "task-ɪ" and "film" like "fi-lum." Mastering clusters is essential for moving towards a more standard and internationally intelligible pronunciation.

2. CONTENT BREAKDOWN

We will focus primarily on **final consonant clusters**, as these present the most frequent difficulty.

A. TWO-CONSONANT (CC) FINAL CLUSTERS

The key is to move smoothly from one consonant to the next without a vowel break.

- **-sk** /sk/: *ask, task, desk, mask, risk*
 - *Practice:* "Please complete the **task**."
- **-st** /st/: *first, last, lost, ghost, wrist*
 - *Practice:* "She was **first** in the race."
- **-sp** /sp/: *wasp, grasp, lisp, crisp*

- *Practice:* "It was a **crisp** autumn morning."
- **-nd** /nd/: *hand, land, send, found, behind*
 - *Practice:* "Please **send** a reply."
- **-nk** /ŋk/: *bank, thank, link, drink, trunk*
 - *Practice:* "I **thank** you for your **help**." (Note: /ŋ/ is the 'ng' sound).
- **-ld** /ld/: *gold, hold, mild, child, field*
 - *Practice:* "The **child** played in the **field**."
- **-lt** /lt/: *belt, salt, melt, built*
 - *Practice:* "Fasten your seat **belt**."
- **-mp** /mp/: *jump, camp, lamp, limp*
 - *Practice:* "The frog can **jump**."
- **-pt** /pt/: *kept, wept, slept, adopt*
 - *Practice:* "He **slept** soundly."

B. THREE-CONSONANT (CCC) FINAL CLUSTERS

This requires careful articulation to ensure all three sounds are heard. The final sound is often a plural '-s' or past tense '-ed'.

- **-sts** /sts/: (Plurals of -st words) *ghosts, tests, lists, wrists*
 - *Practice:* "The students finished their **tests**."
- **-sks** /sks/: (Plurals of -sk words) *tasks, desks, masks, risks*
 - *Practice:* "We have many **tasks** to complete."
- **-mps** /mps/: (Plurals of -mp words) *jumps, lamps, camps, limps*
 - *Practice:* "All the street **lamps** were on."
- **-nts** /nts/: *wants, pants, tents, hints*
 - *Practice:* "He **wants** new **pants**."
- **-lts** /lts/: *belts, salts, melts*
 - *Practice:* "The sun **melts** the ice."
- **-lpt** /lpt/: *gulped, helped*
 - *Practice:* "She **helped** her friend."

- **-kst** /kst/: *next, text, fixed*
 - *Practice:* "Read the **next text**."
- **-lfθ** /lfθ/: *twelfth* (A challenging cluster: /twelfθ/)
 - *Practice:* "He was born on the **twelfth**."

C. FOUR-CONSONANT (CCCC) FINAL CLUSTERS

These are the most complex and are often simplified, even by native speakers. The goal is to articulate them as clearly as possible.

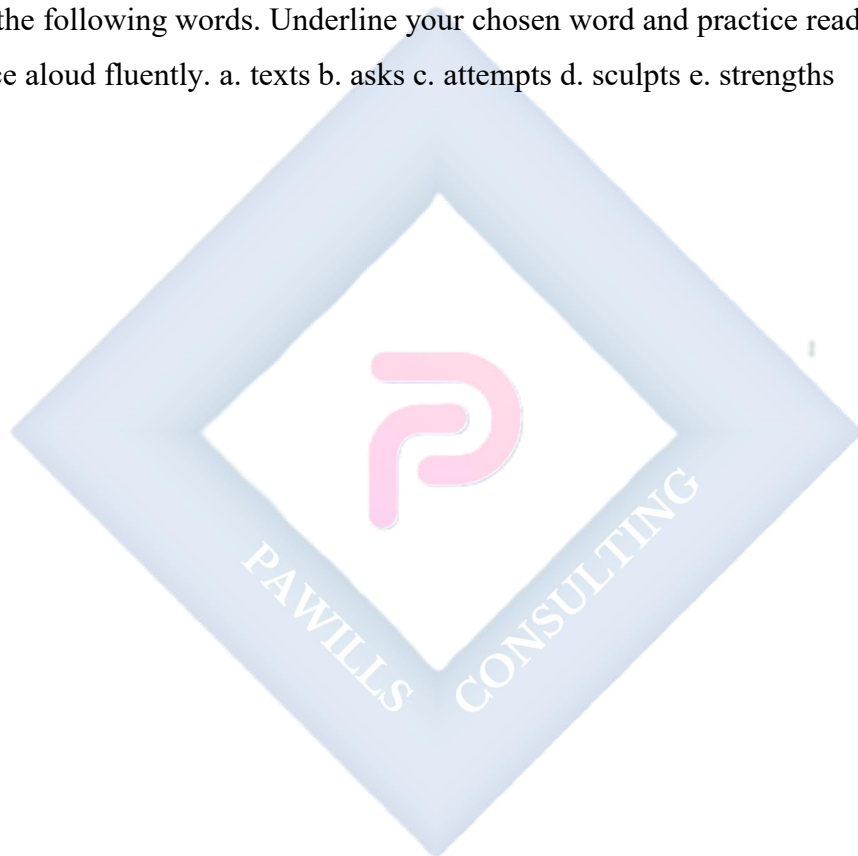
- **-lfθs** /lfθs/: *twelfths* (/twelfθs/)
 - *Practice:* "We need two **twelfths**." (This is a real test of articulation).
- **-ŋkθs** /ŋkθs/: *lengths, strengths*
 - *Practice:* "They measured the different **lengths**."
- **-mpts** /mpts/: *prompts, attempts*
 - *Practice:* "The actor needed **prompts**."
- **-ksts** /ksts/: *texts, contexts*
 - *Practice:* "She analysed the historical **texts**."

3. EVALUATION

1. Define the term "consonant cluster" in your own words.
 2. What is "epenthesis"? Provide an example of a word where this commonly occurs in Nigerian English.
 3. Pronounce the following words clearly, paying close attention to the final cluster: a. grasped b. worlds c. prompts d. twelfths
 4. How many consonant sounds are in the cluster at the end of the word "glimpsed" (/glimpst/)?
-

4. ASSIGNMENT

1. **Phonetic Transcription & Practice:** Write the following words and then provide their phonetic transcription, focusing on the final cluster. Practice saying each word aloud five times.
 - *Example: tasks* - /tɑ:sks/ a. helped b. scripts c. widths d. thousandths (This is a very advanced cluster: /θaʊz(ə)nθs/) e. glimpsed
2. **Contextual Practice:** Write five original sentences. Each sentence must correctly use one of the following words. Underline your chosen word and practice reading the entire sentence aloud fluently. a. texts b. asks c. attempts d. sculpts e. strengths



WEEK 10: VOCABULARY DEVELOPMENT – MOTOR VEHICLES

1. INTRODUCTION

A strong and specific vocabulary is not limited to abstract concepts; it is equally vital for discussing practical, everyday technology. This week, we focus on the lexicon of **Motor Vehicles**. Whether for descriptive writing, understanding a technical passage, or navigating practical situations like vehicle maintenance or a driving test, this terminology is immensely useful. We will use British English terms, noting key differences where they exist.

2. CONTENT BREAKDOWN: A GLOSSARY OF ESSENTIAL TERMS

A. EXTERIOR PARTS & BODYWORK

- **Chassis:** /'ʃæsi/ The load-bearing framework of a vehicle, the "skeleton" upon which the body, engine, and other components are mounted.
 - *Example:* "After the accident, the car's **chassis** was bent beyond repair."
- **Bonnet:** (American: Hood) The hinged metal cover over the engine compartment at the front of the car.
 - *Example:* "He lifted the **bonnet** to check the oil level."
- **Boot:** (American: Trunk) The enclosed storage compartment at the rear of the car.
 - *Example:* "We packed our luggage in the **boot**."
- **Windscreen:** (American: Windshield) The large front window of a vehicle.
 - *Example:* "The **windscreen** wipers cleared the heavy rain."
- **Wing:** (American: Fender) The part of the car's body that frames the wheel well.
 - *Example:* "He scraped the **wing** against the wall while parking."
- **Bumper:** A horizontal bar attached to the front and rear of a vehicle to absorb impact in a minor collision.
- **Number Plate:** (American: License Plate) The metal or plastic plate on which the vehicle's registration number is displayed.

- **Tyres:** (American: Tires) The rubber, air-filled coverings of a vehicle's wheels.
- **Silencer:** (American: Muffler) Part of the exhaust system that reduces the noise produced by the engine.

B. INTERIOR CONTROLS & INSTRUMENTS

- **Dashboard (or Facia):** The panel in front of the driver, containing the instruments and controls.
 - *Example:* "The **dashboard** lit up when he turned the key."
- **Steering Wheel:** The wheel used by the driver to control the direction of the vehicle.
- **Gear Lever:** (American: Gear Shift) The lever used to change gears in a manual or automatic transmission.
- **Handbrake:** (American: Parking Brake) A brake operated by hand, used to keep the vehicle stationary after parking.
- **Clutch Pedal:** The pedal in a manual transmission car that is pressed to disengage the engine from the gears before changing gear.
- **Accelerator:** (American: Gas Pedal) The pedal that controls the engine's power and the vehicle's speed.
- **Fuel Gauge:** The instrument on the dashboard that indicates how much fuel remains in the tank.
- **Speedometer:** The instrument that shows the vehicle's current speed.
- **Rev Counter (or Tachometer):** The instrument that displays the engine's revolutions per minute (RPM).

C. UNDER THE BONNET: ENGINE & MECHANISMS

- **Engine (or Motor):** The machine that provides power to move the vehicle, typically by burning fuel.
- **Radiator:** A component of the cooling system that dissipates heat from the engine coolant to prevent overheating.
 - *Example:* "The car began to overheat because the **radiator** had sprung a leak."
- **Alternator:** A device that charges the battery and powers the electrical system when the engine is running.

- *Example:* "A faulty **alternator** will cause the battery to drain completely."
- **Carburettor:** (Modern cars use fuel injection) A device in older engines that mixes air and fuel in the correct ratio for combustion.
- **Battery:** The unit that stores electrical energy to start the engine and power electrical components when the engine is off.
- **Spark Plug:** A device in the engine cylinder that delivers an electric spark to ignite the fuel-air mixture.

D. LIGHTING & ELECTRICALS

- **Headlights:** The powerful main lights at the front of the vehicle, used for driving at night or in poor visibility.
- **Sidelights:** (American: Parking Lights) Dimmer lights located at the front and rear, used for making the vehicle visible when parked or at dusk.
- **Indicators:** (American: Turn Signals) The flashing lights on the front, rear, and sometimes sides of the vehicle, used to signal an intention to turn or change lanes.
- **Hazard Lights (or Hazard Warning Lights):** When activated, all four indicators flash simultaneously to warn other drivers of a stationary hazard or breakdown.
- **Brake Lights:** The bright red lights at the rear that illuminate when the driver presses the brake pedal.
- **Rear Lights (or Tail Lights):** The red lights at the back of the car that are on whenever the headlights or sidelights are on, making the vehicle visible from behind.

3. EVALUATION

1. What is the name for the structural framework of a car, to which all other parts are attached?
 2. What is the British English term for the storage compartment at the rear of a car?
 3. Which component is responsible for charging the battery while the engine is running?
 4. Differentiate between the **bonnet** and the **boot**.
 5. What are the flashing lights called that a driver uses to signal a turn?
-

4. ASSIGNMENT

1. **Fill in the Blanks:** Complete the following sentences with the correct word from this week's list. a. Before a long journey, it is wise to check the oil and water levels under the _____. b. The driver used his _____ to signal that he was moving into the right-hand lane. c. If the _____ fails, the engine will quickly overheat, especially in traffic. d. She had to pull over because her _____ warning light was on, indicating a potential problem with the charging system. e. After parking on a hill, he always applied the _____ to prevent the car from rolling away.
2. **Labelling and Description:** a. Find a clear image of a car (side and front view) from a magazine or online. Print or sketch it. b. Label at least **ten** different parts of the car using the vocabulary from this lesson. b. Write a short, descriptive paragraph (approx. 80 words) about the car's exterior, using at least five of the labelled terms.



WEEK 11: GRAMMATICAL STRUCTURES – PRONOUNS

1. INTRODUCTION

A **Pronoun** is a versatile word that takes the place of a noun or a noun phrase. Its primary function is to avoid clumsy and repetitive language, thereby making our speech and writing more fluid and elegant.

Consider this sentence without pronouns: "*Chinua said Chinua would bring Chinua's book, but Chinua forgot the book.*" This is jarring and inefficient. With pronouns, it becomes: "*Chinua said he would bring his book, but he forgot it.*" Mastering pronouns is fundamental to grammatical accuracy and stylistic sophistication.

2. CONTENT BREAKDOWN

A. DEFINITION AND TYPES OF PRONOUNS

1. **Personal Pronouns:** These refer to specific people or things and change form (**case**) based on their function in the sentence.
 - **Subject Pronouns:** Act as the subject of a verb (the "doer" of the action).
 - *I, you, he, she, it, we, they*
 - *Example: "She is a brilliant lawyer." / "They are playing football."*
 - **Object Pronouns:** Act as the object of a verb or a preposition (the "receiver" of the action).
 - *me, you, him, her, it, us, them*
 - *Example: "The teacher praised him." (Object of verb) / "Give the letter to me." (Object of preposition)*
 - **Common Error:** Using a subject pronoun where an object pronoun is required, and vice versa.
 - *Incorrect: "This is between you and I."*

- *Correct:* "This is between you and **me**." (Object of the preposition 'between')
2. **Possessive Pronouns:** These show ownership or possession. They come in two forms:
- **Possessive Determiners (or Adjective Pronouns):** These are used *before* a noun to modify it.
 - *my, your, his, her, its, our, their*
 - *Example:* "That is **my** car." / "Have you seen **their** new house?"
 - **Possessive Pronouns:** These stand *alone*, replacing the noun phrase.
 - *mine, yours, his, hers, ours, theirs*
 - *Example:* "That car is **mine**." / "Our results are similar to **theirs**."
 - **Crucial Distinction:** "Its" (possessive) vs. "It's" (contraction of 'it is' or 'it has').
 - *Example:* "The dog wagged **its** tail." / "**It's** a beautiful day."
3. **Reflexive Pronouns:** These refer back to the subject of the sentence, indicating that the subject performs and receives the action.
- *myself, yourself, himself, herself, itself, ourselves, yourselves, themselves*
 - *Example:* "She cut **herself** while cooking." (Subject and object are the same).
 - **Emphatic Use:** They can also be used for emphasis.
 - *Example:* "I **myself** saw the incident." (Emphasising 'I')
 - **Common Error:** Using a reflexive pronoun as a subject.
 - *Incorrect:* "My brother and **myself** will attend."
 - *Correct:* "My brother and **I** will attend."
4. **Relative Pronouns:** These introduce a relative (or adjective) clause, which provides more information about a noun. The pronoun relates back to this noun, which is called its **antecedent**.
- *who, whom, whose, which, that*
 - *Examples:*
 - "The woman **who** called you is my aunt." (*Who* refers to 'the woman' and is the subject of 'called').

- "The man **whom** you met is the director." (*Whom* refers to 'the man' and is the object of 'met').
- "This is the house **whose** roof was damaged." (*Whose* shows possession).
- "The book, **which** is on the table, is mine." (*Which* refers to 'the book'; used for things and animals).
- "I need a phone **that** has a good camera." (*That* can be used for people or things, often in restrictive clauses).

5. **Demonstrative Pronouns:** These "point" to specific things, indicating their relative distance (in space or time) from the speaker.

- *this, that, these, those*
- *Examples:*
 - "This is my favourite song." (Singular, near).
 - "That was a memorable day." (Singular, far).
 - "These are the documents you requested." (Plural, near).
 - "Look at those beautiful flowers!" (Plural, far).

6. **Indefinite Pronouns:** These refer to non-specific people or things. They do not point to any particular person or object.

- *Singular:* someone, anybody, nothing, everything, each, either, neither.
- *Plural:* both, few, many, several.
- *Singular or Plural:* all, some, any, none (depending on context).
- *Examples:*
 - "Everybody is welcome to attend." (Takes a singular verb).
 - "Several of the students are absent." (Takes a plural verb).
 - "Some of the cake is gone." (Singular, referring to the cake as a mass).
 - "Some of the biscuits are gone." (Plural, referring to countable biscuits).

3. EVALUATION

1. What is the primary function of a pronoun?

2. Explain the difference between a subject pronoun and an object pronoun, providing one example of each.
 3. Correct the error in this sentence: "The secret is safe between you and I."
 4. What is the function of a relative pronoun in a sentence?
 5. List two singular indefinite pronouns and two plural indefinite pronouns.
-

4. ASSIGNMENT

1. **Pronoun Identification and Correction:** The following sentences contain pronoun errors. Rewrite each sentence correctly. a. Myself and my family are going on holiday. b. Each of the players have a unique skill. c. That is the man who I saw at the cinema. d. The team celebrated it's victory. e. She is more intelligent than him and I.
2. **Functional Application:** Write one clear and original sentence for each of the following pronoun tasks: a. Use a **reflexive pronoun** as the object of a verb. b. Use a **possessive pronoun** (the kind that stands alone). c. Use a **relative pronoun** to introduce a clause. d. Use a **demonstrative pronoun** as the subject of a sentence. e. Use a **singular indefinite pronoun** as the subject of a sentence.

WEEK 12: LISTENING COMPREHENSION

1. INTRODUCTION

Listening Comprehension is an active and critical skill that goes far beyond the passive act of "hearing." It involves **attentively processing spoken language, interpreting its meaning, evaluating the message, and responding appropriately.** In your examinations, this component tests your ability to focus, filter information, identify a speaker's core ideas, and understand their underlying intentions and tone. This skill is paramount not only for academic success but for effective communication in all areas of life.

2. CONTENT BREAKDOWN

A. OVERCOMING BARRIERS TO EFFECTIVE LISTENING

To listen effectively, you must first recognise and minimise these common obstacles:

1. **External Distractions:** Environmental noise, poor audio quality, or visual disturbances.
 - *Strategy:* Choose a quiet environment for focused listening. During an exam, consciously block out ambient noise.
2. **Internal Distractions:** Your own thoughts, worries, fatigue, or a lack of interest in the topic.
 - *Strategy:* Practice mindfulness. Acknowledge distracting thoughts and then deliberately redirect your focus to the speaker.
3. **Prejudice/Bias:** Pre-judging the speaker based on their accent, appearance, or the topic itself, which can lead to dismissing their message.
 - *Strategy:* Make a conscious effort to listen objectively to the *content*, separating it from your feelings about the speaker.
4. **"Rebuttal" Listening:** Formulating your own response or counter-argument while the speaker is still talking, causing you to miss key points.

- *Strategy*: Focus on understanding the speaker's point *fully* before you start to evaluate or form a response.

B. THE ART OF STRATEGIC NOTE-TAKING

You cannot remember everything you hear. Efficient note-taking is your most powerful tool.

- **Abbreviations and Symbols**: Develop a personal shorthand system.
 - & or + = and
 - w/ = with
 - w/o = without
 - → = leads to/results in
 - ← = comes from/is caused by
 - ∴ = therefore
 - e.g. = for example
 - i.e. = that is
 - govt = government
 - info = information
- **Focus on Keywords and Ideas**: Do not write full sentences. Capture the essential nouns, verbs, and concepts.
 - *What you hear*: "One of the most significant consequences of deforestation is the loss of biodiversity, which ultimately disrupts entire ecosystems."
 - *Your notes*: deforestation → loss biodiversity → disrupts ecosystems
- **Identify Structural "Signposts"**: Listen for verbal cues that signal the speaker's structure and highlight important information.
 - **Introducing the Main Idea**: "My primary argument is...", "The key thing to remember is...", "The central issue we face is..."
 - **Enumerating Points**: "Firstly...", "Another important factor...", "Finally...", "On the one hand... on the other hand..."

- **Providing Examples/Evidence:** "For instance...", "To illustrate...", "Consider the case of...", "A key statistic is..."
- **Emphasising a Point:** "Crucially...", "It is vital to understand that...", "Above all..."
- **Summarising/Concluding:** "In conclusion...", "To sum up...", "Therefore...", "As a result..."

C. ANALYSING THE SPOKEN MESSAGE

Your goal is to move beyond the surface words and understand the deeper message.

- **Identifying the Main Idea (Thesis):** What is the single most important point the speaker is trying to make? This is the anchor for the entire talk.
- **Distinguishing Main Ideas from Supporting Details:** Facts, examples, and statistics are used to *support* the main ideas. Your notes should reflect this hierarchy.
- **Inferring the Speaker's Purpose and Tone:**
 - **Purpose:** Is the speaker trying to *inform* (present facts), *persuade* (change your opinion), *instruct* (teach you how to do something), or *entertain* (amuse you)?
 - **Tone:** What is the speaker's attitude? Is it *serious*, *urgent*, *sarcastic*, *enthusiastic*, *critical*, or *neutral*? Tone is conveyed through word choice, pace, and intonation.

3. PRACTICE: LISTENING SCRIPT

(This passage should be read aloud to the students at a natural, moderate pace, twice by the teacher/examiner.)

"Good morning, students. My name is Dr. Bako, and I am here to talk about a critical issue of our time: the 'digital divide.' Now, the digital divide is not merely a buzzword; it refers to the growing chasm between those who have ready access to modern information and communication technology, like computers and the internet, and those who do not. This is not just about owning a smartphone; it is a profound social and economic issue.

Here in Nigeria, this divide is particularly stark. Consider this: while a secondary school student in Victoria Island, Lagos, might have unlimited Wi-Fi to stream educational videos and conduct research, a student of the same age in a remote village in Borno state may have never even seen a functional computer. This disparity creates a massive, and deeply unfair, inequality in educational opportunity from a very young age.

Why does this matter so much? It matters because digital literacy is no longer a luxury or an optional skill; it has become the fundamental currency for participation in the 21st-century economy. Without access to technology and the skills to use it effectively, millions of our young people are being left behind on the global stage before they have even started the race. Therefore, I argue that it is the urgent and non-negotiable responsibility of both government and the private sector to invest heavily in rural broadband infrastructure and public digital literacy programmes. Thank you."

4. EVALUATION

(Based on the passage read aloud)

1. (Factual) What is the specific topic of Dr. Bako's talk?
2. (Factual) According to the speaker, what does the term "digital divide" refer to?
3. (Inferential) What does the contrasting example of the Lagos student and the Borno student illustrate about the digital divide in Nigeria?
4. (Vocabulary in Context) What does Dr. Bako mean when he describes digital literacy as the "fundamental currency"?
5. (Main Idea/Purpose) What is Dr. Bako's primary purpose in giving this talk?

5. ASSIGNMENT

1. **Provide full answers** to the five evaluation questions above. Write in complete, clear sentences.

2. **Applied Listening Task:** Tonight, listen attentively to a 5-7 minute news bulletin on the radio (e.g., BBC News) or a segment from a credible news podcast. a. State the main topic of the broadcast. b. Using the note-taking techniques from this lesson, write down the **three most important points** the presenter made. c. In one sentence, describe the presenter's tone (e.g., *Was it neutral, urgent, sombre, or optimistic?*).



WEEK 13: SPOKEN ENGLISH – WORDS WITH SCHWA /ə/

1. INTRODUCTION

We conclude this term by focusing on the most common vowel sound in the English language: the **Schwa** (symbol: /ə/). Despite its prevalence, the schwa is often overlooked because it is never stressed. It is a very short, weak, neutral vowel sound, pronounced as a soft "uh" /ə/. Think of it as the sound of relaxation—it occurs in syllables where the vowel is not emphasised.

Mastering the schwa is a key step towards achieving a more natural, rhythmically correct, and fluent British English accent. It is the secret to moving away from a syllable-timed rhythm (where every syllable is given equal weight) to a stress-timed rhythm (where stressed syllables are prominent and unstressed syllables are weakened, often to a schwa).

2. CONTENT BREAKDOWN

A. DEFINING THE SCHWA SOUND

- **Phonetic Symbol:** /ə/
- **Pronunciation:** A short, mid-central, lax vowel sound. It is the sound you make when your mouth, jaw, and tongue are completely relaxed. It is the first and last sound in the word "ago" (/ə'gəʊ/).
- **The Golden Rule:** The schwa sound **only ever appears in unstressed syllables**. Any vowel letter (a, e, i, o, u) can be pronounced as a schwa when it is in a weak, unstressed position.

B. THE SCHWA IN FINAL UNSTRESSED SYLLABLES

As specified in the scheme of work, we will concentrate on the schwa appearing as the final sound in a word. This is most frequent in words ending with the suffixes **-er, -or, -ar, -our, -a, -re**.

1. Schwa in -er Endings: The '-er' ending is almost universally pronounced as /ə/.

- **teacher**** → /'ti:tʃə/
- **mother**** → /'mʌðə/
- **computer**** → /kəm'pjʊ:tə/
- **clever**** → /'klevə/
- **water**** → /'wɔ:tə/

2. Schwa in -or Endings: Similar to '-er', this ending is typically /ə/.

- **doctor**** → /'dɒktə/
- **actor**** → /'æktə/
- **sailor**** → /'seɪlə/
- **visitor**** → /'vɪzɪtə/
- **tractor**** → /'træktə/

3. Schwa in -ar Endings:

- **sugar**** → /'ʃʊgə/
- **liar**** → /'laɪə/
- **collar**** → /'kɒlə/
- **cellar**** → /'selə/
- **grammar**** → /'græmə/

4. Schwa in -our Endings (British English):

- **colour**** → /'kʌlə/
- **favour**** → /'feɪvə/
- **honour**** → /'ɒnə/
- **labour**** → /'leɪbə/

5. Schwa in Other Common Endings and Positions:

- **-a: Africa**** → /'æfrɪkə/, **area**** → /'eəriə/
- **-re: centre**** → /'sentə/, **theatre**** → /'θɪətə/

- **Initial/Medial Schwa:** The schwa is everywhere in unstressed syllables.

- about → /ə'baʊt/
- along → /ə'lɒŋ/
- again → /ə'geɪn/
- amazing → /ə'meɪzɪŋ/
- supply → /sə'plaɪ/
- police → /pə'li:s/

3. EVALUATION

1. What is the phonetic symbol for the schwa sound?
2. Describe the physical feeling of producing the schwa sound (e.g., what is the position of the tongue and jaw?).
3. The schwa sound most commonly occurs in stressed or unstressed syllables?
4. Pronounce the following words and identify which one *does not* end with a schwa sound:
 - a) runner
 - b) prefer
 - c) mother
 - d) solar
5. How many schwa sounds can you identify in the word "academy" (/ə'kædəmi/)?

4. ASSIGNMENT

1. Phonetic Transcription & Identification:

- Write the following words.
- Transcribe them phonetically, circling the letter(s) that represent the /ə/ sound.
- Practice saying each word aloud, focusing on making the schwa short and weak.
- *Example:* t(ea)ch(er) → /'ti:tʃə/ a. banana b. picture c. colour d. doctor e. support f. thorough g. victory h. memory

2. Schwa in Context: Reading Practice

- Read the following paragraph aloud. First, identify all the words containing a schwa (there are at least 10). Then, practice reading the paragraph fluently, ensuring you use the schwa sound in the unstressed syllables.
- "The **amazing doctor** from **America** gave a **lecture** about **better manners**. **He** explained that it is **proper** to be a **considerate speaker**."



SS3 ENGLISH LANGUAGE LESSON NOTES

SECOND TERM

WEEK 1 & 2: VOCABULARY DEVELOPMENT (GOVERNMENT & ADMINISTRATION)

1. INTRODUCTION 🏛️

Welcome to the Second Term of SS3. As you prepare for your final examinations, mastering specialised vocabulary, known as **register**, is crucial for success. This fortnight, we focus on the **Register of Government and Administration**. These are the precise terms used in political discourse, news reports, legal documents, and civic life. A firm grasp of this lexicon will not only help you tackle comprehension passages but will also allow you to analyse and discuss political and social issues with the accuracy and sophistication expected at this level.

2. CONTENT BREAKDOWN

We will group these words thematically to build a coherent understanding of how a government functions.

A. WORDS RELATED TO GOVERNING SYSTEMS & CONCEPTS

1. **Democracy:** A system of government where power is vested in the people, who exercise it directly or through elected representatives.
 - *Example in Context:* "Nigeria's transition to **democracy** in 1999 marked the end of decades of military rule."
 - *Illustration:* Think of a general election where citizens queue to vote for their preferred presidential candidate.
2. **Democratic:** An adjective describing anything related to or supporting the principles of democracy, such as fairness, equality, and popular participation.

- *Example in Context:* "The process for selecting the student council was highly **democratic**, involving a secret ballot and open debates."
- 3. **National Policy:** A comprehensive plan or course of action initiated, adopted, and pursued by the government of a nation.
 - *Example in Context:* "The new **national policy** on agriculture aims to achieve food security by encouraging local rice production."
- 4. **Revenue:** The total annual income of a government, accrued from various sources such as taxes, customs duties, and sales of natural resources.
 - *Example in Context:* "A significant portion of the government's **revenue** is derived from crude oil exports."
 - *Contrast with Expenditure:* The money a government spends.
- 5. **Bureaucracy:** The complex structure of government officials, departments, and administrative procedures. It is often criticised for being slow, inflexible, and bound by excessive rules, often referred to as "red tape."
 - *Example in Context:* "Obtaining a passport can be a frustrating experience due to the layers of **bureaucracy** one must navigate."
- 6. **Agency:** A specific government department or organisation responsible for a particular area of public service.
 - *Example in Context:* "The National Environmental Standards and Regulations Enforcement **Agency** (NESREA) is tasked with protecting Nigeria's environment."

B. WORDS RELATED TO OFFICIAL DOCUMENTS & COMMUNICATION

1. **White Paper:** An official government report that sets out policy or provides a definitive response to the findings of a committee or commission of inquiry. It outlines the government's official position and proposed course of action.
 - *Example in Context:* "After the panel's investigation into the disaster, the state government issued a **White Paper** accepting all its recommendations."

2. **Gazette:** An official government publication (a journal or newspaper) used to announce public notices, new legislation, government appointments, and statutory orders. The act of publishing something in the gazette is "to **gazette**" it.
 - *Example in Context:* "The newly appointed judges will only assume their roles after their names have been **gazetted**."
3. **Circular:** A formal letter or notice distributed for simultaneous consideration by multiple people or departments within an organisation. Its purpose is to ensure uniform action or dissemination of information.
 - *Example in Context:* "A **circular** was sent from the Ministry of Education to all principals, detailing the new school calendar."
4. **Memorandum (often shortened to Memo):** A brief, informal written message used for internal communication within an organisation. It is typically used to inform, remind, or make a request of colleagues.
 - *Example in Context:* "The Head of Department sent a **memo** to all staff, reminding them of the upcoming deadline for project submissions."
5. **Agenda:** A list of items to be discussed at a formal meeting. It provides structure and ensures all necessary topics are covered.
 - *Example in Context:* "The first item on the **agenda** for the parents' meeting was the proposed increase in school fees."
6. **Minutes:** The official written record of the proceedings of a meeting. They note the discussions, decisions, and actions agreed upon, and are usually confirmed at the next meeting.
 - *Example in Context:* "The secretary was tasked with taking the **minutes** to ensure an accurate account of the resolutions was kept."

C. WORDS RELATED TO PERSONNEL & STRUCTURE

1. **Permanent Secretary:** The senior, non-political civil servant who is the administrative head of a government ministry. While the Minister (a politician) sets policy direction, the

Permanent Secretary is responsible for its day-to-day implementation and the ministry's overall administration.

- *Example in Context:* "The new Minister of Health met with the **Permanent Secretary** to understand the current challenges facing the ministry."
 - 2. **Cadre:** A small group of people trained for a particular purpose or possessing a specific skill, especially within a hierarchical organisation like the civil service or military.
 - *Example in Context:* "After her promotion, she joined the senior management **cadre** of the federal civil service."
 - 3. **Official Rank:** A person's formal position or grade within a structured hierarchy, such as the military, police, or civil service. It defines their level of authority and responsibility.
 - *Example in Context:* "Despite his high **official rank**, he was known for his approachable and humble demeanour."
-

3. EVALUATION (WEEK 1 & 2)

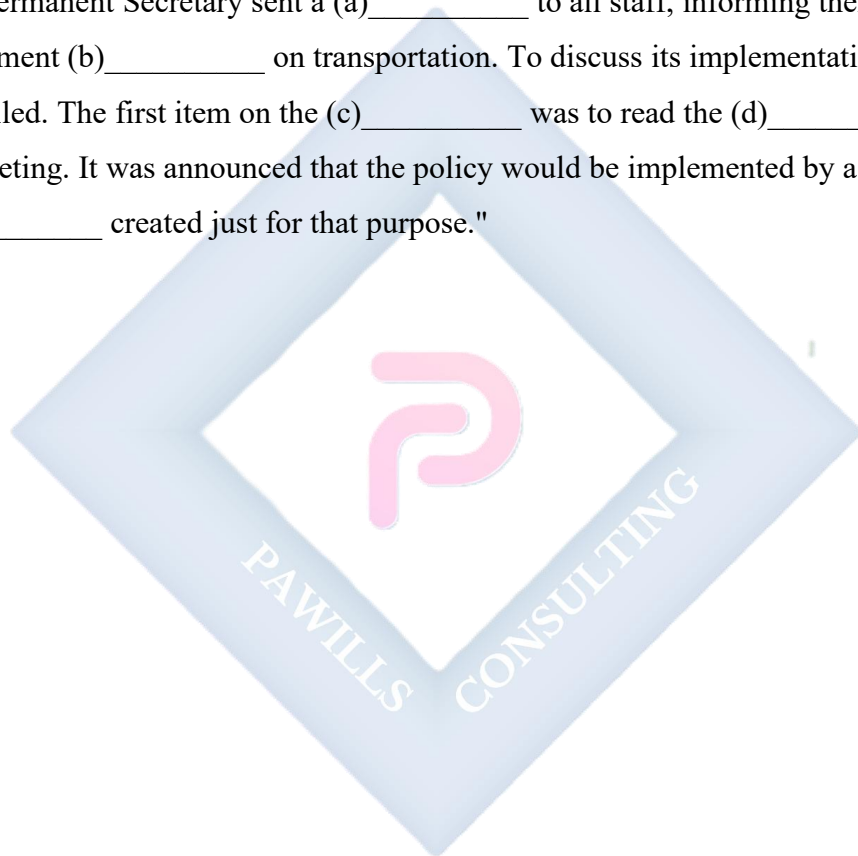
1. What is the functional difference between an **agenda** and **minutes**?
 2. Explain the purpose of a **White Paper**.
 3. A government's official journal for publishing new laws and appointments is called a _____.
 4. **Democracy** is a noun referring to a system of government, while **democratic** is a/an _____ describing something related to that system.
 5. A complex, rule-bound system of administration that can be slow is known as a _____.
 6. Who is the highest-ranking non-political, administrative head of a government ministry?
-

4. ASSIGNMENT (WEEK 1 & 2)

1. **Sentence Construction:** Write one clear, context-rich sentence for each of the following words to demonstrate your understanding:

- Revenue
- Bureaucracy
- Gazette
- Memorandum
- Cadre

2. **Passage Completion:** Fill in the blanks in the following paragraph with the most appropriate word from the list provided. (**policy, agency, agenda, minutes, circular**)
- "The Permanent Secretary sent a (a)_____ to all staff, informing them of a new government (b)_____ on transportation. To discuss its implementation, a meeting was called. The first item on the (c)_____ was to read the (d)_____ of the last meeting. It was announced that the policy would be implemented by a new (e)_____ created just for that purpose."



WEEK 3: SPOKEN ENGLISH / LISTENING / WRITING / GRAMMAR / READING

1. INTRODUCTION

This week is a masterclass in integration. We will practice five distinct but interconnected English skills. The ability to fluidly move between speaking, listening, writing, and analytical reading is the hallmark of true language proficiency. We will explore how to bring poetry to life through speech, construct and deconstruct arguments, tailor our writing for specific readers, use grammar to add detail, and unlock the meaning of classic drama.

2. CONTENT BREAKDOWN

A. SPOKEN ENGLISH: READING AND APPRECIATING POETRY

Reading poetry aloud is an act of interpretation, not just recitation. To do it justice, you must engage with its **prosody**—the rhythmic and sonic patterns of the language.

- **Rhythm & Meter:** This is the poem's heartbeat. It is the pattern of stressed (ˈ) and unstressed (˘) syllables. Identifying the meter (e.g., iambic pentameter) helps you find the poem's natural cadence.
 - *Example:* Let's scan a line from Shakespeare: ˘ ˘ ˘ ˘ ˘ ˘ ˘ "Shall I compare thee to a summer's day?"
 - *Practice Tip:* Read the poem aloud and tap your hand on your desk for the stressed syllables. This will help you feel the rhythm.
- **Rhyme:** The repetition of similar-sounding words, typically at the end of lines. The **rhyme scheme** is the pattern of rhymes, labelled with letters (A, B, C, etc.).
 - *Example:* The Shakespearean sonnet often follows an ABAB CDCD EFEF GG pattern.
- **Intonation & Tone:** Your voice must convey the poem's emotional landscape, or **tone**. Is it melancholic, sarcastic, celebratory, or contemplative? Use rising intonation for uncertainty or questions, and falling intonation for statements and finality.

- **Punctuation & Enjambment:** Do not automatically pause at the end of each line. Only pause where there is punctuation (commas, full stops, semicolons). **Enjambment** occurs when a sentence or phrase runs over from one line to the next without a pause.

Respecting this is key to maintaining the natural flow of meaning.

- *Example of Enjambment:* "Let me not to the marriage of true minds *Admit impediments.*" (The thought continues without a pause).
- *Illustration:* Reading a poem with enjambment is like driving over a series of small hills—you keep your momentum and don't stop at the crest of each one.

B. SPOKEN ENGLISH / LISTENING: ARGUING EFFECTIVELY & FOLLOWING ARGUMENTS

A formal argument is a structured exercise in persuasion, not a quarrel. It requires both the skill to build a case and the acuity to dissect one.

- **Building an Effective Argument (As a Speaker):**
 - a. **Clear Contention (Thesis):** Begin with a single, debatable statement. *Example:* "This house believes that single-use plastics should be banned immediately."
 - b. **Logical Reasoning (Logos):** Support your contention with evidence, data, and logical steps. *Example:* "Statistics show that only 9% of all plastic ever produced has been recycled. A ban is therefore a logical necessity."
 - c. **Ethical Appeal (Ethos):** Establish your credibility and the morality of your position. *Example:* "As future custodians of this planet, we have an ethical duty to act."
 - d. **Emotional Appeal (Pathos):** Connect with your audience's feelings, but use this sparingly to complement logic, not replace it. *Example:* "Imagine the sea creatures choking on this plastic—this is the legacy we are creating."
 - e. **Rebuttal:** Anticipate and dismantle your opponent's key points. *Example:* "They will say a ban is inconvenient, but is convenience worth the permanent destruction of our environment?"
- **Following an Argument (As a Listener):**

- **Identify the Core:** What is the speaker's central claim?
- **Map the Structure:** What are their main supporting points (their "pillars")?
- **Evaluate the Evidence:** Are their examples relevant? Are their statistics credible?
- **Spot Logical Fallacies:** Listen for flawed reasoning, such as personal attacks (*ad hominem*) or exaggerated conclusions (*slippery slope*).

C. WRITING: WRITING FOR DIFFERENT AUDIENCES

The same information must be packaged differently depending on who will read it. This is a matter of understanding **register** and **tone**.

- **Audience: Your Teacher or Principal**
 - **Purpose:** To request, explain, or apologise formally.
 - **Tone:** Respectful, deferential, and polite.
 - **Register:** Standard, formal English. No contractions (use "cannot" instead of "can't"). Use titles and formal salutations.
 - *Example:* "Dear Mr. Adekunle, I am writing to respectfully request a brief meeting to discuss my academic progress in your subject..."
- **Audience: A Newspaper or Magazine (The Public)**
 - **Purpose:** To inform, persuade, or complain on a public platform.
 - **Tone:** Formal, objective, and authoritative. You are speaking to a wide, anonymous readership.
 - **Register:** Clear, direct, and impactful. Get straight to the point and assume no prior knowledge of you or the situation.
 - *Example (Letter to the Editor):* "Sir, I wish to draw public attention to the deplorable and increasingly dangerous state of the Oron Road, which has been neglected for over a year..."

D. GRAMMAR: ADJUNCTS (FORMS AND FUNCTIONS)

An **Adjunct** is a word, phrase, or clause that adds optional information to a sentence. It acts as an adverbial, providing context about the action. The key test: if you remove it, the sentence remains grammatically complete.

- **Function 1: Adjunct of TIME** (Answers: When? How long? How often?)
 - *Examples:* "The meeting will begin *tomorrow*." "She lived in Kano *for five years*."
- **Function 2: Adjunct of PLACE** (Answers: Where?)
 - *Examples:* "They held the concert *in the main hall*." "Please wait *outside*."
- **Function 3: Adjunct of MANNER** (Answers: How? In what way?)
 - *Examples:* "He completed the task *with incredible efficiency*." "She spoke *confidently*."
- **Function 4: Adjunct of REASON** (Answers: Why?)
 - *Examples:* "The match was postponed *due to the heavy rain*." "*Because of the traffic*, I was late."
- **Function 5: Adjunct of FREQUENCY** (Answers: How often?)
 - *Examples:* "I *always* review my notes after class." "We have meetings *twice a week*."

E. READING: PARAPHRASING DRAMATIC WORKS

To **paraphrase** is to restate a text in your own words while retaining its original meaning, nuance, and depth. With drama, this is particularly challenging due to **subtext** (the unspoken meaning behind the words) and **archaic language**.

- **Process:**
 - a. Read the passage carefully to grasp its overall meaning and emotional charge.
 - b. Identify and look up any unfamiliar words or archaic terms ('thou', 'hath', 'wherefore').
 - c. Rewrite the passage in modern, standard English, ensuring you capture the character's intent, not just the literal words.
- **Example:**

- **Original (Shakespeare's *Hamlet*):** "To be, or not to be: that is the question: / Whether 'tis nobler in the mind to suffer / The slings and arrows of outrageous fortune, / Or to take arms against a sea of troubles, / And by opposing end them?"
 - **Paraphrase:** "The fundamental choice is between continuing to live or choosing death. Is it more honourable to passively endure the endless pain and injustice that life throws at you, or is it better to actively fight back against all your problems, even if that fight ultimately ends in your death?"
-

3. EVALUATION (WEEK 3)

1. (Spoken English) What is 'enjambment' and how should it affect your reading of a poem?
 2. (Listening) What is the difference between 'Logos' and 'Pathos' in an argument?
 3. (Writing) You are writing to your school Principal versus writing to a newspaper. State one key difference in *salutation* and one in *tone*.
 4. (Grammar) In the sentence "She worked diligently throughout the night," identify the adjunct and state its function.
 5. (Reading) What is the primary goal of paraphrasing?
-

4. ASSIGNMENT (WEEK 3)

1. **Grammar:** Write one original, detailed sentence for each of the following types of adjuncts. Underline the adjunct.
 - Time
 - Place
 - Manner
 - Reason
 - Frequency
2. **Writing:** Write a short, formal letter (approximately 100 words) to your Principal, requesting a testimonial for a scholarship application. Pay meticulous attention to audience, tone, and register.

3. **Reading/Paraphrasing:** Read this famous dramatic excerpt from Shakespeare's *Romeo and Juliet* and paraphrase it into a single, clear modern English sentence.

- "O Romeo, Romeo! wherefore art thou Romeo? / Deny thy father and refuse thy name; / Or, if thou wilt not, be but sworn my love, / And I'll no longer be a Capulet."



WEEK 4: LISTENING / READING / VOCABULARY / WRITING / GRAMMAR

1. INTRODUCTION

This week, we continue our integrated skill development, focusing on the architecture of language and thought. We will learn to deconstruct poetry through listening, build structured summaries through outlining, decode complex vocabulary by understanding its roots, refine our expository writing through revision, and master the nuances of adjectival clauses.

2. CONTENT BREAKDOWN

A. LISTENING: PARAPHRASING POEMS LISTENED TO

This skill transfers the paraphrasing technique from written drama to the more ephemeral medium of spoken poetry. The challenge is to capture the essence of a poem based on sound and performance alone.

- **The Three-Phase Technique:**
 - a. **First Listen: Global Comprehension**
 - **Goal:** Grasp the overall mood and subject. Don't get bogged down by individual, unfamiliar words.
 - **Ask Yourself:** What is the dominant emotion (tone)? What is the poem *about* at its core? (e.g., love, loss, nature, injustice).
 - b. **Second Listen: Noting Key Devices**
 - **Goal:** Identify the poet's tools. Listen for:
 - **Key Images:** What mental pictures does the poet create? (e.g., "a lone tree in a barren field," "a bustling, noisy market").
 - **Figurative Language:** Spot metaphors, similes, and personification. These are central to the poem's meaning.
 - **Repetition:** Are any words or phrases repeated for emphasis?

- **Action:** Jot down these key images and phrases as you hear them.

c. **Paraphrase: From Figurative to Literal**

- **Goal:** Translate the poet's artistic language into clear, straightforward prose, explaining the underlying meaning.
- *Example Transformation:*
 - **Heard Line:** "Hope is the thing with feathers / That perches in the soul."
 - **Paraphrase:** "Hope is a resilient and persistent feeling that lives within a person."
 - **Heard Line:** "My love is like a red, red rose."
 - **Paraphrase:** "The speaker finds his love to be exceptionally beautiful and delicate."

B. READING: SUMMARIZING BY OUTLINING MAIN POINTS

Outlining is the most effective method for creating a precise and logical summary. It forces you to identify the hierarchical structure of a passage.

- **The Outlining Process - A Step-by-Step Guide:**
 - **Step 1: Isolate the Thesis Statement**
 - The thesis is the passage's central argument or primary message. It is typically found in the introduction or conclusion.
 - *Ask:* "What is the one thing the author most wants me to understand or believe after reading this?"
 - **Step 2: Deconstruct Paragraphs for Topic Sentences**
 - Read each body paragraph to find its topic sentence (the main idea of that paragraph). Often, it is the first or last sentence.
 - **Step 3: Create the Skeleton Outline**
 - Place the thesis at the top as your title.
 - Use Roman numerals (I, II, III) for each main point (each topic sentence).

- Use capital letters (A, B, C) for the key supporting details or evidence provided for each main point.
- **Step 4: Synthesize the Summary**
 - Transform your outline from a list into flowing prose. Use your own words to connect the points (I, II, III) into a coherent paragraph, employing transitional phrases.
- **Worked Example:**
 - **Passage Topic:** The Consequences of Corruption
 - **Thesis:** Corruption is a major obstacle to national development.
 - **Formal Outline:**
 - **I. Diversion of public funds**
 - A. Money for infrastructure (schools, hospitals) is stolen.
 - B. This directly increases poverty and inequality.
 - **II. Erosion of public trust in governance**
 - A. Leads to widespread citizen cynicism.
 - B. Encourages a culture of lawlessness.
 - **III. Deterrence of foreign investment**
 - A. Creates a perception of instability and unpredictability.
 - **Written Summary (from the outline):** "Corruption severely hinders national development. Firstly, it leads to the diversion of public funds, depriving citizens of essential services and worsening poverty. Secondly, it erodes public trust in government, fostering cynicism and lawlessness. Finally, it deters foreign investment, as the nation is perceived as unstable."

C. VOCABULARY: WORDS FROM FOREIGN ELEMENTS (LATIN & GREEK)

A vast portion of advanced English vocabulary is built on Latin and Greek roots, prefixes, and suffixes. Understanding these elements is like having a key to decipher unfamiliar words.

- **Why It Matters:** It dramatically improves your ability to guess the meaning of new words in examinations and enhances your overall lexical resource.

- **Essential Roots and Their Meanings:**

- **Latin Origins:**

- **aqua-** (water): *aquarium, aquatic, aquifer*
- **port-** (carry): *transport, portable, export, portfolio*
- **scrib-/script-** (write): *scribe, describe, manuscript, prescription*
- **terra-** (earth): *territory, terrain, terrestrial, subterranean*
- **mal-** (bad): *malpractice, malignant, malice, malnourished*
- **bene-** (good): *benefactor, benefit, benevolent, benign*

- **Greek Origins:**

- **bio-** (life): *biology, biography, antibiotic, biosphere*
- **tele-** (far): *telescope, telephone, television, telepathy*
- **graph-/gram-** (write, draw): *autograph, biography, diagram, grammar*
- **-logy** (study of): *biology, geology, psychology, anthropology*
- **phon-** (sound): *telephone, symphony, microphone, phonics*
- **chron-** (time): *chronological, chronic, synchronise, chronicle*

D. WRITING: REVISING CONTINUOUS WRITING (EXPOSITORY)

Revision is the process of "re-seeing" your draft with a critical eye. It's about transforming a good essay into an excellent one by focusing on clarity, logic, and impact.

- **The Expository Essay Revision Checklist:**

- Thesis Statement Scrutiny:** Is your thesis specific, debatable, and clearly stated in the introduction? Does it act as a reliable roadmap for the entire essay?
- Paragraph Unity:** Does each body paragraph begin with a strong topic sentence that directly supports the thesis? Is every sentence in that paragraph relevant to its topic sentence?
- Evidence and Support:** Have you moved beyond vague statements? Have you provided concrete examples, facts, or logical explanations for each point? (e.g.,

Instead of "Drug abuse is bad," write "Drug abuse leads to specific health issues like liver cirrhosis and mental health disorders.").

- d. **Coherence and Transitions:** Do your ideas flow logically from one to the next? Have you used transitional words and phrases (*Furthermore, Consequently, In contrast, As a result*) to guide the reader?
- e. **Formal and Objective Tone:** Have you eliminated personal opinions ("I think," "I believe") and informal language (slang, contractions)? Is the tone consistently academic?
- f. **Conclusion Check:** Does your conclusion effectively restate the thesis (in different words) and summarise the main points without introducing new information? Does it provide a final, compelling thought?

E. GRAMMAR: REVISING ADJECTIVAL CLAUSES

Adjectival Clauses (or Relative Clauses) are dependent clauses that modify a noun or pronoun, providing more information about it. They are introduced by relative pronouns: **who, whom, whose, which, that**.

- **The Crucial Distinction:**

- a. **Defining (Restrictive) Clause:**

- **Function:** Provides information essential to identifying the noun. It *defines* which one we are talking about. You cannot remove it without changing the sentence's core meaning.
 - **Punctuation:** NO commas.
 - *Example:* "The student *who top-scored in the exam* received a scholarship." (The clause "who top-scored..." is essential; it tells us *which* student).
 - *Tip:* If you can put "that" in place of "who" or "which," it's likely a defining clause.

- b. **Non-Defining (Non-Restrictive) Clause:**

- **Function:** Provides extra, non-essential information about a noun that is already clearly identified. It can be removed without losing the sentence's basic meaning.
 - **Punctuation:** MUST be separated by commas.
 - *Example:* "Mr. Bello, *who is our Mathematics teacher*, is travelling to a conference." (The clause "who is our..." is just extra information. We already know who Mr. Bello is).
 - *Note:* "That" cannot be used to introduce a non-defining clause.
-

3. EVALUATION (WEEK 4)

1. (Listening) In the three-phase technique for paraphrasing a poem, what is the goal of the *first* listen?
 2. (Reading) In the outlining process, what is the relationship between a "thesis statement" and a "topic sentence"?
 3. (Vocabulary) Based on your knowledge of roots, what would a **chronograph** likely be? What about **aquaphobia**?
 4. (Writing) When revising an expository essay, why is it important to eliminate phrases like "I think"?
 5. (Grammar) What is the difference in punctuation between a defining and a non-defining adjectival clause?
-

4. ASSIGNMENT (WEEK 4)

1. **Grammar Application:** Copy the following sentences. If the adjectival clause is non-defining, add the necessary commas. If it is defining, write "No Commas." a. The man who lives next door is a doctor. b. Mr. Adebayo who is our math teacher is travelling today. c. The car that I bought last week has broken down. d. Lagos which is the economic hub of Nigeria has a population of over 20 million.
2. **Vocabulary Decoding:** Using your knowledge of Latin and Greek roots, provide a brief definition for the following words. Explain your reasoning based on the roots.

- **Chronograph:** *chron-* (time) + *-graph* (write) -> A device that records time with high precision (e.g., a stopwatch).
 - **Aquaphobia:** *aqua-* (water) + *-phobia* (fear) -> An irrational fear of water.
3. **Reading & Synthesis:** Find a short article (approx. 300 words) in a newspaper or online about a current social issue (e.g., "The Impact of Social Media on Youth"). Read it and create a formal outline (Thesis, I, II, III with A, B points) that captures its main argument and supporting ideas.



WEEK 5: MIDTERM EXAMINATION

1. INTRODUCTION

This week is dedicated to your Midterm Examination. This assessment is a crucial benchmark, designed to evaluate your comprehension and application of the wide range of skills and knowledge covered in the first half of the term. Success in this exam requires not just recall, but the ability to synthesize information, analyse texts, and express yourself with clarity and precision under timed conditions.

A thorough and systematic review of the content from Weeks 1 to 4 is essential.

2. EXAMINATION SCOPE AND REVISION GUIDELINES

Your Midterm Examination will comprehensively cover the following areas from Weeks 1-4:

- **Weeks 1 & 2: Vocabulary Development (Government & Administration)**
 - Be prepared to define, use in context, and differentiate between key terms.
 - **Key Concepts:** Democracy, National Policy, Revenue, Bureaucracy, Agency, White Paper, Gazette, Circular, Memorandum, Agenda, Minutes, Permanent Secretary, Cadre.
 - **Focus:** Understanding how these words function in describing governmental processes and structures.
- **Week 3: Integrated Skills (Spoken English, Listening, Writing, Grammar, Reading)**
 - **Spoken English/Poetry:** Understanding prosody (rhythm, rhyme, tone) and the concept of enjambment.
 - **Argumentation:** Identifying the components of a effective argument (Logos, Pathos, Ethos) and the skills for following and rebutting an argument.
 - **Writing for Audience:** Demonstrating the ability to shift register and tone for different audiences (e.g., formal letter to a Principal vs. a Letter to the Editor).

- **Grammar (Adjuncts):** Identifying different types of adjuncts (Time, Place, Manner, Reason, Frequency) and their functions in a sentence.
- **Reading (Paraphrasing Drama):** Accurately restating dramatic dialogue in modern, standard English.
- **Week 4: Advanced Analysis & Revision**
 - **Listening (Paraphrasing Poetry):** Applying a structured technique to extract and restate the meaning of a poem listened to.
 - **Reading (Summary by Outlining):** Creating a formal outline to deconstruct a passage's thesis and main points, then synthesizing this into a concise summary.
 - **Vocabulary (Foreign Elements):** Using knowledge of Latin and Greek roots (e.g., *aqua-*, *port-*, *scrib-*, *bio-*, *tele-*, *chron-*) to decode the meaning of unfamiliar words.
 - **Writing (Expository Revision):** Applying a critical checklist to improve an expository essay (Thesis, Unity, Support, Coherence, Tone, Conclusion).
 - **Grammar (Adjectival Clauses):** Correctly identifying and punctuating defining and non-defining relative clauses.

3. PREPARATION AND EXAM STRATEGY

1. Active Recall over Passive Reading:

- Don't just re-read notes. Test yourself. Close your notebook and try to write down all the key vocabulary from Weeks 1-2. Explain the difference between a defining and non-defining clause to yourself without looking.

2. Practice with Past Questions:

- Revisit the assignments and evaluation questions from each week. These are excellent indicators of the question styles you will encounter.
- Practice writing a timed essay (about 45 minutes) on a topic like "The role of youth in curbing corruption" or "The effects of the digital divide."

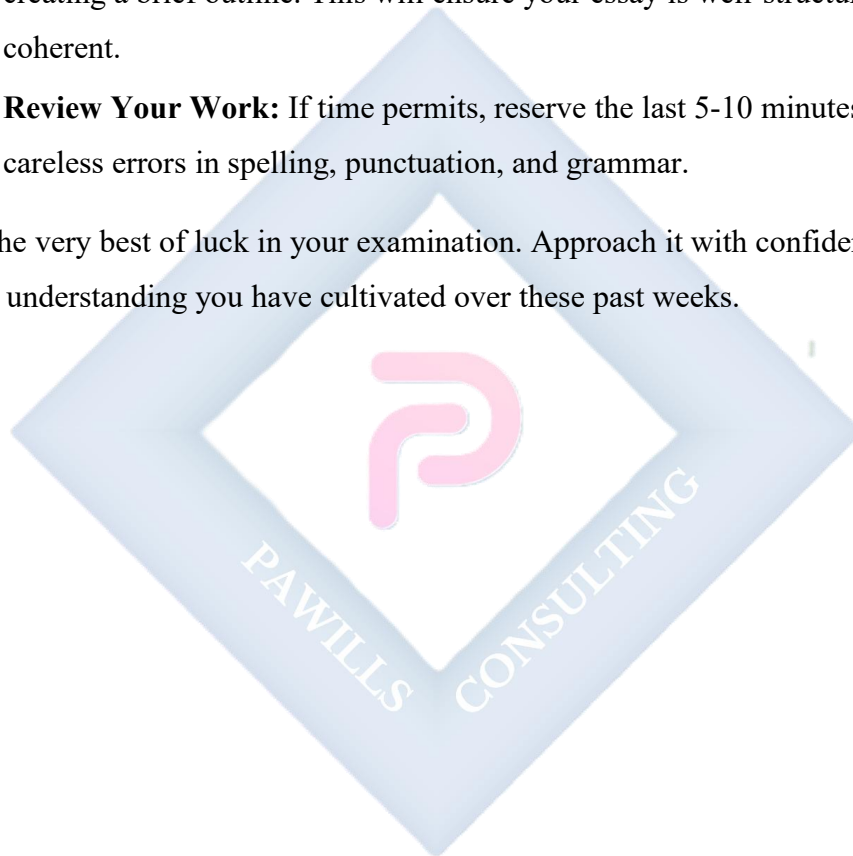
3. Focus on Your Weaknesses:

- Identify which area you found most challenging—was it the grammar, the summary writing, or the vocabulary? Dedicate more revision time to that section.

4. Exam Day Technique:

- **Read Instructions Carefully:** Pay close attention to word limits and question requirements (e.g., "in one sentence," "list two," "summarise in three sentences").
- **Manage Your Time:** Allocate your time wisely between sections. Do not spend so long on one essay that you have to rush the comprehension or grammar sections.
- **Plan Before You Write:** For the essay question, spend the first 5-7 minutes creating a brief outline. This will ensure your essay is well-structured and coherent.
- **Review Your Work:** If time permits, reserve the last 5-10 minutes to check for careless errors in spelling, punctuation, and grammar.

We wish you the very best of luck in your examination. Approach it with confidence, focus, and the disciplined understanding you have cultivated over these past weeks.



WEEK 6: LISTENING / VOCABULARY / WRITING / GRAMMAR

1. INTRODUCTION

Following your midterm examinations, we resume our studies by focusing on the language of justice and social order. A precise understanding of legal and judicial terminology is crucial for engaging with current affairs, literature, and formal discourse. This week, we will integrate this new vocabulary with the practical skill of writing a formal letter to a newspaper and solidify our understanding of complex sentence structures.

2. CONTENT BREAKDOWN

A. VOCABULARY: WORDS ASSOCIATED WITH LAW AND ORDER

This lexicon is essential for discussing crime, justice, and civic responsibility with accuracy.

- **Police:** The civil force of a state, responsible for the prevention and detection of crime and the maintenance of public order.
- **Plaintiff:** The party who initiates a lawsuit in a civil court case. They are the one who claims to have been wronged and seeks a legal remedy (e.g., compensation).
 - *Example:* "The **plaintiff** sued the company for damages after he slipped on their wet floor."
- **Defendant:** The individual, company, or institution against whom a criminal or civil case is brought.
 - *Example:* "The **defendant** stood silently in the dock while the charges were read out."
- **Tribunal:** A body established to settle certain types of disputes. It is often less formal than a full court but operates with legal authority (e.g., an Industrial Tribunal, an Election Petitions Tribunal).
 - *Example:* "The dispute between the landlord and the tenant was settled by a rent **tribunal**."

- **Justice:**
 - a. **(Concept)** The quality of being fair and reasonable. The administration of the law or authority in maintaining this.
 - *Example:* "The victims' families cried out for **justice**."
 - b. **(Person)** A judge, particularly of a superior court.
 - *Example:* "The ruling was delivered by **Justice** Amina Augie."
- **Civil Rights:** The rights of citizens to political and social freedom and equality. They are protections against unfair treatment by the state or other individuals.
 - *Example:* "The right to vote is a fundamental **civil right**."
- **Societal Norms:** The unwritten, shared rules and expectations that guide behaviour within a society. These are distinct from laws but are powerful regulators of conduct.
 - *Example:* "Queuing in an orderly manner is a **societal norm** in many cultures."
- **Litigation:** The process of taking legal action; the process of suing someone or defending against a lawsuit.
 - *Example:* "The company faced years of **litigation** over the environmental damage it caused."
- **Verdict:** The formal finding of fact made by a jury or judge at the end of a trial.
 - *Example:* "After three days of deliberation, the jury returned a 'guilty' **verdict**."
- **Acquitted:** To be formally found or declared not guilty of a criminal charge.
 - *Example:* "Due to a lack of evidence, the accused was **acquitted** and set free."
- **Convicted:** To be formally found guilty of a criminal offence by the verdict of a jury or the decision of a judge.
 - *Example:* "He was **convicted** of fraud and sentenced to five years in prison."
- **Barrister / Solicitor:** In the British legal system (which influences Nigeria's), a **solicitor** typically gives legal advice and prepares documents, while a **barrister** is a specialist advocate who represents clients in higher courts.

B. LISTENING: PARAPHRASING POETRY (CONTINUATION)

This week, we apply the listening and paraphrasing skills from Week 4 to a new poem.

Remember the technique:

1. **First Listen:** Gauge the overall tone and subject.
2. **Second Listen:** Note key images and figurative language.
3. **Paraphrase:** Translate the poetic language into clear, literal prose, capturing the core meaning.

C. WRITING: WRITING FOR NEWSPAPERS (LETTER TO THE EDITOR)

A Letter to the Editor is a formal piece of writing that allows a citizen to express an informed opinion on a matter of public interest. It is a powerful tool for civic engagement.

- **Key Features & Format:**

- a. **Your Address & Date:** Top right-hand corner.
 - *Example:* 15, Educational Lane, Sabo, Yaba, Lagos State. 20th May, 2025.
- b. **Editor's Address:** Left-hand side, below your address.
 - *Example:* The Editor, The Guardian Newspapers, Isolo, Lagos State.
- c. **Salutation:** Formal and generic.
 - *Example:* "Dear Sir," or "Dear Madam,"
- d. **Title/Heading:** A concise, compelling phrase in bold or capital letters that summarises your letter's argument.
 - *Example:* **THE MENACE OF EROSION ON AJAO ROAD**
- e. **Body (The Letter):**
 - **Paragraph 1:** State your purpose and main argument immediately. Mention the article or issue you are responding to, if applicable.
 - *Example:* "I am writing through your esteemed newspaper to bring to the urgent attention of the Lagos State Government and the relevant authorities the deplorable state of Ajao Road, which has been made worse by severe erosion."
 - **Paragraph 2 & 3:** Provide specific details, evidence, and consequences. Use facts and logic to support your case. Explain *why* this issue matters.
 - *Example:* "The deep gullies... have become a danger to motorists and pedestrians... Just last week, a commercial motorcycle accident

occurred... Furthermore, the erosion is encroaching on residential foundations..."

- **Paragraph 4 (Conclusion):** Offer a clear recommendation or call to action. What should be done, and by whom?
 - *Example:* "I therefore urge the State Ministry of Works to immediately dispatch a team to assess the situation and commence repairs before a major tragedy occurs."

f. **Sign-off:**

- "Yours faithfully," (Note the comma)
- Your signature
- Your full printed name
- Your city/town (optional)

D. GRAMMAR: REVISING COMPLEX SENTENCES

Understanding sentence structure is key to writing with variety, clarity, and sophistication.

- **Simple Sentence:** Contains a single independent clause (a subject and a verb that expresses a complete thought).
 - *Example:* "The lawyer presented her case." (One main idea)
- **Compound Sentence:** Contains two or more independent clauses joined by a coordinating conjunction (For, And, Nor, But, Or, Yet, So - FANBOYS) or a semicolon (;).
 - *Example:* "The lawyer presented her case, **and** the judge listened attentively."
(Two equally important ideas)
- **Complex Sentence:** Contains one independent clause and at least one subordinate (dependent) clause. A subordinate clause cannot stand alone as a sentence; it depends on the main clause for its meaning.
 - *Example:* "**Although the evidence was compelling**, the defendant was acquitted."

- Subordinate Clause: "Although the evidence was compelling" (It's an incomplete thought on its own).
 - Independent Clause: "the defendant was acquitted" (This is the core of the sentence).
 - **Types of Subordinate Clauses:**
 - **Adverbial Clause (from Week 9 preview):** Functions as an adverb.
 - *Example:* "The case was adjourned *because a key witness was ill.*"
 - **Adjectival Clause (from Week 4):** Functions as an adjective.
 - *Example:* "The barrister *who led the prosecution* was very skilled."
 - **Noun Clause:** Functions as a noun (subject, object, etc.).
 - *Example:* "*What the witness said* shocked the courtroom." (Acts as the subject).
-

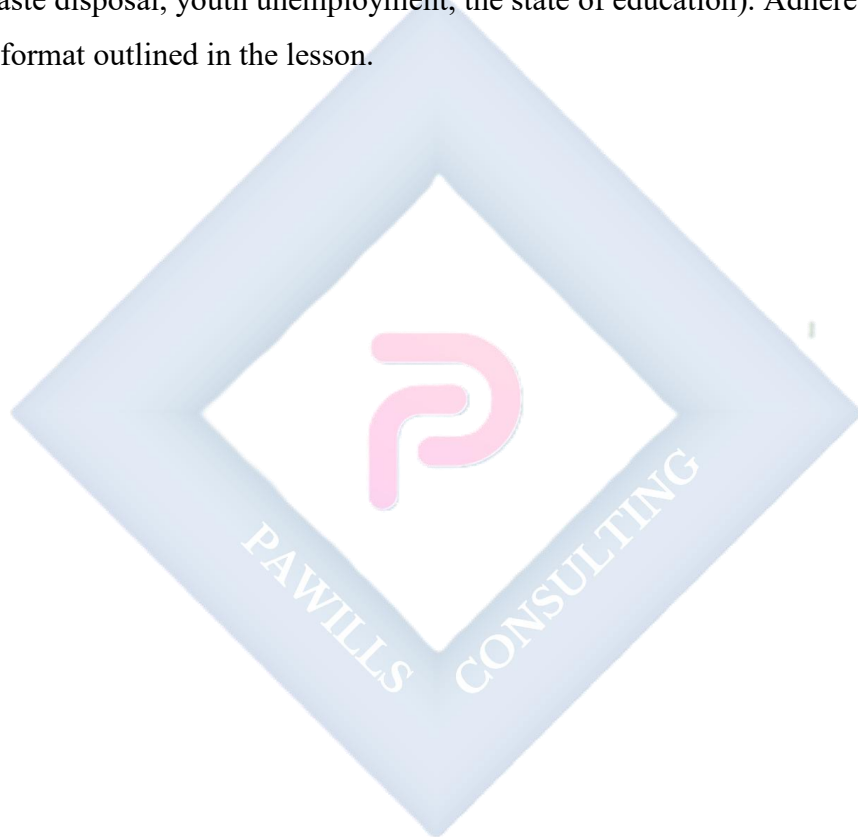
3. EVALUATION (WEEK 6)

1. (Vocabulary) In a civil lawsuit, who is the **plaintiff** and who is the **defendant**?
 2. (Vocabulary) What is the difference between a **tribunal** and a conventional **court**?
 3. (Writing) What is the correct salutation to use if you do not know the gender of the newspaper editor?
 4. (Writing) What is the purpose of the **title** in a Letter to the Editor?
 5. (Grammar) In the complex sentence, "The jury deliberated until they reached a verdict," identify the subordinate clause and state its type.
-

4. ASSIGNMENT (WEEK 6)

1. **Grammar Analysis:** For each complex sentence below, identify the subordinate clause and state its type (Adverbial, Adjectival, or Noun).
 - a. He left the courtroom after the verdict was announced.
 - b. The evidence that the prosecutor presented was irrefutable.
 - c. I do not know why the judge dismissed the case.

2. **Vocabulary in Context:** Write one meaningful sentence for each of the following words to demonstrate your understanding.
- Verdict
 - Acquitted
 - Civil Rights
3. **Writing Task:** Write a full **Letter to the Editor** (approximately 150 words) on a community problem you have observed or a current national issue that concerns you (e.g., poor waste disposal, youth unemployment, the state of education). Adhere strictly to the formal format outlined in the lesson.



WEEK 7: MIDTERM BREAK

1. INTRODUCTION

This week marks the midterm break, a scheduled pause in formal academic instruction. This interval is a crucial component of the academic calendar, designed to provide you with an opportunity for rest, recuperation, and reflective consolidation of the learning that has taken place during the first half of the term.

A strategic approach to this break will ensure you return refreshed and prepared to tackle the remaining weeks with renewed focus and energy.

2. OBJECTIVES FOR THE BREAK

While this is a holiday from formal classes, an intentional approach to this time will yield significant benefits. The primary objectives are:

1. **Mental and Physical Recuperation:** Prioritise rest. Adequate sleep, relaxation, and engaging in activities you enjoy are not indulgent; they are essential for cognitive function and long-term academic performance.
2. **Informal Consolidation:** Allow the knowledge and skills from Weeks 1-6 to settle. Light, low-pressure review helps move information from your short-term to your long-term memory.
3. **Preparation for the Term's Conclusion:** A brief look ahead at the topics for Weeks 8-11 can reduce anxiety and create a mental framework for the term's final sprint.

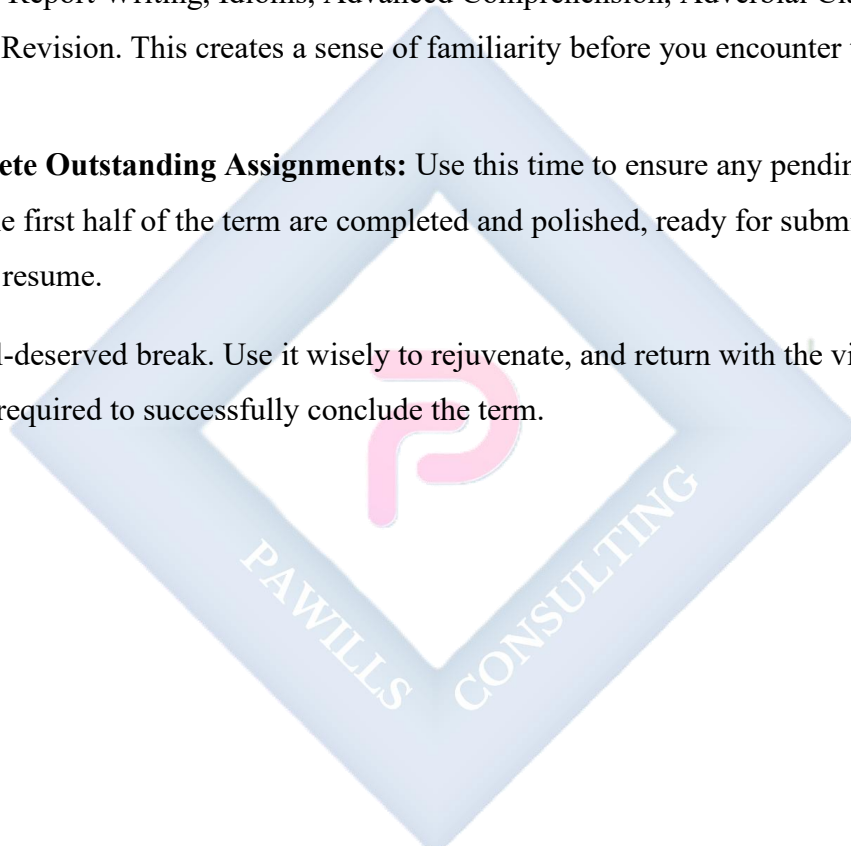
3. SUGGESTED ACTIVITIES

To achieve a balance between rest and productive engagement, consider the following:

- **Rest and Recharge:** Disconnect from academic pressure. Spend time with family and friends, pursue hobbies, and ensure you are getting plenty of sleep.

- **Reflective Review:** Skim through your notes from Weeks 1-6. Without the pressure of exams, this is a good time to identify any lingering questions or topics you found challenging, which you can then clarify upon your return.
- **Sustained Reading:** Read a book, magazine, or reputable online articles for pleasure. This maintains your reading fluency and comprehension skills in an enjoyable, low-stakes context.
- **Preview Coming Attractions:** Glance at the upcoming topics for **Weeks 8-11**, which include Report Writing, Idioms, Advanced Comprehension, Adverbial Clauses, and Drama Revision. This creates a sense of familiarity before you encounter the topics in class.
- **Complete Outstanding Assignments:** Use this time to ensure any pending assignments from the first half of the term are completed and polished, ready for submission when classes resume.

Enjoy this well-deserved break. Use it wisely to rejuvenate, and return with the vigour and determination required to successfully conclude the term.



WEEK 8: WRITING / COMPREHENSION / VOCABULARY

1. INTRODUCTION

This week, we focus on three distinct but vital skills: the functional and formal task of **Report Writing**, the critical analysis required for **Comprehension**, and the colourful, expressive world of **Idioms**. Mastering these areas will equip you for academic, professional, and everyday communication, allowing you to convey information objectively, analyse text critically, and express yourself with native-like flair.

2. CONTENT BREAKDOWN

A. WRITING: REPORT WRITING

A **report** is a formal, structured document that presents factual information about a specific event, situation, or investigation. Its primary purpose is to inform, not to entertain or express personal opinion. Objectivity and clarity are paramount.

- **Core Characteristics:**

- **Formal Tone:** Use standard English, avoiding contractions (e.g., use "do not" instead of "don't") and colloquial language.
- **Past Tense:** Reports typically describe events that have already happened.
- **Passive Voice:** Often used to emphasise the action rather than the person who performed it, which enhances objectivity.
 - *Example (Active):* "The student broke the window."
 - *Example (Passive, more objective):* "The window was broken."

- **Types & Formats:**

- a. **Official Report (e.g., on an Incident):**

- **Title:** Clear and descriptive. e.g., REPORT ON THE VANDALISM OF SCHOOL PROPERTY

- **To:** The recipient (e.g., The Principal, [School Name])
- **From:** The writer's name and position (e.g., John Bako, Senior Prefect)
- **Date:** The date of submission.
- **Introduction:** States the purpose, what happened, where, and when.
 - *Example:* "This report details the vandalism that occurred in the SS3 Science Laboratory on the evening of Monday, 12th November, 2025."
- **Body (Findings):** A chronological, factual account. Use paragraphs to separate different aspects (e.g., what was observed, what action was taken).
 - *Example:* "At approximately 4:15 p.m., I was alerted by a noise from the laboratory... Upon investigation, I found that three glass beakers had been shattered... The laboratory attendant, Mr. Musa, was summoned and the scene was secured."
- **Conclusion/Recommendation:** A summary of the outcome and suggested next steps.
 - *Example:* "In conclusion, property worth an estimated ₦25,000 was destroyed. It is recommended that the school management reviews security measures after hours and that the culprits, if identified, be made to replace the damaged items."
- **Sign-off:** Signature and Full Name.

b. Report of a Meeting (Minutes):

- **Title:** MINUTES OF THE MEETING OF THE LITERARY AND DEBATING SOCIETY HELD ON [DATE]
- **Present:** List of attendees.
- **Absent with Apology:** List of those absent who notified the secretary.
- **Agenda:** The list of topics to be discussed.
- **1. Opening:** Time, and any formalities (e.g., opening prayer).
- **2. Matters Arising:** Discussion of the previous meeting's minutes and any follow-up actions.

- **3. Business of the Day:** Detailed account of each agenda item, including discussions, decisions made, and who is responsible for any actions (use "Action" column if helpful).
- **4. Any Other Business (A.O.B.):** Any topics not on the main agenda.
- **5. Adjournment:** Time the meeting ended.
- **Signatures:** Secretary's Signature and President's/Chairman's Signature.

B. COMPREHENSION: SILENT READING & CRITICAL ANALYSIS

This passage and the accompanying questions are designed to test your ability to read for gist, detail, and inference.

Read the following passage carefully and answer the questions that follow.

Corruption is a cancer that has metastasized to every part of our nation's body politic. It is not just the politician who embezzles public funds; it is the clerk who demands a "softener" to find your file, the student who pays to have exam questions leaked, and the citizen who offers a "tip" to a police officer to avoid a penalty. This endemic culture of "cutting corners" has dire consequences.

Firstly, it destroys meritocracy. When jobs and contracts are awarded based on nepotism or bribes rather than on skill and qualification, the most competent people are sidelined. This leads to profound inefficiency; bridges collapse because the contractor used substandard materials, and public services fail because the managers are incompetent. Secondly, it creates a deep-seated public cynicism. Citizens begin to believe that success is impossible through hard work and honesty, leading to a breakdown of societal values and an increase in petty and grand corruption.

Questions:

1. (Factual) Besides politicians, what two other examples of corrupt acts does the author provide?
2. (Vocabulary in Context) What does the word "metastasized" suggest about the nature of corruption?
3. (Vocabulary in Context) What is the meaning of "nepotism" as used in the passage?

4. (Inferential) According to the author, what is the first major consequence of corruption, and what is its direct result?
5. (Global) What is the author's primary argument about the effect of corruption on citizens' attitudes?

C. VOCABULARY: IDIOMS AND IDIOMATIC EXPRESSIONS

Idioms are fixed phrases whose meanings are not obvious from the literal definitions of the individual words. They are a key part of fluent, natural-sounding English.

- **Born with a silver spoon in one's mouth:** To be born into a very wealthy and privileged family.
 - *Example:* "He never had to worry about tuition fees; he was **born with a silver spoon in his mouth.**"
 - *Illustration:* The idiom evokes the image of a wealthy infant being fed with an expensive silver spoon.
- **The black sheep of the family:** A person who is considered a disgrace or failure by their family, often because they are different or have done something shameful.
 - *Example:* "While all his siblings are doctors and lawyers, Ade is considered the **black sheep of the family** for becoming an artist."
- **Take the bull by the horns:** To face a difficult or dangerous situation directly and with courage.
 - *Example:* "Instead of ignoring the mounting debt, the manager decided to **take the bull by the horns** and restructure the company's finances."
- **Spill the beans:** To reveal a secret, often accidentally.
 - *Example:* "We were planning a surprise party for her, but her brother **spilled the beans** a day before."
- **Once in a blue moon:** Very rarely.
 - *Example:* "He only visits his hometown **once in a blue moon.**"

- **A chip on one's shoulder:** A habitually hostile or defensive attitude because of a perceived grievance or sense of inferiority.
 - *Example:* "He's had a **chip on his shoulder** ever since he was passed over for that promotion."
-

3. EVALUATION (WEEK 8)

1. (Writing) What are the two key linguistic features that distinguish a report's tone? (Hint: Tense and Voice).
 2. (Writing) What is the main difference between the "Body" of an incident report and the "Business of the Day" in meeting minutes?
 3. (Comprehension) Based on the passage, how does corruption lead to "profound inefficiency"?
 4. (Vocabulary) What does it mean to "take the bull by the horns"?
 5. (Vocabulary) Use the idiom "a chip on his shoulder" in a sentence that clearly demonstrates its meaning.
-

4. ASSIGNMENT (WEEK 8)

1. **Writing Task:** You are the Class Prefect. Yesterday, during the lunch break, a fight broke out between two students in your class, resulting in a broken window pane and two damaged desks. Write a formal report to your Principal detailing the incident. (Invent plausible names, times, and specifics. Adhere strictly to the format for an official report).
2. **Vocabulary Application:** Write a clear and context-rich sentence for each of the following three idioms to show you understand their meaning.
 - (a) once in a blue moon
 - (b) spill the beans
 - (c) a chip on his shoulder

WEEK 9: LISTENING / READING / GRAMMAR / WRITING

1. INTRODUCTION

This week, we refine high-level skills in processing information, both received and produced. We will practice the critical life skill of following complex instructions, deconstruct the architecture of persuasive writing, master the versatile grammar of adverbial clauses, and apply our report-writing skills to a more formal, investigative context.

2. CONTENT BREAKDOWN

A. LISTENING: FOLLOWING INSTRUCTIONS ACCURATELY

This skill is fundamental to academic success, professional competence, and daily life. It requires active, focused listening and systematic processing of information.

- **The Strategy for Success:**
 - a. **Eliminate Distractions & Listen Actively:** Give the speaker your full attention. Do not assume you know what comes next.
 - b. **Identify Key Signal Words:** These words structure the instructions and guide your actions.
 - **Sequence:** First, Then, Next, After that, Finally
 - **Condition:** Before you begin..., Once you have..., If... then...
 - **Priority:** The most important step is..., Ensure that you..., Crucially,
 - c. **Note Technical Prepositions:** Small words that drastically change meaning.
 - *Examples:* in the box vs. on the box, through the door vs. towards the door.
 - d. **Visualise the Process:** Create a mental "movie" of yourself carrying out the steps. This reinforces memory and understanding.
 - e. **Confirm and Clarify:** If possible, repeat the instructions back in your own words or ask a specific clarifying question (e.g., "So, after I connect the red wire, I should turn the switch to 'on' or 'off'?").

- **Practice Scenario:**

- *Instruction:* "To assemble this bookshelf, first, lay the side panels on the floor. Then, using the longer screws, attach the back panel to the side panels. **Before** you tighten them completely, slot in the middle shelves. **Finally**, fully tighten all screws and turn the bookshelf upright."
- *Analysis:* The sequence words (first, then, finally) and the conditional (before you tighten) are crucial for correct assembly.

B. READING: SUMMARIZING ARGUMENTATIVE PASSAGES

Summarizing an argument requires you to identify not just *what* the author says, but *how* they build their case. It involves mapping the logical structure of the text.

- **The Deconstruction Technique:**

- a. **Identify the Core Argument (Thesis):** What is the one sentence that captures the author's main stance? Look for it in the introduction or conclusion.
 - *Example Thesis:* "The government should implement a sugar tax to combat the rising rates of obesity and diabetes."
- b. **Locate the Supporting Reasons (Pillars):** What are the main points the author uses to prove their thesis? Typically, each body paragraph introduces one key reason.
 - *Pillar 1:* A sugar tax would reduce consumption of sugary drinks.
 - *Pillar 2:* The revenue generated could fund public health campaigns.
- c. **Find the Counter-Argument and Rebuttal (If Present):** A strong argument acknowledges the opposing view and then refutes it.
 - *Counter-Argument:* "Critics argue that a sugar tax is regressive and unfairly targets the poor."
 - *Rebuttal:* "However, the health benefits for low-income communities, who are most affected by these diseases, would far outweigh the minor financial cost."
- d. **Synthesize the Summary:** Weave these elements into a concise paragraph.

- *Sample Summary:* "The author argues for a sugar tax to improve public health, citing its potential to reduce consumption and fund health initiatives. While acknowledging concerns about the tax being regressive, the author contends that the health benefits for vulnerable populations justify the policy."

C. GRAMMAR: ADVERBIAL CLAUSES

An **adverbial clause** is a subordinate clause that functions as an adverb. It modifies a verb, an adjective, or another adverb, providing context about time, reason, condition, etc. It cannot stand alone as a sentence.

- **Key Types with Signal Words:**

- a. **Clause of Cause/Reason (Why?):** Explains the reason for the action in the main clause.
 - *Signal Words:* because, since, as
 - *Example:* "The match was cancelled **because the pitch was waterlogged.**"
- b. **Clause of Purpose (For what goal?):** States the intention behind the action.
 - *Signal Words:* so that, in order that
 - *Example:* "He saved his money **so that he could buy a new laptop.**"
- c. **Clause of Condition (Under what condition?):** Specifies a condition that must be met for the main clause to be true.
 - *Signal Words:* if, unless, provided that, as long as
 - *Example:* "**If it rains tomorrow**, the outdoor concert will be moved indoors."
 - *Example:* "You will not succeed **unless you work hard.**"
- d. **Clause of Contrast/Concession (Despite what?):** Introduces an idea that contrasts with or seems surprising in light of the main clause.
 - *Signal Words:* although, though, even though, while, whereas

- *Example:* "**Although he was the favourite**, he lost the election."
- *Example:* "I prefer romantic comedies, **while my brother prefers action films**."

D. WRITING: REPORT WRITING (INVESTIGATIVE REPORT)

An investigative report is a formal document that presents the findings of an inquiry. It must be scrupulously objective, evidence-based, and structured to lead the reader logically from the question to the conclusion.

- **Template for an Investigative Report:**

- **Title:** REPORT OF THE INVESTIGATION INTO THE THEFT OF SPORTS EQUIPMENT
- **To:** The Principal, [School Name]
- **From:** [Your Name], Chairman, Students' Disciplinary Committee
- **Date:** 20th May, 2025
- **1.0 Introduction (Terms of Reference):**
 - *Example:* "This report presents the findings of the investigation initiated on 18th May, 2025, following a directive from the Principal's office to investigate the disappearance of footballs and jerseys from the sports store."
- **2.0 Procedure/Methodology:** How the investigation was conducted.
 - *Example:* "The committee reviewed the store's inventory and sign-out log. We also interviewed the Sports Prefect, the storekeeper, and three members of the football team."
- **3.0 Findings:** A neutral, factual presentation of the evidence discovered. This is the core of the report. Use numbered points for clarity.
 - *Example:* 3.1 The inventory check revealed a shortage of five footballs and ten jerseys. 3.2 The sign-out log for the past month was incomplete. 3.3 The Sports Prefect, Chinedu Okoro, stated that he had lent the equipment to a community youth team without authorisation. 3.4 This was

corroborated by the storekeeper, who stated he was pressured to release the equipment.

- **4.0 Conclusion:** A concise summary of the facts established by the findings.
 - *Example:* "The committee concludes that the missing sports equipment was removed from the store by the Sports Prefect, Chinedu Okoro, who lent it to an unauthorised external group in violation of school policy."
 - **5.0 Recommendations:** Actionable suggestions based on the conclusion.
 - *Example:* "The committee recommends that: (i) Chinedu Okoro be relieved of his duties as Sports Prefect. (ii) The missing equipment be recovered immediately. (iii) A new, stricter protocol for checking out sports equipment be implemented."
 - **Sign-off:** Signature [Your Name] Chairman, Disciplinary Committee
-

3. EVALUATION (WEEK 9)

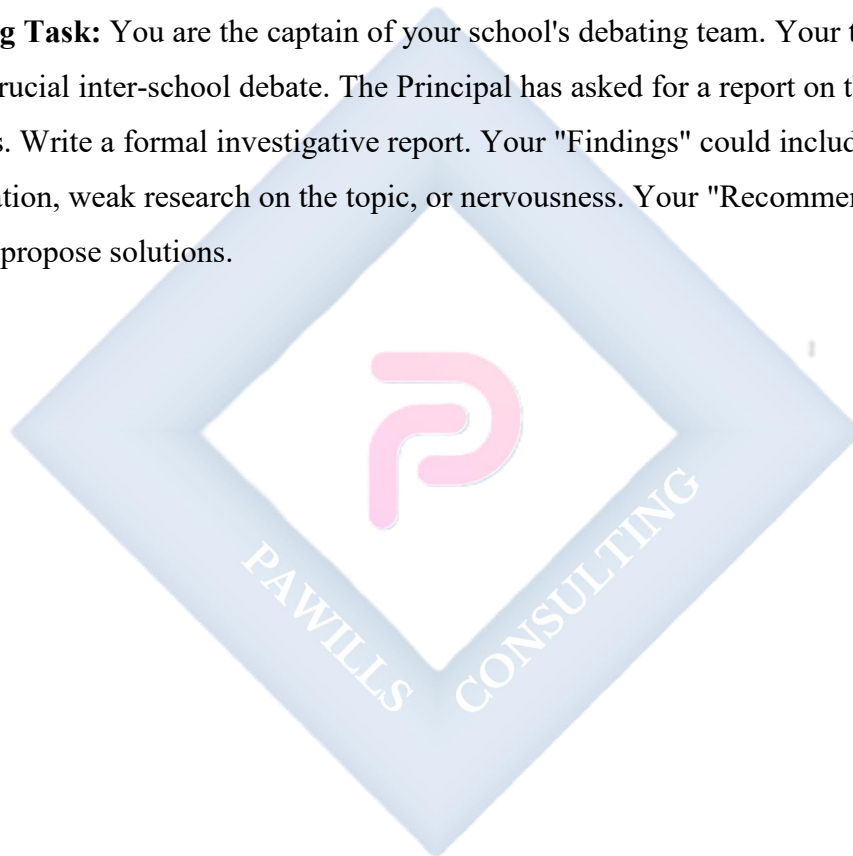
1. (Listening) In a set of instructions, what is the purpose of sequence words like "first," "next," and "finally"?
 2. (Reading) What three elements should you identify when summarizing an argumentative passage that includes a counter-argument?
 3. (Grammar) Identify the adverbial clause in this sentence and state its type: "She studied every day so that she would pass her exams."
 4. (Grammar) What type of adverbial clause is introduced by "although"?
 5. (Writing) In an investigative report, what is the key difference between the "Findings" section and the "Conclusion" section?
-

4. ASSIGNMENT (WEEK 9)

1. **Grammar Application:** Complete the following sentences by adding a meaningful adverbial clause of the type specified in brackets. a. I will not speak to him again _____ . (Clause of Condition) b. She left the house early _____ . (Clause of Purpose) c. _____

_____, he managed to finish the race. (Clause of Contrast) d. The students were excited _____. (Clause of Cause)

2. **Reading & Summary:** Find an opinion article or a "Letter to the Editor" in a newspaper (physical or online). Read it and write a one-paragraph summary (4-5 sentences) that identifies the author's main argument, at least one supporting reason, and any counter-argument they address.
3. **Writing Task:** You are the captain of your school's debating team. Your team recently lost a crucial inter-school debate. The Principal has asked for a report on the reasons for the loss. Write a formal investigative report. Your "Findings" could include lack of preparation, weak research on the topic, or nervousness. Your "Recommendations" should propose solutions.



WEEK 10: LISTENING / REVISION (DRAMA)

1. INTRODUCTION

We conclude our study of specific skills this term by returning to literature, focusing on the unique and powerful world of **Drama**. Unlike novels or poetry, drama is a genre designed to be performed and heard. This week, we will hone our ability to analyse plays as auditory experiences and revise the core technical features that define this art form, using a prescribed text as our anchor.

2. CONTENT BREAKDOWN

A. LISTENING: ANALYSING DRAMATIC PRESENTATIONS

When you listen to a play—be it a radio drama, an audio book, or a live performance—you must become an "aural detective." The visual element is removed, so every sound becomes a critical clue to meaning.

- **Listening for Meaning Beyond Words:**
 - **Tone of Voice & Delivery:**
 - A character's true feelings are often revealed not in *what* they say, but *how* they say it.
 - *Ask Yourself:* Is the voice trembling with fear? Booming with authority? Sarcastic and sneering? Hesitant and unsure? The pace, pitch, and volume all convey subtext.
 - **Sound Effects (SFX):** These create the setting and signal action without narration.
 - *Examples:* The sound of rain and thunder sets a scene of turmoil. A door slamming can indicate an argument. Footsteps approaching can build suspense.

- **Music and Silence:** Music establishes the mood—tense, romantic, tragic. Silence, used strategically, can be more powerful than words, indicating shock, tension, or deep thought.
- **Identifying Core Thematic and Narrative Elements:**
 - **Storyline (Plot):** Follow the chain of events. Identify the central **conflict** that drives the action. Is it:
 - **Man vs. Man:** (e.g., two characters in opposition).
 - **Man vs. Society:** (e.g., a character challenging traditions or laws).
 - **Man vs. Self:** (e.g., a character grappling with internal doubts or morals).
 - **Theme:** This is the central idea or message the play explores. It is the "why" behind the story.
 - *Ask Yourself:* What is the playwright trying to say about life, society, or human nature? (e.g., the corrupting nature of power, the struggle between tradition and change, the resilience of love).

B. REVISION: THE ARCHITECTURE OF A PLAY (DRAMA)

A play has its own unique blueprint. Understanding these components is essential for analysis.

- **Structural Divisions:**
 - **Act:** A major division within a play, similar to a chapter in a book. Plays can have one act (a one-act play) or several (e.g., three-act or five-act structure).
 - **Scene:** A subdivision of an act. A new scene usually signifies a change in location or a jump forward in time.
- **Dramatic Speech:**
 - **Dialogue:** The conversation between two or more characters. This is the primary vehicle for storytelling in a play.
 - **Monologue:** A long speech delivered by one character to other characters who are present on stage.

- **Soliloquy:** A speech in which a character, alone on stage, speaks their inner thoughts and feelings aloud directly to the audience. This is a key device for revealing a character's true motivations and conflicts.
 - *Example:* Hamlet's "To be, or not to be" is a soliloquy.
- **Aside:** A brief remark spoken by a character directly to the audience, which, by convention, the other characters on stage cannot hear. It often reveals the character's private opinions or intentions.
- **The Playwright's Instructions:**
 - **Stage Directions:** The bracketed or italicised text in a script that is not spoken. They describe the setting, characters' movements, expressions, tones of voice, and sound effects. They are the blueprint for the director and actors.
 - *Example:* [KOLA enters abruptly, slamming the door behind him. He is breathing heavily and looks frantic.]
- **Narrative and Thematic Elements:**
 - **Plot:** The sequence of events in the play.
 - **Climax:** The highest point of tension or the turning point in the plot, where the main conflict is confronted and must be resolved.
 - **Theme:** The central, universal idea(s) the play explores.

C. REVISION: ANALYSIS OF A PRESCRIBED TEXT - THE BLOOD OF A STRANGER BY D.K. GBEGBA

Let's apply these concepts to a specific Nigerian play.

- **Plot Synopsis:** The play is set in the fictional African village of Mando. A white man, Whitehead, arrives with his assistant, Parker, claiming he wants to buy land to plant a tobacco farm. He is aided by the corrupt and greedy cabinet chief, Maligu. However, Whitehead's true intention is to mine for diamonds. To access the land, he must participate in a sacred ritual. He manipulates events, leading to the death of the kind and noble warrior, Kindo, and the exile of Soko, the priest. Ultimately, the villagers, led by

Wara (Kindo's wife) and the now-disillusioned Maligu, rise up and kill Whitehead, recognising him as a destructive "stranger."

- **Key Themes:**

- a. **Colonialism & Exploitation:** Whitehead is a clear symbol of colonial forces that came to Africa under false pretences to plunder its resources. His name itself is symbolic of his race and his "blank" or deceptive morality.
- b. **Greed and Corruption:** Maligu's willingness to betray his people for personal wealth from Whitehead drives much of the tragedy. The play shows how greed can erode community values.
- c. **Tradition vs. Modernity/Deception:** The conflict between the village's sacred traditions (represented by Soko and the ritual) and the deceptive "modernity" and materialism offered by Whitehead.
- d. **Betrayal and Loyalty:** Kindo remains loyal to his people and traditions, while Maligu betrays them. The play explores the consequences of both paths.
- e. **The Role of Women:** Wara is not a passive character. She is perceptive, courageous, and ultimately instrumental in rallying the people against the stranger, challenging traditional gender roles.

3. EVALUATION (WEEK 10)

1. What is the key difference between a **monologue** and a **soliloquy**?
 2. What is the purpose of **stage directions** for someone reading a play?
 3. Define the **climax** of a play in your own words.
 4. What type of conflict (Man vs. ?) is central to *The Blood of a Stranger*? Provide an example.
 5. In *The Blood of a Stranger*, what is Whitehead's stated reason for coming to Mando, and what is his true motive?
-

4. ASSIGNMENT (WEEK 10)

1. **Terminology and Definition:** Write clear and accurate definitions for the following terms, providing a brief, original example for each:
 - (a) Aside
 - (b) Stage Directions
 - (c) Soliloquy
 - (d) Act
2. **Thematic Analysis:** Choose **one** major theme from *The Blood of a Stranger* (e.g., Greed and Corruption, or Colonial Exploitation). In one paragraph, explain how this theme is developed in the play, making reference to specific characters or events.
3. **Creative Application:** Write a short dramatic scene (approximately 10-15 lines of dialogue) between two students who have found a lost wallet. One wants to keep the money inside, the other insists on turning it in. In your script, you **must** include:
 - At least one **stage direction** to show a character's emotion or action.
 - One **aside** from one of the characters, revealing their private thoughts to the audience.

WEEK 11: REVISION

1. INTRODUCTION

This final week is dedicated to a strategic and comprehensive revision of all topics covered during the Second Term. The goal is to consolidate your learning, connect concepts across different weeks, and identify any areas requiring final reinforcement before your terminal examinations. A systematic approach to revision is the key to transforming individual pieces of knowledge into a coherent and readily accessible skill set.

2. REVISION TOPIC CHECKLIST & CONCEPT SYNTHESIS

Use this checklist to guide your study sessions. Tick off each item as you review it.

1. VOCABULARY DEVELOPMENT

Government & Administration (Weeks 1-2):

- *Can I define and use?* Democracy, Bureaucracy, Revenue, Agency, White Paper, Gazette, Circular, Memorandum, Agenda, Minutes, Permanent Secretary, Cadre.
- *Connection:* These terms are essential for understanding civics passages and for writing formal reports or letters to government bodies.

Law & Order (Week 6):

- *Can I define and use?* Plaintiff, Defendant, Tribunal, Justice, Civil Rights, Litigation, Verdict, Acquitted, Convicted.
- *Connection:* This register is crucial for comprehension passages on social issues, for discussing themes in literature (e.g., justice in *The Blood of a Stranger*), and for constructing logical arguments.

Idioms (Week 8):

- *Can I explain and use?* Born with a silver spoon, Black sheep, Take the bull by the horns, Spill the beans, Once in a blue moon, A chip on one's shoulder.
- *Connection:* Idioms demonstrate a sophisticated command of English and are often tested in comprehension and essay sections to ensure you understand nuanced meaning.

Foreign Elements (Latin & Greek Roots) (Week 4):

- *Can I recall the meaning?* aqua-, port-, scribe-/script-, mal-, bene-, bio-, tele-, graph-/gram-, -logy, chron-
- *Connection:* This knowledge is a powerful tool for decoding unfamiliar vocabulary in examination passages, thereby improving your comprehension and summary skills.

2. SPOKEN ENGLISH & LISTENING

Intonation & Poetry (Weeks 3, 4, 6):

- *Can I explain?* The difference between rising and falling tones. The concepts of rhythm, rhyme, tone, and enjambment in poetry.
- *Can I do?* Paraphrase a poem listened to, using the three-phase technique (Global Comprehension → Noting Devices → Literal Paraphrase).

Argumentation (Week 3):

- *Can I define and identify?* The three persuasive appeals: Logos (logic), Pathos (emotion), Ethos (credibility). The structure of a contention, support, and rebuttal.
- *Connection:* This is the foundation for writing strong argumentative essays and for deconstructing comprehension passages that present a point of view.

Following Instructions (Week 9):

- *Can I identify?* Key sequence words (First, Next, Finally) and conditional phrases (Before you..., If...then...).
- *Connection:* This skill is vital for accurately following exam paper instructions themselves.

3. GRAMMAR

Adjuncts (Week 3):

- *Can I identify and classify?* Adjuncts of Time, Place, Manner, Reason, and Frequency in a sentence.

Clauses (Weeks 4, 6, 9):

- **Adjectival Clauses:** *Can I distinguish?* Defining (no commas) vs. Non-Defining (commas) clauses.
- **Adverbial Clauses:** *Can I identify the type?* Cause (because), Purpose (so that), Condition (if, unless), Contrast (although, whereas).
- **Complex Sentences:** *Can I confirm?* That a complex sentence contains one independent clause and at least one subordinate clause (which can be adjectival or adverbial).

4. WRITING

Audience & Register (Week 3):

- *Can I adapt?* My tone and format for a formal letter to a Principal versus a Letter to the Editor.

Expository Essay (Week 4):

- *Can I apply the revision checklist?* Thesis clarity, paragraph unity, factual support, coherence, formal tone, strong conclusion.

Formal Letters (Week 6):

- *Do I remember the format?* For a Letter to the Editor (Addresses, Salutation, Title, Body with clear argument and call to action, "Yours faithfully").

Report Writing (Weeks 8, 9):

- *Can I differentiate the formats?* Between an Incident Report and Investigative Report.
- *Do I maintain the key features?* Formal tone, past tense, passive voice, objective language, clear structure (Introduction, Findings, Conclusion, Recommendations).

5. READING & COMPREHENSION

Summary Techniques (Weeks 4, 9):

- *Can I create an outline?* By identifying the thesis and topic sentences.
- *Can I summarize an argument?* By identifying the core argument, supporting reasons, and any counter-arguments/rebuttals.

Paraphrasing (Weeks 3, 4):

- *Can I restate?* Dramatic dialogue and poetic lines in clear, modern English without losing the original meaning.

6. LITERATURE (DRAMA)

Dramatic Terminology (Week 10):

- *Can I define?* Act, Scene, Dialogue, Monologue, Soliloquy, Aside, Stage Directions, Plot, Climax, Theme.

Prescribed Text - *The Blood of a Stranger* (Week 10):

- *Can I discuss?* The plot, key themes (Colonialism, Greed, Tradition vs. Deception), and the roles of main characters (Whitehead, Maligu, Kindo, Wara).

3. FINAL COMPREHENSIVE ASSIGNMENT

(This assignment is designed to test your integrated skills under examination conditions).

Time Allowance: 90 Minutes

1. **Grammar and Error Correction (15 minutes):** Rewrite the following sentences, correcting all grammatical errors. a. The man who his car was stolen reported to the police. b. Although he was very rich but he was not happy. c. The principal, gave the students, who failed, a stern warning.
2. **Vocabulary in Context (10 minutes):** Choose the word that best completes each sentence. a. The government will soon publish a _____ on its findings. (gazette / white

paper / memorandum) b. The lawyer argued that his client's _____ had been violated. (civil rights / societal norms / tribunal) c. He was born with a _____ and never had to work. (black sheep / silver spoon / bull by the horn)

3. **Writing: Letter to the Editor (25 minutes):** Write a short, formal **Letter to the Editor** (no more than 150 words) arguing for or against the motion: "Mobile phones should be banned in secondary schools." Remember to include a title and follow the correct format meticulously.
4. **Reading and Summary (20 minutes):** Re-read the comprehension passage on "**Corruption**" from Week 8. In **three sentences**, summarize the two main consequences of corruption mentioned by the author and the underlying cause he identifies.
5. **Literature (20 minutes):** In one paragraph, explain how the theme of **Greed and Corruption** is explored in the play *The Blood of a Stranger*. Support your answer with reference to at least one character.