BASIC 9

WEEKLY LESSON PLAN – WEEK 7

Strand:	• Language & Usage • Composition Writing • Literature		Sub-Strand:	• Integrating Grammar in Written Language (Verbs, Adverbs) • Structure and Organize Ideas in Composition Writing • Drum/Horn/Xylophone Language, Prose, Poetry and Drama
Content Standard:	**B9.4.3.1 Exhibit knowledge and understanding of the use of auxiliary verbs.(Language and Usage)** **B9.5.1.1 Demonstrate knowledge and understanding of the features of the various text types discussed and use the knowledge to write a coherent essay on the text types.(Composition Writing)** **B9.6.1.2 Demonstrate knowledge and understanding in the writer's use of language in a prose, poetry and drama texts.(Literature)**			
Indicator (s)	**B9.4.3.1.1 Discuss auxiliary verbs in sentences.(Language and Usage)** **B9.5.1.1.1 Plan and structure a range of extended texts using paragraphs to show progression from one idea to the next and linking paragraphs using cohesive language.(Composition Writing)** **B9.6.1.2.1 Discuss how writers use language to create effect in an increasing range of prose, poetry and drama.(Literature)**			
Week Ending	**23-02-2024**			
Class	B.S. 9	Class Size:		Duration:
Subject	Ghanaian Language			
Reference	Ghanaian Language Curriculum, Teachers Resource Pack, Learners Resource Pack, Textbook			
Teaching / Learning Resources	Reading Book, Poster, Pictures, Word Chart, Sentence Cards		Core Competencies:	• Communication and collaboration

DAY/DATE	PHASE 1 : STARTER	PHASE 2: MAIN	PHASE 3: REFLECTION
MONDAY	**Strand:** Language & Usage **Sub-strand** Integrating Grammar in Written Language (Verbs, Adverbs) Assist Learners to identify examples of auxiliary verbs that expresses mood.	1. Learners brainstorm to form sentences with auxiliary verbs that expresses mood. 2. Discuss with the Learners about examples of auxiliary verbs that expresses voice. 3. Learners in small groups to discuss and report to the class on examples of auxiliary verbs that expresses modality. **Auxiliary Verbs that Express Mood** Oftentimes, **auxiliary verbs** that express mood are used in sentences that ask a question or sentences that make a command. Here is an example interrogative sentence, or a sentence that asks a question: • **Did** you remember to feed the dog yesterday? Even though this **auxiliary verb** is separated from the main verb by the noun subject, it is still *helping* the main verb by asking whether something was done yesterday or not. Additionally, these **auxiliary verbs** can be used in commands, or imperative sentences. For example: • **Do** not forget to walk the dog while I am at work! In this sentence, the **auxiliary verb** adds emphasis to the main verb showing that it is absolutely necessary to make sure that the dog is walked. **Auxiliary Verbs that Express Voice** Sometimes *voice* can refer to a writer's specific style, but in this context, voice refers to the difference between active and passive voice. When a verb is written in active voice, the action is done by the subject of the sentence. For example: • The lone dolphin **called** anxiously for his pod when he found himself surrounded by hungry orcas. In this sentence, the subject, *dolphin*, is performing the action	Through questions and answers, conclude the lesson.

		of the sentence, which is *called.* However, if the voice was changed from active to passive, the subject could no longer **do** the action and it would look like this: • The pod of dolphins **was called** by the anxious dolphin who was now surrounded by hungry orcas. The **auxiliary verb**, **was**, allows the writer to change the voice of the sentence from active to passive while keeping the same main verb. **Auxiliary Verbs that Express Modality** There is a fourth type of **auxiliary verb** that expresses possibility or ability, and these are called **modal auxiliaries**. Remember the sentence about the girl wanting to dye her hair? Since she **could not decide** which color to use, this is an example of a **modal auxiliary** because it expresses *ability*. Sure, maybe if she did more research or got input from her friends she could eventually make a decision, but as it stands in the sentence, she was *unable* to make up her mind, making it necessary for the writer to use one of these **auxiliary verbs**.	
WEDNESDAY	**Strand:** Composition Writing **Sub- Strand:** Structure and Organize Ideas in Composition Writing Learners brainstorm to explain "Paragraph Structure"	1. Briefly explain topic sentence, supporting sentence and conclusion sentence. 2. Discuss with the Learners about how to start a paragraph. 3. Learners brainstorm to use transition words to link ideas, sentences and paragraphs. **PARAGRAPH STRUCTURE** Most paragraphs in an essay have a three-part structure—introduction, body, and conclusion. You can see this structure in paragraphs whether they are narrating, describing, comparing, contrasting, or analyzing information. Each part of the paragraph plays an important role in communicating your meaning to your reader.	Engage Learners in writing strong paragraphs.

Introduction: the first section of a paragraph; should include the topic sentence and any other sentences at the beginning of the paragraph that give background information or provide a transition.

Body: follows the introduction; discusses the controlling idea, using facts, arguments, analysis, examples, and other information.

Conclusion: the final section; summarizes the connections between the information discussed in the body of the paragraph and the paragraph's controlling idea.

The following paragraph illustrates this pattern of organization. In this paragraph the topic sentence and concluding sentence (CAPITALIZED) both help the reader keep the paragraph's main point in mind.

SCIENTISTS HAVE LEARNED TO SUPPLEMENT THE SENSE OF SIGHT IN NUMEROUS WAYS. In front of the tiny pupil of the eye they put, on Mount Palomar, a great monocle 200 inches in diameter, and with it see 2000 times farther into the depths of space. Or they look through a small pair of lenses arranged as a microscope into a drop of water or blood, and magnify by as much as 2000 diameters the living creatures there, many of which are among man's most dangerous enemies. Or, if we want to see distant happenings on earth, they use some of the previously wasted electromagnetic waves to carry television images which they re-create as light by whipping tiny crystals on a screen with electrons in a vacuum. Or they can bring happenings of long ago and far away as colored motion pictures, by arranging silver atoms and color-absorbing molecules to force light waves into the patterns of original reality. Or if we want to see into the center of a steel casting or the chest of an injured child, they send the information on a beam of penetrating short-wave X rays, and then convert it back into images we can see on a screen or photograph. THUS ALMOST EVERY

		TYPE OF ELECTROMAGNETIC RADIATION YET DISCOVERED HAS BEEN USED TO EXTEND OUR SENSE OF SIGHT IN SOME WAY. George Harrison, "Faith and the Scientist	
FRIDAY	**Strand:** Literature **Sub-strand:** Drum/Horn/Xylophone Language, Prose, Poetry and Drama Discuss with the Learners about the difference between Prose and Poetry.	1. Learners brainstorm to identify examples each of Prose and Poetry. 2. Assist Learners to identify some similar features of Prose and Poetry. 3. Discuss with the Leaners about the use of page space. **SIMILAR FEATURES OF PROSE AND POETRY** Having defined prose and poetry above, the reality is that they can be more similar than you might imagine. We'll discuss their differences in a moment, but first, it's important to understand the shared potential that each form holds: 1. Musicality and rhythm 2. Use of colloquial speech 3. Use of literary devices 4. Ability to tell stories 5. Show, don't tell 1. MUSICALITY AND RHYTHM It's a common misconception that only poetry can be musical. While rhythm and meter are important aspects of a poem's construction, musicality begins with language, not with structure. An immediate example of "musical prose" is *The Great Gatsby* by F. Scott Fitzgerald. Susan Bell, writer of The Artful	Through questions and answers, conclude the lesson.

Edit, argues that *Gatsby* finds its success precisely because of the story's musical, elegant storytelling—certainly, the book has a charged poeticism that feels just as decadent and tasteful as the high society of the Roaring Twenties. Below is some undeniably musical prose:

No — Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and shortwinded elations of men.

2. USE OF LITERARY DEVICES

Things are like other things, which is the essence of literary devices. While some devices are unique to each form—poems have enjambment, prose can begin *in media res*—a successful piece of writing requires literary devices.

3. USE OF COLLOQUIAL SPEECH

Yes, some writing uses lofty and erudite language. However, contemporary prose and poetry writers, from all eras, recognize the importance of *speaking to their audience.*

Colloquial speech is one way of speaking to your audience. A colloquialism is a turn of phrase with a specific social and temporal context. For example, "groovy" belongs to the American 1970s, Victorian Brits called a brave person "bricky," and Gen Z'ers "stan" on Twitter.

In literature, Jay Gatsby's "old sport" is just as colloquial as the poem "A Study of Reading Habits," which uses phrases like "right hook" and "load of crap."

4. STORYTELLING

Another common misconception is that poetry doesn't tell stories. While fiction and nonfiction are the genres of prose,

poetry also possesses a powerful narrative voice.

Singular poems can tell grand stories, especially poetry in antiquity. *The Epic of Gilgamesh*, *The Odyssey*, and *Beowulf* are all stories in verse, as are novel-poems like *Autobiography of Red*.

Additionally, contemporary poetry collections often tell stories, just with less linearity. Louise Gluck's collection *Wild Iris* is told from the perspective of a flower, and as the seasons change, the flower observes the infinite singularity of mankind, God, and the Universe.

5. SHOW, DON'T TELL WRITING

It's important for storytellers to demonstrate their ideas without spoon feeding the reader. In other words, writers should Show instead of Tell.

Don't tell me the moon is shining; show me the glint of light on broken glass.
—Anton Chekhov
We consider "Show, Don't Tell" a golden rule of writing. Brush up on it here!

10 DIFFERENCES BETWEEN PROSE AND POETRY

We've discussed their similarities, but the difference between poetry and prose is usually fairly clear in practice. The following ten items distinguish the two. To help demonstrate our point, we represent each form with a well known piece of literature. Poetry examples were pulled from Dylan Thomas' "Do Not Go Gentle Into That Good Night," and prose examples come from "The Cask of Amontillado" by Edgar Allan Poe.

1. PROSE VS. POETRY: USE OF PAGE SPACE

In prose, a line of text begins and ends at the margins of the page. In poetry, the author uses shorter lines, broken before the page margins to introduce multiple meanings. Line breaks are an enduring feature of what differentiates prose and poetry, adding extra emphasis to certain words and sounds.

You'll notice in prose that a partial line occurs only before a new paragraph.

In poetry, the line breaks mean something more intentional. The ending words can help uphold meter and rhyme schemes, and it also emphasizes important words: "night" and "light" are repeatedly pit against each other in Thomas' villanelle.

Name of Teacher: School: District: