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CLASS.....

**WEEKLY ASSESSMENT**

**SECOND TERM E-LEARNING NOTE**

**SUBJECT: LITERATURE-IN-ENGLISH**

**CLASS: SS3**

**SCHEME OF WORK**

**WEEKS AND THEIR TOPICS**

- 1 Reading and Content Analysis of Non-African Poetry –  
“The Sun Rising” by John Donne.
- 2 Reading and Textual Analysis of African Prose –  
Purple Hibiscus by Ngozi Chimamanda Adichie.
- 3 Reading and Content Analysis of African Poetry -  
“Expelled” by Jared Angira.
4. Reading and Textual Analysis of Non-African Prose -  
Lord of the Flies by William Golding.
- 5 Reading and Content Analysis of African Poetry-  
“The Fence” by Lenrie Peters.
- 6 Reading and Textual Analysis of Non-African Play-  
The Importance of Being Earnest by Oscar Wilde.
- 7 Reading and Content Analysis of Non-African Poetry-  
“The Soul’s Errand” by Walter Raleigh.
- 8 Reading and Textual Analysis of African Prose-  
The Blinkards by Kobina Sekyi.

**REFERENCE**

1. The Mastery of Literature for 2011 to 2015 by Iwuchukwu Chinweikpe Esq.
2. Essential Literature-in-English for SSS (second edition) 2011-2015 by Ibitola, A. O.
3. Exam Reflection Vol. IV, Literature- in-English by Sunday Olateju Faniyi.
4. Exam Reflection Literature-in-English (Drama & Prose) by Sunday Olateju Faniyi.
5. Purple Hibiscus by Ngozi Chimamanda Adichie
6. Lord of the Flies by William Golding.
7. The Importance of Being Earnest by Oscar Wilde.
8. The Blinkards by Kobina Sekyi.

## **WEEK ONE**

**TOPIC: READING AND CONTENT ANALYSIS OF NON-AFRICAN POETRY – “THE  
SUN RISING” – by John Donne.**

**CONTENT**

CONTENT ANALYSIS

POETIC DEVICES

THEME

**CONTENT ANALYSIS**

This poem is one of many metaphysical poems written by John Donne. The poem centres on the metaphysical image of the sun. In the poem the poet sees the sun as: “Busy old fool, unruly sun”. The sun has been there from time immemorial to do the work it has been assigned by nature and is

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always continually busy with its mild touch especially in the morning hours and its scorching effects on sunny hours of the day. It is “unruly” because its activities are not controlled by any person including the lovers. The speaker poses a question by way of apostrophe thus: “why dost thou thus/ Through windows and through curtains, call on us”. Indeed the consequence of the sun rising is that its rays pierce through the windows and curtain blinds and touch us by way of the heat that is emitted.

The speaker wonders why the sun should stop the lovers from making love in the day time but in the night, its powers are inhibited and non-existent because lovers then can make love till day break but cannot do the same in the afternoon under the scorching sunshine, and so the speaker queries thus: “Must to thy motions lovers’ seasons run?”

Again, the sun is branded a useless and a shameless fellow who pays much attention to details because it believes in doing its routine work stringently and according to rules and nothing less and as a result, it scolds and beats school children and apprentices alike, whenever they are either on their way back to school or working outside for their masters in the case of apprentices. The apprentices are temperamental for constantly working for their masters. Because of its control over all these people, the speaker sarcastically calls on the sun to do what it knows best to do by unleashing its adversity on the servants who attend to the king whenever “the king will ride”. And of course, the sun usually keeps the ants busy.

The speaker maintains that love is such a permanent thing in life and constant so that no “season” nor country nor even sun itself can pose a successful wedge or hindrance to any love affair. Not even time which is measured by “hours”, “days” and “months” which according to the poet are “the rags of time”, would constitute a stumbling block to such a priceless gift of love to mankind. The speaker further wonders why the sun should “think” “thy beams so reverend and strong”, that is, the strength of the sun to send out light should not be overplayed or over-acted. After all, the speaker argues that he could shut out the sun rays by eclipsing (blotting out) his eyes, hence: “I could eclipse and cloud them with a wink /But that I would not lose her sight so long”.

Even at that, the speaker continues, he will not miss his lover for long, if at all; her glittering eyes will not even over-power that of the sun rays or vice-versa. The speaker prefers a wait-and-see attitude, and compares such situation of action-stay, to the East Indies noted for production of spice and that of the West Indies famous for gold, because these people are constantly improving and manufacturing their products and so, should the sun. The sun is also to note that her sun rays could not even do any harm to the kings who congregate on “one bed”, how much less, the unity of the lovers. The speaker is of the view that the sun can visit and beam her light on anybody and anywhere but for them (the lovers), nothing is as important as the love, since they are everything to each other. That is what is represented by – “She is all states, and all princes, I nothing else is”.

Not even princes are as tough as the sun because they, like actors on the stage, do play and copy good manners and feelings that are “honour’s mimic”, though the poet added that all wealth is as useless as the usual practice of the alchemist’s copying of gold and silver, and so is the sun. The poet further says that, “Thou sun art half as happy as we, / In that the world’s contracted thus”. The poet in effect is saying that the sun is not shining on them all the twenty four hours of the day but rather twelve hours in a day and as such cannot be said to be as consummated or as happy as the lovers; more so, when its activities are confined to certain part of the room (window).

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It is high time therefore the sun relaxed. After all, it is as old as the world itself and also meant to add warmth to the earth but not to terrify people. It should just shine mildly here and there and regard the “bed” as its focal point and indeed regard the walls as its own ‘sphere’.

### EVALUATION

- 1 Give a detailed content analysis of the poem, ‘The Sun Rising’.
- 2 Discuss the ambivalent effect of the ‘Sun’ in the poem.

### POETIC DEVICES

**DICTION:** There is no doubt that the language of the poem is difficult as an average reader could read between the lines to decode the message contained therein. The grammatical structure is essentially figurative and complex. The three stanza poem is arranged in ten lines each; and throughout the poem, extensive use is made of apostrophe as the sun is addressed, as if it were present and the sun is equally personified.

**TONE/MOOD:** The poem recaptures a minatory (threatening) tone on one hand and that of helplessness and cannot-help on the other. And it is essentially through the tone that we are able to know how intimidating the sun was and how it overshadows the universe and everything in it, including the lovers.

**IMAGERY:** There are sensuous pictures of the sun, school boys and apprentices, kings and servants alike, ants, bed, that are created in the poem. The result is that the whole poetic description appears picturesque and we are able to feel the pinch of the sun’s scorching heat and empathize with others affected by same-when the poet says that the sun “through windows” and “through curtains, call on us?” We visualize standing before the caller, the sun, and listening to his voice sounding from the windows and curtains. The scenario is sensuous indeed.

**SYMBOLISM:** In the poem, “the king” refers to a disaster waiting to happen. In other words, “... those kings whom thou saw’st yesterday... All here in one bed lay.” It shows that they have finally met their waterloo and are at their wit’s end. It also signifies death. In the poem, “the sun” could stand for various obstacles that stand on our way to progress; it could be the usual vicissitudes of life and when we are being weighed down heavily by these problems, our position could be akin to the scorching effects of the ‘unruly sun’. The ‘bed’ which is...