

SECTION

8

FORMS OF VERBS, WRITING PARAGRAPH STRATEGIES AND CREATING MONOLOGUES AND DIALOGUES.



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GRAMMAR

WRITING

LITERATURE

Grammar Usage

Production And Distribution Of Text

Narrative, Drama, Poetry

INTRODUCTION

This section which covers the areas of Grammar, Writing and Literature will expose you to forms of verbs, introductory and body paragraphs, and creating monologues and dialogues to boost your confidence in the use of language in everyday discourse-speech and writing. The interactive use of 21st-century skills and the instilling of moral values will enhance your participation. The use of interactive puzzles will also make the lessons exciting.

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

- Use forms of verbs in everyday activities (Tense and Aspect).
- Compose introductory and body paragraphs on a given topic.
- Create monologues and dialogues in narratives and plays to make meaning.

Key Ideas

- **Tense:** Tense is the form of the verb that shows whether an action took place in the past or is taking place in the present or will take place in the future.
- **Aspect:** Aspect is a property of a verb that shows how the action or state or event indicated by the verb takes place over time.
- **Conjugation:** It is the process of modifying a verb to indicate tense, aspect, mood, voice, person and number.
- **The introductory paragraph** of English composition is the first or beginning paragraph in which the main idea to be talked about is identified or stated.
- **Body paragraphs** are paragraphs that are situated between the introductory and conclusion paragraphs. They provide support to the introductory paragraph.
- **A concluding paragraph** is a paragraph that sums up all that has been discussed in the entire essay.
- **Dialogue-**The term 'dialogue' is broken down as (di) two and (log) speak.

GRAMMAR: INTRODUCTION TO VERBS (VERBS FORMS) - TENSE AND ASPECT

In Junior High School, you were introduced to verbs as being words that describe a specific action, an occurrence or a word that establishes a state of being. Time is a valuable concept when dealing with verbs. It is an important reference point in our day-to-day lives. Often, we use words (verbs) to reflect time. In Ghana, we have a rich cultural heritage of storytelling and sharing our experiences with others. When we share stories or talk about our daily activities, we often use different words to indicate when something happened, is happening or will happen. Thus, understanding the concept of time (tense) and timing (aspect) can help you to communicate effectively, whether sharing stories about your daily routine or about your plan for the future and so on. This lesson explores tense and aspect and how to use them in ways that is clearer and easier to understand.

Tense and aspect are two related but different grammatical concepts that help express time and duration in language.

What is Tense?

Tense is the form of the verb that shows whether an action took place in the past or is taking place in the present or will take place in the future. Simply, tense refers to the time at which an action occurs. There are three types – **present**, **past** and **future**. This is why different tenses change form to reflect the time of action of the verb.

What is Aspect?

Aspect shows how the action/ state/event indicated by the verb takes place over time. It gives extra information that tells us whether the action of the verb is ongoing, repeated, completed or even habitual. In other words, aspect shows the timing of the verb – it describes the duration or completion of an action of the verb. There are three main aspects – **simple**, **progressive** and **perfect**.

Forms Of Verbs

It is important to note that all verbs combine tense and aspects to produce a wide variety of verb forms to help in expressing one's self accurately in speech and writing. For example, the verb form **simple present** is a combination of the **present** tense form and the **simple** aspect form.

Base (v) infinitive form

It is the verb that has not been conjugated (simply, no change has been done to the verb). It is also called the **base** form. It begins with the word 'to'. For example, **walk**, **call**, **sit**, **buy**, **work**, **drink** and **jump**.

Past (ed₁)

It is used to indicate the past tense form of the verb. It is formed by adding **-ed** to the base form of regular verbs. For example, **walked, called, sat, bought, worked, jump** and **drank**.

Participle

There are two forms – **V+ing** and **V+ed₂**.

V+ing is the continuous or progressive form of the verb. It is formed by adding **-ing** to the base of the verb. It is used to describe an ongoing action. For example, **calling, drinking, calling, sitting, buying, jumping** and **working**.

Regular

Verbs take many shapes, based on which it is called regular or irregular.

Regular verbs follow a predictable pattern, usually by adding specific suffixes to the base form of the verb. For example, adding suffixes **-ed** or **-d** to the base form of the verb to form the **past tense**. These verbs include **want, talk, advise** and **cultivate**.

Irregular

Irregular verbs do not use the **-ed** or **-d** to form their past or perfective forms. For example, **come, eat, go, get, say** and **write**.

Auxiliary Verbs/ Helping

Not all verbs can be on their own in sentences/grammatical constructions. They need other verbs to aid their meaning. These verbs that help other verbs (main) to make meaning are called auxiliary verbs, also known as helping verbs.

Types

1. *Primary Auxiliaries*: It has three (3) forms – **be, have** and **do**. It can be used as a main and an auxiliary verb. For example:
 - a. That person **is** responsible. (*be*)
 - b. They **have** homework to do. (*have*)
 - c. Ahmed and Emefa **did** the work themselves. (*do*)
2. *Modal Auxiliaries*: Unlike primary auxiliaries, modals can never act as helping verbs. Examples include can/could, will/would, may/might, must, need, shall/should, shall/ought to, must/need/have to.

Types Of Tenses

The Present Tense

It is the base form without any conjugation. The change done to this verb form is merely to reflect agreement between the subject and the verb. For example:

-s/ -es is added to the base for third-person singular pronoun subjects like he/she/it –

1. The officers *stand* all day. (verb remains same as base form)
2. Mr Mensah *gets* his supplies from Kukua.
3. He *gets* his supplies from her. (in 'b; and c;', -s has been added to show agreement with the subject)

The present tense has the following forms:

- a. Simple present tense
- b. Present continuous
- c. Present perfect
- d. Present perfect progressive

The Past Tense

It indicates that an action has been done in the past. Below are the forms of the past tense:

1. Simple past tense
2. Past continuous
3. Past perfect
4. Past perfect progressive

Activity 8.1

1. Turn around, call a friend and engage in a conversation with them using the questions below:
 - a. What do you do every morning when you wake up?
 - b. What are you doing now?
 - c. What did you do, especially, yesterday?
 - d. What were you doing at 8 am last night?
 - e. What will you do tomorrow?
 - f. What will you be doing over the weekend?
 - g. What have you done so far today? (Write this in a sentence and underline the verb)
 - h. What have you been doing for the past hour? (Write this in a sentence and underline the verb)

NB: Expected answers should be word(s) suggesting activities.

2. Join your friend(s) to ask yourselves the following:
 - a. Are all the verbs you have used to answer the questions showing activities done at the same time?

- b. Write down the various time(s) you adduce from your answers in '1' above. Show with examples.
 - c. Select at least three of the verbs you used to answer the questions in '1' and act them out to your friend(s) or family members. You can let your friend(s) or family members do the same. Have fun!
3. Take turns with your friend to ask and answer questions using **do, have** and **be**. What did you observe with the way you used the verbs? **Take a look at the sample below to guide you:**

Question: *Who is your favourite teacher? (be)*

Expected Response: *Mr Mustapha/Ms Agbeli is my favourite teacher.*

Question: *How many siblings do you have? (have)*

Expected Response: *I have two siblings.*

Question: *What do you do in your free time? (do)*

Expected Response: *I do read in my free time.*

4. With a peer (s), form sentences with the following words: **can/ could, will/ would, may/ might, must, need, shall** and **should**. *You can have fun by making it a question-and-answer session.*

This sample will guide you:

Can you speak any other Ghanaian Language apart from yours?

Yes. I can speak two other Ghanaian Languages apart from mine.

- a. What did you observe with the way the verbs have been used?
- b. **Use this as a guide for what to do:**
- c. **Can** is not the main verb in both sentences. It is helping another verb **speak**. This makes **can** an auxiliary verb.
- d. What again do you observe about the use of the group of verbs in '3' which is different from the use of those in '4'?

Activity 8.2

1. Read the dialogue below with a friend. Add a bit of drama to make it fun.

Abu: Hey, Akua! What are you doing today?

Akua: I'm studying for my exams, which are starting tomorrow. I've been studying for weeks, but I still feel unprepared.

Abu: Don't worry, you'll do great! By the way, have you eaten **akple** with **fetridekyi** before?

Akua: Yes, I had it last week at Auntie Esinam's house. She's been cooking it for her family every Sunday.

Abu: That's nice! I've never had it before, but I'm looking forward to trying it soon. Maybe we can go to your auntie's house together next Sunday.

Akua: That sounds like a plan! I'll call her to confirm. She's always saying **woezor** to her guests.

Abu: Great! I'm excited. Oh, by the way, what time did you finish studying yesterday?

Akua: I finished around 9 pm. But I'd been studying since morning, so I was quite tired.

Abu: I can imagine! You've been working hard. Keep it up, and you'll achieve your goals!

2. Fill in the empty slots with sentences from the dialogue to represent the verb forms as indicated in the table below.

VERB FORM	SENTENCE(S)
Simple present	
Present continuous	
Present perfect	
Present perfect continuous	
Simple past tense	
Past continuous	
Past perfect continuous	
Primary auxiliary	
Modal auxiliary	

Hint: See Annex 8.1 for expected answers

EXTENDED READING

1. New Gateway to English for Senior High Schools, ABK Dadzie et al, pages 39; 51 - 52

WRITING: PARAGRAPH DEVELOPMENT

For one to appreciate or understand what we communicate to them, there is the need for us to carefully and effectively present our information such that it is easy to understand. For this, we need to make sure that our communication is such that the pieces of information are properly linked with one another to form a unified whole. For us to have this, we must make sure that our paragraphs are well-developed and properly linked or connected. Based on this, and on our earlier discussions on paragraph development using cohesive devices, we are going to be looking at what we should have in introductory, body, as well as concluding paragraphs for a given topic. The knowledge of those things will go a long way to help us compose effective and well-connected essays. These paragraphs, together, help us to appreciate the text or essay better.

Introductory Paragraph

The introductory paragraph of English composition is the first or beginning paragraph in which the main idea to be talked about is identified or stated. It is important to have an introduction paragraph at the start of an essay so that the reader knows what to expect in the essay. Without this, the readers will not know what is to be discussed in the essay. The introduction paragraph entices and guides the reader to read the entire essay. A strong introduction paragraph can make the difference between a great essay and a poor one. To create a well-written introduction paragraph, it is important to look at the introduction paragraph structure. You can introduce your essay with a hook. This is the part of the structure that gives information that engages the reader's attention as to what is expected next. This could be a short story, a famous quote, a question, etc. The second part is the context. This context gives background information that helps connect the reader to the next part. After the context, the thesis follows. This is the central idea of the entire essay. These elements: hook, context (background information), and thesis, together create a good introductory paragraph.

Body Paragraphs

The body paragraphs are paragraphs that are situated between the introductory and conclusion paragraphs. The body paragraphs are very crucial parts of standard essays because they (paragraphs) provide support to the introductory paragraph. The body paragraphs contain what is known as topic sentences. These sentences are those in which the main ideas of the paragraphs are found. The sentences make readers know what to expect in each paragraph. A good body paragraph should contain the topic sentence (the sentence that contains the main idea of the paragraph), the supporting sentences (these give further clarification on the topic sentence), and the concluding sentence (to indicate the end of the speech).

Concluding Paragraphs

A concluding paragraph is a paragraph that sums up all that has been discussed in the entire essay. Just as the name suggests, it brings what is being discussed to a close or to an end. In this paragraph, the writer or speaker states or paraphrases the central idea and the supporting ideas to serve as a reminder to the audience of what has been discussed at length in the body paragraphs. This serves as a summary of the entire essay. Some of the transitional words or expressions the writer may use to show or indicate that the essay is ending include finally, to sum up, in conclusion, to finalise, to end, etc.

Activity 8.3

1. Read the following passage carefully and perform the activities that follow.

As has been the case for many years, jobs, or forms of employment wherein employees perform a service or duty in exchange for financial compensation, play an important role in society. Furthermore, all jobs are important, as they simply would not exist if their specific responsibilities were not of value to employers (companies or persons that pay others for their work), customers (individuals who pay money for a product or service), and the economy generally.

Teachers, or educational professionals tasked with helping students understand certain subjects and topics, are especially crucial today. In short, teachers help their students to become qualified for future jobs.

Doctors, or health professionals who specialise in providing health-related assistance to patients are some of the most respected individuals in Ghana and the world. It's the responsibility of doctors to help determine the underlying health issues (s) of individuals and recommend an effective treatment (or remedy to a disease, disorder, or condition). Additionally, nurses are medical professionals who administer doctor-ordered treatments to patients.

Police officers are law enforcement professionals whose job is to protect citizens, check crimes, and ensure that rules and regulations are followed. Similarly, **firefighters** serve the public by responding to fires and using high-tech equipment to extinguish (quench) these fires, while bringing any individuals who are in danger to safety.

Farmers maintain fields of crops (or vegetable/fruit plants) and/or collections of animals with the intention of selling these products as food.

Chefs/cooks prepare meals in professional settings, including restaurants, cafeterias, and other venues where food and drink are sold to customers. Chefs are generally experienced in cooking and managing kitchens.

Waiters bring menus, beverages, meals, etc., to restaurants and establishments that serve food.

Artists produce art, or work of creative significance, including music, paintings, drawings, poetry, writing and more.

Question

From the above, you will realise that no job or profession is useless in our society. All the different categories of jobs or professions are important to human society.

Activity 8.4

1. With two of your colleagues, discuss the key features of the passage above.
2. Based on your experience from the passage, plan and develop the introductory paragraph on the topic, “The importance of education”. Share your write-up with one of your colleagues.
3. Using appropriate transitional expressions, and focusing on paragraph unity, coherence and completeness, compose an essay on what you want to become in future and why you want to become that. Orally present your essay in class.
4. With your knowledge of paragraph development, compose an essay on the topic of your choice, and discuss it with one of your colleagues.

EXTENDED READING

- Selected passages from subjects across the curriculum
- New Gateway English for Senior High School Book 1
- Old newspapers
- Simple storybooks from any field
- Black Star Series Book 1

MONOLOGUE AND DIALOGUES

In our past or previous lesson in literature, we studied monologues, their types and how to identify them in a literary narrative. We defined monologue as a speech delivered by one person or a long, one-sided conversation. Today we are continuing our lesson on Dialogues, we will be looking at what dialogues are, their types and how to use and identify them in a literary work.

Dialogue

Let’s look at what is meant by dialogue as we delve deep into our lesson. Dialogue is the exchange of spoken words between two or more characters in a literary written work. It is used in most of the forms of writing, from short stories to novels to drama. Use of direct speech often. In literature, dialogues are used in plays, novels, and short stories to reveal character traits, advance the plot, and explore themes. In communication, dialogues help people to exchange ideas, build relationships, and resolve conflicts.

Again, dialogues in the area of Education are used in teaching and learning to encourage critical thinking, promote active listening, and foster collaborative learning.

Types of Dialogue

1. *Outer dialogue*: The character talks to another character.
2. *Inner dialogue*: The character talks to himself or herself. Conversation between the character and the mind.
3. *Interpersonal*: Dialogues between two or more people, building relationships and exchanging ideas.
4. *Intercultural*: Dialogues between people from different cultural backgrounds, promoting understanding and exchange.

Characteristics Of Dialogues

1. *Interactive*: Dialogue involves active participation and response from all parties.
2. *Dynamic*: Dialogues change as the conversation progresses.
3. Dialogues are shaped by the context in which they occur.
4. *Purposeful*: Dialogues often have a specific goal or objective.
5. Dialogues involve a shared effort to understand and communicate.

Activity 8.5

Study the dialogue below. Then, call a friend and practice with them.

Akpala: You there! Who are you?

Ananse: Er . . . errr . . . you see . . . err . . .

Akpala: Speak up, now, or I shall release this bow.

Ananse: O . . . no . . . no . . . no! Please, shift that arrow to the right . . .

That's my heart you're aiming at. Shift it a bit, please . . .

Akpala: And why should I? Do you expect me to miss my mark? Look, I mean to drive this poisoned arrowhead right through your heart . . . that is if you fail to tell me who you are, and why you are here, munching a sacrificial egg . . . Now!

Ananse: Well, you see, I am a lonely, hungry traveller. I came across this meal and couldn't help but . . .

Akpala: Help yourself to it . . . uninvited, eh? Well, I must take you to the king. You have broken a crucial taboo . . . intercepted a very crucial process. You must answer to the King.

Ananse: O please, please. Can't you spare me?

Akpala: And face the wrath of the spirits? No! Up strange one! Mount that bowl on your head and get along. That way . . . hurry!

Activity 8.6

Study and read the narrative below and identify whether it is a dialogue or a monologue.

“Mother Ghana, your soil is red with the blood of our ancestors. Your skies are grey with the tears of our children. But still, we rise. We rise like the sun over the savannah, burning bright with hope. We rise like the baobab tree, strong and resilient. We rise, though our voices have been silenced, though our stories have been erased. We rise because we are the keepers of the traditions. We rise because we are the guardians of the land. And we will continue to rise until our stories are told.”

EXTENDED READING

- The Son of Umbele by Bill Marshall.
- The Kaya Girl by Mmale Wolo.
- Ananse in the land of idiots by Yaw Asare.

Review Questions

GRAMMAR

1. Answer the following questions with the appropriate verb forms.
 - a. My brother ...(sweep)....the compound every morning.
 - b. I ...(drink).....orange juice yesterday.
 - c. It..... (not rain)..... next week but it(rain).....now.
 - d. I ...(make sure)..... I(see)..... my results before I ...(travel)....tomorrow.
2. Underline the modals and state their functions of each of the modals in the sentences below.
 - a. **May** I sleep here?
 - b. You **shall** not eat the food.
 - c. The students **can** carry that heavy load.
 - d. You **ought to** sweep the room.
3. Use the following auxiliaries in sentences of your own: can, might, could, may, should

WRITING

1. What is an introductory paragraph?
2. Identify the components of the introductory paragraph.
3. State the key features of an essay in terms of paragraphing.

LITERATURE

1. Compose a short story using either a monologue or a dialogue.

REFERENCES

- Organised English Grammar, John F. Wiredu, pages 30 – 31; 40 – 44; 93 – 102
- Warriner's English Grammar and Composition, Fifth Course, Franklin Edition, John E. Warriner, Page 123 – 125

GLOSSARY

- Hook** An element of creative work intended to be attention-grabbing for the audience or a compelling idea for a story that will be sure to attract people's attention.

Suspense	the pleasurable emotion of anticipation and excitement regarding the outcome or climax of a book or film.
Flashback	A dramatic device in which an earlier event is inserted into the normal chronological flow of a narrative
Foreshadowing	A literary device whereby an author drops hints or symbolic representations of plot developments to come later in the story.

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