



MINISTRY OF EDUCATION

# Asante Twi

ƆKYERƐKYERƐFOƆ NWOMA



Gyinapɛn 1 – Nwoma 2



NATIONAL COUNCIL FOR  
CURRICULUM & ASSESSMENT  
OF MINISTRY OF EDUCATION

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REPUBLIC OF GHANA

## Asante Twi

**Ɔkyerεkyerεfoɔ Nwoma**

**Gyinapɛn 1 – Nwoma 2**



**NATIONAL COUNCIL FOR  
CURRICULUM & ASSESSMENT  
OF MINISTRY OF EDUCATION**

## ASANTE TWI TEACHER MANUAL

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# CONTENTS

<b>INTRODUCTION</b>	<b>1</b>
<b>SUMMARY OF SCOPE AND SEQUENCE</b>	<b>3</b>
<b>ᐅFA 6: ABOSOMDIN NE BRAGORᐅ</b>	<b>4</b>
<b>Adesuadee: Amammerε, Amannee ne Ahennie</b>	<b>4</b>
Adesuadee Nkorabata: Amammerε ne Amannee	4
Atifiasem: Abosomdin	6
Atifiasem: Bragorᐅ	8
Atifiasem: Sedee Wᐅsi Goro Bra wᐅ Nkuro Afoforᐅ so	10
<b>ᐅFA 7: AMAMMERε, AMANNEE NE AHENNIE</b>	<b>13</b>
<b>Adesuadee: Amammerε, Amannee ne Ahennie</b>	<b>13</b>
Adesuadee Nkorabata: Ahennie	13
Atifiasem: Ahennie Nhyehyee (Efie)	14
Theme/Focal Area: Traditional Governance Structure	17
<b>SECTION 8: LITERATURE</b>	<b>21</b>
<b>Strand: Literature of the Ghanaian Language</b>	<b>21</b>
Sub-Strands: Oral Literature and Written Literature	21
Theme/Focal Area: Libation	23
Theme/Focal Area (S)1: Dirges (Functions and Significance).	26
Theme/Focal Area (S)1: Appreciating a Prose	30
<b>ACKNOWLEDGEMENTS</b>	<b>33</b>



# INTRODUCTION

The National Council for Curriculum and Assessment (NaCCA) has developed a new Senior High School (SHS), Senior High Technical School (SHTS) and Science, Technology, Engineering and Mathematics (STEM) Curriculum. It aims to ensure that all learners achieve their potential by equipping them with 21<sup>st</sup> Century skills, competencies, character qualities and shared Ghanaian values. This will prepare learners to live a responsible adult life, further their education and enter the world of work.

This is the first time that Ghana has developed an SHS Curriculum which focuses on national values, attempting to educate a generation of Ghanaian youth who are proud of our country and can contribute effectively to its development.

This Book Two of the Teacher Manual for Ghanaian Language covers all aspects of the content, pedagogy, teaching and learning resources and assessment required to effectively teach Year One of the new curriculum. It contains information for the second 9 weeks of Year One. Teachers are therefore to use this Teacher Manual to develop their weekly Learning Plans as required by Ghana Education Service.

Some of the key features of the new curriculum are set out below.

## Learner-Centred Curriculum

The SHS, SHTS, and STEM curriculum places the learner at the center of teaching and learning by building on their existing life experiences, knowledge and understanding. Learners are actively involved in the knowledge-creation process, with the teacher acting as a facilitator. This involves using interactive and practical teaching and learning methods, as well as the learner's environment to make learning exciting and relatable. As an example, the new curriculum focuses on Ghanaian culture, Ghanaian history, and Ghanaian geography so that learners first understand their home and surroundings before extending their knowledge globally.

## Promoting Ghanaian Values

Shared Ghanaian values have been integrated into the curriculum to ensure that all young people understand what it means to be a responsible Ghanaian citizen. These values include truth, integrity, diversity, equity, self-directed learning, self-confidence, adaptability and resourcefulness, leadership and responsible citizenship.

## Integrating 21<sup>st</sup> Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21<sup>st</sup> Century skills and competencies. These are:

- **Foundational Knowledge:** Literacy, Numeracy, Scientific Literacy, Information Communication and Digital Literacy, Financial Literacy and Entrepreneurship, Cultural Identity, Civic Literacy and Global Citizenship
- **Competencies:** Critical Thinking and Problem Solving, Innovation and Creativity, Collaboration and Communication
- **Character Qualities:** Discipline and Integrity, Self-Directed Learning, Self-Confidence, Adaptability and Resourcefulness, Leadership and Responsible Citizenship

## Balanced Approach to Assessment - not just Final External Examinations

The SHS, SHTS, and STEM curriculum promotes a balanced approach to assessment. It encourages varied and differentiated assessments such as project work, practical demonstration, performance

assessment, skills-based assessment, class exercises, portfolios as well as end-of-term examinations and final external assessment examinations. Two levels of assessment are used. These are:

- Internal Assessment (30%) – Comprises formative (portfolios, performance and project work) and summative (end-of-term examinations) which will be recorded in a school-based transcript.
- External Assessment (70%) – Comprehensive summative assessment will be conducted by the West African Examinations Council (WAEC) through the WASSCE. The questions posed by WAEC will test critical thinking, communication and problem solving as well as knowledge, understanding and factual recall.

The split of external and internal assessment will remain at 70/30 as is currently the case. However, there will be far greater transparency and quality assurance of the 30% of marks which are school-based. This will be achieved through the introduction of a school-based transcript, setting out all marks which learners achieve from SHS 1 to SHS 3. This transcript will be presented to universities alongside the WASSCE certificate for tertiary admissions.

### **An Inclusive and Responsive Curriculum**

The SHS, SHTS, and STEM curriculum ensures no learner is left behind, and this is achieved through the following:

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.
- Incorporating strategies and measures, such as differentiation and adaptative pedagogies ensuring equitable access to resources and opportunities for all learners.
- Challenging traditional gender, cultural, or social stereotypes and encouraging all learners to achieve their true potential.
- Making provision for the needs of gifted and talented learners in schools.

### **Social and Emotional Learning**

Social and emotional learning skills have also been integrated into the curriculum to help learners to develop and acquire skills, attitudes, and knowledge essential for understanding and managing their emotions, building healthy relationships and making responsible decisions.

### **Philosophy and vision for each subject**

Each subject now has its own philosophy and vision, which sets out why the subject is being taught and how it will contribute to national development. The Philosophy and Vision for Ghanaian Language is:

**Philosophy:** Every learner can communicate effectively in a Ghanaian Language, have a good sense of their cultural values and identity, and appreciate the aesthetics of the language using field and creative surrogate experiences to expose them to job prospects, further studies and adult life

**Vision:** Learners can communicate effectively and confidently in the Ghanaian Language, appreciate their cultural values, and critically analyse discourse for the world of work or further studies

## SUMMARY OF SCOPE AND SEQUENCE

S/N	STRAND	SUB-STRAND	YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1.	Ano Dwumadie	Nkɔmmɔbɔ	1	1	2	1	1	2	1	1	3
		Fɔnɔlɔgyi	1	2	4	2	2	4	1	1	2
		Akenkan	1	1	3	1	1	2	1	1	2
2.	Okasa Dwumadie	Okasa Mmara	1	1	4	1	1	4	1	1	3
		Asante Twi Twerebea ho Mmara	1	1	3	1	1	2	1	1	2
		Susutwere	1	1	3	2	2	4	1	1	1
		Okasa Nkyereasee	1	1	1	1	1	1	1	1	2
3.	Amammere, Amannee ne Ahennie	Amammere ne Amannee	2	2	3	2	2	5	2	2	4
		Ahennie	1	1	2	1	1	3	-	-	-
4.	Kasadwini	Ano Kasadwini	1	1	2	1	1	2	1	1	2
		Atwere Kasadwini	1	1	2	1	1	2	1	1	2
<b>Total</b>			<b>12</b>	<b>13</b>	<b>29</b>	<b>14</b>	<b>14</b>	<b>31</b>	<b>11</b>	<b>11</b>	<b>23</b>

### Overall Totals (SHS 1 – 3)

Adesua Botaae Titire	<b>37</b>
Adesuafoɔ Nimdeɛnya	<b>38</b>
Adesua Botaae	<b>83</b>



## ƆFA 6: ABOSOMDIN NE BRAGORƆ

Adesuadee: **Amammerɛ, Amannee ne Ahennie**

Adesuadee Nkorabata: Amammerɛ ne Amannee

### Adesuafoɔ Nimdeɛnya

1. *Pensempensem abosomdin so mfasoɔ mu.*
2. *Pensempensem Bragorɔ so mfasoɔ wɔ Asante Amammerɛ ne afoforɔ dee mu.*

### Adesua Botae Titire

1. Da wɔn nimdee adi fa Abadintoɔ ho.
2. Da wɔn nimdee adi fa ɔbra kanko (Abadintoɔ, Bragorɔ, Awareɛ ne Ayiyɔ) ho.

## INTRODUCTION AND SECTION SUMMARY

This section discusses deity names and some initiation processes among the cultures of Ghana. The puberty rites discussed mostly in this section are those of adolescent boys. It must be noted that a few of the cultures of Ghana do have initiation for girls as well. Learners will learn the concept first then go on to study the significance and process in the initiation and naming children after deities. They will be introduced to classroom activities that promote GESI. This section is essential for learners not only in the context of Ghanaian language studies but also establishes links with related subjects such as Religious Studies. The section equips learners with the requisite skills of appreciating their culture and the cultures of other groups. The examples given are not exhaustive. Teachers are advised to look for other examples and add on to what has been given. The teacher is therefore encouraged to support the gifted and talented as well as learners with Special Education Needs.

The weeks covered by the section are:

**Week 16:** Deity names

**Week 17:** Puberty rites

## SUMMARY OF PEDAGOGICAL EXEMPLARS

The pedagogical exemplars employed include a variety of creative approaches to teaching Ghanaian language concepts. Problem based learning involves the whole class sharing their views on a given concept. Learners collaborate in groups to find solutions to problems and concepts. Specific approaches like whole class activities and group work are employed under these pedagogies. This helps in developing self-confidence in learners. For the gifted and talented learners in the class, teachers are encouraged to assign higher tasks to them and ask them to perform leadership roles as peer-teachers to guide colleague learners to have a deeper understanding of Ghanaian language concepts. Teachers are guided to take care of learners with SEN.

## ASSESSMENT SUMMARY

The assessment strategy for this section ensures a balance evaluation of recall/reproduction, strategic reasoning and extended critical thinking abilities of learners. Teachers are encouraged to document achieved results for future reference. The assessment strategies employed begin with level 1 recall questions and short oral answers and discussions to offer insights into foundational knowledge of

the concepts. Level 3 strategic thinking skills question progress to short essays or oral presentations, evaluating students' ability to appreciate their culture.

## NNAWOTWE 16

**Adesua Botae:** *Hwehwe abosomdin ahodoɔ ne wɔn abɔsɛ.*

**Atifiasɛm:** **Abosomdin**

### Ɔbosom

Ɔbosom anaa ɔbosombaa. Eyɛ honhom mu onipa te sɛ ɔbosom anaa ɔbosombaa a nnipa bi som no na wɔgye di sɛ wɔwɔ tumi wɔ wɔn abrafo so. Ɔsom ahodoɔ mu abosom no mu bi ne Zeus, Apollo, Athena, Ares, Aphrodite, Poseidon, Hades, Thanatos, Dionysus, Hera, Artemis, Hephaestus ne Hermes. Saa abosom yi firi kane Greekiman mu. Abosom bi te sɛ Thor, Odin, Tyr, Frey, Freya, Baldur ne Loki a wɔde enidie ma wɔn na wɔsom wɔn no nso firi kane Norsesom mu. Ghanaman yi mu ha nso, mantam anaa nipakuo biara nso wɔ abosom bi a wɔgye wɔn di. Saa abosom yi mu bi ne Kune, Tegare, Nyamaa, ne wɔn a wɔkeka ho.

### Abosomdin

Eyɛ edin a yede ma nnipa esiane wɔn gyidie ne wɔn ɔsom nti.

### Abosomdin ahodoɔ

Bosompra, Bosomtwe, Bosommuru, Bosompo, Bosomafram, Bosomayesu, Bosomkrete, Bosomkonsi, Bosomdwerebe, Bosomakom, Bosomafi, ne deɛ ekeka ho

### Abosomdin so mfasoɔ

*Ɛma yehunu obi nkyi. Abosomdin boa ma yehunu beaɛ pɔtee a onipa bi firi.*

*Ɛkyere twaka a ɛda onipa no ne ɔbosom no ntam. Edin ma ɛda adi sɛ ayɔnkofa bi da saa onipa no ntam na edin no wɔ nsunsuansoɔ wɔ nneyɛɛ a onipa da no adi so.*

*Ɛboa ma yen amammerɛ ase tim. Yenam abosom abadintoɔ so ma amammerɛ a ɛfa abadintoɔ ho no ase tim. Abadintoɔ ahodoɔ a ɛwɔ Ghanaman mu ha no mu baako ne Abosomdin. Mpen dodoɔ a yede abosomdin betoto nnipa no, na ereboa ma abosomdin no ase atim.*

*Yei da awofoɔ gyidie a wɔwɔ wɔ ɔbosom no mu adi na ɛsan kyere ɛkwan a ɔbaa no faa so nyinseneɛɛ. Ɛto bere bi a, awoɔ ho tumi ye den ma awarefoɔ bi na yei ma wɔtumi kɔ ɔbosom bi ho kɔhyɛ wɔn bo sɛ sɛ wɔboa wɔn ma wɔtumi wo a, wɔbeto no abadin. Yei ne senti a wɔde abosomdin atoto nkwadaa binom wɔ nkuro bi soɔ no.*

### Dwumadie Ahodoɔ

1. Ɛdeen ne ɔbosom?
2. Kyerekyere abosomdin ase.
3. Ma abosomdin ho nhwesoo mmienu (2) wɔ Asante Twi mu.
4. Pensempensem abosomdin so mfasoɔ mmiensa mu wɔ Asante Twi mu.

## Pedagogical Exemplars

### Group work/collaborative learning

#### 1. Think-pair-share

In mixed-ability pairs learners perform the following tasks:

- a. Write ten local names they know.
- b. Each pair reads the names they have written to the class.
- c. Identify names they feel are strange and do not belong to the normal family names.

#### 2. Whole class

- a. Discuss deity names with learners.
- b. Discuss the origin of deity names with learners.
- c. Give a list of names and walk learners through the names by pronouncing them.
- d. Learners pronounce the names after you and then pronounce the names themselves.

#### 3. Group work

- a. In mixed-ability groups learners discuss the names and bring out the deity names among them.
- b. Each group makes a presentation for peer review.

#### 4. Whole class

- a. Teacher leads the class in discussing the importance of deity names.

*NB: In achieving the standard set for content acquisition, the teacher should not expect all learners to be at the same level of achievement. Some learners will be able to define deity and give two examples while others will define deity and give more than two examples. Others could also give the definition of deity and deity names and give more than three examples under each explaining their significance in Ghanaian culture.*

## Nkariie Titire

#### 1. Gyinapɛn 1 Nkariie: Akaakaɛɛ:

- a. Kyere abosomdin ase.
- b. Twere abosomdin ho nhwesoo enum (5) a wonim na kyere deɛ wɔfiri.

#### 2. Gyinapɛn 2 Nkariie: Nimdeɛ nya

- a. Fa wankasa nsemfua kyerekyere abosomdin mmiensa so mfasoo.

#### 3. Gyinapɛn 3. Nkariie: Adwenemdo

- a. Kyere wadwen wo saa asem yi ho: ‘Ese se Asantefoo ko so de abosomdin toto won mma.’

## NNAWOTWE 17

### Adesua Botaeɛ

1. *Pensempensem ekwan a wɔfa so pagya abaayewa bi kɔ ne mpaninye mu (Bragoro: ahyeaseɛ, mfimfini ne awieeɛ).*
2. *Fa ekwan a Asantefoɔ fa so pagya abaayewa bi kɔ ne mpaninye mu no toto nnipakuo ahodoɔ a wɔwɔ Ghana ha no mu bi deɛ ho.*

### Atifiasɛm: Bragoro

#### Bragoro

Yei ye eberɛ a abarimaa anaa abaayewa bi duru ne mpanimfee so a otumi wo ma eye yie. Yei taa si wo eberɛ abaayewa no adi mfee edu kɔsi dunan (10-14) na obarima no nso adi mfee dumienɔ kɔsi dunsia (12-16). (Saa mfee ahodoɔ yi da nso wo mmaayewa ne mmarimaa no bi ho)

#### Nsakraeɛ a yɛhunu wo mmaayewa ho

- Wɔbobɔ nufoɔ
- Nwi fu won baa so ne won mmɔtoa mu
- Wɔkyima
- Nsakraeɛ ba won bɔbea anaa won nipadua mu

#### Nsakraeɛ a yɛhunu wo mmarimaa ho

- Won tadia ne won hwoa ye kese
- Nwi fu won tadia so ne won mmɔtoa mu
- Won honam mu ntini mu ye den
- Won menem ye kese
- Wɔfu anonwi ne bɔgyese
- Won mu pagya

**Bragoro:** Yei ye amannee a yeye ma mmaayewa anaa mmarimaa bi wo won abadintɔ akyi. Bragoro ye amannee a yeye de pagya won kɔ won mpanimfee so. Eɛsan nso ye ahyensodeɛ a ekyere ahoɔfɛ, babunuyɛ ne animuonyamhyɛ. Mfantsefoɔ frɛ saa amammere yi *bragor*, Krɔbɔfoɔ nso frɛ no *Dipo* enna Nkranfoɔ nso frɛ no Otsɛntse anaa otofo. Sen na wɔfre saa amammere yi wo Asante Twi kasa mu?

#### Ekwan a yɛfa so goro bra

*Ahoboa a yeye ansa na yeagoro obi bra*

Pensempensem ahoboa a yeye ansa na yeagoro abaayewa bi bra mu. Sɛ ebia,

- Yehunu nsakraeɛ a eɛda adi wo won nipadua mu
- Eɛdanmuhye ne nkyerekyere
- Wɔkɔyi kuro no mu mpanimfoɔ anaa won a wɔhwe bragoro dwumadie soɔ no asotire

*Nneema a yeye wo eberɛ a yeregoro abaayewa bi bra*

- Yeyi won mmɔtoam ne won ayaase nwi
- Yede won kɔ asuo ho kɔdware won

- Yede wɔn tena asedwa anaa ebɔɔ tuntum bi so
- Yesiesie wɔn ho wɔ amammere kwan so
- Yebɔ dwa kɛsee ma wɔn
- Yeka wɔn ano
- Yegu nsa

*Amannee a wɔye wɔ Bragorŏ akyi*

- Yema wɔn akyedee
- Yedidi, nom san di asa
- Yekɔ aseda

### **Bragorŏ so mfasoɔ**

- i. Yede gye obi kɔ ne mpaninye mu
- ii. Ema obi nya nimdee ne ahooɔden de bɔ wɔn bra.
- iii. Eɔa no adi se abaayewa no aso awaree.
- iv. Eyɛ abrabɔ pa ho susudua
- v. Ehyɛ abaayewa no ne n'abusua animuonyam.
- vi. Ema abaayewa no nya mmoa firi ɔmanfoɔ no ho
- vii. Eboɔ ma abaayewa no nya asetena mu nimdee

### **Dwumadie Ahodoɔ**

1. Edeɛn ne bragorŏ?
2. Twere bragorŏ so mfasoɔ mmiensa.
3. Kyerekyere senti a wosusu se bragorŏ so mfasoɔ mmiensa a woatwere wɔ esoro ho no mu mmienu ho hia pa ara.
4. Wɔakyekye ekwan a wɔfa so ye bragorŏ no mu ahodoɔ mmiensa, bobɔ saa akwan ahodoɔ mmiensa no din na kyerekyere amannee a wɔye wɔ emu biara mu.
5. Gyina nimdee a woanya wɔ saa adesua yi mu no so na hwe mfonini a ewowɔ fam ho no mu biara yie pa ara na ka dee wohunu wɔ emu biara mu ho asem kyere dee ɔte wo nkyen no.



## Pedagogical Exemplars

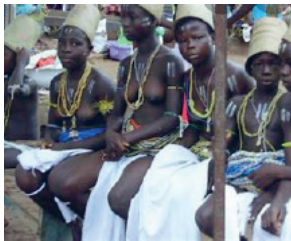
### Initiating talks for learning

#### 1. Whole class

- With all learners involved, discuss what puberty rites is and its significance.
- Teacher leads the class to discuss the initiation process.
- The class watches a video on initiation into adulthood (puberty rites)
- Teacher leads the class to analyse the content of the video on initiation into adulthood through questioning (puberty rites).
- Teacher leads the class to discuss the significance of puberty rites.

#### 2. Group work

- In mixed-ability groups, learners discuss the significance of the costumes used for the rites. The groups should use any of the pictures below for the discussion.



- Each group presents their work for discussion.

#### 3. Whole class

- Role play the performance of an initiation into adulthood rites.
- Class to do peer review of the role play.

## Nkariie Titire

#### 1. Gynapɛn 1 Nkariie: Akaakaɛ

- Kyerekyere bragoro mu
- Twere nneema mmiensa anaa dee eboro saa a woye ansa na wogoro bra.

#### 2. Gynapɛn 2 Nkariie: Nimdeɛnya

- Kyerekyere nneema ahodoɔ mmiensa a woye wo bere a wogoro obi bra.
- Kyerekyere nneema ahodoɔ mmiensa a woye wo bragoro akyi.

#### 3. Gynapɛn 3 Nkariie: Adwenemɔ

- Kyerekyere sedee wosi goro bra wo wo kurom enne mmere yi mu.

## Atifiasem: Sɛdee Wosi Goro Bra wo Nkuro Afoforo so

Bragoro ho adesua mmɔakyire

### Bragoro mu amanneɛ a esese

- Nneema ahodoɔ a wode goro bra no
- Nnapɔnna a wode goro bra no

- iii. Mmabun bere mu na woye no
- iv. Eɗan sononko a wɔde wɔn hye mu no
- v. Sedee wɔsi yiyi wɔn tiri no
- vi. Honhom mu nhwehwemu a abusua biara ye no

*HYE NO NSO: Ɔkyerekyerefoɔ mfa nhwesoo no bi nka ho.*

### **Bragoro mu amannee a eɗa nso**

- i. Nsonsonoeɛ da nneema ahodoɔ a wɔde goro bra no ntam.
- ii. Nsonsonoeɛ da eɗa pɔtee a wɔde goro bra no ntam
- iii. Nsonsonoeɛ da aduane a wɔde ma asakyima no ntam
- iv. Spiritual and material preparations are done.
- v. Nsonsonoeɛ da ekwan a abusua biara fa so ye honhom mu nhwehwemu no ntam

*Wobetumi ama adesuafoɔ no ahwe bragoro ho sini wɔ abeefo ntentanfidie so.*

### **Dwumadie Ahodoɔ**

1. Hwe sini a efa bragoro ho wɔ ɔkasa ahodoɔ yi mu (se ebia., Ga, Dangme, Asante, Mfantse, Nzema, Dagbani, ne dee ekeka).
2. Adesuafoɔ no mpensempensem sini a wɔhwɛe no na wɔmfa emu amannee ntoto wɔn dee ho na wɔnniyina so nkyere dee esese ne nsonsonoeɛ a eɗa ntam.

## **Pedagogical Exemplars**

### **Group work collaborative**

#### **1. Whole class**

Teacher leads learners to do the following:

- a. Discuss the processes of initiation into adulthood rites of other cultures of Ghana (e.g., Dagbani, Gonja, Ga, Kasem, Dangme, Nzema, Asante, Akwapim, Ewe, etc.).

#### **2. Group work**

In mixed-ability groups, learners do the following:

- a. Discuss the similarities in the initiation into adulthood rites among their people and those of other Ghanaian cultures.
- b. Discuss the differences in the performance of initiation into adulthood rites among their people and those of other Ghanaian cultures.
- c. The groups make presentations for peer review.

## **Nkariɛ Titire**

### **1. Gyinapɛn 3 Adwenemdɔ:**

- a. Pensempensem amannee a esese wɔ ekwan a wɔfa so goro bra wɔ wo kuro ne afoforo dee mu

### **2. Gyinapɛn 4 Adwenemdɔ amapa:**

- a. Se yema wo ekwan se ye nsakrae wɔ ekwan a wo kuromfoɔ fa so goro bra no mu a, amannee pɔtee ben na anka wobesesa no na kyere senti a woka saa?



## Section Review

This section discusses deity names and puberty rites. The deity names discussed are from a few of the cultures of Ghana. Teachers are encouraged to teach the topic as it pertains in their language and use the example in the book to do comparison. This will help bring out the similarities and differences. It is expected that by the end of the section, learners will be in a good position to explain their cultural practices with reference to deity names and puberty rites with confidence and a higher level of competence.

### Additional Reading

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## ƆFA 7: AMAMMERɛ, AMANNEɛ NE AHENNIE

Adesuadeɛ: Amammerɛ, Amanneɛ ne Ahennie

Adesuadeɛ Nkorabata: Ahennie

Adesuafoɔ nimdeɛnya: *Kyerɛ nnepa ne mfasoɔ a ɛwɔ Ahennie so*

Adesua Botaeɛ Titire: Da nimdeɛ ne nteaseɛ adi wɔ Ahennie nhyehyɛ ho

### INTRODUCTION AND SECTION SUMMARY

This section discusses the traditional governance structure among the various language groups in Ghana. The governance structure that was introduced first is the structure at home. The traditional governance structure in the community was introduced later to learners. Learners will learn the concept first then go on to study the traditional governance structures. They will be introduced to classroom activities that promote GESI. This section is essential for learners not only in the context of Ghanaian language studies but also establishes links with related subjects such as Religious Studies. The section equips learners with the requisite skills for appreciating their culture and the cultures of other groups. The examples given are not exhaustive. Teachers are advised to look for other examples and add on to what has been given. The teacher is therefore encouraged to support the gifted and talented as well as learners with Special Education Needs.

### SUMMARY OF PEDAGOGICAL EXEMPLARS

The pedagogical exemplars employed include a variety of creative approaches to teaching Ghanaian language concepts. Talk for learning includes the use of whole class and group activities to enhance learning outcomes in the classroom. In collaborative learning, learners collaborate in groups to find solutions to problems and concepts. Specific approaches like whole class activities and group work are employed under these pedagogies. This helps in developing self-confidence in learners. For the gifted and talented learners in the class, teachers are encouraged to assign them higher tasks and to encourage them to perform leadership roles as peer-teachers to guide colleague learners to have a deeper understanding of Ghanaian language concepts. Teachers are guided to take care of learners with SEN.

The weeks covered by the section are:

**Week 18:** Traditional Governance Structure (Home)

**Week 19:** Traditional Governance Structure

### ASSESSMENT SUMMARY

The assessment strategy for this section ensures a balanced evaluation of recall/reproduction, strategic reasoning, and extended critical thinking abilities of learners. Teachers are encouraged to document achieved results for future reference. The assessment strategies employed begin with level 1 recall questions and short oral answers and discussions to offer insights into foundational knowledge of the concepts. Level 3 strategic thinking skills questions progress to short essays or oral presentations, evaluating students' ability to appreciate their culture.

## NNAWOTWE 18

**Adesua Botae:** *Kyerekyere Asantefo ahennie nhyehyee no (se ebia, Agya, Abusuapanin, Odikuro).*

**Atifasem: Ahennie Nhyehyee (Efie)**

### Ahennie

Yei ye ahennie a kuromma no ka bom de won nyansa, won suahunu ne won nimdee yi okannifo bi se onni won so.

### Ahennie nhyehyee wo abusua mu

- i. **Odikuro:** Yei ye nnipa ahodo a wonam abusuabo ne awaree so ka won ho bom se abusua. Eye abusua ahodo a wokura abusudin korɔ na wofiri nana baako ase na wosom obaako se okannifo. Wotaa da esu, botae ne apedee korɔ adi. Onipa a won nyinaa yi no se okannifo no na wofre no Odikuro no. Nnipakuo foforo bi mu no, mmusuakuo no mu mpanimfo na wohya yi won mu baako se Odikuro.
- ii. **Abusuapanin:** Yei ye onipa a abusukuo no mu nnipa yi no se won okannifo. Ne dwumadie titire ne se obebɔ n'abusua ho ban na wasiesie won ntam ntawantawa.
- iii. **Agya:** Agya ne abusua kumaa no ti a n'ankasa, ne yere ne ne mma ka ho bi. Agya no na oye abusua kumaa no apedee ma won.

### Asante Ahennie Nnidiso

- **Odikuro**



- **Abusuapanin**



- **Agya**

### Ahennie ahodo yi so mfaso

#### Odikuro

- i. Ono na oye otemmufo ma mmusuakuo no nyinaa
- ii. Ono na mmusuakuo no nyinaa abakosem
- iii. Ono na obɔ mmusuakuo no amammerɛ ne amannee ho ban
- iv. Ono na ohwe mmusuakuo no nsase so
- v. Ohwe ma wotete nkyirimma no yie sedee ebeye a wode enidie amapa bema abusua no

#### Abusuapanin

- i. Obɔ abusua no ho ban firi mmusuo ho
- ii. Ohwehwe yiedie ma abusua no
- iii. Ohwe ma asomdwoee ba abusua no mu

**Agya**

- i. Ono na ɔhye mmara na ɔhwe se wɔde beye adwuma wɔ abusua kumaa no mu
- ii. Ono na ɔbɔ abusua kumaa no ho ban
- iii. Ohwehwe yiedie ma abusua kumaa no
- iv. Odi dwuma se ɔkyerekyerɛfoɔ panin wɔ abusua kumaa no mu
- v. Ono na ɔma abusua kumaa no biribi di
- vi. Ono na ɔye nhwesodee ma abusua kumaa no

***HYE NO NSO:*** Ɔkyerekyerɛfoɔ no mma adesuafoɔ no nhunu se, ɛna no nso di dwumasono wɔ abusua kumaa no mu.

**Dwumadie Ahodoɔ**

1. Kyere efie ahennie nhyehyee no.
2. Pensempensem Odikuro dwumadie mmiensa anaa dee eboro saa mu
3. Kyere Agya dwumadie mmienu mu.
4. Efie ahennie nhyehyee no hye aseɛ firi abusua kumaa no mu. Kyerekyerɛ efie ahennie nhyehyee a woasua no mu tiawa.

**Pedagogical Exemplars****Talk for learning****1. Whole class**

Teacher facilitates the following:

- a. Discuss the traditional governance structure of their respective cultures (father, family head, clan head).
- b. Create the organogram of the traditional government of the community.
- c. Discuss the functionaries of the traditional governance structure and their importance.

**Talk for learning****2. Class debate**

- a. In your opinion, do you think the traditional governance structure is still relevant?

**3. Group work**

- a. Learners role-play the traditional governance structure focusing on father, family head, clan head. Role play should resolve a dispute normally seen in the community such as owing or inconsiderate neighbours.
- b. The class critique the role play bringing out the traditional governance structure they saw in the role play

***NB:*** Teachers are advised that levels of achievement among learners will differ from one learner to the other. The higher achievers should be encouraged to do more as the teacher offers assistance to learners still struggling.

## Key Assessment

### 1. Level 1 Assessment: Recall

- a. Discuss the functionaries of the traditional governance structure in the home.
- b. Arrange the functionaries in ascending order.

### 2. Level 2 Extended thinking

- a. Explore the traditional governance structure discussing their importance to the society and home.

## WEEK 19

**Learning Indicator:** *Explore the traditional governance structure (chief, sub-chiefs, kingmakers, etc.).*

**Theme/Focal Area:** **Traditional Governance Structure**

### Organogram of the traditional government

An organogram is a graphical representation of the structure of an organisation. It shows the hierarchical relationships between managers and people who report to them.

- **Paramount Chief/King**



- **Sub-chief**



- **Kingmakers**



- **Other traditional leaders such as queen mothers, warlords, chief fisherman, clan heads, family heads etc.**

It should be noted that apart from the above hierarchy, there are other functionaries of the traditional governance structure which include chief priests, warlords and queen mothers. There are also divisional chiefs and sub-divisional chiefs.

### The Paramount Chief

The paramount chief is the leader of a tribe or an ethnic group. He/she is usually the head of state and is chosen by members of a particular tribe or ethnic group.

**NB:** *The selection, outdoorings and enstooling/enskinning of paramount chiefs, differ from one culture to the other. Teachers are to treat the process involved in accordance with what pertains to their culture. Pictures of some paramount chiefs have been added below. This can be used by teachers to enhance understanding of the concept.*

**NB:** *Teachers should look for more images and show them to learners.*





### **Functions of Paramount chief**

- i. The leader of the region or ethnic group
- ii. Celebrates ceremonial tasks
- iii. Custodian of the land
- iv. Protects traditions
- v. Brings development to the people
- vi. Arbitrates and decides upon political and economic questions in the area
- vii. Performs the traditions of the stool/skin
- viii. Sets rules and regulations

### **The Sub-chiefs/Divisional chiefs**

These are chiefs who are subordinates to another chief. The sub-chiefs are mostly area heads and found mostly in the towns within cities and villages.

### **Functions Sub-chiefs/Divisional chiefs**

- i. Acts in the absence of the paramount chief
- ii. Helps prevent crime in their jurisdiction
- iii. Acts as an arbitrator
- iv. Has the duty of protecting the land under his jurisdiction
- v. Makes sure peace prevails in his jurisdiction
- vi. Performs traditional rites for his stool and leads the pacification of the land should the need arise

*NB: The above functions are not exhaustive. Teachers should add to the functions.*

### **Kingmakers**

A kingmaker is a person or a group of people that have great influence on a royal or political succession, without themselves being a viable candidate. This group meets to take a decision on who the next chief or king is.

*NB: The processes that the kingmakers go through to elect a chief differs from culture to culture. The teacher should treat it as it pertains in the culture of the people.*

### **Functions Kingmakers**

- i. Elects the next chief

- ii. Performs rites when the chief dies
- iii. Is responsible for destooling a chief
- iv. Introduces the new chief to the elders and the people
- v. Are advisors to the chief

### Dwumadie Ahodo

There is a school of thought that thinks that traditional governance is an outdated form of governance. To what extent do you agree with this assertion? Students should be made to present a detailed and measured argument.

## Pedagogical Exemplars

### Group work/collaborative learning

#### 1. Whole class

- a. Create the organogram of the traditional government of the community (chief, sub-chiefs, kingmakers, etc.).
- b. Discuss the functionalities of the traditional governance structure and their importance.

*During the discussion, the teacher should encourage learners to describe the importance of the functionalities and also talk about modern trends affecting the traditional governance such as education, money, party politics, etc.*

**NB:** *The level of achievement among learners will not be the same for all learners. The teacher is advised to encourage high achievers to do more and skilfully assist the low achievers to grasp essential concepts.*

## Key Assessment

### 1. Level 1 Assessment: Recall

- a. Who is a chief?
- b. Who are kingmakers?
- c. Who are sub-chiefs?

### 2. Level 2 Assessment: Skills building

- a. How are chiefs enstooled/enskinning in your locality?
  - b. Create an organogram of the traditional government in your area.
- ### 3. Level 3 Assessment: Extended thinking
- a. In your opinion, should the traditional governance system be maintained?

**NB:** *Teacher should make sure that learners justify their reasoning and present a balanced argument.*

## Section Review

This section dealt with the traditional governance structure at home and in the community. Learners were introduced first to the governance structure at home and then the traditional government structure in the community. The functions of the functionalities of the traditional governance structure at home and the community were also discussed. It is expected that after learners have gone through this section, they will have the requisite information to discuss the governance structure in the home and the community.



## Additional Reading

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## SECTION 8: LITERATURE

Strand: **Literature of the Ghanaian Language**

**Sub-Strands:** Oral Literature and Written Literature

### Learning Outcomes

1. *Use the knowledge of the structure and form used to perform libation and a dirge.*
2. *Use the knowledge of the elements of prose to appreciate a prose text.*

### Content Standards

1. Demonstrate knowledge and understanding of libation and dirges
2. Demonstrate understanding of prose

### INTRODUCTION AND SECTION SUMMARY

This section discusses concepts under oral literature and written literature of the Ghanaian language. Under oral literature, concepts like libation and dirges are discussed. Under written literature, the concept of prose is discussed. The concepts are first introduced to learners then their significance and how they are performed are introduced later. They will be introduced to classroom activities that promote GESI. This section is essential for learners not only in the context of Ghanaian language studies but also establishes links with related subjects such as Religious Studies. The section equips learners with the requisite skills of appreciating their culture and the cultures of other groups. The examples given are not exhaustive. Teachers are advised to look for other examples and add on to what has been given. The teacher is encouraged to support the gifted and talented as well as learners with Special Education Needs.

Teachers are guided to take care of learners with SEN.

The weeks covered by the section are:

**Week 20:** Libation

**Week 21:** Dirges

**Week 22:** Elements of Prose

**Week 23:** Prose appreciation

### SUMMARY OF PEDAGOGICAL EXEMPLARS

The pedagogical exemplars employed include a variety of creative approaches to teaching Ghanaian language. Initiating talk for learning includes the use of whole class and group activities to enhance learning outcomes in the classroom. It is also helps animate the class and develop a love of learning. In collaborative learning, learners collaborate in groups and pairs to find solutions to problems and concepts. In experiential learning, whole class activities are employed to make learners understand concepts better. These pedagogies help in developing self-confidence in learners. For the gifted and talented learners in the class, teachers are encouraged to assign them higher tasks and to ask them to perform leadership roles as peer-teachers to guide colleague learners to have a deeper understanding of Ghanaian language concepts. Teachers are guided to take care of learners with SEN.

## **ASSESSMENT SUMMARY**

The assessment strategy for this section ensures a balanced evaluation of recall/reproduction, strategic reasoning, and extended critical thinking abilities of learners. Teachers are encouraged to document achievement results for future reference. The assessment strategies employed begin with level 1 recall questions and short oral answers and discussions to offer insights into foundational knowledge of the concepts. Level 3 strategic thinking skills questions progress to short essays or oral presentations, evaluating students' ability to appreciate their culture.

**WEEK 20**

**Learning Indicator:** *Explore the structure of libation in the respective Ghanaian Languages (invocation, message, conclusion)*

**Theme/Focal Area:** **Libation**

### Libation

It is an act of pouring a liquid as a sacrifice to a deity. An activity whereby water, alcohol or any beverage, such as wine is poured on the ground with the intention of invoking the spirits and requesting their assistance (Ayim-Aboagye, 1993: 165). In some areas, grains such as rice are used to perform libation. Libation ceremonies play a large role in African societies. Through the libation, ancestors who are seen as an integral part of society are invited to all public functions.

#### The structure of a libation

Invocation, Message, Conclusion

#### Invocation

This is the stage where the deities are recognised and called upon. The one performing the libation starts by calling the Supreme Being first, followed by the god of the land, the lesser gods, and then the ancestors.

#### Message

At this stage the one performing the libation tells the deities the reason for calling on them and seeks their presence at the occasion till the end. This is where the performer seeks their protection.

#### Conclusion

At this stage, the performer thanks the deities and asks the deities to rain on those who have any bad intentions for the occasion. The performer also asks for blessings from the deities to be bestowed on those doing good for society. In some situations, such as purification, a sacrifice is offered at this stage. The pictures below are examples of libation session among a particular group of people in Ghana.

**NB:** *The facilitator can look for other images on libation from other cultures in Ghana and use them to teach so that understanding of the concept is enhanced. The teacher is as well advised that the structure of libation discussed above is the general structure. If there are other things that are done apart from the three things mentioned, the teacher should mention them to the learners and explain with examples.*



## The libation process

**NB:** The teacher should show a video on libation to learners. Learners are to discuss the video noting the key parts of the process.

### The teacher should expect the following:

- i. Items are used
- ii. The performer pulls down his cloth
- iii. The performer removes his sandals
- iv. The performer faces a certain direction
- v. He stands, sits or squats.
- vi. He starts with an invocation, then continues with the message and ends with some concluding words.

**NB:** Teachers should note that in some societies, women do not perform libation unless the need arises (for the traditional priestess) or when there is no male to do so. In such situations, the concept of women not being allowed to perform libation should be well explained. Teachers can also go online to watch videos on libation. The link below can be of help.

Ga Libation video: <https://youtu.be/X9wBlgwzHn4>

Akan Libation video: <https://youtu.be/ZNJ6Fw2-flk>

### Significance of libation

- i. Gives homage to God
- ii. Give homage to the lesser gods and the ancestors
- iii. It binds members of the audience by emphasizing their common roots
- iv. It is a performance of oratorical skills
- v. It serves as a demonstration of cultural and historical knowledge
- vi. Shows reverence to a relative or friend who has passed on
- vii. Serves as a ground for learning new vocabulary
- viii. It makes people effective communicators

### Items used in performing libation

The items used differ from culture to culture but some include:

Calabash, water, wine, rice, palm-wine, hard liquor, glass, cups, etc.



### Dwumadie Ahodo

Learners should label the pictures above with how they relate to a libation performance.

## Pedagogical Exemplars

### Initiating talk for learning

#### 1. Whole class

Teacher facilitates the following:

- a. Discuss libation (invocation, message, conclusion).
- b. Watch/observe a libation performance.
- c. Identify and discuss the structure of the libation.
- d. Discuss the significance of libation.

### Experiential learning

#### 1. Group work

- a. Role-play the libation performance, clearly defining each part (invocation, message, conclusion). Encourage learners to take part in the role-play
- b. Learners analyse the role-play, identifying at least two of the structures of libation they saw in the role-play.

## Key Assessment

#### 1. Level 1 Assessment: Recall

1. Briefly define the term libation.
2. Describe at least two of the structures of a libation.

#### 2. Level 2 Assessment: Extended thinking

1. Assess the significance of libation.
2. Libation performance should be abolished at national and social gatherings. To what extent do you agree with this assertion by some people? Give at least three reasons to support your answer.

**WEEK 21**

**Learning Indicator:** *Discuss dirges (functions and significance).*

**Theme/Focal Area (S)1: Dirges (Functions and Significance).**

### A dirge

The term is derived from the Latin word, ‘Dirige.’ It is a song or hymn of grief and lamentation, especially, one intended to accompany funeral or memorial rites. It is also defined as a slow, solemn, and mournful piece of music. Dirges are also used to praise the dead person.

### Significance of dirges

- i. Used to mourn the dead.
- ii. Serves as a link between the past and the present
- iii. Used to communicate an important message
- iv. Used to bid farewell to the deceased
- v. Used to admit loss
- vi. Shows an unbroken family relationship
- vii. In some communities, dirges are seen as part of the rites of passage

**NB:** *The picture below shows someone performing a dirge. The teacher should use it to explain the concept of dirge. The teacher can look for other images or videos on dirges and use them as well. Teachers should use the picture to explain the concept. The teacher can access a video on a traditional dirge from the site below*

*<https://youtube.be/-9IN1IfdVz0>*



*Performing a dirge*

**NB:** *The performance of dirges differ from culture to culture. The teacher is to teach dirge performance according to the way it is done in the language of study.*

**Dwumadie Ahodo**

1. What is a dirge?
2. Give any five significances of dirges.
3. Explain any three of the significances that you have given
4. How is a dirge performed in your locality?

**Pedagogical Exemplars****Initiating talk for learning****1. Whole class**

- a. Play a video on a dirge from the community being performed

Teacher facilitates the following:

- Discuss dirges.
- Discuss the significance of dirges.
- Watch/observe a dirge performance.

**2. Group work**

In mixed-ability groups, learners discuss how the video they have watched might/might not help them cope with loss.

**Key Assessment****1. Level 1 Assessment: Recall**

- a. Describe what a dirge

**2. Level 2 Assessment: Skills building**

- a. Dirges are integral part of the rites of passage in some communities. How are dirges performed in your locality?

**3. Level 3 Assessment: Extended thinking**

- a. Assess the significance of dirge



**WEEK 22**

**Learning Indicator:** *Discuss the elements of prose (e.g., characters, theme, plot, setting, point of view, etc.).*

**Theme/Focal Area (S)1: Elements of Prose****Prose**

Prose is one of the common genres of written literature. It refers to any writing that follows the conventions of speech and language. It is grammatically and syntactically correct and flows like speech. It does not follow a structure of rhyming or meter. It is used to directly communicate concepts, ideas, and stories to a reader.

**Elements of prose**

- i. Characters:** Any person, animal, or a figure represented in a literary work. Characters can be people or animals. The story depends on the interaction and relationships between various characters. Characters are essential to a good story and it is the main characters that have the greatest effect on the plot or are the most affected by the events of the story. Examples of characters are the protagonist who is the main character of the story; antagonist who opposes the protagonist and causes a lot of problems in the story; flat character who does not change his/her mind in the story and the round character who changes according to new happenings in stories.
- ii. Theme:** This is the controlling idea or message of a story. It is often shown as a result of the actions of characters and their changing relationships. A story can have sub-themes that aid the development of the controlling idea.
- iii. Setting:** This is the background of the story. It includes information about the place and time of the story, the context (social, historical, culture or geographical).
- iv. Plot:** This is the sequence of events in a story. It depicts the flow of ideas and actions in a story. It works on the points of conflict, human rivalries, and difficulties. It can be plausible and linear or completely bizarre with unexpected twists and turns.
- v. Point of view or Perspective:** This is the angle of looking at the subject and the entire story. It can be in first-person (narrator being part of the story) or in the third-person
- vi. Mood:** This is the overall feeling the author intends to create for the audience. It is the creation of an atmosphere of emotions by adding imagery, situations, things, ideas or events and other details (sensory and extra-sensory) to the setting. It can be sad, triumphant, ecstatic, hopeful, tragic, etc.

**Summary of elements of prose learned:** Characters, Theme, Plot, Setting, Point of view/Perspective, The Mood

**Dwumadie Ahodo**

- 1.** Why/how are characters essential in a literary work?
- 2.** Why/how is the setting essential in a literary work?
- 3.** In your opinion, what makes a good plot in a literary work?

## Pedagogical Exemplars

### Initiating Talk for Learning

#### 1. Whole class

Teacher facilitates the following:

- a. Discuss the elements of a prose text (e.g., characters, theme, plot, setting, point of view, etc.).
- b. Read a prose text and identify the elements.

### Group Work/Collaborative Learning

#### 2. Pair work

- a. In pairs, learners discuss the elements identified in the prose text.

## Key Assessment

#### 1. Level 1 Assessment: Recall

- a. What is a prose text?
- b. State the elements of a prose text.
- c. Briefly describe any three of the elements of prose.

#### 2. Level 2 Assessment: Extended thinking

Read a prose text and analyse the efficacy of the elements in it giving evidence from the text to support your points.

**WEEK 23**

**Learning Indicator:** *Appreciate prose texts (title, theme, diction, literary devices, etc).*

### Theme/Focal Area (S)1: **Appreciating a Prose**

#### Revise the elements of prose

*The elements are character, theme, plot, setting, point of view, and mood.* Learners should explain these terms in pairs and share their views.

**Appreciating a prose text:** Appreciation is reading, understanding and making a critical judgement of the theme, style, use of figurative and non-figurative language as well as other elements of literary work. To appreciate a prose text, do the following:

STEPS	DESCRIPTION	GUIDING POINTS
1	Content (What)	What is the selection about? What are the main ideas? Make a short summary.
2	Theme or focus (Why)	What is the primary purpose of the writer?
3	Point of view or Perspective	Who is speaking? Who is the audience? Is the speaker the 'voice' of the writer or one of the characters?
4	Setting (Where and When)	What clues are there to the place and time of the writing? Find specific examples to support it. How does the setting affect the theme?
5	Style (How)	Check the structure and tone. What words does the writer use? Look for the way the writer uses punctuation and sentence patterns. Is there a dialogue? Is it distinctive? What kind of imagery is used? What is the tone or mood of the piece? How is it archived? How does the tone relate to the theme or focus?

#### Summary of the prose appreciation steps

- Content (What)
- Point of view (Who)
- Theme or Focus (Why)
- Setting (Where and When)
- Style (How)

**NB:** *The teacher should use the above prose appreciation steps to model the prose appreciation process.*

**Dwumadie Ahodo**

1. State the elements of a prose text.
2. State the things that should be considered when appreciating a prose text.
3. Briefly describe any three of the things mentioned.
4. Read a prose text of about 500 words and critique based on the knowledge you have gained in this lesson.

**Pedagogical Exemplars****Initiating Talk for Learning****1. Whole class**

Teacher facilitates the following:

- a. Revise the elements of prose.
- b. Model prose appreciation.

**Group Work/Collaborative Learning****2. Pair work: In pairs, learner do the following:**

- a. Read a prose text.
- b. Apply the knowledge gained to appreciate a prose text.

**Key Assessment****1. Level 1 Assessment: Skills building**

- a. State and explain the steps in appreciating a prose text.

**2. Level 2 Assessment: Strategic reasoning:**

- a. In pairs, learners should read a given prose text and appreciate it considering the characters, and setting. The pairs should make a presentation for discussion.
- b. Read a prose book. Appreciate it considering theme, subject matter and style.

**SECTION REVIEW**

This section dealt with libation, dirges and prose. Learners were introduced to what a prose is and the elements of prose. Later, learners were introduced to how prose is appreciated. The structure of libation was also taught together with the significance of libation. The concept dirges were also introduced and its significance was taught. It is expected that after learners have gone through this section, they will have the requisite information to discuss libation, dirges and at the same time be able to appreciate prose.

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