



MINISTRY OF EDUCATION

# Ngbanyato Ashi Sekendre Sukuru

ENINIPO BE KAWOL



Ebu Konwule – Kawol Nyɔsepo



NATIONAL COUNCIL FOR  
CURRICULUM & ASSESSMENT  
OF MINISTRY OF EDUCATION



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REPUBLIC OF GHANA

## **Ngbanyato**

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# 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:

- o 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.
- o 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 SCOPE AND SEQUENCE

S/N	STRAND	SUB-STRAND									
			YEAR 1			YEAR 2			YEAR 3		
			CS	LO	LI	CS	LO	LI	CS	LO	LI
1.	Oral Conversation Kelijima/ Kemalga m Bulɔ Ekpa	Conversation/ Communication in context Karechekama be kelijima.	1	1	2	1	1	2	1	1	3
		Phonology Fɔnɔlɔji (Alɔntorwor)	1	2	4	2	2	4	1	1	2
		Reading Kakraŋ	1	1	3	1	1	2	1	1	2
2.	Language And Usage Ngbar ne Kumobe Keta n Shuŋ	Lexis and structure Mmalgaba ne ngbar be kapɔr	1	1	4	1	1	4	1	1	3
		Rules of writing a Ghanaian Language Ngbanyato be kesibe be mbra	1	1	3	1	1	2	1	1	2
		Text Composition Kasibe birabarso	1	1	3	2	2	4	1	1	1
		Interpretation and Translation Kebuwi keboaya be kefiito ne keboaya be nkilgi	1	1	1	1	1	1	1	1	2
3.	Cultural Practices And Traditional Governance Adaŋkare be Kawɔrɔ ne Daŋkare be Kejunkpar (Kewuraji)	Cultural practices Adaŋkareshɛŋ	2	2	3	2	2	5	2	2	4
		Traditional governance Daŋkare be kejunkpar (Kewuraji)	1	1	2	1	1	3	-	-	-
4.	Literature Of The Ghanaian Language Ngbanyato be Kamalganyi	Oral literature Kamalganyipɔlso	1	1	2	1	1	2	1	1	2
		Written literature Kamalganyisibeso	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)

Content Standards Apuntosɔ/Asɔŋiniso	<b>37</b>
Learning Outcomes Kasɔbii be Asɔnyɛso	<b>38</b>
Learning Indicators Kasɔbii be Asɔkpra	<b>83</b>



## SECTION 6: DEITY NAMES AND PUBERTY/ INITIATION RITES /KABA 6: AGBARTERE NƐ KETUMBAYA BE KAWƆRƆ

Strand: **Cultural Practices and Traditional Governance**

Kumuba: **Adaŋkare be KawƆrƆ nƐ Daŋkare be Kejunkpar (Kewuraji)**

**Sub-Strand:** Cultural Practices

**Kumu:** Adaŋkareshɛ

### Learning Outcomes/ Kasɔbii be Asɔnyɛso:

1. *Analyse the significance of deity names.  
Migeto agbartere be kusɔnɛ a bee ŋini/tunɔ.*
2. *Evaluate the values and significance of initiation into adulthood (puberty rites) in the respective cultures and those of other cultures.  
Migeto mbiafɔlbi be kebir n wɔtɔ kenimuto (ketumbaya) be tunɔ ashi fobe daŋkare to nɛ buko peya to.*

### Content Standards: Apuntosɔ/Asɔŋiniso:

1. Demonstrate knowledge of naming systems. Ŋini kenyi ta n laŋɛ atere be kenase be kabaso.
2. Demonstrate knowledge and understanding of rites of passage. Ŋini kenyi nɛ kenuto ta n laŋɛ bomin be ekpa bulɔsoana be kabaso.

## 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.

## WEEK 16 Bɔkwɛ 16

**Learning Indicator:** *Explore deity names focusing on their origin and reason.*

**Kasɔbii be Asɔkpra:** *Ta agbartere be elerkpa n shin tise amo to nene.*

**Theme/Focal Area:** **Deity Names**

### Kumu 1: Agbartere

#### Deity Agbar

A god or goddess. It is a supernatural being, like a god or goddess that is worshipped by people who believe it controls or exerts force over some of their deeds. Some of the deities of different religions are Zeus, Apollo, Athena, Ares, Aphrodite, Poseidon, Hades, Thanatos, Dionysus, Hera, Artemis, Hephaestus and Hermes. These deities are from Ancient Greek. From Ancient Norse religion, deities like Thor, Odin, Tyr, Frey, Freya, Baldur and Loki are well respected and worshipped. In Ghana, every region or language also has some deities they believe in. Some of these deities include: Kegbarnyenso nko kegbarcheso. Kegbar la kusɔ tooso lempo nna ne bumo ne bu yerda fane ku ko elej ko a kuɲ bumobe asheɲwɔrɔso ko bee bunyaɲ nko a shuɲ kumo. Ayiri/ngbar nko ayerda pɔte ko be agbar ela Zeus, Apollo, Athena, Ares, Aphrodite, Poseidon, Hades, Thanatos, Dionysus, Hera, Artemis, Hephaestus ne Hermes. Le be agbar ere shi dra be yiri/ngbar mone ba tere Greek na nna. Ashi dra dra na be yiri/ngbar mone baa tere Norse na, bu daa bunyaɲ n saa shuɲ agbar fane Thor, Odin, Tyr, Frey, Freya, Baldur ne Loki na. Ashi Ghana to, kabɔreshuɲ nko ngbar kike ko agbar mone bu yerda na. Le be agbar ere be ako ela:

*Ngbanya:* Sɔnyɔɲ be Kipo, Chama be Lansa, Busunu be Gbulo, Jukuku be Chembi/Lempo, Chɛrmbɔe be Lata, Jindeyu, Jebuni, ne adamta.

*Ga:* Dantu, Nae, Sakumɔ, Kɔɔle, Klote, La Kpa, etc.

*Nkraɲto:* Dantu, Nae, Sakumɔ, Kɔɔle, Klote, La Kpa ne adamta

*Akan:* Kune, Tegare, Nyamaa, etc.

*Mbɔɲto:* Kune, Tegare, Nyamaa, ne adamta.

**NB:** *Teachers should give examples in the language of study*

#### Deity names Agbartere

They are names that are given to humans based on their beliefs and background of worship. A la atere nna ne bu ko a sa adimedi nkpal bumobe yerda, kabɔreshuɲ ne bumobe elerkpa so.

#### Some deity names: Agbartere ko:

Bosompra, Bosomtwe, Bosommuru, Bosompo, Logosu, Agbodzihusi, Sodzi e.t.c.

Kipo, Lansa, Gbulo, Chembi, Lempo, Lata, Jindeyu, Jebuni, ne adamta.

#### Importance of deity names Agbartere be tunɔ

*Easy identification. It helps in identifying where the person hails from. Kepin mananmanan. A bee cheto ne anyee pin kakpa ne esa shi manan.*

*It shows the connection between the person and the deity. The name shows that there is a link between the person and the deity and most of the things that he or she does is a replica of the deity whose name was given to him or her. A bee ηini kanane esa na ne kegbar na lie abar nna. Ketere na bee ηini fane esa na ne kegbar na lie abar nna ne esa na be asheηworo damta la kegbar ne e bee ji kumobe ketere na be adabi mone aduli mo.*

*It helps in protecting and maintaining culture. The culture on naming is protected and maintained through the use of deity names. The types or forms of naming in the naming systems of the various cultures of Ghana has deity names as one of the forms. The more deity names are given to babies, the more its significance is maintained and protected. Ku bee cheto a kuη adankare nna. Ketere be kesa be dankare beηη tiη bulo agbartere gba so n nye eyilikpa ne kekata **ne kemaj mur**. Kanane baasa baa sa bumobe mbia agbartere, loη ne amoale gba woto a yo n sa maa foe.*

*It shows the belief of the parents and gives an information on how the mother of the child got pregnant. In some cases, when couples are finding it difficult to give birth, they consult deities and make promises to the deities to name their babies after them should they help them get a baby. This is the reason why some babies are named after deities in some communities. A bee ηini benawuraana be yerda n saa ηini kanane kebia na mo nio woro n nya mobe kedampo nna. Saηeko ne esa ne mobe eche maa tiη akurwe, baa yo kegbar to nna n yaa nase kono fane ne ku che bumo to n sa bumo ebi, baaj ta kegbar na be ketere n sa kebia na. Loηso ne bu ta agbartere a sa mbia ko ashi nde ko na.*

### Tasks Kushuη

1. What is a deity? Mane ela kegbar?
2. Explain deity names and give two examples in your language of study. Dini agbartere to n shin sa akeniso anyo ashi Ngbanyato.
3. Give examples of deity names in your language of study. Sa agbartere be akeniso ashi Ngbanyato.
4. Discuss the significance of any three deity names. Sa agbartere asa kama ne fo nye be tuno.

## 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.***

**Key Assessment Kechonkeni Tenini**

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

**Eyilikpa 1 be Kechonkeni: Kanyiŋi/Kepalto:**

- a. Define deity names Buwi agbartere to.
- b. List five examples of deity names in your community and discuss their origins. Sa agbartere be akeniso anu ashi fobe kadeto n shin ŋini amobe elerkpaana.

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

**Eyilikpa 2 be Kechonkeni: Agoni be keshishi**

- a. Explain the significance of three deity names in your own words. Ta fo gbagba be mmalgaba n ŋinito agbartere asa be atuno.

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

**Eyilikpa 4 be Kechonkeni: Kefe mfɛra n yɔ kufɔ**

- a. To what extent do you agree with this statement: ‘communities should continue to name babies after deities’ Ta n ya fo nuso ne fo shuliso n sa kamalga ere: ‘nde e ba kraa sa mbipuporbi agbartere’

**WEEK 17 BOKWE 17****Learning Indicators/Kasobii be Asokpra:**

1. Discuss the process of initiation into adulthood (puberty rites: before, during and after). *Malga mbifolbi be kebir n woto kenimuto (ketumbaya) be ekpaana be ashej. (poe ne bu fara, bu ka bee woto ne bu ka luwe)*
2. Compare the process of initiation into adulthood rites in the respective cultures of Ghana. *Ta Ghana to be adankare be kebir n woto kenimuto (ketumbaya) n karga abarso n keni.*

**Theme/Focal Area 1: Puberty Rites Kumu 1: Ketumbayashen****Puberty: Ketumbaya:**

This is the period in life when a boy or a girl becomes sexually mature and becomes capable of sexual reproduction. It is the process that usually happens from ages 10-14 for girls and ages 12-16 for boys. (There are exceptions, when it may be early or late in some adolescents) Sahe ere la kebawoto to be jimanee mone kebinyensobi nko kebichesobi dan n kii enyen nko eche n ka beej tin kurwe nna. Ku la kusoo mone mbichesobi peya bee fara mfe kudu n yo mfe kuduana to nna ne mbinyensobi male peya bee fara mfe kuduanyoo n ta n yo mfe kuduashe to. (ama buko peya bee kaa woto manan nko n cher poe n shin woto)

**Physical changes in girls Mbichesobi be kaporto be ncherga**

- Development of breasts Anyipo be kekor/kegbul
- Growth of hair in pubic area and armpit Abaatofuibi ne ngbaga be kekor
- Menstruation Eyurpi/ntaman be kelar
- Changes in physique Eyur be ncherga

**Physical changes in boys Mbinyensobi be kaporto be ncherga**

- Enlargement of penis and testicles Kututu ne awolbi be keda
- Growth of hair in pubic area and armpit Abaatofuibi ne ngbaga be kekor
- Growth of muscles Eblanynyifu be keda
- Deepening of voice Ebol be kekii chinglin
- Growth of facial hair Anishito be afuibi/katol be kekor
- Increase in height Ntej be kedaeso

**Puberty rites:** These are the next rites performed for a person in their lifetime after naming. Puberty rites are processes boys and girls are taken through as a social status transformation. It is also a mark of beauty, purity and dignity. The Mfantse people call this rite *bragor*, the Krobo call it *Dipo*, the Ga call it *Otsentse* or *otofo*. What is it called in your language? **Ketumbayashen:** Ade ela kaworo mone bu naa woto a sa esa mobe efute to ketere be kesa be kaman. Ketumbayashen la kebuloso nna ne baa ta mbichesobi ne mbinyesobi a buloso ne ku bee nini kachinato be eyilikpa be ncherga. Ku naa la kebita, kechembiya ne kebawoto lela be ndulwi nna. Mfanti bee tere kaworo ere bragor, Krobo bee tere kumo Dipo, Nkraaj bee tere kumo Otsentse nko otofo. Nuso be baa tere kumo ashi fo ngbar to? Ngbanya bre maa woto le be kaworo ere.

*The initiation is culture specific. Teachers should teach what pertains to their culture (the following are just examples) Ngbar kama ne kumobe ketumbayashen nna. A maaj la kukojwule.*

## **The initiation process Ketumbayashęj be kebulꝛso/ekpaana**

*Prior to the initiation Pꝛe ne ku fara*

Discuss what is done before the actual performance. E.g. Malga kusone ba woꝛo pꝛe ne kawoꝛo gbagba na e fara. Fane:

- Identification of certain changes in the adolescent Kepin ncherga ko ashi kebia na be eyur to
- Seclusion and orientation Kebarga bumo a buwi bumo kenishi
- Consultation with the elders of the community or those in charge of the performance of the rites and also with the deities Kade be benimu ne agbar nko bumone baa woꝛo kawoꝛo na be keya wu.

*During the initiation Kawoꝛo be saņe:*

- Shaving Kashe
- The river or sea baths Lor to be kabęr
- The sitting on a stool or the black rock Kechina kabęso nko kejembu nyꝛso so
- Adorning in traditional accessories Kebuu adanjare be aso
- The durbar Nsher na
- The feeding Kebla/keji
- Making of libation Nchu be ketoo

*After the initiation Kawoꝛo na be kaman*

- Presentation of gifts Kake be kesa
- Merry making Kamuji
- Appreciation Kapaņdi

## **Significance of puberty rites Ketumbayashęj be tunꝛ/ashuņ**

- i. Marks transition into maturity Ku bee ŋini kelar kebiito nna n luri kenimuya to.
- ii. Provides individuals with the knowledge or abilities needed to occupy a new status and privilege. Ku bee sa esa na kenyi ne ku daga nna ne e tiņ keta eyilikpa pupęr na.
- iii. Declares to the public that the individual is ready for marriage. Ku bee shine ekama bee pin fane esa na fo kakil nna na.
- iv. Promotes moral life in society Ku bee bra adabi lęla kachinato.
- v. Brings honour to the individual and their family. Ku bee bra esa na ne mobe kanaņ kemaņkura.
- vi. Helps with societal support Ku bee bra kachinato be kecheto.
- vii. Acquisition of life skills Ku bee sa esa na kebawoꝛo to be atręmbi.

*The teacher should expect that in the course of understanding the content, all learners will not be at the same level of understanding. A section of the learners will be able to define puberty rites and give two to three of the steps under the process. Others will be able to define puberty and further explain it. They could also narrate the process. Yet others will be able to do all the above to the extent of explaining further the process and giving real life evidence. Eņinipo na daga e ka pin fane bebiipo na kike maņ tiņ pin kumo a sesa. Bebiipo ko beę tiņ ŋini kusone ku la ketumbaya n shin sa kawoꝛo na be kebulꝛso be anyo nko asa. Buko male beę tiņ buwi kumo to n yo anishito. Baņ tiņ kute kumobe kebulꝛso na gba. Ama buko male beę tiņ woꝛo amo kike hali n buwito kumobe kebulꝛso na kike ne akeniso.*

**Tasks Kushuq**

1. What is puberty rites? Manε ela ketumbaya?
2. Give any three significances that puberty rites are intended to demonstrate. Sa atunε asa kama ne ketumbayashεn bee bra.
3. Explain why any two of the significances mentioned above are important. Dinito kusε mo so ne atunε mone fo sa na bu anyε kama daga.
4. The initiation process is divided into three parts, name the parts and describe what happens under each of the parts. Ketumbayashεn be kebulεso be kaworo na bargato mba asa nna, tere mba na n shin delgeso kusεne ku bee woro kaba kama to.
5. With the knowledge you have gained in this lesson, analyse the picture carefully and discuss your observations with the person next to you. Ne kenyi mone fo nyε ashi kasobii ere to na, mige amfoni ere to n shin chigeto kusεne fo peshe na n sa esa e mata fo na.



Source: Olivier Asselin as cited in Ndetei (2018)

**Pedagogical Exemplars****Initiating talks for learning****1. Whole class:**

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

**2. Group work**

- a. 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.





Source: *Mybrytfmonline.com/Obed Ansah (2021)*



Source: *cogadfw.org as cited in Ndetei (2018).*



Source: *Jubtrip as cited in Ndetei (2018).*

- b. Each group presents their work for discussion.

### 3. Whole class

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

## Key Assessment Kechonkeni Tenini

### 1. Level 1 Assessment: Recall Ayilikpa 1 be Kechonkeni: Kanyiŋi/Kepalto

- a. Explain puberty/initiation rites Dinito ketumbayashen to.
- b. Mention at least three activities that are performed prior to initiation rites Tii fane kaworo asa mone a bee woro pɔe ne ketumbaya be kaworo na e fara.

### 2. Level 2 Assessment: Skills building Ayilikpa 2 be Kechonkeni: Agoni be kenye

- a. Explain three activities performed during initiation into adulthood. **Dinito kaworo asa mone baa woro ashi ketumbashen be kaworo to.**
- b. Describe three activities that are performed after the puberty rites are performed. **Delgeso kaworo asa mone baa woro ketumbashen be kaworo be kaman.**

### 3. Level 3 Assessment: Strategic reasoning Ayilikpa 3 be Kechonkeni: Kefe mfera nene

- a. Analyse the significance of initiation rites to your community in these contemporary times. **Migeto naniere be ketumbayashen be tuno.**

**Theme/Focal Area 2: Comparing Puberty Rites****Kumu: Ketumbayashen be Keta n Karga Abarso****Previsé the content of puberty rites Palto ketumbayashen be kaworo****Some similarities Asó ne a duli abar ko nde:**

- i. Items are used Asó ne bu kó a wóro
- ii. Done on special day Baa wóro kumo kache lèla ko nna
- iii. Done during adolescence Baa wóro kumo kebia ka bee sha kekii enimu to nna
- iv. The individuals are kept in a special room Baa ta mbia na nna a wóro ebu ko to
- v. Different hair styles are done for the individuals Baa she mbia na be ekama kashe pòtè nna

**Some Differences Asó monè a kòrto**

- i. Items used differ from culture to culture. Daṅkare kama be asó ne bu kó a wóro kór.
- ii. The day selected for the occasion differs Kache ne baa lara a wóro kaworo na kór
- iii. Food given to the individual are different Ajibi monè baa sa kebia na kór
- iv. Spiritual and material preparations are done. Baa bla ase asó be kabaso ne kuyoyul be kabaso nna.

*The levels of achievement for learners will not be the same for all learners. Some will mention two similarities and others will mention more than that. Some learners will also be able to analyse the videos they will watch and come out with more similarities and differences. The teacher is advised to accommodate each category of achievement and assist learners with special education needs. Bebiipo be eleṅ maṅ ba la kukoṅwule. Buko beṅ tiṅ tii amo ne a duli abar na be anyó ne buko malè e tii achó loṅ. Bebiipo ko malè beṅ tiṅ mige vidiyo monè baaṅ keni na to n shin tiṅ bra amobe keduli abar ne nkòrto na be adamta. Eṅinipo daga e ka keni bebiipo kike so n shin che bepòsopo na to.*

*The teacher could also task learners to go online to watch a video on how puberty rites are performed. Eṅinipo beṅ naṅ tiṅ sa bebiipo kushuṅ fanè bu yó afuuto n ya fin ketumbaya be vidiyo n keni.*

**Tasks/Kushuṅ**

1. Watch videos of puberty rites in other cultures (e.g., Ga, Dangme, Ashante, Mfantse, Nzema, Gonja, Dagbani, etc.). Keni ngbar pòtèana be ketumbayashen be avidiyo (Nkraṅ, Mbóṅ, Nwóṅ, Ngurishi, Mbótó ne adamta)
2. Learners are to discuss the video and compare the puberty rites they watched to their culture bringing out the similarities and differences. Bebiipo e malga avidiyo na be anyó be ashen a ṅini bumobe ketumbaya be kaworo be keduli abar ne nkòrto.

**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, Ashante, 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.

## Key Assessment Kechonkeni Tenini

### 1. Level 1 Strategic reasoning: Ayilikpa 3 be Kechonkeni: Kefe mfera nenɛ

- a. Analyse the relationship between the puberty/initiation rites in your culture and other cultures Migeto kanane ngbar anyo kama be ketumbaya be kaworo bee lie abar.

### 2. Level 1 Extended critical thinking and reasoning: Ayilikpa 4 be Kechonkeni: Kefe mfera nenɛ ne lakal

- a. Given the opportunity to make changes in the puberty/initiation rites of your people, which aspects would you change and why? Ne fo nye ekpa ne fo bra ncherga ketumbayashen to, kumobe kaba mo ne feen cherga ne maneso ne feen cherga kumo?

## Section 6 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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2. Blanton, L.L. (2021). *Composition Practice*. Heinle ELT.
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4. Prempeh, A. A. (2023). *Akanfoɔ amammerɛ ne Akan kasadwin*. Premsco Publications.
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1. Ansah, O. (April, 2021): Performance of ‘Dipo’ puberty rite resumes in Krobo after Covid-19 restrictions. Joydady Multimedia. <https://mybrytfmonline.com/e-r-performance-of-dipo-puberty-rite-resumes-in-krobo-after-covid-19-restrictions/>
2. Dophyne, F. A & Dakubu, K M. E. (1988). The Volta-Comoe languages. In M. E. Kropp Dakubu (Ed.), *The Languages of Ghana* (50-90).
3. Ndetei, C. (May, 2018). Puberty rites in Ghana: Types and significance. Yen.Com.Gh. <https://yen.com.gh/110451-puberty-rites-ghana-types-significance.html>

4. Snider, K. (2019). Long and short vowels in Chumburung: An instrumental comparison. In Pius W. Akumbu & Esther P. Chie (eds.). *Engagement with Africa: Linguistic essays in honour of Nguessimo M. Mutaka*, 249-264.



## SECTION 7: CULTURAL PRACTICES AND GOVERNANCE/ADAŊKARE BE KAWORO NE DAŊKARE BE KEJUNKPAR (KEWURAJI)

Strand: Cultural Practices and Traditional Governance Kumuba: Adaŋkare be Kaworo ne Daŋkare be Kejunkpar (Kewuraji)

Sub-Strand: Traditional Governance Kumu: Daŋkare be Kejunkpar (Kewuraji)

**Learning Outcome:** Evaluate the values and significance of the traditional governance system  
**Kasɔbii be Asɔnyɛso:** Migeto daŋkare be kejunkpar (kewuraji) be tunɔ.

**Content Standard:** Exhibit knowledge and understanding of the traditional governance structure in the culture  
**Apuntosɔ/Asɔŋiniso:** Dini kenyi ne kenuto ta n laŋe daŋkare be kejunkpar (kewura) be kaporto be asheŋ ashi daŋkare to.

### 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.

## WEEK 18 BOKWE 18

**Learning Indicator:** *Explore the traditional governance structure (father, family head, clan head).*

**Kasɔbii be Asɔkpra:** *Migeto Daɲkare be kejunkpar (Kewuraji) be kapɔr to (etuto, kanaɲ be enimu, kabuna be enimu)*

**Theme/Focal Area: Traditional Governance Structure (Home) Kumu: Daɲkare be Kejunkpar (Laɲto) be Kapɔrto**

### Traditional Governance Daɲkare be kejunkpar

This is a form of governance system that is led by local indigenous knowledge in collaborative and participatory processes. Kede la kejunkpar be katuɲ ko nna ne bu ko dra be kenyiasheɲ ne abar be kecheto be ekpaana a shuɲ.

### Governance structure within families Kanaɲ to be Kejunkpar be kapɔr

- i. **Clan Heads:** The clan is a group of people interrelated by ancestry or marriage. It is a group of families with a common surname and a common ancestor, acknowledging the same leader. They are normally united by common characteristics, aims or interests. The person selected by these people to lead them is the one referred to as the clan head. In some cultures, the family heads meet to elect one among them as the leader of the clan. **Kabuna be Enimu:** Baasa ne be la kabuna koɲwule ko kenana koɲwule nna nko kakil e naa bra bumo abarso. Bu la nnaɲ be katuɲ nna ne bu ko kenanafofo koɲwule n saa ko enimu koɲwule. Adabi nko lakal koɲwule e na bra bumo abarso. Esa ne baasa ere bee lara fanɛ e junkpar bumo ne ba tere kabuna be enimu. Ashi adaɲkare ko to, nnaɲ be benimu e na ka chala a lara kabuna be enimu.
- ii. **Family heads:** These are people selected by the families under the clan as their leader. Their role is to govern the family they belong to and to solve problems within families. **Kanaɲ be benimu:** Ashi Ngbanyato, kanaɲ be enimu saɲɛ damta tɛ baa la etuto nna. Bumobe kushuɲ ela kanaɲ na be kekuɲ ne kumobe kadigal be yulwe be kafin.
- iii. **The father:** The father is the head of the nuclear family, made up of himself, the wife and children. They take care of the needs of the immediate members of their nuclear families. **Etuto:** Etuto ela enimu mo ne e bee keni mobe eche ne bibi so. Baa yulwe bumobe kanaɲ fimbi na be afɔɲsheɲ so nna.

Here is the hierarchy: Kanane a be abarso nde:

**Clan Heads Kabuna be Benimu**

**Family Heads Kanaɲ be Benimu**

**Fathers Etuto**

Importance/functions of the functionaries: Bejunkparpo na be Ashuɲ

**Clan Head: Kabuna be Enimu**

- i. Acts as the judge of the clan Mo ela kabuna na be demujipo.
- ii. Keeps the history of the clan Mo e naa kata kabuna na be adrasheɲ.
- iii. Keeps the traditions of the clan Mo e naa kata kabuna na be adaɲkareshɛɲ.

- iv. Is responsible for the preservation of the ancestral lands Mobe kushuṅ ela kabuna na be adaṅkaresawule be kekuṅ.
- v. Makes sure that the subsequent generations are raised to understand and respect the clan's heritage Mo e naa keniso nē mbifolbi monē baa koso a ba na bee bunyaṅ kanaṅ na be ataada.

#### **Family Head: Kanaṅ be Enimu:**

- i. Protects the family from harm A kuṅ kanaṅ na ashi kprekpre to.
- ii. Improves the well-being of individuals in the family A cheto a bra kanaṅ na be baasa be nkilgi.
- iii. Makes sure peace prevails A cheto nē kayurwushi bee wō kanaṅ to.

#### **Father: Etuto**

- i. Lays down rules and enforces them Mo e naa nase kinase/mbra a sa nē a bee shuṅ.
- ii. Provides a feeling of security Mo e naa kuṅ mobe kanaṅ nē baasa lubi.
- iii. Promotes inner growth and strength Mo e naa leṅ kanaṅ be ndaṅ nē kumobe eleṅ to.
- iv. Acts as the first teacher Mo ela sososo be eṅinipo.
- v. Provides for the needs of the family Mo e naa sa kanaṅ be laṅto be asheṅtirso.
- vi. Acts as a mentor and role model Mo e la animujunkparpo be adabi lela monē kanaṅ bee beṣo

***NB: The teacher should make it known to learners that mothers also have roles they play in the nuclear family. NB: Eṅinipo e sa nē bebiipo e pin fanē benio gba kō bumobe ashuṅ nē a daga nē baa shuṅ nna ashi kanaṅ to.***

#### **Tasks/Kushuṅ**

1. State the traditional governance structure at home. Sibē laṅto be daṅkare be kejunkpar be kapōr.
2. Discuss at least three duties of the clan head Dinito kabuna be enimu be ashuṅ asa.
3. Analyse two duties of the father. Buwito etuto be ashuṅ anyō.
4. The traditional governance structure begins from the immediate family. Briefly describe the hierarchy of the traditional governance structure you have just studied. Daṅkare be kejunkpar bee fara nē kanaṅ fimbi na. Buwito gbre kanane daṅkare be kejunkpar monē fo bii na be abarso.

### **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 Kechonkeni Tenini**

**1. Level 1 Assessment: Recall Eyilikpa 1 be Kechonkeni: Kepalto**

- a. Discuss the functionaries of the traditional governance structure in the home. Dinito bejunkparpo na be ashun ashi lanjo.
- b. Arrange the functionaries in ascending order. Nase bumobe ashun na afimbi ta yo agbonji to.

**2. Level 2 Extended thinking Kefe mfera n yo kufe**

- a. Explore the traditional governance structure discussing their importance to the society and home. Buwito adankare be junkpar be kapor nshi tiseti bumobe kecheto n sa lanjo ne kadeebi kike.



## WEEK 19 Bɔkwɛ 19

### Learning Indicator: Kasɔbii be Asɔkpra:

**Explore** the traditional governance structure (chief, sub-chiefs, kingmakers, etc.).  
Migeto Daገkare be kejunkpar (Kewuraji) be kapɔr to (ewura, bewurbi, begboገipo ne adamta)

### Theme/Focal Area: **Traditional Governance Structure Kumu: Daገkare be Kejunkpar be Kapɔrto**

#### Organogram of the traditional government Daገkare be kejunkpar be kebeso beso

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. kejunkpar be kebeso beso ela kanane kabonገ be benimu be abarso ne bumobe eleገ be kabaso. Ku bee ገini kanane bumo ne bu wɔ esoso ne beyaasepo bee chige abɔaya to nna a sa abar.

*Paramount Chief/King Ewurgboገ*

*Sub-chief Bewurbi*

*Kingmakers Begboገipo*

*Other traditional leaders such as queen mothers, warlords, chief fisherman, clan heads, family heads etc.* Daገkare be bejunkturpo fane bewurche, mboገwuraana, nterewura, kabuna be benimu, kanaገ be benimu ne adamta.

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. Kedaga ne fo pin fane ade be kamaገ, daገkare be bejunkturpo ko kra wɔto fane agberwuraana, mboገwuraana ne bewurche.

#### The Paramount Chief Ewurgboገ

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. Ewurgboገ ela ewura mone e la ngbar na kike be ejunkturpo. Mo e ti baa la efuli na kike be enimu ne ngbar na ebi bee lara mo fane e junkpar bumo.

**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: Kanane baa lara ewura, mobe kubuu, ne mobe ebu be kelar kɔr abarto ashi ngarana to. Beገinipo e ገinito nene kanane Ngbanya bee wɔrɔ bumobe kewurbuu. Bewura ko be anfoniko e wɔ kaseto ere. Beገinipo beej tiገ ta amo n shuገ/ገini ne ku cheto ne bebiipo na e pin kasɔbii na to nene.*

**NB:** *Teachers should look for more images and show them to learners. NB: beገinipo e fin anfoniko damta ko n ገini bebiipo.*



Source: *Blacksonrise.com* (2020)



Source: *WorldAtlas* (2024)



Source: *Art+Feminism* (2022)

### Functions of Paramount chief Ewurgboḅ be Ashuḅ

- i. The leader of the region or ethnic group Mo ela ngbar na kike be enimu.
- ii. Celebrates ceremonial tasks Mo e naa junkpar nsherana be kushuḅ.
- iii. Custodian of the land Kasawule be ekenipo
- iv. Protects traditions Mo e naa kuḅ adaḅkareshen
- v. Brings development to the people Mo e naa bra nkilgi a sa mobe baasa.
- vi. Arbitrates and decides upon political and economic questions in the area Mo ela efuli na kike be demujipo nimuso.
- vii. Performs the traditions of the stool/skin Mo e naa wɔrɔ nwol na be adaḅkare.
- viii. Sets rules and regulations Mo e naa nase kanase/mbra

### The Sub-chiefs/Divisional chiefs: Bewurbi

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. Bede la bewura mone bu be bewura ko so nna. Bewurbi ti baa la kegbemfu be benimu na a wɔ ndegboḅ nko ndewurbi to.

Functions: Ashuḅ

- i. Acts in the absence of the paramount chief Mo e naa yili ewurgboḅ be ayato.
- ii. Helps prevent crime in their jurisdiction Mo e naa kuḅ mobe efuli ne ashenlubi.
- iii. Acts as an arbitrator Mo ela efuli na kike be demujipo nimuso
- iv. Has the duty of protecting the land under his jurisdiction Mo e naa kuḅ mobe efuli be adaḅkaresawule.
- v. Makes sure peace prevails in his jurisdiction A cheto ne kayurwushi bee wɔ mobe efuli so.
- vi. Performs traditional rites for his stool and leads the pacification of the land should the need arise Mo e naa wɔrɔ mobe nwol na be adaḅkare n naa junkpar ne kenanasawule be kalonje saje ne ku daga.

**NB: The above functions are not exhaustive. Teachers should add to the functions. NB: Ashuḅ na maḅ luwe, bejinipo na e ta ako n tiiso.**

### Kingmakers: Begboḅipo:

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. EgboŃipo la esa nko baasa monĕ bu kŃ kechetogboŃ a junkpar nĕ kewurji be kebeso beso, ama bu maŃ la bewurji. Bede bee chala nna a migeto a lara esa monĕ e bee naŃ kii ewura besopo.

**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. **NB:** *Kananĕ begboŃipo bee beso a lara ewura, kĕr abarto ashi ngarana to. BeŃinipo e Ńinito nenĕ ekpa monĕ Ngbanya bee beso a lara bumobe ewura.*

### Functions: AshuŃ

- i. Elects the next chief Bumo e naa lara ewura monĕ e beso.
- ii. Performs rites when the chief dies Bumo e naa wŃrŃ adanġkareshĕŃ ewura baŃ wu.
- iii. Is responsible for destooling a chief Bumo e naa gboŃi ewura monĕ e wŃrŃ n de danġkare so.
- iv. Introduces the new chief to the elders and the people Bumo e naa ta ewura pupŃr na a Ńini kade be benimu nĕ kadeebi.
- v. Are advisors to the chief Bumo e naa sa ewura na lakal.

### Tasks (Class Debate): KusuŃ (Ebiikpa Be KamŃrŃji)

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. Baasa ko bee Ńini fanĕ adanġkare be kejunkpar be ekpaana/kapŃrto na kii adra. Nuso nĕ fo shuli n sa bumo? Bebiipo na e buwito bumobe eyilikpa na nenĕ.

## 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 KechŃnkeni Tenini

### 1. Level 1 Assessment: Recall Eyilikpa 1 be KechŃnkeni: Kepalto

- a. Who is a chief? Wane ela ewura?
- b. Who are kingmakers? Baasa mo ela begboŃipo?
- c. Who are sub-chiefs? Baasa mo ela bewurbi?

### 2. Level 2 Assessment: Skills building Eyilikpa 2 be KechŃnkeni: Agoni be keshishi

- a. How are chiefs enstooled/enskinning in your locality? Nuso nĕ baa buu ewura Ngbanyato?

- b. Create an organogram of the traditional government in your area. Nase daŋkare be ke junkpar be ke be so be so be ka pa rashi Ng banyato.
3. **Level 3 Assessment: Extended thinking Eyilikpa 3 be Kechonkeni: ke fe mfe ra n ya kufo**
- a. In your opinion, should the traditional governance system be maintained? Fobe mfe ra to, bu kra a ta daŋkare be ke junkpar be akpa ana na a shuŋ aa?

**NB: Teacher should make sure that learners justify their reasoning and present a balanced argument. Beŋinipo e che be biipo to ne bu buwito bumobe eyilikpa na ne ku lar anishi nene.**

## Section 7 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 functionaries 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 Kumuba: Ngbanyato be Kamalganyi

Sub-Strands: Oral Literature and Written Literature Kumu: Kamalganyipɔlso ne Kamalganyisibeso

### Learning Outcomes: Kasɔbii be Asɔnyɛso:

1. Use the knowledge of the structure and form used to perform libation and a dirge. Ta fobe kapɔr ne ekpaana mone fo bii na n too nchu n shin boŋ awɔba.
2. Use the knowledge of the elements of prose to appreciate a prose text. Ta fobe kasibetenteŋ be adabi mone fo bii na m pumpuŋ kasibetenteŋ be kebɔaya to.

### Content Standards: Apuntoso/Kusɔbiiso

1. Demonstrate knowledge and understanding of libation and dirges Ɗini kenyi ne kenuto ta n laŋe kachutoo ne Awɔbashe be kabaso.
2. Demonstrate understanding of prose Ɗini kenuto ta n laŋe Kasibetenteŋ be kabaso.

### 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 BOKWE 20

**Learning Indicator:** *Explore the structure of libation in the respective Ghanaian Languages (invocation, message, conclusion)* **Kasɔbii be Asɔkpɔra:** *Dinito kachutoo be kapɔrto ashi Ngbanyato (kedele, apuntosɔ/keɔɔaya, lalaluwe/kesa kɔnɔ)*

**Theme/Focal Area:** **Libation Kumu (1): Kachutoo**

### Libation: Kachutoo

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. Kumo ela ku ta nchu, nsa nko kapushe a tere bebuni nko agber. Ku la danƙare monɛ baa ta nchu, nsa, nko asɔnuuso a wurwe kasawule a dele a fin kechetɔ bebuni nɛ agber kutɔ nna. (Ayim-Aboagye, 1993: 165). Mboŋ ko, ajibi fanɛ amalo nɛ baa ta a too nchu. Kachuto la danƙare monɛ ku kɔ kechetoo nna n sa Afrika ebi kike. Ashi kachutoo to, baa dele bebuni lela ashi mbunaana na kike nna ashi asheŋwɔrɔ gboŋ to.

### The structure of a libation Kachutoo be kapɔr

Invocation, Message, Conclusion Kedele/kasɔtofuti, Apuntosɔ/keɔɔaya, Lalaluwe/Kesa kɔnɔ

### Invocation Kedele/kasɔtofuti

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. Nfa nɛ baa nyiŋi agber na a tere bumo. Nchutoopo na bee tere Nyɛnpɛtali Nyiŋgboŋbɔrɛ sososo nna m ba ta edemaŋ, agberwurbiana nɛ bebuni.

### Message Apuntosɔ/Keɔɔaya/kesheŋtirso

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. Kaba ere so nɛ nchutoopo na bee kaŋɛ agber na kusɔ mo so nɛ e bee too nchu na n shin kule nɛ bu baa wɔtɔ kumobe kefara to hali n ya fo lalaluwe. Nfa nɛ nchutoopo na bee fin bumobe kekuŋ.

### Conclusion Lalaluwe/Kesa kɔnɔ

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. Kaba ere to nɛ nchutoopo na bee chɔrɔ agber na n shin kule nɛ bu kuŋ bumo nɛ baasa lubi ashi kesheŋwɔrɔ na to. Nchutoopo na naa kule agber na nna nɛ bu nafa baasa nɛ baa wɔrɔ alela ashi kade na to. Kesheŋwɔrɔ ko to, fanɛ kefor esa so, baa mɔ kusɔɔaya nna. Amfoni monɛ a wɔ kaseto ere bee ŋini kanane ayiri ko bee too nchu na ashi Ghana be agbuŋfu ko so. Nfa nɛ nchutoopo na bee sa kɔnɔ fanɛ nɛ e tiŋ nya kusɔ nɛ e bee kule a fin na, e beenj bra koshi, kaboe nko kusɔ kama nɛ e tiŋ nya m ba dii epaŋ.

**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. NB: Ejinipo e fin kachutoo be amfoni ko ashi Ghana be ngbar pɔtɛana to nɛ ku chɛto nɛ bebiipo na e pin kasɔbii na to nɛnɛ. Ejinipo e baa nyi fanɛ kachutoo be kapɔr na la kekɔnwule na. Nɛ ku ka la fanɛ asheɲ ko wɔtɔ nɛ amaɲ tiiso asa ere so, ejinipo na e tii amo n shin buwito amo nɛnɛ nɛ akeniso.*



Source: Jayeoba (2023)



Source: Nana Osei (2014) immigrantslenz.tumblr.com

### **The libation process: Kachutoo be Ekpaana/mba mba**

*NB: The teacher should show a video on libation to learners. Learners are to discuss the video noting the key parts of the process. NB: Ejinipo na e ta kachutoo be vidiyo n ɲini bebiipo. Bebiipo na e tiɛ vidiyo na to a lara kumobe mba mba na be kesheɲkpra efuli.*

**The teacher should expect the following: Ejinipo na e baa tama atuwebi ere:**

- i. Items are used asɔ nɛ bu ta a too
- ii. The performer pulls down his cloth nchutoopo na lara mobe kale/piɲi nna
- iii. The performer removes his sandals nchutoopo na lara mobe asabata nna
- iv. The performer faces a certain direction nchutoopo na be anishiase shuɲi kabɔɲ ko nna
- v. He stands, sits or squats. E yili, china nko nɲɔɲɛ nna
- vi. He starts with an invocation, then continues with the message and ends with some concluding words. E fara nɛ kedele nna, n ta kebɔaya na n chɔwoso n shin luweto nɛ mmalgaba ko.

*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/X9wB1gwzHn4>

Akan Libation video :

<https://youtu.be/ZNJ6Fw2-flk>

### **Significance of libation: Kachutoo be Kechɛto/Tɔnɔ:**

- i. Gives homage to God A dii Ebɔrɛ epan
- ii. Give homage to the lesser gods and the ancestors A dii edemaɲ nɛ bebuni epan

- iii. It binds members of the audience by emphasizing their common roots Ku bee baa bemalgapo na abarso nna a ɲini fane bu shi kenanafɔfɔ kojwule nna.
- iv. It is a performance of oratorical skills Ku bee cheto nna ne kamalganyipɔlso be agoni be kebii.
- v. It serves as a demonstration of cultural and historical knowledge Anyee bii anyebe adankare ne adrasheɲ nna.
- vi. Shows reverence to a relative or friend who has passed on A sa ne anyee bunyaɲ anyebe nnaɲ ne beteri mone bu paɲto/wu.
- vii. Serves as a ground for learning new vocabulary Anyee bii ngbar na be mmalgabafɔ ko a pe nene.
- viii. It makes people effective communicators Ku bee sa ne baasa bee bir kelijima nene.

### Items used in performing libation: Asɔ mone anye kɔ a too nchu

The items used differ from culture to culture but some include: Asɔ na kɔr abarto ashi ngbaraana to ama amobe ako ela:

Calabash, water, wine, rice, palm-wine, hard liquor, glass, cups, etc. kaweya, nchu, nsa, amalo, yabra, nsa kanjanso, pirintowa, koshi, nyifo ne adamta



Some items for performing libation (Source: jumia.com.gh/general)

### Tasks Kushuɲ

Learners should label the pictures above with how they relate to a libation performance. Bebiipo e sa amfoni na to be asɔ na be atere ne kanane a lie kachutoo.

## 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 Kechonkeni Tenini**

**1. Level 1 Assessment: Recall Eyilikpa 1 be Kechonkeni: Kepalto**

1. Briefly define the term libation. Dinito gbre kusɔ nɛ ku la kachuto.
2. Describe at least two of the structures of a libation. Delgeso kachutoo be kapɔr anyɔ kama so.

**2. Level 2 Assessment: Extended thinking Eyilikpa 3 be Kechonkeni: Kefɛ mferɛ n yɔ kufɔ**

1. Assess the significance of libation. Megito kachutoo be tɔnɔ to.
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. A daga bu ka yige kachutoo be kawɔrɔ ashi nsherana to. Nuso nɛ fo shuli n sa bumo? Sa ekpa ntun sa mo so nɛ fo shuli/kini kumo n che fobe atuwebi na to.



## WEEK 21 BOKWƐ 21

**Learning Indicator:** *Discuss dirges (functions and significance).* **Kasɔbii be Asɔkpra:** *Ɖini awɔba to (ashuƚ nɛ tunɔ)*

**Theme/Focal Area:** **Dirges (Functions and Significance).** **Kumu:** **Awɔba (Ashuƚ nɛ Tunɔ)**

### A dirge Awɔba

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. Awɔba la kagbenejaƚɛ, kaboltoduƚi nɛ keshodu be kashe nna fɔŋfɔŋ kumo nɛ ku bee wɔrɔ kelito nko esa be nyinaache. Ku beɛŋ naƚ tiƚ a la kashe monɛ ku du bɔiƚ n saa la kushu peya. Bu kɔ awɔba nna a kraƚ eluwupo.

### Significance of dirges: Awɔba be ashuƚ/tunɔ:

- i. Used to mourn the dead. Bu kɔ amo nna a shu keli.
- ii. Serves as a link between the past and the present Amo e naa ta dra nɛ naniere a chuwɔ abarso.
- iii. Used to communicate an important message Bu kɔ amo nna a sa kebɔaya ko nɛ ku ler anishi.
- iv. Used to bid farewell to the deceased Bu kɔ amo nna a kla eluwupo na.
- v. Used to admit loss Bu kɔ amo nna a sɔ jerbi be ebasa.
- vi. Shows an unbroken family relationship Bu kɔ amo a ŋini kanaƚ be kɔnɔkɔŋwule nna.
- vii. In some communities, dirges are seen as part of the rites of passage Ashi mboƚ ko, awɔba tii dimedi be ndaƚ be ekpaana so nna.

**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 Kaseto be amfoni ere bee ŋini esa ko ka bee wɔrɔ awɔba nna. Eƚinipo na e ta kumo n ŋini awɔba to nɛnɛ. Eƚinipo na beɛŋ tiƚ fin awɔba be amfoni nko vidiyo n ta amoale n shuƚ. Beƚinipo e ta amfoni na m buwi demu na to. Eƚinipo na beɛŋ tiƚ bulɔ kaseto be kebor ere so n nye awɔbashɛ.*

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



Performing a dirge: Source: Atenteben (2023)

**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.

### Tasks Kushuṅ

1. What is a dirge? Mane ela awɔba?
2. Give any five significances of dirges. Sa awɔba be ashuṅ/tunɔ anu kama.
3. Explain any three of the significances that you have given Buwito awɔba be ashuṅ/atunɔ anu ne fo sa na be asa kama.
4. How is a dirge performed in your locality? Nuso ne ba wɔrɔ awɔba ashi fobe kadeto?

### 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 Kechonkeni Tenini**

- 1. Level 1 Assessment: Recall Ayilikpa 1 be Kechonkeni: Kanyiɲi**
  - a. what a dirge Manɛ ela awɔba?
- 2. Level 2 Assessment: Skills building Ayilikpa 2 be Kechonkeni: Agoni be kenɛ**
  - a. Dirges are integral part of the rites of passage in some communities. How are dirges performed in your locality? Awɔba la dimedi be ndaɲ be kebuloso be kaba lempo nna ashi nde ko. Nuso nɛ baa wɔrɔ awɔba fo kadeto?
- 3. Level 3 Assessment: Extended thinking Ayilikpa 3 be Kechonkeni: Kefɛ mɛra nɛnɛ**
  - a. Assess the significance of dirge Mige awɔba be ashuɲ/tunɔ to.

## WEEK 22 BOKWE 22

**Learning Indicator:** Discuss the elements of prose (e.g., characters, theme, plot, setting, point of view, etc.). Malga Kasibetentɛ be adabi be asheɲ (bepelɔ, keshɛntirso, keshɛnkreso, kabɔɲ, lakal, nɛ adamta).

**Theme/Focal Area: Elements Of Prose Kumu: Kasibetentɛ Be Adabi**

### Prose Kasibetentɛ

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. Kasibetentɛ la kamalganyisibesɔ be kasibɛ be agoni gbugisoana na be kuko nna. Ku la kasibɛ kama monɛ ku bɛ kamalga nɛ ngbar be kanase so nna. Ku niɲi nɛ ngbarbembra nɛ ngbar be kefiito be ekpa so nna n saa nite nɛnɛ fanɛ kɔnɔto be kamalga na. Ku maa bɛ kushunkukweso be kapɔr so. Bu kɔ kumo nna a sa bekrampo abɔaya, alakal, nɛ asherkpaɲ.

### Elements of prose: Kasibetentɛ be adabi:

- 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. **Bepelɔ:** Esa, kusɔbɔaya nko kusɔ kama nɛ ku bee wɔrɔ keshɛɲwɔrɔ kamalganyi to la epelɔ nna. Bepelɔ beɛɲ tiɲ a la baasa nko asɔbɔaya. Keshɛrkpaɲ na be enite bee shi bepelɔ na be abar kutɔ be kelijima to nna. Keshɛrkpaɲ lɛla kike bee shi bepelɔ na kutɔ nna. Epelɔ nimuso na ela emo nɛ keshɛrkpaɲ na be keshɛnkreso be asheɲwɔrɔso bee tɔrɔ ga. Bepelɔ be akeniso ela epelɔ nimuso monɛ ela keshɛrkpaɲ na be epelɔ kpɔra, epelɔ kekarso monɛ ela emo nɛ e bee yuu epelɔ nimuso na kinishi a sa mo tɔrɔ ga keshɛrkpaɲ na to, epulkɔɲwule be epelɔ monɛ e la emo nɛ e maa cherga mobe mferɔ nɛ epelɔ kulkulso monɛ e bee cherga saɲkama nɛ kusɔ pupɔr bee wɔrɔ keshɛrkpaɲ na to.
- 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. **Keshɛntirso:** Kede ela keshɛrkpaɲ be kebɔaya nko lakal monɛ ku keta. Bepelɔ na be adabi nɛ asheɲwɔrɔso to nɛ fee ta a wu nko a pin keshɛntirso na. Keshɛrkpaɲ beɛɲ tiɲ a kɔ asheɲtirso wurbi nɛ a bee cheto a lara keshɛntirso kpɔra na efuli. Keshɛntirso ashi kamalganyi to ela kusɔ kpakpasɔ nko kusɔ-bla- bomin monɛ esibɛpɔ bee sha nɛ e lara efuli n sa durnyaɲ. Ku beɛɲ tiɲ a la kudoɲ, kasha, kakilkɔ, kapuni nko durnyaɲ to be kusɔ kama nɛ ku bee lie bomin.
- 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). **Kabɔɲ:** Kede ela keshɛrkpaɲ na be kakpa nɛ ku bee yɔ so. Ku kɔ abɔaya nna ta n laɲɛ keshɛrkpaɲ na be kakpa nɛ saɲɛ nɛ kusɔ mo be asheɲ nɛ ku bee ji (baasa be asheɲ, adanɲkare, adrashɛɲ nko kasawule be kebawɔtɔ)
- 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. **Keshɛnkreso:** Kede ela asheɲ be

kefɔlweto m be abarso kesherkpaɲ to. Keshenkreso ashi kamalganyi to ela kanane kesherkpaɲ nko kebɔaya na bee saɲe to. Ku bee ɲini kanane esibepo na bee ta ngbar be apɔrsobi ne asheɲ be kedelgeso a sheɲi mobe keshentirso to ashi kasibe na to. Keshenkreso e naa buwi asheɲ to ashi kamalganyi to. Ku beenɲ tiɲ a kɔ mfera n shin be abarso nko n wie abarto ne kewulito mone fo maa tama.

- 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 **Lakal:** Kede ela kaba mo so ne fee keni keshentirso na ne kesherkpaɲ na kike. Ku bee tiɲ a la sososo be esa (ekutepo na ka tii kesherkpaɲ na so) nko esa sasepo.
- 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. **Esibepo na be kebawɔɔ:** Kede ela kebawɔɔ mone esibepo na bee sha benupo/bekrampo ka wu e ka daa wɔ kumo to. Ku la keta lakalfoni, asheɲ ko, asɔ, mfera nko awɔrɔbi ne asɔ ko nna n wɔɔ kesherkpaɲ na be kabɔɲ to. Ku beenɲ tiɲ a la kewor peya, keko m pɔso, kumu nyiri, tama, kagbanejaje ne adamta.

**Summary of elements of prose learned:** Characters, Theme, Plot, Setting, Point of view/Perspective, The Mood **Kasibetentɛɲ be adabi biiso be keduwɔso:** Bepelɔ, Keshentirso, Keshenkreso, Kabɔɲ, Lakal, Esibepo be Kebawɔɔ

### Task Kushuɲ

1. Why/how are characters essential in a literary work? Manɛ nna/nuso ne bepelɔ daga ashi kamalganyi be kushuɲ to?
2. Why/how is the setting essential in a literary work? Manɛ nna/nuso ne kabɔɲ daga ashi kamalganyi be kushuɲ to?
3. In your opinion, what makes a good plot in a literary work? Fobe mfera to, manɛ e naa bra keshenkreso lɛla ashi kamalganyi be kushuɲ to?

## Pedagogical Exemplars

### Initiating Talk for Learning

#### 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

#### 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 BOKWE 23

**Learning Indicator:** *Appreciate prose texts (title, theme, diction, literary devices, etc).* **Kasɔbii be Asɔkpra:** *Pumpuɲ kasibetenteɲ be abɔaya to (kumu, kesheɲkreso, mmalgaba, kamalganyi be apɔrsobi ne adamta)*

### Theme/Focal Area1: **Appreciating a Prose Kumu: Kepumpuɲ Kasibetenteɲ to**

Revise the elements of prose. Palto kasibetenteɲ be adabi to

**The elements are character, theme, plot, setting, point of view, and mood.** Learners should explain these terms in pairs and share their views. Amobe adabi na ela, *bepelɔ, kesheɲtirso, kesheɲkreso, kabɔɲ, lakal, ne esibeɔo be kebawɔtɔ. Bebiipo e buwito adabi na kenyonɔ to nshin ta bumobe lakal n ɲini bumo brana.*

**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: **Kepumpuɲ kasibetenteɲ be abɔaya to:** Kepumpuɲto ela kekraɲ, kenumpe ne kepumpuɲ to n lara kesheɲtirso efuli, ekpa ne kamalganyi be apɔrso damta n shuɲ.

STEPS	KEDELGESO	GUIDING POINTSAsɔchetɔpo
1KIYA 1	Content (What) Apuntosɔ(manɛ)	What is the selection about?Manɛ be asheɲ nna? What are the main ideas? Alakal tinini mo be asheɲ ne ku bee ji? Make a short summary. Wɔrɔ keduwɔso shimbi.
2	Theme or focus (Why) Kesheɲtirso(manɛso)	What is the primary purpose of the writer? Manɛ ela esibeɔo na be kesheɲtinini?
3	Point of view or Perspective lakal	Who is speaking? Wanɛ e naa malga na? Who is the audience? Wanɛ ela ekraɲpo/ enuupo na? Is the speaker the ‘voice’ of the writer or one of the characters? Emalgapɔ na be “ebol” na la esibeɔo na be ebol nna nko bepelɔ na be eko?
4	Setting (Where and When) Kabɔɲ (nne ne saɲe mo)	What clues are there to the place and time of the writing?Manɛ be nduli/ekpa e naa ɲini kabɔɲ ne saɲe mone bu sibe kumo? Find specific examples to support it. Fin akeniso tinini m buwito fobe atuwebi na to. How does the setting affect the theme? Nuso ne kesherkpaɲ be kabɔɲ bee tɔrɔ kumobe kesheɲtirso na?

STEPS	KEDELGESO	GUIDING POINTSAsochetopo
5	Style (How) Ekpa (nuso)	<p>Check the structure and tone. What words does the writer use? Keni kesherkpaŋ na be kapɔr ne ebol. Mmalgaba mone esibepo na ta n shuŋ?</p> <p>Look for the way the writer uses punctuation and sentence patterns. Keni n fin kanane esibepo na ta akurso ne mmalgafol be kapɔr n shuŋ.</p> <p>Is there a dialogue? Is it distinctive? Kelijima wɔtɔ aa? Kekɔ mbarga aa?</p> <p>What kind of imagery is used? Nuso be lakalfoni ne bu ta n shuŋ?</p> <p>What is the tone or mood of the piece? Nuso ne kesherkpaŋ na be ebol nko esibepo na be kebawɔtɔ du? How is it archived? How does the tone relate to the theme or focus? Nuso ne ku tiŋ cheto? Nuso ne ebol na ne keshetirso na duli abar?</p>

### Summary of the prose appreciation steps: Kasibetentɛŋ be kepumpuŋ be ekpaana be kedɔwɔso

Content (What) Apuntosɔ (manɛ)

Point of view (Who) lakal (wanɛ)

Theme or Focus (Why) Keshetirso (manɛso)

Setting (Where and When) Kabon (nne ne saŋe mo)

Style (How) Ekpa (nuso)

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

### Tasks Kushuŋ

1. State the elements of a prose text. Sibe kasibetentɛŋ be adabi.
2. State the things that should be considered when appreciating a prose text. Sibe kusɔ mone ku daga ne fo fin fo baa pumpuŋto kasibetentɛŋ be kebɔaya to.
3. Briefly describe any three of the things mentioned. Buwito gbre asɔ asa mone fo tii nna.
4. Read a prose text of about 500 words and critique based on the knowledge you have gained in this lesson. Kraŋ kasibetentɛŋ be kebɔaya beŋ wɔrɔ 500 be mmalgaba nshin delgeso kumo ne kenyi mone fo bii na.

## Pedagogical Exemplars

### Initiating Talk for Learning

**Whole class:**

*Teacher facilitates the following:*

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

### Group Work/Collaborative Learning

#### 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 Kechonkeni Tenini

#### 1. Level 1 Assessment: Recall Eyilikpa 1 be Kechonkeni: Kepalto

- a. State and explain the steps in appreciating a prose text. Sibe nshin buwito ekpa mone anyee beso a pumpuƚ kasibetenteƚ be kebɔaya to.

#### 2. Level 2 Assessment: Strategic reasoning: Eyilikpa 3 be Kechonkeni: Kefɛ mferɛ nɛnɛ

- 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. Bebiipo e kraƚ kasibetenteƚ be kebɔaya kenyonɔto nshin punpuƚ kumobe bepelo ne kabon na to. Ntuƚ na e ta bumobe lakal n ƚini bumo brana ne bu bir kumobe kelijima.
- b. Read a prose book. Appreciate it considering theme, subject matter and style. Kraƚ kasibetenteƚ be kawol, nshin punpuƚ kumo to a fin kesheƚtirso ne ekpa na.

## Section 8 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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