



MINISTRY OF EDUCATION

# Ntoaso Sukuu Akuapem Twi Adesua Nhoma

ƆKYERƐKYERƐFO NHOMA



Gyinapɛn 1 – Nhoma 2



NATIONAL COUNCIL FOR  
CURRICULUM & ASSESSMENT  
OF MINISTRY OF EDUCATION

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REPUBLIC OF GHANA

## Ntoaso Sukuu Akuapem Twi Adesua Nhoma

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**Gyinapɛn 1 - Nhoma 2**



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

## AKUAPEM TWI TEACHER MANUAL

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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	Ano Dwumadi	Nkɔmmɔbɔ	1	1	2	1	1	2	1	1	3
		Fɔnɔlɔgyi	1	2	4	2	2	4	1	1	2
		Akenkan Dwumadi	1	1	3	1	1	2	1	1	2
2	Ɔkasa Language And Usage	Ɔkasa Mmara	1	1	4	1	1	4	1	1	3
		Akuapem Twi Kyerɛwbea ho mmara	1	1	3	1	1	2	1	1	2
		Osusukyerɛw	1	1	3	2	2	4	1	1	1
		Ɔkasa Nkyerɛase	1	1	1	1	1	1	1	1	2
3	Amammerɛ, Amanne ne Ahenni	Amammerɛ ne Amanne	2	2	3	2	2	5	2	2	4
		Ahensi	1	1	2	1	1	3	-	-	-
4	Kasadwini	Ano Kasadwin	1	1	2	1	1	2	1	1	2
		Akyerɛw Kasadwin	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 Botae Titiriw	<b>37</b>
Adesuafo Nimdenya	<b>38</b>
Adesua Botae	<b>83</b>



## ƆFA 6: ABOSOMDIN NE BRAGORU

Adesuade: Amammerɛ, Amanne ne Ahenni

Adesuade-Nkorabata: Amammerɛ ne Amanne

### Adesuafo Nimdenya:

1. *Pensempensem abosomdin so mfaso mu.*
2. *Pensempensem Bragoru so mfaso mu wɔ Akuapem amammerɛ ne afoforo de mu.*

### Adesua Botae Titiriw:

1. Da wɔn nimde adi fa abadinto ho.
2. Da wɔn nimde adi fa ɔbra kanko ho (Abadinto, Bragoru, Aware ne Ayiyɛ) 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.

## NAWOTWE 16

**Adesua Botae:** *Hwehwe abosomdin ahorow, nea wɔfi ne wɔn abɔse.*

**Atifiasɛm/Aniwɔsoɛa: Abosomdin**

### Ɔbosom

Ɔbosom-nini **anaa** ɔbosom-bere. Eye **honhom mu onipa** te sɛ ɔbosom-nini anaa ɔbosom-bere a nnipa bi som no na wɔgye di sɛ wɔwɔ tumi wɔ wɔn abrabɔ so. Ɔsom ahorow mu abosom no mu bi ne Zeus, Apollo, Athena, Ares, Aphrodite, Poseidon, Hades, Thanatos, Dionysus, Hera, Artemis, Hephaestus ne Hermes. Saa abosom yi fi kan Greekiman mu. Abosom bi te sɛ Thor, Odin, Tyr, Frey, Freya, Baldur ne Loki a wɔde nidi ma wɔn na wɔsom wɔn no nso fi kan Norsesom mu. Ghanaman yi mu ha nso, mantam anaa nnipakuw biara wɔ abosom bi a wɔgye wɔn di. Saa abosom yi mu bi ne Kune, Tegare, Nyamaa, ne wɔn a ekeka ho.

### Abosomdin

Eye edin a yede ma nnipa esiane wɔn gyidi ne wɔn som no nti.

### Abosomdin ahorow:

Bosompra, Bosomtwe, Bosommuru, Bosompo, Bosomafra, Bosomyesu, Bosomkrete, Bosomkonsi, Bosomdwerebe, Bosomakom, Bosomafi ne nea ekeka ho.

### Abosomdin so mfaso

Ɛma **yehu obi nkyi**. *Abosomdin boa ma yehu beae pɔtee a onipa bi fi.*

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

Ɛboa ma yen amammerɛ ase tim. Yenam abosodinto so ma amammerɛ a ɛfa abadinto ho no **ase tim**. *Abadinto ahorow a ɛwɔ Ghanaman mu ha no mu biako ne abosomdin. Mpen dodow a yede abosomdin betoto nnipa no, na ɛreboa ma abosomdin no ase atim.*

*Eyi da awofo gyidi a wɔwɔ wɔ ɔbosom no mu adi na ɛsan nso kyere kwan a ɔbea no faa so nyaa yafunu no anaa nyinsenee. Ɛtɔ bere bi a, awo ho tumi ye den ma awarefo bi. Eyi ma wɔtumi kɔ ɔbosom bi hɔ kɔhyɛ wɔn bɔ sɛ ɔboa wɔn ma wɔtumi wo a, **wɔbeto no abadin**. Eyi ne nea enti a wɔde abosomdin toto mmofra binom wɔ nkurow bi so no.*

### Dwumadi Ahorow

1. Den ne ɔbosom?
2. Kyerekyere abosomdin ase na ma ɛho nhweso abien wɔ Akuapem Twi mu.
3. Ma abosomdin ho nhweso abien (2) wɔ Akuapem Twi mu.
4. Pensempensem abosomdin so mfaso abiesa mu wɔ Akuapem 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.
- b. Give a list of names and walk learners through the names by pronouncing them.
- c. 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.*

## Nkarii Titiriw

#### 1. Gyinapɛn 1 Nkarii: Akaakae:

- a. Kyere abosomdin ase.
- b. Kyerew abosomdin ho nhweso anum (5) a wunim na kyere nea wɔfi..

#### 2. Gyinapɛn 2 Nkarii: Nimdenya

- a. Fa w'ankasa nsemfua kyerekyere abosomdin abiesa so mfaso.

#### 3. Gyinapɛn 3 Nkarii: Adwenemudɔw

- a. Kyere w'adwen wɔ saa asem yi ho: 'Ese se Akuapemfo kɔ so de abosomdin toto wɔn mma'.

## NNAWOTWE 17

### Adesua Botae:

1. *Pensempensem okwan a wɔfa so pagyaw abeawa bi kɔ mpanyinye mu. (Bragoru: mfiase, mfinimfini ne awiei).*
2. *Fa kwan a Akuapemfo fa so pagyaw abeawa bi kɔ ne mpanyinye mu no toto nnipakuw ahorow a wɔwɔ Ghana ha no mu bi de ho.*

### Atifiasem/Aniwɔsobea: **Bragoru**

#### **Bragoru:**

Eyi ye bere a ɔbabun, abarimaa anaa abeawa bi du ne mpanyinmfe so a otumi wo ma eye yie. Eyi taa si wo bere a abeawa no adi mfe du kosi dunan(10-14) na ɔbarima no nso adi mfe duabien kosi dunsia (12-16). (Saa mfe ahorow yi da nso wo mmabun /mmeawa ne mmarimaa no bi ho).

#### **Nsakrae a yehu wɔ mmeawa ho**

- Wɔbobɔ nufu
- Nhwɛ fu wɔn baa so wɔn mmɔtoam
- Wokyima
- Nsakrae ba wɔn bɔbea anaa ne nnipadua mu

#### **Nsakrae a yehu wɔ mmarima ho**

- Wɔn tadia ne wɔn hwoa ye kese
- Nhwɛ fu wɔn tadia so ne wɔn mmɔtoam
- Wɔn honam mu ntini mu ye den
- Wɔn menem ye kese
- Wofu anonhwɛ ne bɔgyese
- Wɔn mu pagyaw

**Bragoru:** Eyi ye amanne a yeye ma mmeawa anaa mmarimaa wo wɔn abadinto akyi. Bragoru ye ammane a yeye de pagyaw wɔn kɔ wɔn mpanyin mfe so. Eisan ye ahyensode a ekyere ahɔɔfe, babunye ne anuonyamhye. Mfantsefo frɛ saa amanne yi *bragor*, Krɔbɔfo nso frɛ no *Dipo* enna Nkranfo Otsɛntse anaa otofo. Den na wɔfrɛ saa amammerɛ yi wo Akuapem Twi kasa mu?

#### **Okwan a yefa so goru bra**

*Nneema/Ahoboa a yeye ansa na yeagoru obi bra*

Pensempensem ahoboa a yeye ansa na yeagoru abeawa bi bra mu. Sɛ ebia:

- Yehu nsakrae a eɗa adi wo wɔn were (nipadua) mu.
- ɔdanmuhye ne nkyerɛkyere
- Wɔkɔ yi kurow no mu mpanyimfo anaa wɔn a wɔhwe bragoru dwumadi so no asitiw.

*Nneema a yeye bere a yereguru abeawa bi bra*

- Yeyi wɔn mmɔtoam ne wɔn ayaase nhwi
- Yede wɔn kɔ asu ho koguare wɔn
- Yede wɔn tena asesɛgua anaa ɔbo tumtum bi so

- Yesiesie wɔn ho wɔ amammerɛ kwan so
- Yɛbɔ gua kɛse ma wɔn
- Yɛka wɔn ano
- Yegu nsa

*Amanne a yeyɛ wɔ Bragoru akyi*

- Yɛma wɔn akyede
- Yedidi, nom san di asaw
- Yɛkɔ aseda

### **Bragoru so mfaso**

- Yɛde gye obi kɔ mpanyinyɛ mu
- Ɛma obi nya nimde ne ahɔden de bɔ wɔn bra.
- Ɛda no adi sɛ abeawa no aso aware.
- Ɛyɛ abrabɔ pa ho susudua.
- Ɛhyɛ abeawa no ne n'abusua anuonyam.
- Ɛma abeawa no nya mmoa fi ɔmanfo no hɔ.
- Ɛboa ma abeawa no nya asetena mu nimde.

### **Dwumadi Ahorow**

1. Den ne bragoru?
2. Kyerɛw bragoru ho mfaso abiesɛa .
3. Kyerɛkyerɛ nea enti a wususuw sɛ bragoru so mfaso abiesɛa a woakyerɛw wɔ soro hɔ no mu abien ho hia pa ara.
4. Wɔakyekeyɛ ɔkwan a wɔfa so yɛ bragoru no mu ahorow abiesɛa, bobɔ saa akwan ahorow abiesɛa no din na kyerekyere amanne a woyɛ wɔ emu biara mu.
5. Gyina nimde a Woanya wɔ saa adesua yi mu so na hwɛ mfonini a ɛwɔ fam hɔ no yie pa ara na ka nea wuhu wɔ mfonini no mu kyere nea ɔte wo nkyɛn no.



*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.



*Mybrytfmonline.com/Obed Ansah (2021)*



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



*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.

## Nkarii Titiriw

1. **Gyinapɛn 1 Akaekae**
  - a. Kyerekyere bragoru mu.
  - b. Kyerew nneema abiesa a anaa nea eboro saa a wɔye ansa na wɔagoru bra.
2. **Gyinapɛn 2 Nkarii: Nimdenya**
  - a. Kyerekyere nneema ahorow abiesa a wɔye wɔ bere a wɔregoru obi bra.
  - b. Kyerekyere nneema ahorow abiesa a wɔye wɔ bragoru akyi.
3. **Gyinapɛn 3 Nkarii: Adwenemudɔw**
  - a. Kyerekyere senea wosi goru bra wɔ wo kurom nne mmere yi mu.

## Atifiasɛm/Aniwɔsobeɛ: **Senea Wɔsi Goru Bra wɔ Nkurow Afoforo so Bɔ adesua a ɛfa bragoru ho no akyi**

### Bragoru mu amanne a ɛsese

- i. Nneema ahorow a wɔde goru bra no
- ii. Nnapɔnna a wɔde goru bra no
- iii. Mmabun bere mu na wɔye no
- iv. Ɔdan a wɔde wɔn hye mu no
- v. Senea wosi yiyi wɔn ti no
- vi. Honhom mu nhwehwemu a abusua biara ye no

*Hye No Nso: Ɔkyerekyerefo no mfa nhweso no bi nka ho.*

### Bragoru mu amanne a ɛda nso

- i. Nsonsonoe da nneema ahorow a wɔde goru bra no mu.
- ii. Nsonsonoe da ɛda pɔtee a wɔde goru bra no ntam.
- iii. Nsonsonoe da aduan an wɔde ma asakyima no ntam.
- iv. Nsonsonoe ɛda honam ne honhom mu ahoboa ntam

*Wubetumi ama adesuafo no ahwe bragoru ho sini wɔ abɛfo ntontanfiri so.*

### Dwumadi Ahorow

1. Hwe sini a ɛfa bragoru ho wɔ ɔkasa ahorow edidi so yi mu: (se ebia, Ga, Dangme, Asante, Akuapem, Mfantse, Nzema, Dagbani, kasem ne nea ekeka ho)
2. Adesuafo no mpensempensem sini a wɔhwɛe no mu na wɔmfa emu amanne no ntoto wɔn de ho na wonyina so nkyere nea ɛsese ne nsonsonoe a ɛwɔ/ɛda 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, 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.

## Nkarii Akyiri

### 1. Gyinapɛn 3 Adwenmudɔ:

- a. Pensempensem amanne a esese wɔ kwan a wofa so goru bra wɔ wo kurom ne afoforo de no mu.

### 2. Gyinapɛn 4 Adwenemudɔw amapa:

- a. Se yɛma wo kwan se ye nsakrae wɔ ɔkwan a wo kuromfo fa so goru bra no mu a, amanne pɔtee ben na anka wobesesa no na kyere nea nti a woka saa?

## 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

1. Owu-Ewie C. (2015). *Language teaching skills: A guide for language teachers*. Shine Prints Company Ltd.
2. Blanton, L.L. (2021). *Composition Practice*. Heinle ELT.
3. DeJoy, N. C. (2021). *Undergraduate writing in composition studies*. Utah State University.
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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 Ngessimo M. Mutaka*, 249-264.

## OFA 7: AMAMMERɛ, AMANNE NE AHENNI

Adesuade: Amammerɛ, Amanne ne Ahenni

Adesuade-Nkorabata: Ahenni

**Adesuafo Nimdenya:** *Kyerɛ nnepa ne mfaso a ewɔ Ahenni*

**Adesua botae Titiriw:** Da nimde ne ntease adi wɔ Ahenni 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.

## NNAWƆTWE 18

**Adesua Botae:** *Kyerekyere Akuapemfo ahenni nhyehyee no (se ebia: Agya, Abusua panyin, Odikuro).*

### Atifasem/Aniwɔsoɔbea: **Ahenni Nhyehyee (Ofi)**

#### Ahenni

Eyi ye ahenni a kuromma no ka bom de wɔn nyansa, wɔn suahu ne wɔn nimde yi ɔkannifo bi se onni wɔn so.

#### Ahenni nhehyee wɔ abusua mu

- i. **Odikuro:** Eyi ye nnipa ahorow a wɔnam abusuabɔ ne aware so ka wɔn ho bom se abusua. Eye abusua ahorow a wɔkura abusuadin koro na wɔfi nana biako ase na wɔsom obiaku se ɔkannifo. Wɔtaa da esu, botae ne apede koro adi. Onipa a wɔn nyinaa yi no se ɔkannifo no na wɔfre no odikuro. Nnipakuw foforo bi mu no, mmusuakuw no mu mpanyimfo na wɔhyia yi wɔn mu biako se odikuro.
- ii. **AbusuaPanyin:** Oyi ne onipa a abusuakuw no mu nnipa yi no se wɔn nkannifo. Ne dwumadi titiriw ne se ɔbɛɔ n'abusua no ho ban na wasiesie wɔn ntam ntawantawa.
- iii. **Agya:** Agya ne abusua kumaa no ti a eye n'ankasa, ne yere ne mma ka ho bi. Agya no na ɔye abusua kumaa no apede ma wɔn.

Akuapem Ahenni Nhyehyee:

1. **Odikuro**
2. **AbusuaPanyin**
3. **Agya**

Ahenni dwumadi ho mfaso:

#### Odikuro:

- i. Ɔno na ɔye otemmufo ma mmusuakuw no nyinaa
- ii. Ɔno na onim mmusuakuw no mu biara abakɔsem/dua
- iii. Ɔno na ɔbɔ mmusuakuw no amammerɛ ne amanne ho ban
- iv. Ɔno na ɔhwe mmusuakuw no nsase so.
- v. Ɔhwe ma wɔtete nkyirimma yie senea ebeye a wɔde nnidi amapa bɛma abusua no

#### AbusuaPanyin:

- i. Ɔbɔ abusua no ho ban fi mmusu ho
- ii. Ɔhwehwe yiedi ma abusua no
- iii. Ɔhwe ma asomdwe ba abusua no mu

#### Agya:

- i. Ɔno na ɔhye mmara na ɔhwe se wɔde beye adwuma wɔ abusua kumaa no mu
- ii. Ɔno na ɔbɔ abusua kumaa no ho ban
- iii. Ɔhwehwe yiedi ma abusua kumaa no
- iv. Odi dwuma se ɔkyerekyerefo panyin wɔ abusua kumaa no mu

- v. Ono na oma abusua kumaa no biribi di
- vi. Ono na nye nwesode ma abusua kumaa no

*Hye No Nso: Dkyerekyerefo no mma adesuafo no nhu se, ena nso di dwumasono wo abusua kumaa no mu.*

### Dwumadi Ahorow

1. Kyerew ofi amammerε ahenni nhehyεe no.
2. Pensempensem Odikuro dwumadi abiesa anaa nea εboro saa mu.
3. Kyerew Agya dwumadi abien mu.
4. Ofi ahenni nhehyεe no hye ase fi abusua kumaa no mu. Kyerekyere efie ahenni nhehyεe 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.*

## Nkarii Titiriw

### Gyinapen1 Nkarii: Akaakae

- a. Kyere efie ahenni ahorow no mu biara dwumadi.
- b. Hye hye ahenni ahorow no nnidi so no fi kεse mu ko nketewa mu.

### Gyinapen 3 Nkarii Adwenemudo

- a. Pensempensem ahenni ahorow no nnidi so no mu na kyere εho mfaso ma omanfo ne afipamfo nya.

## NNAWŌTWE 19

**Adesua Botae:** *Pensempensem ahenni ahorow nnidiso no mu (Ōhene, ahene nkumaa, Asiahenefo ne nea ekeka ho.).*

**Atifiasem/Aniwɔsobe:** **Aniwɔsobe Nnidiso**

### Ahenni Nnidiso Ho Mfonini

Mfonini a ɛfa ahenni nnidi so ho no da ɛho nhyehyee no adi. ɛma yehu twaka a ɛda akannifo no ne nnipa a wɔhyehye wɔn ase no ntam.

- Ōmanhene
- Ahemfo nkumaa/nketewa
- Akannifo bi te se ahemaa, abrafo, apopofohene, odikuro, abusuapanyin, ne nea ekeka ho.

Ɛse se yehu se, se yeyi ahenni nnidi so a ɛwɔ soro ho no to nkyen a, yesan wɔ mpanyimfo bi te se akɔmfohene, abrafo ne ahemaa. Ahemfo nkumaa ahorow bi nso wɔ ho.

### Ōmanhene

Ōmanhene ye ɔkannifo ma ɔkasakuw bi mu nnipa. Ōno ne ɔman no nyinaa ti na ɔkasakuw no mu nnipa ahorow na wɔpaw no.

**Hye No Nso:** *Akwan a wɔfa so paw ɔmanhene, da no adi na wɔde no si akonnwa so no da nso fi afoforo de ho. Ōkyerkyerefo no nkyerkyere akwan a wɔfa so da saa dwumadi yi adi wɔ wɔn nkurom. Mfonini a ɛfa ɔmanhene ahorow adi no bi wɔ fam ho. Ōkyerkyerefo betumi de eyi aboa adesuafo ama wɔate saa adesua yi ase yie.*

**Hye No Nso:** *Ōkyerkyerefo no nhwehwe mfonini ahorow no bi mfa nkyere adesuafo no.*



### Ōmanhene Dwumadi

- i. Ōno ne ɔhempɔn wɔ mantam no mu
- ii. Ōno na ɔhwe ma wɔhye fa
- iii. Ōno na ɔhwe wɔn nsase so
- iv. Ōbo wɔn amammerɛ ho ban
- v. Ōboa ma ne manfo tu mpɔn wɔ abrabo mu
- vi. Ōno na odi ɔmamma ntam asem
- vii. Ōno na ɔhwe gu nsa wɔ nkonnwafie
- viii. Ōno na ɔhye mmara na ɔhwe se obiara bedi so

### Ahemfo nkumaa

Eyinom ye ahemfo nkumaa a wɔhye ɔhenkese bi ase. Ahemfo nkumaaa yi na wɔtaa deda mmeamnea bi te se nkurow kumaa anaa nkuraa a ɛwowɔ kuro kese mu no ano.

Wɔn dwumadi:

- i. Se ɔmanhene no nni ho a, wɔn na ɔhwe akyi
- ii. Wɔbɔ mmeamnea a wɔwɔ no ho ban
- iii. Wɔsiesie ntawantawa a ɛwɔ nnipa ntam
- iv. Wɔbɔ nsae a ɛhye wɔn ase no ho ban
- v. Wɔhwe se asomdwe beba mmeae a wɔwɔ no
- vi. Wɔhwe ma wɔma abosom biribi di na afei nso, wɔyi mmeae a wɔwɔ no ti mmusu

**NB:** ɛnye wɔn dwumadi no nyinaa nie. Ɔkyerekyerefo mfa nhweso no bi nka ho.

### Asiahenefo

Osihene anaa asiahenefo ye onipa anaa nnipa a wɔwɔ tumi se wɔbeyi onipa a obedi akonnwa bi wɔ bere a wɔn ankasa nni akonnwa no bi. Saa nnipa yi hyiam paw onipa foforo a obedi akonnwa no se ɔhene anaa ɔmanhene.

**NB:** Akwan ahorow a asiahenefo yi fa so paw ɔhene bi no da nso fi afoforo bi de ho.

Wɔn dwumadi

- i. Wɔpaw ɔhene foforo
- ii. Wɔn na wɔye amanne ahorow wɔ bere a ɔhene bi awu
- iii. Wɔtumi san tu ɔhene ade so
- iv. Wɔn na wɔda ɔhene adi kyere ne mpanyimfo ne ɔmanfo no
- v. Wɔtu ɔhene fo

### Dwumadi Ahorow

Nnipa bi susuw se tete ahenni no atwam a mfaso biara nni so. Sen na wosi gye saa asem yi to mu? Ma adesuafo no nkyere wɔn adwene mfa ho.

## 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.*

## Nkarii Titiriw

1. **Gyinapɛn 1 Nkarii: Akaakae**
  - a. Hena ne ɔhene?
  - b. Hefo ne asiahenefo?
  - c. Hefo ne ahemfo nkumaa?
2. **Gyinapɛn 2 Nkarii: Nimdenya**
  - a. Ɔkwan bɛn na wɔfa so paw ɔhene wɔ wo mpɔtam?
  - b. Yɛ tete ahenni nnidi so akyere/mfonini.
3. **Gyinapɛn 3 Nkarii: Adwenemudɔw**
  - a. Wunimde mu no, ɛsɛ sɛ wɔma tete ahennie kɔ so tena hɔ?

**NB:** Ɔkyerɛkyerɛfo *nhwe sɛ adesuafo no bekyere nea enti wɔda saa nsusui no adi na wɔnkyere adwene a emu dɔw pa ara mfa ho.*

## 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

1. Blanton, L.L. (2021). *Composition Practice*. Heinle ELT.
2. DeJoy, N. C. (2021). *Undergraduate writing in composition studies*. Utah State University.
3. Owu-Ewie C. (2015). *Language teaching skills: A guide for language teachers*. Shine Prints Company Ltd.
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6. 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 Ngessimo M. Mutaka*, 249-264.
7. WorldAtlas (2024). *The culture of Ghana*. WorldAtlas.com. <https://www.worldatlas.com/articles/the-culture-of-ghana.html>

## SECTION 8: LITERATURE

Adesuadde: **Kasadwini**

**Adesua Nkorabata:** Ano kasadwini ne Akyerew kasadwini

**Adesua Botae:**

1. *Fa nsagu/mpaeyi ne nsui nhyehyee ho nimde no so di dwuma.*
2. *Fa abasem no nhyehyee ho nimde no di dwuma*

### Content Standards:

1. Kyerakyere ntease ne nimde a ewo nsagu/mpaeyi ne nsui mu
2. Kyerakyere abasem ho nimde mu

### 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 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.

## NNAWOTWE 20

**Adesua Botae:** *Pensempensem nsagu/mapaeyi nhyehyee wɔ Asante Twi mu (amannebo, nhyira ne nnomee)*

### Atifiasem/Aniwɔsobe: **Nsagu/Mpaeyi**

#### Nsagu/mpaeyi

Ɛye ɔkwan yefa so ne Tweduapɔn ne ahonhom nkae no di nkitaho. Eyi ye dwumadi a ne ye mu no yede nsaden, nsuo ne nea ekeka ho gu fam de fre Tweduapɔn ne ahonhom nkae no de sre wɔn ho mmoa. (Ayim-Aboagye, 1993: 165). Nkurow bi mu no, wɔde ɔmo na edi saa dwuma yi. Nsagu anaa mpaeyi di akoten wɔ Abibiman mu yie pa ara. Nsagu/mpaeyi mu no, yefre yen nananom nsamanfo a wɔdi akonten wɔ yen asetena mu no ba yen dwumadi ahorow mu.

#### Nsagu mpaeyi nhyehyee

Ofre, Amannebo, Nhyira ne, nnomee

#### Ofre

Eyi ne bre a yeto nsa fre Otwedupɔn ne ahonhom nkae no wɔ nsagu anaa mpaeyi mu. Nsagufu/mpaeyifo no di kan fre Tweduapɔn (Onyankorɔpɔn), na wafre Asase Yaa, afei na wafre Nananom Abosom ne Nananom Nsamanfo.

#### Amannebo

Eyi nso ye bere a nsagufu/mpayifo no da nea enti ana dekode pɔtee nti a wɔregu nsa/ɔreyi apae no adi kyere Tweduapɔn ne ahonhom nkae no na wɔfa so de sre wɔn se wɔnka wɔn ho mfi dwumadi no ahyease nkosi awiei. Aha yi na nsagufu/mpaeyifo no sre bammɔ fi wɔn nkyen.

#### Nhyira ne Nnomee

Aha yi nso, nsagufu/mpaeyifo no da Tweduapɔn ne ahonhom nkae no ase na ɔwasre wɔn se wɔnnome wɔn atamfo wɔ saa dwumadi no ho. Nsagu/mpaeyifo no san sre hyira fi Tweduapɔn ne ahonhom nkae no nkyen de ma wɔn adɔfo. Dwumadi ahorow bi te se akraguare mu no, wɔyi mmusu wɔ saa ɔfa yi mu. Mfonini a ɛwɔ fam ho no ye ɔkwan a nnipakuw binom fa so gu nsa anaa yi mpaee ho nhweso wɔ Ghanaman mu ha.

**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.*



**Okwan a yefa so gu nsa/yi mpae:**

**NB:** *Ma adesuafo nhwe sini a efa nsagu/mpaeyi ho. Adesuafo no mpensempem sini a wɔhwee mu na wɔnkyere akwan ahorow a wɔfa so gu nsa anaa yi mpae no*

**Okyerɛkyerefo nhwe se adesuafo no bebɔ nea edidi so yi mu:**

- i. Nneema ahorow a wɔde gu nsa ana yi mpae
- ii. Nsagufo/Mpaeyifo no kwaha anaa siaba ne ntoma
- iii. Nsagufo/Mpaeyifo no yi ne nan nifa mu mpaboa tia so.
- iv. Nsagufo/mpaeyifo no de n'ani hwe apuee
- v. Nsagufo/Mpaeyifo no tumi gyina hɔ, tena ase anaa kotow
- vi. Nsagufo/Mpaeyifo di kan fre, na ɔde ne botae ato gua na ɔde nhyira ne nnomee atwa to.

**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>



**Nsagu/Mpaeyi so mfaso:**

- i. Yenam so de nnidi ma Tweduapɔn
- ii. Yenam so de nnidi ma nananom Abosomfo ne Nananom Nsamanfo
- iii. Ede nkabom ba nnipa ntam
- iv. Yenam so da anotew ho nimde adi
- v. Yɛda yen amammerɛ, yen amanne ne yen abakɔsem adi
- vi. Yɛde da ennidi a yewɔ ma yen ho nnipa bi a wɔawuwu adi
- vii. Yenam so de sua nsemfua foforo
- viii. Ema nnipa hu beguam kasa

### Nneema ahorow a yede gu nsa/yi mpaе:

Saa nneema ahorow yi da nso fi nnipakuw bi de nanso, nea wataa de di dwuma no mu bi ne koraa, nsaden, omo, nsafufu tommere, bonsua ne nea ekeka ho:



*Nneema ahorow a wode gu nsa/yi mpaе*

### Dwumadi Ahorow

Adesuafo nkyere dwuma a wode nneema ahorow a ewo soro ho no mu biara di wo nsagu/mpaeyi mu.

### Pedagogical Exemplars

#### Initiating talk for learning

##### 1. Whole class:

Teacher facilitates the following:

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

#### Experiential learning

##### 1. Group work

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

### Nkarii Titiriw

##### 1. Gynapen 1 Nkarii: Akaakae

- Kyerekyere nsagu anaa mpaeyi mu tiawa.
- Kyerekyere nasgu/mpaeyi nhyehyee no mu abien mu.

##### 2. Gynapen 2 Nkarii: Adwenmudaw

- Pensempensem nsagu/mpaeyi ho mfaso mu.
- Ese se yeyi nsa gu/mpaeyi ho fi oman dwumadi anaa aguabo biara ase. Sen na wosi gye saa asem yi a nnipa bi reka no to mu. Fa nkyeremu abiesa anaa nea eboro saa nti a woka saa.

## NNAWOTWE 21

**Adesua Botae:** *Nsui mu Mpensempensem (ne dwumadi ne so mfaso)*

**Atifiasem/Aniwosoba:** **Nsui (Ne Dwumadi Ne So Mfaso).**

### Nsui Asekyere

Nsui ye anwenesem anaa dwom a osufo bi to no awerehow kwan so wo bere a ne dofo bi afi mu anaase wakae ne dofo bi a w'afi mu. Yetumi san de nsui moma owufo bi.

### Nsui so mfaso:

- i. Yede gyam owufo.
- ii. Eka atasefo ne awufo bom
- iii. Yede to nkra
- iv. Yede gya owufo bi kwan ko asamando
- v. Yede kyere se yeahwere ade.
- vi. Ede nkabom ba abusua mu
- vii. Yede to ana anaa anato (Yede kyere owufo nkyi)
- viii. Nipakuw bi amammerɛ mu no, wɔhu nsui se eka obra kanko ho.

**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.

**Dwumadi Ahorow**

1. Den ne nsui?
2. Ma nsui so mfaso anum bi a wunim.
3. Kyerekyere mfaso anum a wɔ wommuae abiesā no mu.
4. Kyerekyere senea wɔsi de nsui di dwuma wɔ wo mpɔtam anaa Akuapem Twi mu.

**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.

**Nkarii Titiriw****1. Gyinapɛn 1 Nkarii: Akaakae**

- a. Kyere nsui mu.

**2. Gyinapɛn 2 Nkarii: Nimdenya**

- a. Nipakuw bi amammere mu no, wɔhu nsui se ɛka ɔbra kanko ho Kyerekyere senea wɔsi de nsui di dwuma wɔ wo mpɔtam anaa Akuapem Twi mu.

**3. Gyinapɛn 3 Nkarii: Adwenemudɔw**

- a. Pensempensem nsui so mfaso mu



## NNAWŌTWE 22

**Adesua Botae:** *Pensenpensen Abasem su ahorow no mu. (se ebia agoromma, asentitiriw, nhyehyee, sibeabere, okasafo, ne nea ekeka ho.*

### Atifiasem/Aniwɔsobea: **Abasem**

#### Abasem

Abasem ye akyerew kasadwini ahorow abiesa no mu biako. Eye akyerew a edi okasa kan ne ne kyerewbea so. Eye akyerew a edi okasa bi mu mmara ne ne nhyehyee so. Enni nnyigyeikoro nhyehyee biara so. Wɔnam abasem so de adesua, adwenkyere, ne anansesem ma akenkanfo.

#### Abasem su:

- i. **Agoromma:** Agoromma ye onipa, aboa, abode ahorow ne ahonhom a yete wɔn din wɔ kasadwini bi mu. Abasem no gyina nkitahodi a ekɔ so wɔ agoromma ahorow no ntam. Agoromma ho hia yie wɔ abasem papa biara mu na agoruba titiriw no pa ara na onya nsunsuanso kese wɔ abasem no nhyehyee ne dwumadi ahorow a ekɔ so wɔ abasem no mu so. Agoromma ho nhweso no mu bi ne Agoruba titiriw, ɔno na odi akonten wɔ abasem no mu. Agoruba titiriw, ɔno na ode ɔhaw ne aperepere ba abasem no mu; agoruba a ɔnsesa ne suban, ɔno na mpɛn pii no nneyee a ɔda no adi wɔ abasem no mu nsesa enna agoruba a ɔsesa/ɔsakra ne su wɔ bere a abasem no mu dwumadi bi besesa.
- ii. **Asentitiriw:** Eyi ne abasem no mu nyinasosem a ede to gua. Yei taa da adi wɔ agoromma no dwumadi ne nsakrae a eba wɔ wɔn nkitaho di mu. Abasem no betumi anya asentitiriw nkumaa a eboa ma emu adwempɔw no da adi.
- iii. **Sibeabere:** Eyi kyere/kasa fa bere ne beae a abasem bi mu dwumadi ahorow kɔ so, Oyi kasa fa beae anaa bere pɔtee a abasem no sii, nipakuw a abasem no fa wɔn ho. (wɔn asetena, abakɔsem, amammerɛ ne amanne anaa wɔn atenaɛ).
- iv. **Nhyehyee:** Eyi ye nnidiso nnidiso kwan a wɔfa so hyehye kasadwini bi mu dwumadi ahorow. Eɔda abasem no mu adwempɔw ne dwumadi ahorow no adi. Eɔsan nso da abasem no mu aperepere, ntawantawa, ne mansotwe a ekɔ so wɔ nnipa ntam. Nsem ahorow a esisi wɔ abasem no mu no ma ne nhyehyee kɔ so tɔɔtee anaa akyewakyew.
- v. **Okasafo nne:** Eyi ye okwan a yefa so te okasafo nne wɔ abasem bi no mu. Enne no betumi aye agoruba no ankasa nne. Okasafo a ɔwɔ abasem no mu anaa okasafo nne a enni abasem no mu.
- vi. **Tebea:** Eyi ye atenka a okasafo no pe se n'akenkanfo nya fi abasem no mu. Eyi ye okwan a wɔfa so da atenka bi adi bere a wɔnam mfoniyɛ, tebea ahorow, nneema ahorow ne adwekyere ana dwumadi ahorow. (adwenmude ne anituade) so de hyehye sibiabere. Tebea no betumi aye awerehow, nkonimdi, anigye, anidaso, amiadi ne nea ekeka ho.

**Abasem su a woasua no ho tɔfabɔ:** *Agoromma, Asentitiriw, Nhyehyee, Sibeabere, Okasafo nne, Tebea*

#### Dwumadi Ahorow

1. Kyere nea enti agoromma ho hia wɔ kasadwini mu.
2. Kyere nea enti a sibere ho hia wɔ kasadwini mu.
3. W'adwene mu no den ema nhyehyee pa di mu wɔ kasadwini mu?

## 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

### 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.

### 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.

## NNAWŌTWE 23

**Adesua Botae:** *Pensempensem abasem mu de hwehwe (title, asentitiriw, , literary devices, etc).*

### Atifiasem/Aniwɔsobe: **Abasem Mpensempensemu**

#### Abasem su mmɔakyiri

Abasem su ahorow yi ne agorumma, asentitiriw, nhyehyee, sibeabere ne okasafo enne enna tebea. Adesuafo no ntena baanu baanu na wɔnkyerekere saa nsemfua yi ase na wone wɔn mfefo nkye wɔn mmuae no.

**Abasem mu mpensempensemu:** Abasem mpensempensemu ne se, worekenkan abasem bi, anya mu ntease na woakere w'adwene anaa nsusui afa asentitiriw, akyerew su senea wasi de kasasu ahorow ankasa ne kasadwini nhyehyee ahorow no adi dwuma wɔ abasem no mu afa ho. Se woreye mpensempensemu wɔ abasem bi mu a, di saa akwankere yi so:

Anammantu	N'apɔwo	Dwumadi
1	Nimde (Den)	Nea wɔayi no fa den ho? Adwene kyere titiriw a ewo mu no ne nea ewo he? Bo abasem no tofa.
2	Asentitiriw (Aɔen nti)	Okyerewfo no botae titiriw pa ara ne sen?
3	Okasafo enne	Hena na orekasa yi? Hefo ne atiefo no? Enne a wote no ye okyerewfo no anaa agorumma no mu biako?
4	Sibeabere (Beae ne bere)	Den na eboa ma wuhu beae ne bere pɔtee a wɔkyerew abasem no? Pe nhweso bi taa wo mmuae no akyi. Nsunsuanso ben na sibeabere no nya wɔ asentitiriw no so?
5	Akyerewsu (Okwan ben so na okyerewfo fa de nsemfua dii dwuma wɔ abasem no mu)	Hwe abasem no nhyehyee ne tebea a okyerewfo/ okasafo wɔ mu. Nsemfua ben na okyerewfo no de dii dwuma? Hwe okwan a okyerewfo no fa so de akyerew mu agyinahyede ne okasamu nhyehyee ahorow di dwuma. Okyerewfo no de baanu nkɔmmɔ di dwuma anaase obiakofo? Mfoniye ben na okyerewfo no de dii dwuma? Tebea anaa atenka ben na abasem no da no adi? Okwan ben so na ofaa so duu saa botae yi no ho? Twaka ben na eda tebea ne asentitiriw no ntam.

#### Akwɔn ahorow a yefa so ye abasem mu mpensempensem tofabɔ:

1. Nimde (Den)
2. Okasafo enne (Hena)

3. Asentitiriw (Aḁen)
4. Sibeabere(Beae ne Bere)
5. Akyerewsu (Okwan ben so)

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

### Dwumadi Ahorow

1. Kyerew abasem su ahorow no.
2. Kyerew nneema ahorow a ese se wohwe wo bere a worepensempensem abasem bi mu.
3. Kyerekyere nneema a wokyerewee wo soro ho no mu abiesa mu.
4. Kenkan abasem bi a emu nsemfua no beye ahanum (500) na gyina nimde a woanya no so pensemensem mu.

## 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.

## Nkarii Titiriw

#### 1. Gynapen 2 Nkarii: Nimdenya

- a. Kyerew na kyerekyere akwan ahorow a yefa so pensemensem abasem mu no mu.

#### 2. Gynapen 3 Nkarii: Adwenemdaw:

- a. Ma adesuafo ntena baanu baanu na wokenkan abasem bi na wonnyina agorumma ne sibeabere so mpensemensem abasem no mu. Ma adesuafo no nka won mmuae no ho asem nkyere won mfefo.
- b. Kenkan abasem nhoma bi na gyina asentitiriw, nea oka fa asentitiriw no ho so ne akyerewsu so pensemensem mu.

## 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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## ACKNOWLEDGEMENTS

Special thanks to Professor Edward Appiah, Director-General of the National Council for Curriculum and Assessment (NaCCA) and all who contributed to the successful writing of the Teacher Manuals for the new Senior High School (SHS), Senior High Technical School (SHTS) and Science Technology, Engineering and Mathematics (STEM) curriculum.

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