



MINISTRY OF EDUCATION

# KASEM

BERENO TONŌ



**Bene Dedwe - Tōnō Na Ke Telei Tu**



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

# MINISTRY OF EDUCATION



REPUBLIC OF GHANA

## Kasem

**Berenɔ Tɔnɔ**

**Bene Dedwe - Tɔnɔ Na Ke Telei Tu**



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

## **KASEM 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:

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

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

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

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

- Addressing the needs of all learners, including those requiring additional support or with special needs. The SHS, SHTS, and STEM curriculum includes learners with disabilities by adapting teaching and learning materials into accessible formats through technology and other measures to meet the needs of learners with disabilities.
- Incorporating strategies and measures, such as differentiation and adaptive 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.	Dwaṅa	Dwaṅa / ḡwaṅa me na maṅe to	1	1	2	1	1	2	1	1	3
		Fonoloji	1	2	4	2	2	4	1	1	2
		Garem	1	1	3	1	1	2	1	1	2
2.	Botarebia de ba totoṅa tapuni wone	Taane mōonem wade de se totoṅa	1	1	4	1	1	4	1	1	3
		Kasem poponem wade	1	1	3	1	1	2	1	1	2
		Tapane poponem	1	1	3	2	2	4	1	1	1
		Pipir-teo	1	1	1	1	1	1	1	1	2
3.	Nabaara kikia de nabaara dam dim	Nabaara kikia	2	2	3	2	2	5	2	2	4
		Nabaara dam dim	1	1	2	1	1	3	-	-	-
4.	Lara	Ni Lara	1	1	2	1	1	2	1	1	2
		Poponem Lara	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)

Berem Teena Kamuna	<b>37</b>
Berem Teena Balwa	<b>38</b>
Zamesem Woyum	<b>83</b>



# POPWARA BAREDO TU: TANGWANA YERA DE NŌN-KEIRI CHULLU

Tayuu: **Nabaara kikia de nabaara dam dim**

Tayuu Balaja: Nabaara Kikia

## Berem teena balwa

1. *Ye n bere tangwana yera na jege wola yalo to.*
2. *Zane n nii nŏn-keiri chullu na jege wola yalo Kasena nabaara kikia ne de kateira yadwonna nabaara kikia ne to.*

## Berem Teena Kamuna

1. Popone n Bere we n jege ywono yera pam baŋa ne
2. Popone n bere we n jege ywono nŏn-keiri chullu baŋa ne ye n ni te kura.

## 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.

## WIIKA 16

**Zamesem woyum:** *Zane wa yera wone n nii ya na bobo tei de kolo ηwaane ba pe ya to.*

**Tayuu: Wa Yera**

### Wa

Wa naa wa-balwa ye wonnu mo chichira na zoa ye dé pae te zola ye dé kaane te, nenεene tangwana, jwona naa bwi. Debam nabaara jege boηem wonnu tem konto wone we te jege dam ye te wó wane te toηe kolo dé na lage to. Wa yanto yadwonna wε-chwei dwi dwi na kaane to ye Zeus, Apollo, Athena, Ares, Aphrodite, Poseidon, Hades, Thanatos, Dionysus, Hera, Artemis, Hephaestus de Hermes. Wa yam konto nuηi faηa Giriiki teo kom mo. Faηa Norse wεchwona kam ne de, wa nenεene Hor, Odin, Tyr, Frey, Freya, Baldur de Loki mo wora ye ba nege ya chekke. Ghana ne, rigini maama naa dwi maama jege wa-balwa ba na se ba pa ya to. Wa yanto yadwonna mo ye:

**Kasem:** Kukula, Yeilinkuuri, Dɔɔ, Zoko, Puwura, etc.

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

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

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

### Wa/Wa-balwa Yera

Ya ye yera mo ba na kwei ba pae nɔɔna ko tɔge de ba boηem na ye kolo de wonnu telo ba na kaane to.

#### Yera yadwonna na sale de wa/wa-balwa

Kaperakuubu, Apeyuusi, Naabu, Zokose, Nayeimse, Pewurayere, Katɔgɔse, Kajwom, Kade, Kadoηa, etc.

**NB:** *Teachers should give more examples of the names in their various language of study.*

### Wa/wa-balwa yera wola

*Yera lwarem ye mɔle. Ko woli se dé lware nɔɔno kuri na nuηi me to mo.*

*Ko bere nɔɔno wom de wε dem konto yedaane na ye tei to mo. Yere dem bere we nɔɔno wom ηwea jege woηo se ka ke de wε dem konto mo ye kolo o na ke to laam ye wε delo yere ba na kwei ba pa o to kikia mo.*

*Ko woli pa se dé yei ye dé ke nabaara kikia. Dé na mae wa/wa-balwa yera de pae nɔɔna yera to woli mo se dé yé swei dé nabaara kikia. Ta-dwoa yalo na wo Ghana ne to kwei wa/wa-balwa yera mo ba pae ba bia ko tɔge de nabaara yera pam na ye chwona dedoa dé na tɔge da dé pae yera to. Dé na pae bia dede wa yera, ko woli mo se dé taa guli ya na jege ηwaane tei ya pae debam to.*

*Ko bere bu wom tiina boηem na ye tei ye ko ta bere bu wom nu na ke tei o ja puga kam to mo. Maηa kadwoηi ne, kaane de o baro ná jege lora cham, ba yeini ba tiηi ni mo de wε dem konto se ba kwei de yere dem ba pa ba bu ne de na pe ba lora. Konto ηwaane mo dé kateira yam yadwonna ne, ba kwei wa yera ba pae bia badwonna.*

**Zamesem Totoŋa**

1. Wa/wa-balwa ye yɔ mo?
2. Maŋe se ko veere wa yera na ye kolo to se n daare n popone maana yalei Kasem taane dem ne.
3. Popone wa yera dé na maa pae nɔɔna to maana Kasem taane dem ne.
4. Bwɛ se dé nii wa yera yatɔ nmo na yei to wola.

**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.*

**Wo-Chɛro Telo BaŋA ne dé na Wó ke ka-FaŋE -ka-Nii To****1. Ka-faŋe-ka-nii yiga tu: Gulim**

- a. Maŋe tangwana yera na ye kolo to.
- b. Popone nmo kateiri dem wa yera maana yanu se n daare n bwɛ ya kuri na nuŋi mɛ to.

**2. Ka-faŋe-ka-nii belei tu: Ywono diinim**

- a. Ma n tetere boboŋa n maŋe se ko veere wa yera yatɔ wola.

**3. Ka-faŋe-ka-nii bena tu: Ka-boŋe-ka-yalese**

- a. Nmo se taane dento tate mo: ‘kateira yam taa kwei wa yera ya pae ya bia.’

## WIIKI 17

### Zamesem Woyum

1. *Bwe chwei selo ba na tɔge da ba maa bere nŏn-keiri to (nŏn-keiri chullu: se te laam bobo, te keim maŋa ne de te keim kwaga ne).*
2. *Kwei nŏn-keiri chullu na wo Ghana kateira yadwonna ne to n ma-n maŋe daane.*

### Tayuu: NŌN-Keiri Chullu

#### Nŏn-keiri wonnu

Kanto ye maŋa kalo ŋwea ne bakeira naa busankana na yeini ka ji baaro naa kaane ye o na leira yadwonna o yera ne to mo. Maŋa kam konto yeini ka ye bia bam na yi bena fuga ko taa vei fuga yana mo nenɛene ko na ye busankane ye bakeiri yeini ba ye bena fuga yalei ko taa vei bena fuga yaredo mo. (bero wonnu tem wae te tui lela naa te daane bia badwonna ŋwea ne nabiina na dae bedwe to ŋwaane.)

#### Busankane nŏn-keiri wonnu

- Yela magem
- Ywei nuŋim ba yera de sedwonna ne
- Wo wɔɔm/zarem
- Ba yedaa kam leira

#### Bakeiri nŏn-keiri wonnu

- Peini de manchala berem (pumpugu berem)
- Pumpugu de pululugu koro nuŋim
- Vwana pirim
- Kwora porem
- Twana nuŋim
- Dedwarem

#### Nŏn-keiri chullu

Nŏno ŋwea ne, kikia yanto mo ye kolo na ke se ko bere bero ba na pɛ o yere ba ti, chulu kolo ba daa na w ke ba pa-o to mo ye n nŏn-keiri chullu. Chullu tento ye telo ba na ke ba pae bakeiri de busankane se ko bere we ba bege to mo. Kikia yanto bere we ba wo chɔge, ba jege yuu ye ya lamma. Mfantse tiini bwoi nŏn-keiri chullu tento we *bragor*, Krobo tiina maa bwoi te we *Dipo*, Ga dwi dem tiina de maa bwoi te we Otseŋtse naa otofo. Debam Kasena nam bwoi nŏn-keiri chulu kolo de deém (*ko daa ba ke*) na ke de pae busankane to we kan-gwoŋa mo. Wolo ba na gwoni to ye kanyaga mo ye wolo na gwoni ba to maa ye kangwoŋa mo.

***The initiation is culture specific. Teachers should teach what pertains to their culture (the following are just examples)***

Nŏn-keiri chulu natɔga

*Se chulu kom bobo*

Bwε wonnu telo na yeini te ke se chulu kom laam ke to. Maana:

- Ka-maane leira yadwonna busankana yera ne ka bero maŋa ne.
- Ka-pɔɔre ba ba yera ne ka-pa nikaana
- Ka-beeri ka-nii chwoŋa peini na. Ka-ŋɔɔne de kateiri dem nakwa naa balo na lage ba ke chulu kom to de na-lworo.

Chulu kom *keim maŋa ne*:

- ba fane ba yiga koro
- gwoŋa kam tete keim
- kanyε sem yagem
- kwia na wó woli ba banzore to
- kaso-gingeila zeira
- ba ni wodiu pam

Chulu kom *keim kwaga ne*:

- pεera jwoŋim
- kwεera dwi dwi keim
- lei keim
- Kaanem na puri chwoŋa se ba nuŋi pwooni

### **Nŏn-keiri chullu wola**

- Ko bere bero/nŏn-keiri
- Pae busankana kam ywono de wonnu telo na wó woli o se o maa ŋo ŋwea na lamma to.
- Pae nŏna lware we busankana kam yi banzore.
- Pae busankane ba chge ba teterε lela
- Pae nŏna pae busankana kam de o diga tiina zula de negero
- woli kateiri dem
- woli pae busankane sem nae ba jeŋa totoŋa

**NB:** *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.*

### **Zamesem Totoŋa**

1. Busankane de bakeiri bero wonnu ye be mo?
2. Popone wola yatɔ dé na nae dé nuŋi nŏn-keiri chullu kikia ne.
3. Maŋe se ko veere wola yalo n na popone baŋa ne to yalei na jege ŋwaane ya pae debam tei to.
4. Nŏn-keiri chullu tem kikia yam pɔɔre ya zege dwoa yatɔ mo, popone dwoa yam n daare n maŋe ya dedoa dedoa seina.

5. N na ne ywono kolo n nuji berem dento ne to, ma ko n ye nyenyego kom na wo kuri ne to se n daare n bwe wonnu telo n na ne to de wolo na jei o twe-m to.



## Pedagogical Exemplars

### Initiating talks for learning

#### 1. Whole class:

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

#### 2. Group work

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



- Each group presents their work for discussion.

#### 3. Whole class

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

**Wo-Chæro Telo BaŊA ne Dé na Wó ke ka-FaŊE -ka-Nii To****1. Ka-faŋe-ka-nii yiga tu: Gulim**

- a. Maŋe se ko veere nŏn-keiri chullu na ye kolo to.
- b. Popone wonnu tetɔ ba na ke se ba laam daare ba bobo nŏn-keiri chullu tem kikia yam to.

**2. Ka-faŋe-ka-nii belei tu: Ywono Diinim**

- a. Maŋe se ko veere wonnu tetɔ na ke ko maa bere nŏn-keiri to.
- b. Maŋe se ko veere wonnu tetɔ ba na ke nŏn-keiri chullu kikia yam kwaga ne to.

**3. Ka-faŋe-ka-nii betɔ tu: Ka-boŋe-ka-virigi**

- a. Ye n nii nŏn-keiri chullu na jege wola yalo ya pae nmo kateiri dem zem logo konto ne to.

**Tayuu/Tayum Belei Tu: Ka-Maŋe Nŏn-Keiri Chullu Daane ka-Nii**

Fɔge n nii nŏn-keiri chullu labaare dem nyɔɔne dem.

**Wonnu telo na nye daane to**

- i. Zola mo mae ya toŋa
- ii. Ba jege da mo ba na maa ke ya.
- iii. Ba ke ya bakeiri sem de busankam sem na wora ba na jege ba bere wæene to mo.
- iv. Ba yeini ba la nŏn-donno tem konto mo ba ke diga dedoa wone.
- v. Ba yum fwanem ye ko teiri mo ka maŋa ne.

*NB: Teachers should add to the similarities above.*

**Wonnu telo na ba nye daane to**

- i. Zola yalo ba na mae ba ke nŏn-keiri chullu kateira yam ne to dae bedwe.
- ii. Da yalo ba na le ba zege da wone se ba taa mae ba ke chullu tem to dae bedwe.
- iii. Wodiiru telo ba na pae ba to dae bedwe.
- iv. Ba na yeini ba ti ba yiga tei se ba laam ke chullu tem to dae bedwe.

*NB: 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.*

*The teacher could also task learners to go online to watch a video on how puberty rites are performed.*

**Zamesem Totoŋa**

1. Nii na sinii na bere kateira yadwonna nŏn-keiri chullu kikia to (maana, Ankara tiina, Dangme, Komaase tiina, Fante tiina, Nzema, Gonja tiina, Dagwana, etc.).
2. Learners Zenzamesa jege se ba bwe nŏn-keiri chullu kikia yalo na wo sinii tem ne ye ya nye naa ya ye ya yera de Kasena kikia yam to mo.



## 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.

## Wo-Chɛro Telo Baŋa ne Dé na Wó ke ka-Faŋe -ka-Nii To

### 1. Ka-faŋe-ka-nii betɔ tu: Ka-boŋe -ka-virigi

- a. Yɛ n bere Kasena non-keiri chullu kikia yalo na nye de kateira yadwonna non-keiri chullu kikia to.

### 2. Ka-faŋe-ka-nii bena tu: Ka-boŋe -ka-yalese

- a. Nmo ná ne chwoŋa se n leiri wonnu telo ba na ke non-keiri chullu keim maŋa ne to, to mo nmo wó leiri ye beŋwaane mo n leiri te?

## 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. <https://th.bing.com/th/id/R.e491c323a1d35d00d7012fefe1fded4f?rik=v1bHP5Yws8Rtdw&riu=http%3a%2f%2fwww.internationalphoneticalphabet.org%2fwp-content%2fuploads%2f2013%2f11%2fipa-vowels.gif&ehk=hy2vt6rnfK0o8JwynZbK2KEqIxiG0km71E%2fuWYyQuFY%3d&risl=&pid=ImgRaw&r=0&sres=1&sresct=1>
4. 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>
5. 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.

# POPWARE SEREPƐ TU: NABAARA KIKIA DE DAM DIM

Tayuu: Nabaara Kikia de Nabaara Dam Dim

Tayu-balwa: Nabaara Dam Dim

**Berem Teena Balwa:** *Zane n nii nabaara dam dim wola na ye kolo to*

**Berem teena kamuna:** Bere n na yei kolo de n na ni wonnu kuri tei nabaara dam dim yedaa kam na ye tei to baɲa ne.

## 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.

## WIIKA 18

**Zamesem Woyum:** *Ye nabaara dam dim dem wone (kwo, sɔŋɔ dwi dem yuu tu, diga dwi dem yuu tu).*

**Tayuu/tayum:** **Nabaara dam dim yedaa**

**Tayu-balwa:** **Nabaara dam dim**

Konto ye dam delo de dira bam na mae ywono kolo ba na jege nabaara wonnu baŋa ne to mo ba maa di de. Dam dira banto kurim zege nabɔrɔ chwei baŋa ne mo.

**Dam dim yedaa diga dwi dem wone**

- i. **Diga dwi dem yuu tu:** Diga dwi dem konto tiina ye balo na ye choro ko tɔge de ba na nuŋi nabaare dedoa ne naa ba ka-diri baŋa ne to mo. Ko ye nɔɔna balo na nuŋi dwi dedoa ye ba jege yere dedwe ba bwoi dwi dem ba daare ba jege nabaare dedoa to mo. Wonnu tedwonna mo pae ba ye bedwe naa ba nye daane nenɛene ba na swoi kolo, ba na lage se ba ke kolo ba ŋwea ne de ba nyenyero de kolo ba na chuli to de. Wolo ba na kuri se o taa ye ba yiga tu to mo ye diga dwi dem yuu tu. Se n ji diga dwi dem yuu tu to, n jege se n ta-n ye nakwe mo ye nakwe wolo laam na wɔ ji diga dwi dem yuu tu to de maa ye sɔŋɔ dwi yuu tiina/nakwa bam maama yuu tu. Ye konto maama tɔge kwo-dwi/ wo-kweene mo.
- ii. **Sɔŋɔ dwi dem yuu tu:** Se n wane n ji sɔŋɔ kom yuu tu to, n jege se n ta-n ye kwo-dwi mo na ye wo-kwea pa se sɔŋɔ jwonim yi-m to. Wonto mo nii sɔŋɔ kom baŋa ne, o di ko taane o daare o kwɛ daanem delo maama na wo ko wone to.
- iii. **Kwo wom:** Kwo mo ye o kaane de o bia bam de yuu tu ba konkɔlɔ ne. Kwo wom de mo jege se o lage wonnu telo na jege ŋwaane o kaane de o bia ŋwea ne to o pa ba (maana, ni wodiu, peiga jei, ba yezura seeni, etc).

Nabaara dam dim dem natein-yia mo tento:

- **Diga dwi dem yuu tiina**
- **Sɔŋɔ dwi dem yuu tiina**
- **Kwoa**

Dam dira bam nyɔɔre:

**Diga dwi dem yuu tu**

- i. Wonto mo ye diga dwi dem ta-diru
- ii. Wonto mo yei ye o jege diga dwi dem faŋa wonnu o boboŋa ne
- iii. Wonto mo yei ye o jege diga dem nabaara wonnu
- iv. Wonto mo jege se o nii diga dwi dem na tei te sem baŋa ne
- v. wonto mo jege se o pa diga dwi dem nɔn-donno tem kwia se ba taa ni wonnu naa kikia yalo na wo diga dwi dem ne to kuri ye ba ta nege te.

**Sɔŋɔ dwi dem yuu tu**

- i. O sɔre sɔŋɔ kom tiina chana
- ii. O nii sɔŋɔ kom tiina yezura baŋa ne
- iii. O woli pa se nimɔrɔ wo sɔŋɔ kom ne

**Kwoa:**

- i. O tiŋi wade ye o nii pa se ba tɔge se
- ii. O cho ba chana wone
- iii. O nii ba nɔn-keiri de ba yiga veiŋa baŋa ne.
- iv. Wonto mo ye wolo na wó da yiga o bere ba ŋwea ne to.
- v. Wonto mo jege se o ke wo-cheero telo o kaane de o bia bam na lage to o pa ba.
- vi. toton-naga jege se ka taa ye kalo na lamma se ba leini to mo.

**NB:** *The teacher should make it known to learners that mothers also have roles they play in the nuclear family.*

**Zamesem Totoŋa**

1. Popone nabaara dam dim yedaa kalo na wo sɔŋɔ wone to.
2. Bwe totoŋa yatɔ diga dwi dem tu na ke to.
3. Ye n bere totoŋa yalei kwo na jege se o taa ke to.
4. Nabaara dam dim yeini de bobo sɔŋɔ konkɔlɔ wone mo. Maŋe kukuanu nabaara dam dim yedaa natein-yia yalo n na zamese to.

**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.*

## **Wo-Chεero Telo Baḡa ne dé Na Wó ke ka-Faḡe -ka-Nii To**

### **1. Ka-faḡe-ka-nii yiga tu: Gulim**

- a. Bwe nabaare dam dim yedaa natein-yia yam na wo sḡḡ wone to.
- b. Tigisi nabaara dam dim natein-yia yam ko zege ya kuri ne ko di baḡa.

### **2. Ka-faḡe-ka-nii betḡ tu: Ka-boḡe -ka- yalese**

- a. Zane nabaara dam dim yedaa kam n daare n bwe wola yalo ka na jege ka pae kateiri dem de sḡḡ kom to.

## WIIKA 19

**Zamesem Woyum:** *Zane n nii nabaara dam dim natein-yia yam na ye tei to (pa-faro, pwa-balwa, pa-tijina, etc.).*

### Tauu/Tayum Yiga Tu: **Nabaara Dam Dim Yedaa**

#### **Nabaara dam dim dem natein-yia**

Natein-yia bere dam dim na vei tei jei maama ne to mo. Ya bere balo bam na di dam jeiga ne to na tigisi wonnu tei se te maŋe daane to mo. Ya ta bere nn-kamuna bam de balo na toe ba kuri ne to totoa yam na vei daane tei to.

*Pa-faro*

*Pa-balwa*

*Balo na tiŋi pe to*

*Nɔɔna badwonna de na di nabaara dam to mo ye nakwa, taga tiina, kateiri dwoa yam yuu tiina, tangwam tu, etc.*

Dé jege se dé taa yei we ko dae natein-yia yalo na wo baja ne to yerane mo wora, maana ta mo ye liri keira (balo na fɔge nɔɔna yiga to), etc.

#### **Pa-faro**

Pa-faro ye kateiri dem maama pwa bam yuu tu mo ye pwa-balwa balo maama na wo kateiri dem ne to wo wonto kuri ne mo. Wonto mo kateiri dem maama yei pa o ye de pwa bam maama yiga tu.

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

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





### **Pa-faro Totoja**

- i. Wonto mo ye kateira yalo maama na wo o kuri ne to yiga tu.
- ii. Wonto mo nii pa ba di kura kateiri dem ne.
- iii. Wonto mo tei nabaara tega kam.
- iv. Wonto mo woli se nabaara kikia yam yé jei.
- v. O jaane kweem o tui o pae o non-bia bam.
- vi. Wonto mo nii ye o kuri wonnu daane poletegesa de pipiu baja ne.
- vii. O ke paare dem chullu wonnu.
- viii. O tiñi wade

### **Pwa-balwa/ Dε pwa**

Banto ye pwa balo na wo pa-fara bam kuri ne to mo. Banto mo ye de selo na wo kateiri dem ne to yiga tiina.

#### **Pwa-balwa/dε pwa totoja:**

- i. banto mo ke pa-faro wom totoja o ná tera.
- ii. banto mo nii se vuvuga yé ke ba dε sem ne (kateir-balwa bam).
- iii. banto mo kwe taana ne vuvuga na tua ba dedoa dedoa daa kam ne
- iv. banto mo nii daa kam nabaara tega de ka totoja baja ne.
- v. ba jege se ba nii mo se zurim taa wo ba dε sem ne.
- vi. banto mo ke nabaara chullu ba daare ba tōge yiga ba ja ne kweem naa fōgem ba ba kateiri dem ne.

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

### **Pε tiñina**

Pε tiñinu/ tiñina ye wolo naa balo na yeini ba tōge nabaara chwei se ba tiñi wolo kwara kam na kuri to se taa ye pε mo. Banto laam mo wó tōge ne selo maama na mañe to se ba tiñi pε wom. Banto tetere zaa baa wane ba ji pwa ba na dae.

*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.*



## Pɛ tiŋina totoŋa

- i. Banto mo kuri pɛ.
- ii. Banto mo ke chullu wonnu pɛ wom ná tega.
- iii. Banto mo le kwara kam pɛ wom ba ne se o daa yé taa ye pɛ ne o na ke o tusi.
- iv. Banto mo jaane pa-dooro ba nuji ba bere nakwa de kateiri dem non-bia bam.
- v. Banto mo pae pɛ wom ni-kaana.

### Zamesem totoŋa

*Nɔɔna badwonna tage we nabaara dam dim maŋa ke. Nmo se taane dento tate mo?*

*NB: Students should be made to present a detailed and measured argument.*

## Pedagogical Exemplars

### Group work/collaborative learning

#### 1. Whole class:

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

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

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

## Wo-Chɛro Telo Baŋa ne dé na Wó ke ka-Faŋe -ka-Nii To

#### 1. Ka-faŋe-ka-nii yiga tu: Gulim

- a. Wó mo ye pɛ?
- b. Bera mo ye pɛ tiŋina?
- c. Bera mo ye pwa-balwa?

#### 2. Ka-faŋe-ka-nii belei tu: Ywono Diinim

- a. Ba tiŋi pwa tate mo?
- b. Ma natein-yia n bere Kasena nabaara dam dim na ye tei to.

#### 3. Ka-faŋe-ka-nii betɔ tu: Ka-boŋe -ka-yalase

- a. Boŋe we nabaara dam dim ta jege ŋwaane na?

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

## Section Review

This section dealt with the traditional governance structure at home and in the community. Learners were introduced first to the governance structure at home and then the traditional government structure in the community. The functions of the functionalities of the traditional

governance structure at home and the community were also discussed. It is expected that after learners have gone through this section, they will have the requisite information to discuss the governance structure in the home and the community.

### Additional Reading

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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2. Blacksonrise.com (September, 2020). *Yaa-Naa takes over as president of northern regional house of chiefs* <https://blacksonrise.com/yaa-naa-takes-over-as-president-of-northern-regional-house-of-chiefs/>
3. Dolphyne, F. A & Dakubu, K M. E. (1988). The Volta-Comoe languages. In M. E. Kropp Dakubu (Ed.), *The Languages of Ghana* (50-90).
4. Oseiagyemang.com . (September, 2022). *A thrilling experience at the special millet festival of the Krobos in Ghana?* <https://www.oseiagyemang.com/a-thrilling-experience-at-the-special-millet-festival-of-the-krobos-in-ghana/>
5. Pinterest (n.d). *Ghana queen arrives at Aburi festival*. <https://www.pinterest.com/pin/474215035740592466/>
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>

# POPWARE NANA TU: LARA

Tayuu: Lara

Tayu- Balaja: Ni Lara de Poponem Lara

## Berem Teena Balwa

1. *Ma ywono kolo n ne n nuji na-lworo de lusei yedaa de nyenyego zamesem baɲa ne to n ma-n ke ya.*
2. *Ma ywono kolo n ne n nuji sensɔla wonnu berem zamesem baɲa ne to n ma-n bwe sensɔla na popone ka tiga.*

## Berem Teena Kamuna

1. Popone n bere n ywono de n na nigi wonnu kura tei na-lworo de lusei zamesem baɲa ne.
2. Popone n bere n ywono na mae tei sensɔla poponem baɲa ne.

## 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.

## WIIKA 20

**Zamesem Woyum:** *Na lwom bobwea Kasem ne (boboa, boboŋe dem cheke, gurim).*

### Tayuu/ Woyum 1: **Na Lwom**

#### **Na Lwom**

Konto ye kikio mo dé na ke dé maa kaane tangwana, jwona naa chira. Kikio kolo dé bwoi we na lwom to ye na, mun-na, sana naa wodiiru tedwonna mo ba maa kaane tega kam naa wonnu tedwonna ne, tio, kandwe/peo, buga, etc se ba maa lwoori ŋwea wonnu naa wola (Ayim-Aboagye, 1993: 165). Teene dedwonna ne, wodiiru tedwonna wae te maa lwo na ne mumuna naa kamaana amaa Kasena nabaara ne, banto mae Kasena wodiiru telo maama dé nabaara bam deém na vare to mo ne mena de sunuga mo ba kaana. Ba ta mae nɔna de ba lwoi na. Konto maama ye koloŋwaane ye kaanem dem wora de ke to mo wó bere wonnu telo na wó maa lwo na bam to. Na lwom debam Afereka ne ye wo-cheɔ mo kateira dede ne. Konto ye chwoŋa mo naŋona na tɔge da ba maa ŋɔne de chira bam ye ba lwoori wola ba tei ne maŋa maama.

#### **Na Lwom Yedaa**

Boboa, Boboŋe dem chekke, Gurim

#### **Boboa**

Kanto mo ye maŋa kalo wolo na lage o lwo na bam to na wó ŋɔne de wa-balwa yam se ya cheigi-o to. Kaanem tu/na-lworu wom yeini o bobo o bwoŋi Baŋa We de o kaane Katega mo yiga, ye wa balwa bam laam saŋe se ko vo ko kweeli de sɔŋo chira bam.

#### **Boboŋe dem chekke**

Kanto maŋa ne mo kolo tetere chekke ŋwaane kaanem dem lage de ke to laam wó nuŋi kaanem tu wom ni. Ywo mo na-lworu wom ta wó lwoori wonnu telo maama dwi dem na lage to ye o guli ba o faŋa ni-gwoni, ye ba jege teena we chira bam mo wó zeini ba.

#### **Gurim dem**

Konto mo ye kikio kom kwola; gurim dem jei ne mo na-lworu wom laam wó ke chira bam lei ye o daare o lwoori yezura naa zurim se ba daare ba chɔge puse-nyena boboŋa. O ta wó lwoori zaane o pa nɔna balo na zeini teo kom to. Wonnu tedwonna keim maŋa ne na-lworu yeini ko wora – bayaaro swɛem, chaa saŋem, bu sɛem, etc.

**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.*



## Na Lwom Kikia

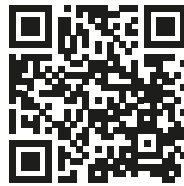
**NB:** The teacher should show a video on libation to learners. Learners are to discuss the video noting the key parts of the process.

### Leira yadwonna mo tento:

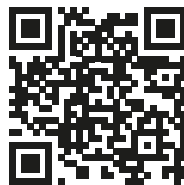
- i. Wonnu mo mae te ke kaanem dem
- ii. Na-lworu wom ba zoore garo o ba ne/ o le tankolo
- iii. O le o natera mo daane
- iv. O ma o yiga o jeeri jwoni dem.
- v. O wae o twoora, teera naa o zega.
- vi. O wó ke kolo na mañe se ko ke na-lworo boboa ne to, o ba boboñe delo chekke na tei na-lworo kom to ye o laam guri de lei keim de boboña wonnu lworo.

**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>



### Na-lworo nyɔre:

- i. Ba tɔge konto baña ne mo ba maa tei Baña We.
- ii. Ba tɔge konto baña ne mo ba maa tei wa-balwa de chira.
- iii. Ko pa se nɔɔna balo na cheigi to lware we ba ye dwi dedwe mo ko tɔge de ba kuri na nuñi me to.
- iv. Ko pae dé bere dé ñwaña wakia mo nabaara wonnu baña ne.
- v. Ko pa se dé bere dé ywono mo nabaara kikia de faña wonnu baña ne.
- vi. Dé tɔge konto baña mo dé pae dé chorro de dé badwonna balo na tege to zula.
- vii. Ko pa se dé zamese botarebu-doora.
- viii. Ko pae nɔɔna wae ba lare lanyerane.

## Na lwom zola:

Teo naa kateiri maama na mae zola yalo ba lwoi na to dae bedwe amaa yadwonna mo ye: zombia, na-gaao, mun-na, sa-soŋo, mena de gole de sunu-luŋu, etc.



*Zola yadwonna dé na mae dé lwoi na*

### Zenzamesa Totoŋa

Zenzamesa maŋe ba na mae baŋa nyenyero tem dedoa dedoa ba ke kolo na lwom maŋa ne to.

## 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.

## Wochɛero Telo Baŋa ne dé Na Wó ke ka-Faŋe-ka-Nii To

#### 1. Ka-faŋe-ka-nii yiga tu: Gulim

- Maŋe na lwom na ye kolo to kukuanu.
- Maŋe na lwom yedaa kam seinu.

#### 2. Ka-faŋe-ka-nii betɔ tu: Ka-boŋe-ka-yalese

- Popone na lwom wola na ye yalo to.
- Ba jege se ba yage na lwom mo teo kom jwoaru keim maŋa ne. Nmo se n pa balo na tage taane dento to tate mo? Ma wonnu tete n maŋe n leira yam.

## WIIKA 21

**Zamesem Woyum:** *Ke lusei bobwea (se totoŋa de nyɔɔre).*

**Tayuu/woyum : Lua lei (Se Totoŋa De Nyɔɔre).**

### Lua lei

Lua lei ye lei selo ba na leeni lua maŋa ne de tigura wɛene se ko bere wo-chɔŋɔ to mo. Kasena yeini ba leeni se lu-lea naa lu-fuli ne mo. Lua lei dwoa yam ye setɔ mo: lusei, nagoro /tigura dedaane swogo lei. Selo ba na leeni kaane lua ne to ye lusei mo. Ba leeni se ba ma ba guli naa ba seini to wom mo ye se ta ye chulu woŋo de mo, se ta mae se kwei boboŋa. Dé ta wó ta we lua lei ye lei na leeni mɛɛmɛ ye se jege yu-vuru se leenim maŋa ne to mo. Lua lei ye seina taane mo ba na mae ba seini twa. Lua lei ye ŋwea chulu woŋo naa kikio mo ba na mae ba bane twa ba yage churu ne.

Kaane lua fulim ne de, ba yeini ba leeni swogo lei ko maŋe de ba na jeeri swogo kom ba beene naa ban a jege ko ba vei se ba lo.

Ko woli da, nagoro nye ne lusei mo tei ye sento ye tigura lei mo ba na leeni baaro lua ne ko maŋe de o na tege pwola ne ye ba zeŋe-o ba beene sɔŋɔ. Baaro lu-fuli ne de ba ta yeini ba mɔɔne nagoro, ye ba sa nagoro chwei zagem ne.

Lei sento maama ye lua lei mo na bere Kasena nabaara na ke tei ba bane ba chorro pae ba vei churu to

### Lusei Nyɔɔre

- i. Ko maa bere wo-chɔŋɔ.
- ii. Ko bere we twa de naŋona jege woŋo ba ke daane
- iii. Ba tɔge lei sem baŋa ba maa pae labaare na jege ŋwaane to yi cheigina.
- iv. Ko maa bane twa mo se ba yi churu.
- v. Ko bere ba na ge ba nɔɔno tei to mo.
- vi. Ko bere naŋona de twa bam ta na ye daane tei to mo
- vii. Kateira yadwonna ne lusei ye fefeo chulu woŋo mo se ba ke toone na goa.

**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.

### Zamesem Totoja

1. Lua lei ye be mo?
2. Ta nyɔɔre delo na wo lusei ne to yanu.
3. Kwei nyɔɔre delo n pe baɗa ne to wone yatɔ n maɗe ya se ya veere.
4. Ba mɔɔne lusei tate mo abam kateiri dem ne?

### 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.

### Wochɛero Telo Baɗa ne dé Na Wó ke ka-Faɗe-ka-Nii To

##### 1. Ka-faɗe-ka-nii yiga tu: Gulim

- a. Maɗe lusei na ye kolo to?

##### 2. Ka-faɗe-ka-nii Belei Tu: Ywono Diinim

- a. Lusei ye chulu kolo na jege ɗwaane chekke to mo kateira yadwonna ne lu-lea de lu-fuli maɗa ne. Ba mɔɔne lusei tate mo abam kateiri ne?

##### 3. Ka-faɗe-ka-nii Betɔ Tu: Ka-boɗe-ka-yalese

- a. Zane se n bere lusei na jege wola yalo to.

## WIIKA 22

**Zamesem Woyum:** *Bwε sensɔla wo wonnu tem (maana: keira, boboŋekurim, sensɔla naga, jei de maŋa, taro wom zega, etc.).*

### Tayuu/Woyum 1: Sensɔla Wo Wonnu

#### Sensɔla

Sensɔla ye poponem lara dwoa yam dedoa mo. Ba kwei ŋwaŋa naa taane na popone tei to chwode sem mo ba maa popone ka. Ka popone ka tɔge taane poponem wade de taane na toŋe tei to mo pa ka lana. Ka ba popone ne seinna taane tei, ka nam ba sɔɔna. Ka bere boboŋa, kikeeru, ye ka pae labaare yi garena.

#### Sensɔle Wo Wonnu

- i. **Keira:** Nɔɔno wolo, varem, naa kolo maama na ke totoŋe sensɔle wone to. Keira wae ba ye nabiina naa vara. Sensɔla lane maama zege keira bam totoŋ-ne na ye selo to baŋa ne mo. Keira sensɔla wone ye wo-cheɔ mo; ye keira dedɛera mo ye balo keim dem na saŋe naa de zege ba baŋa ne ye banto mo yeini ba na chane dem se ko bere sensɔla naga na vei tei to. Keira maana mo ye keiru dedɛero wolo na yeini o ni chane naa o yaara wonnu na vei tei to ŋwaane; keiru dedɛero wom dono/dom wom maa ye wolo na ke kikeeru se te taa daane naa te pae keiru dedɛero wom yaare to; keiru wolo na ba leiri o boboŋa sensɔla kam wone to de keiru wolo na leiri o boboŋa o toŋe wonnu se o taa vei de sensɔla kam ne ko na maŋe tei to.
- ii. **Boboŋekurim:** Konto mo ye sensɔla boboŋ-kuri naa ka nyɔɔne. Ko yeini ko zege keira bam kikeeru tem baŋa ne mo pae boboŋe dem nuŋi jase. Sensɔla wae ka jege boboŋekurim balwa na zeini pae boboŋekurim kamunu kom kuri zege chekke to.
- iii. **Jei de maŋa:** Konto ye labaare mo na bere jei naa maŋa kalo sensɔla kam ke to, ko na bere kolo to (tega baŋa ŋwea, faŋa wonnu, nabaara kikia naa tega siseina).
- iv. **Sensɔla naga:** Konto ye kikia na vei ya twoŋi daane tei sensɔla wone to mo. Ko ye nɔɔno na tigisi o boboŋa de o kikia sensɔla wone se ko bere niseem, kazoe, de chane na pae wonnu vei tei to mo. Kikia yam na saŋe daane sensɔla kam ne tei to wae ya ye mwale mwale se nɔɔno lware kolo na wó ke ko saŋe to naa ya wae ya jua pa se nɔɔno baa lware kolo na wó ba ko saŋe to.
- v. **Ta-toleno/taro zega naa boboŋa:** Pwola kanto mo dé da dé maa nii sensɔla tayuu kom de sensɔla kam maama. Ko wae ko ye keiru mo tole kolo o dwonna bam na ke to (taro wom tɔge o wo kikia yam wone mo) naa taro na jwoŋi o tole ye ko dae we o ye keiru mo sensɔla kam ne to.
- vi. **Poponno boboŋa:** Konto ye boboŋe delo poponno wom na lage se de yi o garena to mo. Kanto ye maŋa kalo poponno na wó ke kikia pa ko woli boboŋa yia maanem, kikia yadwonna, wonnu, swa naa kolo na pae boŋem to (kolo na pae nɔɔno boŋe dede de kolo na ba pae boŋem dede) o gwaane jei de maŋa wone to mo.

**Sensɔla wo wonnu lwarem kukuanu:** Keira, Ta-Toleno/Taro Zega naa Boboŋa, Sensɔla Naga, Jei de Maŋa, Boboŋekurim, Poponno Boboŋa

#### Zamesem Totoŋa

1. Beŋwaane mo/tate yerane mo keira totoŋa ye wo-cheɔ lara poponem ne?
2. Beŋwaane mo/tate yerane mo jei de maŋa ye wo-cheero lara poponem ne?
3. Nmo tei ne be mo bere we sensɔla naga yɔɔre naa ka tɔge chwoŋa poponoem ne?

## **Pedagogical Exemplars**

### **Initiating Talk for Learning**

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

Teacher facilitates the following:

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

### **Group Work/Collaborative Learning**

#### **2. Pair work:**

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

## **Key Assessment**

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

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

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

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

## WIIKA 23

**Zamesem Woyum:** *Sensola zanem (tayuu, boboŋekurim, botarebia, nonoga taana, etc).*

### Tayuu/Woyum 1: **Sensola Zanem**

#### **Fɔge n jwoori n nii sensola wo wonnu tem.**

Sensola wo wonnu tem ye keiru, boboŋekurim, sensola naga, jei de maŋa, ta-toleno wom/ taro zega, de boboŋa. Jeini na balei balei á gwaare daane á maŋe se ko veere sensola wo wonnu tem na ye telo to se á daare á ta de kelase dem.

**Sensola zanem:** Ka-zane sensola ye ka garem, ka kuri niiri, de ka-yɛ ka-lware boboŋekurim delo na wora to se-n daare n nii ka lane, nonoga taana de yalo na dae nonoga taana, de wonnu telo na woli poponem lane to mo. Se-n zane sensola wone to, maane wonnu tento ni ne:

Natɔga	Kɔ Tete Mo	ZEINA TAANA
1	Labaare dem nyɔɔne (bɛ, kɔ, dɔ, etc.)	<ul style="list-style-type: none"> <li>Bɛ mo tei ye kurim dento ke?</li> <li>What are the main ideas? Woyum tem ye tɔ mo?</li> <li>Popone labaaare dem kukuanu.</li> </ul>
2	Tayuu naa Woyum (bɛŋwaane, kɔŋwaane, wɔŋwaane, etc.)	Kolo chekke ŋwaane popono wom popone to ye kɔ mo?
3	Ta-toleno/taro zega naa boboŋa	<ul style="list-style-type: none"> <li>Wɔ mo ŋɔɔna?</li> <li>Bera mo ye cheigina bam?</li> <li>Ta-toleno/taro wom tetere mo naa nɔɔno mo tole?</li> </ul>
4	Jei de maŋa(yeim mo de maŋa kɔ tete ne)	<ul style="list-style-type: none"> <li>Maŋem dɔ fee fee mo wora se ko bere jei de maŋa kalo poponem dem ke to?</li> <li>Beeri maana chekke se ko bere.</li> <li>Jei de maŋa kam woli boboŋekurim dem tate mo?</li> </ul>
5	Ka lane (tate mo)	<ul style="list-style-type: none"> <li>Nii yedaa kam de ko na ye tei poponno wom boboŋa ne to. Botarebia bera mo poponno wom mɛ o popone?</li> <li>Nii poponno wom na mɛ tapuna de poponem wadɛ selo o toŋe to.</li> <li>Keiru tetere ni ŋwaŋa wora na? Ka ye ka yera de sedwonna na?</li> <li>Boboŋa yia maanem wonnu tɔ mo wo poponem dem ne?</li> <li>Poponno wom boboŋa ye tate mo/Ko ye ta mo poponno wom tei ne poponem dem wone? Ko maŋe daane tate mo? Boboŋa yam woli tayuu naa woyum tate mo?</li> </ul>

### Sensɔla zanem natɔga kukuanu

1. Labaare dem nyɔɔne (bɛ, kɔ, dɔ, etc.)
2. Ta-toleno/taro zega naa boboŋa
3. Tayuu naa Woyum (bɛŋwaane, kɔŋwaane, wɔŋwaane, etc.)
4. Jei de maŋa (yeim mo de maŋa kɔ tete ne)
5. Ko lane (tate mo)

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

### Zamesem Totoŋa

1. Popone sensɔla wo wonnu.
2. Ta wonnu telo dé na jege se dé maane dé na wora dé bwe sensɔla to.
3. Maŋe wonnu telo n pɛ to wone tɛtɔ seina kukuanu.
4. Ga sensɔla na wó taa jege nenɛene botarebia bia finnu to n daare n ye ka wone ko maŋe de ywono kolo n nɛ zamesem dento ne to.

### 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.

### Wochɛero Telo Baŋa ne dé Na Wó ke ka-Faŋe-ka-Nii To

##### 1. Ka-faŋe-ka-nii belei tu: Ywon Diinim

- a. State and explain the steps in appreciating a prose text. Popone n daare n maŋe se ko veere dé na wó tɔge chwei selo dé zane sensɔla dé nii to.

##### 2. Ka-faŋe-ka-nii betɔ tu: Ka-boŋe-ka-virigi

- a. Zenzamesa ke daane balei balei ba ga sensɔla ba daare ba zane ka ko tɔge de keira dedaane jei de maŋa na ye kolo to. Ba balei bam mo wó ta ba labaaare dem se kelese dem maama laam ke de bobwea.
- b. Ga sensɔla tɔnɔ. Bwe ka wo wonnu ko tɔge de boboŋekurim, labaaare dem nyɔɔne de de lane na vei tei.

## Section Review

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

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