



MINISTRY OF EDUCATION

Ngbanyato Ashi Sekendre Sukuru

ENINIPO BE KAWOL



Ebu Konwule – Kawol Nyosepo



NATIONAL COUNCIL FOR
CURRICULUM & ASSESSMENT
OF MINISTRY OF EDUCATION

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REPUBLIC OF GHANA

Ngbanyato

Ashi Sekendre Sukuru

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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 21st 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 21st Century Skills and Competencies

The SHS, SHTS, and STEM curriculum integrates 21st 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.	Kelijima/ Kemalga m Bulo Ekpa	Karechekama be kelijima.	1	1	2	1	1	2	1	1	3
		Fonoloji (Alontorwor)	1	2	4	2	2	4	1	1	2
		Kakraŋ	1	1	3	1	1	2	1	1	2
2.	Ngbar ne Kumobe Keta n Shuŋ	Mmalgaba ne ngbar be kapor	1	1	4	1	1	4	1	1	3
		Ngbanyato be kesibe be mbra	1	1	3	1	1	2	1	1	2
		Kasibebirabarso	1	1	3	2	2	4	1	1	1
		Kebuwi keboaya be kefito ne keboaya be nkilgi	1	1	1	1	1	1	1	1	2
3.	Adaŋkare be Kaworo ne Daŋkare be Kejunkpar (Kewuraji)	Adaŋkareshen	2	2	3	2	2	5	2	2	4
		Daŋkare be kejunkpar (Kewuraji)	1	1	2	1	1	3	-	-	-
4.	Ngbanyato be Kamalganyi	Kamalganyipolso	1	1	2	1	1	2	1	1	2
		Kamalganyisibeso	1	1	2	1	1	2	1	1	2
Total			12	13	29	14	14	31	11	11	23

Overall Totals (SHS 1 – 3)

Apuntoso/Asenjiniso	37
Kasobii be Asonyeso	38
Kasobii be Asokpra	83

KABA 6: AGBARTERE NƐ KETUMBAYA BE KAWƆRƆ

Kumuba: Adankare be KawƆrƆ nƐ Daŋkare be Kejunkpar (Kewuraji)

Kumu: Adankaresheɲ

Kasɔbii be Asɔnyɛso:

1. *Migeto agbartere be kusɔnɛ a bee ɲini/tunɔ.*
2. *Migeto mbiafɔlbi be kebir n wɔtɔ kenimuto (ketumbaya) be tunɔ ashi fobe daŋkare to nɛ buko peya to.*

Apuntosɔ/Asɔɲiniso:

1. Ɖini kenyi ta n laɲɛ atere be kenase be kabaso.
2. Ɖini kenyi nɛ kenuto ta n laɲɛ bomɪn be ekpa bulɔsoana be kabaso.

INTRODUCTION AND SECTION SUMMARY

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

The weeks covered by the section are:

Week 16: Deity names

Week 17: Puberty rites

SUMMARY OF PEDAGOGICAL EXEMPLARS

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

ASSESSMENT SUMMARY

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

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

Bakwe 16

Kasobii be Asokpra: *Ta agbarere be elerkpa n shin tise amo to nene.*

KUMU: AGBARTERE

Agbar

Kegbaryenso nko kegbarcheso. Kegbar la kusɔ tooso lempo nna ne bumo ne bu yerda fane ku ko eleŋ ko a kuŋ bumobe ashejwɔrɔso ko bee bunyaŋ nko a shuŋ kumo. Ayiri/ngbar nko ayerda pɔte ko be agbar ela Zeus, Apollo, Athena, Ares, Aphrodite, Poseidon, Hades, Thanatos, Dionysus, Hera, Artemis, Hephaestus ne Hermes. Le be agbar ere shi dra be yiri/ngbar mone ba tere Greek na nna. Ashi dra dra na be yiri/ngbar mone baa tere Norse na, bu daa bunyaŋ n saa shuŋ agbar fane Thor, Odin, Tyr, Frey, Freya, Baldur ne Loki na. Ashi Ghana to, kabɔreshuŋ nko ngbar kike kɔ agbar mone bu yerda na. Le be agbar ere be ako ela:

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

Nkraŋto: Dantu, Nae, Sakumɔ, Kɔɔle, Klote, La Kpa ne adamta

Mbɔŋto: Kune, Tegare, Nyamaa, ne adamta.

Agbartere

A la atere nna ne bu kɔ a sa adimedi nkpal bumobe yerda, kabɔreshuŋ ne bumobe elerkpa so.

Agbartere ko:

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

Agbartere be tunɔ

Kepin mananmanan. A bee cheto ne anyee pin kakpa ne esa shi manan.

A bee ŋini kanane esa na ne kegbar na lie abar nna. Ketere na bee ŋini fane esa na ne kegbar na lie abar nna ne esa na be ashejwɔrɔso damta la kegbar ne e bee ji kumobe ketere na be adabi mone aduli mo.

*Ku bee cheto a kuŋ adankare nna. Ketere be kesa be dankare been tiŋ bulɔ agbartere gba so n nye eyilikpa ne kekata **ne kemaj mur**. Kanane baasa baa sa bumobe mbia agbartere, loŋ ne amoale gba wɔtɔ a yɔ n sa maa foe.*

A bee ŋini benawuraana be yerda n saa ŋini kanane kebia na mo nio wɔrɔ n nya mobe kedampo nna. Saŋeko ne esa ne mobe eche maa tiŋ akurwe, baa yɔ kegbar to nna n yaa nase kɔnɔ fane ne ku che bumo to n sa bumo ebi, baan ta kegbar na be ketere n sa kebia na. Loŋso ne bu ta agbartere a sa mbia ko ashi nde ko na.

Kushuŋ

1. Manɛ ela kegbar?
2. Dini agbartere to n shin sa akeniso anyɔ ashi Ngbanyato.
3. Sa agbartere be akeniso ashi Ngbanyato.
4. Sa agbartere asa kama ne fo nyɛ be tunɔ.

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.

Kechonkeni Tenini

1. Eyilikpa 1 be Kechonkeni: Kanyiŋi/Kepalto:

- a. Buwi agbartere to.
- b. Sa agbartere be akeniso anu ashi fobe kadeto n shin ŋini amobe elerkpaana.

2. Eyilikpa 2 be Kechonkeni: Agoni be keshishi

- a. Ta fo gbagba be mmalgaba n ŋinito agbartere asa be atunɔ.

3. Eyilikpa 4 be Kechonkeni: Kefɛ mfɛra n yɔ kufɔ

- a. Ta n ya fo nuso ne fo shuliso n sa kamalga ere: ‘nde e ba kraa sa mbipupɔrbi agbartere’

Bakwe 17

Kasobii be Asokpra:

1. *Malga mbifolbi be kebir n woto kenimuto (ketumbaya) be ekpaana be ashej. (poe ne bu fara, bu ka bee woro ne bu ka luwe)*
2. *Ta Ghana to be adankare be kebir n woto kenimuto (ketumbaya) n karga abarso n keni.*

KUMU: KETUMBAYASHEJ

Ketumbaya:

Saje ere la kebawoto to be jimane mone kebinyensobi nko kebichesobi dan n kii enyen nko eche n ka beenj tin kurwe nna. Ku la kuso mone mbichesobi peya bee fara mfe kudu n yo mfe kuduana to nna ne mbinyensobi male peya bee fara mfe kuduanyo n ta n yo mfe kuduashe to. (ama buko peya bee kaa woro manan nko n cher poe n shin woro)

Mbichesobi be kaporto be ncherga

- Anyipo be kekor/kegbul
- Abaatofuibi ne ngbaga be kekor
- Eyurpi/ntaman be kelar
- Eyur be ncherga

Mbinyensobi be kaporto be ncherga

- Kututu ne awolbi be keda
- Abaatofuibi ne ngbaga be kekor
- Eblanyifu be keda
- Ebol be kekii chinglin
- Anishito be afuibi/katol be kekor
- Nterj be kedaeso

Ketumbayashej: Ade ela kaworo mone bu naa woro a sa esa mobe efute to ketere be kesa be kaman. Ketumbayashej la kebuloso nna ne baa ta mbichesobi ne mbinyensobi a buloso ne ku bee njini kachinato be eyilikpa be ncherga. Ku naa la kebita, kechembiya ne kebawoto lela be ndulwi nna. Mfanti bee tere kaworo ere bragor, Krobo bee tere kumo Dipo, Nkra

Ngbar kama ne kumobe ketumbayashej nna. A maj la kukojwule.

Ketumbayashej be kebuloso/ekpaana

Poe ne ku fara

Malga kusone ba woro poe ne kaworo gbagba na e fara. Fane:

- Kepin ncherga ko ashi kebia na be eyur to
- Kebarga bumo a buwi bumo kenishi
- Kade be benimu ne agbar nko bumone baa woro kaworo na be keya wu.

Kaworo be saɲe:

- Kashe
- Lor to be kabɛr
- Kechina kabɛso nko kejembu nyɔso so
- Kebuu adaɲkare be aso
- Nsher na
- Kebla/keji
- Nchu be ketoo

Kaworo na be kaman

- Kake be kesa
- Kamuji
- Kapaɲdi

Ketumbayasheɲ be tuno/ashuɲ

- i. Ku bee ɲini kelar kebiito nna n luri kenimuya to.
- ii. Ku bee sa esa na kenyi ne ku daga nna ne e tiɲ keta eyilikpa pupor na.
- iii. Ku bee shine ekama bee pin fane esa na fo kakil nna na.
- iv. Ku bee bra adabi lela kachinato.
- v. Ku bee bra esa na ne mobe kanaɲ kemaɲkura.
- vi. Ku bee bra kachinato be kecheto.
- vii. Ku bee sa esa na kebawoto to be atrambi.

Eɲinipo na daga e ka pin fane bebiipo na kike maɲ tiɲ pin kumo a sesa. Bebiipo ko beɲ tiɲ ɲini kusone ku la ketumbaya n shin sa kaworo na be kebuloso be anyo nko asa. Buko male beɲ tiɲ buwi kumo to n yo anishito. Baɲ tiɲ kute kumobe kebuloso na gba. Ama buko male beɲ tiɲ woro amo kike hali n buwito kumobe kebuloso na kike ne akeniso.

Kushuɲ

1. Manɛ ela ketumbaya?
2. Sa atuno asa kama ne ketumbayasheɲ bee bra.
3. Dinito kusɔ mo so ne atuno mone fo sa na bu anyo kama daga.
4. Ketumbayasheɲ be kebuloso be kaworo na bargato mba asa nna, tere mba na n shin delgeso kusone ku bee woro kaba kama to.
5. Ne kenyi mone fo nye ashi kasobii ere to na, mige amfoni ere to n shin chigeto kusone fo peshe na n sa esa e mata fo na.



Source: *Olivier Asselin as cited in Ndetei (2018)*

Pedagogical Exemplars

Initiating talks for learning

1. Whole class:

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

2. Group work

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



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



Source: cogadfw.org as cited in Ndeti (2018).



Source: Jubtrip as cited in Ndeti (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.

Kechonkeni Tenini

1. Ayilikpa 1 be Kechonkeni: Kanyiŋi/Kepalto

- a. Dinito ketumbayasheŋ to.
- b. Tii fanɛ kaworo asa mone a bee woro pɔɛ ne ketumbaya be kaworo na e fara.

2. Ayilikpa 2 be Kechonkeni: Agoni be kenye

- a. Dinito kaworo asa mone baa woro ashi ketumbasheŋ be kaworo to.
- b. Delgeso kaworo asa mone baa woro ketumbasheŋ be kaworo be kaman.

3. Ayilikpa 3 be Kechonkeni: Kefɛ mferɛ nɛnɛ

- a. Migeto naniere be ketumbayasheŋ be tuno.

KUMU: **KETUMBAYASHED BE KETA N KARGA ABARSO**

Palto ketumbayashen be kaworo

Aso ne a duli abar ko nde:

- i. Aso ne bu ko a woro
- ii. Baa woro kumo kache lala ko nna
- iii. Baa woro kumo kebia ka bee sha kekii enimu to nna
- iv. Baa ta mbia na nna a woto ebu ko to
- v. Baa she mbia na be ekama kashe pote nna

Aso mone a korto

- i. Dankare kama be aso ne bu ko a woro kor.
- ii. Kache ne baa lara a woro kaworo na kor
- iii. Ajibi mone baa sa kebia na kor
- iv. Baa bla ase aso be kabaso ne kuyoyul be kabaso nna.

Bebiipo be eley maan ba la kukonwule. Buko beenj tijj tii amo ne a duli abar na be anyo ne buko male e tii achw loj. Bebiipo ko male beenj tijj mige vidiyo mone baan keni na to n shin tijj bra amobe keduli abar ne nkorto na be adamta. Ejinipo daga e ka keni bebiipo kike so n shin che bepsopo na to.

Ejinipo beenj nanj tijj sa bebiipo kushun fanen bu yo afuuto n ya fin ketumbaya be vidiyo n keni.

Kushun

1. Keni ngbar poteana be ketumbayashen be avidiyo (Nkraaj, Mbaj, Nwaj, Ngurishi, Mbotoo ne adamta)
2. Bebiipo e malga avidiyo na be anyo be ashen a njini bumobe ketumbaya be kaworo be keduli abar ne nkorto.

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.

Kechonkeni Tenini

1. **Ayilikpa 3 be Kechonkeni: Kefe mfera nene**
 - a. Migeto kanane ngbar anyo kama be ketumbaya be kaworo bee lie abar.
2. **Ayilikpa 4 be Kechonkeni: Kefe mfera nene ne lakal**
 - a. Ne fo nye ekpa ne fo bra ncherga ketumbayashen to, kumobe kaba mo ne feen cherga ne maneso ne feen cherga kumo?

Section 6 Review

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

Additional Reading

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KABA 7: ADAŊKARE BE KAWƆRƆ NƐ DAŊKARE BE KEJUNKPAR (KEWURAJI)

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

Kumu: Daŋkare be Kejunkpar (Kewuraji)

Kasɔbii be Asɔnyɛso: *Migeto daŋkare be kejunkpar (kewuraji) be tunɔ.*

Apuntosɔ/Asɔŋiniso: Dini kenyi nƐ kenuto ta n laŋɛ daŋkare be kejunkpar (kewura) be kapɔto be asheŋ ashi daŋkare to.

INTRODUCTION AND SECTION SUMMARY

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

SUMMARY OF PEDAGOGICAL EXEMPLARS

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

The weeks covered by the section are:

Week 18: Traditional Governance Structure (Home)

Week 19: Traditional Governance Structure

ASSESSMENT SUMMARY

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

Bɔkwɛ 18

Kasɔbii be Asɔkpɔra: *Migeto Daጎkare be kejunkpar (Kewuraji) be kapɔr to (etuto, kanaጎ be enimu, kabuna be enimu)*

KUMU: DAጎKARE BE KEJUNKPAR (LAጎTO) BE KAPጎRTO

Daጎkare be kejunkpar

Kede la kejunkpar be katuጎ ko nna ne bu ko dra be kenyasheጎ ne abar be kecheto be ekpaana a shuጎ.

Kanaጎ to be Kejunkpar be kapɔr

- i. **Kabuna be Enimu:** Baasa ne be la kabuna koጎwule ko kenana koጎwule nna nko kakil e naa bra bumo abarso. Bu la nnaጎ be katuጎ nna ne bu ko kenanafofo koጎwule n saa ko enimu koጎwule. Adabi nko lakal koጎwule e na bra bumo abarso. Esa ne baasa ere bee lara fanɛ e junkpar bumo ne ba tere kabuna be enimu. Ashi adaጎkare ko to, nnaጎ be benimu e na ka chala a lara kabuna be enimu.
- ii. **Kanaጎ be benimu:** Ashi Ngbanyato, kanaጎ be enimu saጎɛ damta te baa la etuto nna. Bumobe kushuጎ ela kanaጎ na be kekuጎ ne kumobe kadigal be yulwe be kafin.
- iii. **Etuto:** Etuto ela enimu mo ne e bee keni mobe eche ne bibi so. Baa yulwe bumobe kanaጎ fimbi na be afɔጎsheጎ so nna.

Kananɛ a be abarso nde:

Kabuna be Benimu

Kanaጎ be Benimu

Etuto

Bejunkparpo na be Ashuጎ

Kabuna be Enimu

- i. Mo ela kabuna na be demujipo.
- ii. Mo e naa kata kabuna na be adrasheጎ.
- iii. Mo e naa kata kabuna na be adaጎkareshɛጎ.
- iv. Mobe kushuጎ ela kabuna na be adaጎkaresawule be kekuጎ.
- v. Mo e naa keniso ne mbifolbi mone baa koso a ba na bee bunyaጎ kanaጎ na be ataada.

Kanaጎ be Enimu:

- i. A kuጎ kanaጎ na ashɛ kprekpre to.
- ii. A cheto a bra kanaጎ na be baasa be nkilgi.
- iii. A cheto ne kayurwushi bee wo kanaጎ to.

Etuto

- i. Mo e naa nase kinase/mbra a sa ne a bee shuጎ.
- ii. Mo e naa kuጎ mobe kanaጎ ne baasa lubi.
- iii. Mo e naa leጎ kanaጎ be ndaጎ ne kumobe eleጎ to.
- iv. Mo ela sososo be enjipo.

- v. Mo e naa sa kanaŋ be laŋto be asheŋtirso.
- vi. Mo e la enimujunkparpo be adabi lela mone kanaŋ bee beso

NB: *Eŋinipo e sa ne bebiipo e pin fane benio gba ko bumobe ashuŋ ne a daga ne baa shuŋ nna ashi kanaŋ to.*

Kushuŋ

1. Sibe laŋto be danƙare be kejunƙpar be kapo.
2. Dinito kabuna be enimu be ashuŋ asa.
3. Buwito etuto be ashuŋ anyo.
4. Danƙare be kejunƙpar bee fara ne kanaŋ fimbi na. Buwito gbre kanane danƙare be kejunƙpar mone fo bii na be abarso.

Pedagogical Exemplars

Talk for learning

1. Whole class:

Teacher facilitates the following:

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

Talk for learning

2. Class debate:

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

3. Group work

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

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

Kechonkeni Tenini

Eyilikpa 1 be Kechonkeni: Kepalto

- a. Dinito bejunƙparpo na be ashuŋ ashi laŋto.
- b. Nase bumobe ashuŋ na afimbi ta yo agbonji to.

Kefe mfera n yo kufe

- a. Buwito adanƙare be kejunƙpar be kapo nshi tiseo bumobe kecheto n sa laŋto ne kadeebi kike.

Bጎkwε 19

Kasጎbii be Asጎkpra: *Migeto Daጎkare be kejunkpar (Kewuraji) be kapጎr to (ewura, bewurbi, begboጎipo ne adamta)*

KUMU: DAጎKARE BE KEJUNKPAR BE KAPጎRTO

Daጎkare be kejunkpar be kebeso beso

Kejunkpar be kebeso beso ela kanane kabጎጎ be benimu be abarso ne bumobe eleጎ be kabaso. Ku bee ጎini kanane bumo ne bu wጎ esoso ne beyaasepo bee chige abጎaya to nna a sa abar.

Ewurgboጎ

Bewurbi

Begboጎipo

Daጎkare be bejunkparpo fane bewurche, mboጎwuraana, nterewura, kabuna be benimu, kanጎ be benimu ne adamta.

Kedaga ne fo pin fane ade be kamaጎ, daጎkare be bejunkparpo ko kra wጎto fane agberwuraana, mboጎwuraana ne bewurche.

Ewurgboጎ

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

NB: *Kanane baa lara ewura, mobe kubuu, ne mobe ebu be kelar kጎr abarto ashi ngarana to. Beጎinipo e ጎinito nene kanane Ngbanya bee wጎrጎ bumobe kewurbuu. Bewura ko be anጎoni ko e wጎ kaseto ere. Beጎinipo been ጎiጎ ta amo n shuጎጎini ne ku cheto ne bebiipo na e pin kasጎbii na to nene.*

NB: *beጎinipo e fin anጎoni damta ko n ጎini bebiipo.*



Source: Blacksonrise.com (2020)



Source: *WorldAtlas* (2024)



Source: *Art+Feminism* (2022)

Ewurgboጎ be Ashuጎ

- i. Mo ela ngbar na kike be enimu.
- ii. Mo e naa junkpar nsherana be kushuጎ.
- iii. Kasawule be ekenipo
- iv. Mo e naa kuጎ adaጎkareshጎ
- v. Mo e naa bra nkilgi a sa mobe baasa.
- vi. Mo ela efuli na kike be demujipo nimuso.
- vii. Mo e naa woro nwol na be adaጎkare.
- viii. Mo e naa nase kanase/mbra

Bewurbi

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

Ashuጎ

- i. Mo e naa yili ewurgboጎ be ayato.
- ii. Mo e naa kuጎ mobe efuli ne ashenlubi.
- ix. Mo ela efuli na kike be demujipo nimuso
- vi. Mo e naa kuጎ mobe efuli be adaጎkaresawule.
- iii. A cheto ne kayurwushi bee wo mobe efuli so.
- iv. Mo e naa woro mobe nwol na be adaጎkare n naa junkpar ne kenanasawule be kaloge saጎe ne ku daga.

NB: Ashuጎ na maጎ luwe, beጎinipo na e ta ako n tiiso.

Begboጎipo:

Egboጎipo la esa nko baasa mone bu ko kechetogboጎ a junkpar ne kewurji be kebeso beso, ama bu maጎ la bewurjipo. Bede bee chala nna a migeto a lara esa mone e bee naጎ kii ewura besepo.

NB: Kanane begboጎipo bee beso a lara ewura, kor abarto ashi ngarana to. Beጎinipo e ጎinipo nene ekpa mone Ngbanya bee beso a lara bumobe ewura.

Ashuጎ

- i. Bumo e naa lara ewura mone e beso.
- ii. Bumo e naa woro adaጎkareshጎ ewura baጎ wu.
- iii. Bumo e naa gboጎi ewura mone e woro n de daጎkare so.
- iv. Bumo e naa ta ewura pupor na a ጎini kade be benimu ne kadeebi.
- v. Bumo e naa sa ewura na lakal.

Kushuጎ (ebiikpa be kamoroጎ)

Baasa ko bee ጎini fane adaጎkare be kejunkpar be ekpaana/kaporto na kii adra. Nuso ne fo shuli n sa bumobe? Beጎinipo na e buwito bumobe eyilikpa na nene.

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.

Kechonkeni Tenini

1. Eyilikpa 1 be Kechonkeni: Kepalto

- a. Wane ela ewura?
- b. Baasa mo ela begbonjipo?
- c. Baasa mo ela bewurbi?

2. Eyilikpa 2 be Kechonkeni: Agoni be keshishi

- a. Nuso ne baa buu ewura Ngbanyato?
- b. Nase dankare be kejunkpar be kebeso beso be kapor ashi Ngbanyato.

3. Eyilikpa 3 be Kechonkeni: kefe mfera n yo kufe

- a. Fobe mfera to, bu kra a ta dankare be kejunkpar be akpaana na a shun aa?

Beninipo e che bebiipo to ne bu buwito bumobe eyilikpa na ne ku lar anishi nene.

Section 7 Review

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

Additional Reading

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KABA 8: KAMALGANI

Kumuba: Ngbanyato be Kamalganyi

Kumu: Kamalganyipɔlso ne Kamalganyisibesɔ

Kasɔbii be Asɔnyɛso:

1. *Ta fobe kapɔr ne ekpaana monɛ fo bii na n too nchu n shin boŋ awɔba.*
2. *Ta fobe kasibetentɛj be adabi monɛ fo bii na m pumpun kasibetentɛj be kebɔya to.*

Apuntosɔ/Kusɔbiiso

1. Dini kenye ne kenute ta n laŋɛ kachutoo ne Awɔbasɛ be kabaso.
2. Dini kenute ta n laŋɛ Kasibetentɛj be kabaso.

INTRODUCTION AND SECTION SUMMARY

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

Teachers are guided to take care of learners with SEN.

The weeks covered by the section are:

Week 20: Libation

Week 21: Dirges

Week 22: Elements of Prose

Week 23: Prose appreciation

SUMMARY OF PEDAGOGICAL EXEMPLARS

The pedagogical exemplars employed include a variety of creative approaches to teaching Ghanaian language. Initiating talk for learning includes the use of whole class and group activities to enhance learning outcomes in the classroom. It 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.

Bɔkwɛ 20

Kasɔbii be Asɔkpɔra: *Dinito kachutoo be kapɔrto ashi Ngbanyato (kedele, apuntosɔ/keɔɔaya, lalaluwe/kesa kɔnɔ)*

KUMU: KACHUTOO

Kachutoo

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

Kachutoo be kapɔr

Kedele/kasɔtofuti, Apuntosɔ/keɔɔaya, Lalaluwe/Kesa kɔnɔ

Kedele/kasɔtofuti

Mfa nɛ baa nyinji agber na a tere bumo. Nchutoopo na bee tere Nyɛnɛpetali Nyinŋborŋbɔrɛ sososo nna m ba ta edemaŋ, agberwurbiana nɛ bebuni.

Apuntosɔ/Keɔɔaya/keshɛŋtirso

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

Lalaluwe/Kesa kɔnɔ

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

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



Source: *Jayeoba (2023)*



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

Kachutoo be Ekpaana/mba mba

NB: Ejinipo na e ta kachutoo be vidiyo n nini bebiipo. Bebiipo na e tise vidiyo na to a lara kumobe mba mba na be keshejkpra efuli.

Ejinipo na e baa tama atuwebi ere:

- i. Aso ne bu ta a too
- ii. Nchutoopo na lara mobe kale/piji nna
- iii. Nchutoopo na lara mobe asabata nna
- iv. Nchutoopo na be anishiase shuji kabonj ko nna
- v. E yili, china nko njoge nna

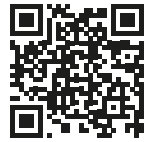
vi. E fara ne kedele nna, n ta kebaya na n chowoso n shin luweto ne mmalgaba ko.

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

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



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



Kachutoo be Kecheto/Tɔnɔ:

- i. A dii Ebore epaŋ
- ii. A dii edemaŋ ne bebuni epaŋ
- iii. Ku bee baa bemalgapo na abarso nna a ŋini fane bu shi kenanafɔfɔ koŋwule nna.
- iv. Ku bee cheto nna ne kamalganyipɔlso be agoni be kebii.
- v. Anyee bii anyebe adankare ne adrashen nna.
- vi. A sa ne anyee bunyaŋ anyebe nnaŋ ne beteri mone bu paŋto/wu.
- vii. Anyee bii ngbar na be mmalgabafɔ ko a pe nene.
- viii. Ku bee sa ne baasa bee bir kelijima nene.

Asɔ mone anye kɔ a too nchu

Asɔ na kor abarto ashi ngbaraana to ama amobe ako ela:

Kawuye, nchu, nsa, amalo, yabra, nsa kanjanso, pirintowa, koshi, nyifo ne adamta



Asɔ mone bu kɔ a too nchu (Source: jumia.com.gh/general)

KUSHUD

Bebiipo e sa amfoni na to be asɔ na be atere ne kanane a lie kachutoo.

Pedagogical Exemplars

Initiating talk for learning

1. Whole class:

Teacher facilitates the following:

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

Experiential learning

1. Group work

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

Kechonkeni Tenini

Eyilikpa 1 be Kechonkeni: Kepalto

1. Dinito gbre kusɔ nɛ ku la kachuto.
2. Delgeso kachutoo be kapɔr anyɔ kama so.

Eyilikpa 3 be Kechonkeni: Kefɛ mfɛrɛ n yɔ kufɔ

1. Megito kachutoo be tɔnɔ to.
2. Adaga bu ka yige kachutoo be kawɔrɔ ashi nsherana to. Nuso nɛ fo shuli n sa bumo? Sa ekpa ntuɲ sa mo so nɛ fo shuli/kini kumo n che fobe atuwebi na to.

Bakwe 21

Kasobii be Asokpra: *Đini awoba to (ashuŋ ne tuno)*

KUMU: AWOBA (ASHUD NE TUNO)

Awoba

Awoba la kagbenejaje, kaboltoduŋi ne keshodu be kashε nna fɔŋfɔŋ kumo ne ku bee wɔrɔ kelito nko esa be nyinaache. Ku been naŋ tiŋ a la kashε mone ku du boiŋ n saa la kushu peya. Bu kɔ awoba nna a kraŋ eluwupo.

Awoba be ashuŋ/tuno:

- i. Bu kɔ amo nna a shu keli.
- ii. Amo e naa ta dra ne naniere a chuwɔ abarso.
- iii. Bu kɔ amo nna a sa kebɔaya ko ne ku ler anishi.
- iv. Bu kɔ amo nna a kla eluwupo na.
- v. Bu kɔ amo nna a sɔ jɛrbi be ebasa.
- vi. Bu kɔ amo a ŋini kanaŋ be kɔnɔkɔŋwule nna.
- vii. Ashi mboŋ ko, awoba tii dimedi be ndaŋ be ekpaana so nna.

Kaseto be amfoni ere bee ŋini esa ko ka bee wɔrɔ awoba nna. Eŋinipo na e ta kumo n ŋini awoba to nene. Eŋinipo na been tiŋ fin awoba be amfoni nko vidiyo n ta amoalε n shuŋ. Beŋinipo e ta amfoni na m buwi demu na to. Eŋinipo na been tiŋ bulɔ kaseto be kebor ere so n nye awobashε.

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



Performing a dirge: Source: Atenteben (2023)

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

Kushuŋ

1. Manε ela awoba?

2. Sa awɔba be ashuŋ/tunɔ anu kama.
3. Buwito awɔba be ashuŋ/atunɔ anu nɛ fo sa na be asa kama.
4. Nuso nɛ ba wɔrɔ awɔba ashi fobe kadeto?

Pedagogical Exemplars

Initiating talk for learning

1. Whole class:

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

Teacher facilitates the following:

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

2. Group work

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

Kechɔnkeni Tenini

1. Ayilikpa 1 be Kechɔnkeni: Kanyiŋi

- a. Manɛ ela awɔba?

2. Ayilikpa 2 be Kechɔnkeni: Agoni be kenye

- a. Awɔba la dimedi be ndaŋ be kebulɔso be kaba lempo nna ashi nde ko. Nuso nɛ baa wɔrɔ awɔba fo kadeto?

3. Ayilikpa 3 be Kechɔnkeni: Kefɛ mɛra nɛnɛ

- a. Mige awɔba be ashuŋ/tunɔ to.

Bɔkwɛ 22

Malga Kasibɛtɛntɛɗ be adabi be asheɗ (bepɛlpo, keshɛɗtirso, keshɛɗkreso, kaboɗ, lakal, nɛ adamta).

KUMU: KASIBɛTɛNTɛD BE ADABI

Kasibɛtɛntɛɗ

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

Kasibɛtɛntɛɗ be adabi:

- i. **Bepɛlpo:** Esa, kusɔbɔaya nko kusɔ kama nɛ ku bee wɔrɔ keshɛɗwɔrɔ kamalganyi to la epɛlpo nna. Bepɛlpo beɛɗ tiɗ a la baasa nko asɔbɔaya. Keshɛrkpaɗ na be enite bee shi bepɛlpo na be abar kutɔ be kelijima to nna. Keshɛrkpaɗ lɛla kike bee shi bepɛlpo na kutɔ nna. Epɛlpo nimuso na ela emo nɛ keshɛrkpaɗ na be keshɛɗkreso be asheɗwɔrɔso bee tɔrɔ ga. Bepɛlpo be akeniso ela epɛlpo nimuso monɛ ela keshɛrkpaɗ na be epɛlpo kpɔra, epɛlpo kekarso monɛ ela emo nɛ e bee yuu epɛlpo nimuso na kinishi a sa mo tɔrɔ ga keshɛrkpaɗ na to, epulkoɗwule be epɛlpo monɛ e la emo nɛ e maa chɛrga mobe mɛfɛra nɛ epɛlpo kulkulso monɛ e bee chɛrga saɗkama nɛ kusɔ pupɔr bee wɔrɔ keshɛrkpaɗ na to.
- ii. **Keshɛɗtirso:** Kede ela keshɛrkpaɗ be kebɔaya nko lakal monɛ ku keta. Bepɛlpo na be adabi nɛ asheɗwɔrɔso to nɛ fee ta a wu nko a pin keshɛɗtirso na. Keshɛrkpaɗ beɛɗ tiɗ a kɔ asheɗtirso wurbi nɛ a bee cheto a lara keshɛɗtirso kpɔra na efuli. Keshɛɗtirso ashi kamalganyi to ela kusɔ kpakpaso nko kusɔ-bla- bomin monɛ esibɛpo bee sha nɛ e lara efuli n sa durnyaɗ. Ku beɛɗ tiɗ a la kudoɗ, kasha, kakilkɔ, kapuni nko durnyaɗ to be kusɔ kama nɛ ku bee lie bomin.
- iii. **Kaboɗ:** Kede ela keshɛrkpaɗ na be kakpa nɛ ku bee yɔ so. Ku kɔ abɔaya nna ta n laɗɛ keshɛrkpaɗ na be kakpa nɛ saɗɛ nɛ kusɔ mo be asheɗ nɛ ku bee ji (baasa be asheɗ, adaɗkare, adrashɛɗ nko kasawule be kebawɔtɔ)
- iv. **Keshɛɗkreso:** Kede ela asheɗ be kefɔlweto m be abarso keshɛrkpaɗ to. Keshɛɗkreso ashi kamalganyi to ela kananɛ keshɛrkpaɗ nko kebɔaya na bee saɗɛ to. Ku bee ɗini kananɛ esibɛpo na bee ta ngbar be apɔrsobi nɛ asheɗ be kedɛlgeso a sheɗi mobe keshɛɗtirso to ashi kasibɛ na to. Keshɛɗkreso e naa buwi asheɗ to ashi kamalganyi to. Ku beɛɗ tiɗ a kɔ mɛfɛra n shin be abarso nko n wie abarto nɛ kewulito monɛ fo maa tama.
- v. **Lakal:** Kede ela kaba mo so nɛ fee keni keshɛɗtirso na nɛ keshɛrkpaɗ na kike. Ku bee tiɗ a la sososo be esa (ekutepo na ka tii keshɛrkpaɗ na so) nko esa sasepo.
- vi. **Esibɛpo na be kebawɔtɔ:** Kede ela kebawɔtɔ monɛ esibɛpo na bee sha benupo/bekrampo ka wu e ka daa wɔ kumo to. Ku la keta lakalfoni, asheɗ ko, asɔ, mɛfɛra nko awɔrɔbi nɛ asɔ ko nna n wɔtɔ keshɛrkpaɗ na be kaboɗ to. Ku beɛɗ tiɗ a la kewor peya, kekɔ m pɔso, kumu nyiri, tama, kagbanejaje nɛ adamta.

Kasibɛtɛntɛɗ be adabi biiso be keduwɔso: Bepɛlpo, Keshɛɗtirso, Keshɛɗkreso, Kaboɗ, Lakal, Esibɛpo be Kebawɔtɔ

Kushuɗ

1. Manɛ nna/nuso nɛ bepelpo daga ashi kamalganyi be kushuɗ to?
2. Manɛ nna/nuso nɛ kaboɗ daga ashi kamalganyi be kushuɗ to?
3. Fobe mfera to, manɛ e naa bra kesheɗkreso lela ashi kamalganyi be kushuɗ to?

PEDAGOGICAL EXEMPLARS**Initiating Talk for Learning****Whole class:**

Teacher facilitates the following:

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

Group Work/Collaborative Learning**Pair work:**

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

KEY ASSESSMENT**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 3 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.

Bakwe 23

Kasobii be Asokpra: *Pumpuŋ kasibetenteŋ be abɔaya to (kumu, keshɛŋkreso, mmalgaba, kamalganyi be apɔrsobi nɛ adamta)*

KUMU: KEPUMPUŋ KASIBETENTED TO

Palto kasibetenteŋ be adabi to

Amobe adabi na ela, bepelo, keshɛŋtirso, keshɛŋkreso, kaboŋ, lakal, nɛ esibepo be kebawɔɔ. Bebiipo e buwito adabi na kenyonɔ to nshin ta bumobe lakal n ɛini bumo brana.

Kepumpuŋ kasibetenteŋ be abɔaya to: Kepumpuŋto ela kekraŋ, kenumpe nɛ kepumpuŋ to n lara keshɛŋtirso efuli, ekpa nɛ kamalganyi be apɔrso damta n shuŋ.

KIYA	KEDELGESO	ASOCHETOPO
1	Apuntoso(manɛ)	<ul style="list-style-type: none"> Manɛ be asheŋ nna? Alakal tinini mo be asheŋ nɛ ku bee ji? Wɔrɔ keduwɔso shimbi.
2	Keshɛŋtirso(maneso)	Manɛ ela esibepo na be keshɛŋtinini?
3	Lakal	<ul style="list-style-type: none"> Wanɛ e naa malga na? Wanɛ ela ekraŋpo/enuupo na? Emalgapo na be “ebol” na la esibepo na be ebol nna nko bepelo na be eko?
4	Kaboŋ (nne nɛ saŋɛ mo)	<ul style="list-style-type: none"> Manɛ be nduli/ekpa e naa ɛini kaboŋ nɛ saŋɛ monɛ bu sibe kumo? Fin akeniso tinini m buwito fobe atuwebi na to. Nuso nɛ keshɛŋkraŋ be kaboŋ bee tɔrɔ kumobe keshɛŋtirso na?
5	Ekpa (nuso)	<ul style="list-style-type: none"> Keni keshɛŋkraŋ na be kapɔr nɛ ebol. Mmalgaba monɛ esibepo na ta n shuŋ? Keni n fin kananɛ esibepo na ta akurso nɛ mmalgafol be kapɔr n shuŋ. Kelijima wɔɔ aa? Kekɔ mbarga aa? Nuso be lakalfoni nɛ bu ta n shuŋ? Nuso nɛ keshɛŋkraŋ na be ebol nko esibepo na be kebawɔɔ du? Nuso nɛ ku tiŋ chɛto? Nuso nɛ ebol na nɛ keshɛŋtirso na duli abar?

Kasibetenteŋ be kepumpuŋ be ekpaana be kedɔwɔso:

Apuntoso (manɛ)

Lakal (wanɛ)

Keshɛŋtirso (maneso)

Kaboŋ (nne nɛ saŋɛ mo)

Ekpa (nuso)

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

Kushuɗ

1. Sibɛ kasibɛtɛntɛɗ bɛ adabi.
2. Sibɛ kusɔ mɔnɛ ku daga nɛ fo fin fo baa pumpuɗto kasibɛtɛntɛɗ bɛ kebɔaya to.
3. Buwito gbre asɔ asa mɔnɛ fo tii nna.
4. Kraɗ kasibɛtɛntɛɗ bɛ kebɔaya beɛɗ wɔrɔ 500 bɛ mmalgaba nshin delgeso kumo nɛ kenyi mɔnɛ fo bii na.

PEDAGOGICAL EXEMPLARS

Initiating Talk for Learning

Whole class:

Teacher facilitates the following:

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

Group Work/Collaborative Learning

Pair work: In pairs, learner do the following:

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

Kechɔnkeni Tenini

1. **Eyilikpa 1 bɛ Kechɔnkeni: Kepalto**
 - a. Sibɛ nshin buwito ekpa mɔnɛ anyee bɛso a pumpuɗ kasibɛtɛntɛɗ bɛ kebɔaya to.
2. **Eyilikpa 3 bɛ Kechɔnkeni: Kefɛ mfɛra nɛnɛ**
 - a. Bɛbiipo e kraɗ kasibɛtɛntɛɗ bɛ kebɔaya kenyonɔto nshin punpuɗ kumobe bepɛlpo nɛ kabɔɗ na to. Ntuɗ na e ta bumobe lakal n ɗini bumo brana nɛ bu bir kumobe kelijima.
 - b. Kraɗ kasibɛtɛntɛɗ bɛ kawol, nshin punpuɗ kumo to a fin keshɛtirso nɛ ekpa na.

Section 8 Review

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

Additional Reading

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