Ghanaian Folklore, Language and Writing

*This is a three part lesson to be performed over a consecutive three class/meeting periods. All lessons are connective. The lessons can be adapted for any grade level.
8-Step Lesson Plan

Your Name: Rosie Huf
Date: Sept. 10th, 2010
Grade Level: 4th
Subject: Folklore in the classroom: what is folklore, what is Ghanaian folklore, and writing folklore similar to the Ghanaian form for fourth graders.

Objectives and Goals:

- Students will be able to identify important key terms regarding folklore
- Students will understand the format used to develop folklore
- Students will be able to read pieces of folklore, and then comprehensively analyze elements of the tale.

***This lesson, being the first of three connective lessons, will take approximately one hour and fifteen minutes.

Anticipatory Set (approximate time): 15 Minutes

- Daily writing warm up- 15 minutes- to be split as 5- minutes to write paragraph from prompt, 10 minutes for 2 volunteers to share their paragraph and the group to respond with comments or questions
  - When handing out the writing prompts, explain that you want them to recall the writing structures they have learned previously and utilize it in their paragraph.
  - You want a beginning middle and end, with a main idea, and at least two characters.
  - Once the students have finished writing (when the five minutes is up), pick one or two volunteers to read their paragraph, and ask the students to analyze the stories.
    - Was there a beginning middle and end?
    - Who were the characters?
    - Were they flat, round, dynamic, etc...
    - How was the word choice?
    - Did it grab their attention? Was it colorful enough?
  - After the review has come to a close, advise the children to put the writing prompt into their daily prompt folder (or keep it in their daily journal), and then advise them that today they will be learning a new genre (remember to ask them to define genre for you again): Folk Stories.

Direct Instruction: approximately 10 minutes

- Daily lecture: What is folklore?- Follow the outline of the notes from the required text material, or create your own lesson from the notes to be taught to your class.
  - This lecture should take no longer than ten minutes.
  - Explain to the class:
    - The history of folklore
    - Definition of folklore
    - What is the typical format
    - Explain the plot structure, the characterization methods, style, themes and motifs usually used, and how variants are relevant today.

- At the conclusion of your lecture, ask the students if they have any questions regarding the lesson.
- Now you are at the ten minute mark, begin handing out the packet with the key terms, and transition into review mode.
Guided Practice: approximately 40 minutes

- Review of key terms handout- 20 minutes- 5 minutes to go over the handout; 15 minutes to play review game with note cards/visual aids.
- Review “Cinderella” as folklore- 20 minutes- 5 minutes to read story; 15 minutes to review story with student using the review packet that utilizes the key terms in the packet.
- For the Review game, set your group into two to three teams (team A and B, or Teams A, B, and C) depending on how many students are a part of your class/group.
  - Hang the large sheet paper with the definitions written on it onto the board at the front of the class.
  - Then, take out the colored cards that have the vocabulary terms on them and put them in a hat or fish bowl.
  - Instruct the students that each team will take turns coming to the hat/bowl to pick out a word. That student (say from Team A) will then take the word they picked back to their team, they will read the word out loud for everyone to hear, and then the team will have 30 seconds to decide which definition on the board matches the word.
  - The other team (Team B) meanwhile will not be allowed to call out as to distract opposing team; however, they will be able to quietly talk amongst themselves about which definition fits with the opposing team’s word.
  - If at the end of the 30 seconds Team A has matched the word with the wrong definition, Team B will then have 15 seconds to match the word with the correct definition to steal the point.
  - This game will take no longer than 20 minutes.
  - Within the last 5 minutes of the game, settle the students down, tally the score, and declare the team with the most points the winner.
  - Begin to transition to next segment of the plan; handout the copies of “Little Red Riding Hood,” as well as the critiquing packet they will be using to analyze the story.

You now have five minutes to read the story of “Cinderella.”

- Once finished, explain the critique packet you handed out, then ask for volunteers to help you review the story and answer the packet questions.
- Once you are just about to the end of your 20 minutes, settle the children down, advise them to put the review packet into their writing folders, then begin handing out the homework (the homework packet should include a crossword puzzle made from the key terms listed in the key term packet, a copy of the story “Cinderella,” and a blank critique packet).

Closure/ Independent Practice (approximate time): 10 minutes

- Handout Homework and explain- 5 minutes
  - Explain:
    - The students are to complete the crossword puzzle using their key terms packet for help.
    - They are responsible for reading “Little Red Riding Hood,” annotating it with a pencil as they were previously taught, and then for filling out the critique packet as best they can before the next class.
    - This is all due the next time you meet.

- Questions/remaining time- 5 minutes
  - Again, ask the students if they have any questions regarding the lesson, or the homework.
  - Advise that next class they will be putting this information to use as they learn about folktales from another exciting culture: Ghanaian Folktales from West Africa.
  - Then, they will write their own variant of Ghanaian folktales.

Required Materials and Equipment:

- *Children’s Literature in the Elementary School: 3rd Ed.* By Christine S Huck
- Key terms packet provided with lesson plan one
• Notes from the literature outlining the lecture topics
• Colored note cards to write key terms on to play memory game
• Stop watch for the timing in the game.
• Story of “Little Red Riding-Hood”
  ○ Any version should do as long as it is comprehensible to grade level, as well as in-depth enough to analyze
• Copy of Key crossword puzzle provided with lesson plan one packet
• Copy of homework story to review provided with lesson plan one packet
• Copy of comprehension Analysis packet provided with lesson plan one packet

Assessment and Follow-Up:

• Assessment Follow-up will take place in the next lesson to be performed in the next class/meeting period.
8-Step Lesson Plan Template

Your Name: Rosie Huf  
Date: Sept. 10th, 2010  
Grade Level: 4th  
Subject: Folklore in the classroom: what is folklore, what is Ghanaian folklore, and writing folklore similar to the Ghanaian form for fourth graders.

PART TWO OF LESSON

Objectives and Goals:

- Students will have general knowledge about Ghana, its people, and their folklore.
- Students will be able to identify, and then use, important key terms in regards to the Twi Language.
- Students will be able to read pieces of Ghanaian folklore, and then comprehensively analyze elements of the tale.

***This lesson, being the second of three connective lessons, will take approximately one hour and fifteen minutes.

- Daily writing warm up- 15 minutes- to be split as 5- minutes to write paragraph from prompt, 10 minutes for 2 volunteers to share their paragraph and the group to respond with comments or questions
  - When handing out the writing prompts, explain that you want them to recall the writing structures they have learned previously and utilize it in their paragraph.
  - You want a beginning middle and end, with a main idea, and at least two characters.
  - Once the students have finished writing (when the five minutes is up), pick one or two volunteers to read their paragraph, and ask the students to analyze the stories.
    - Was there a beginning middle and end?
    - Who were the characters?
      - Were they flat, round, dynamic, etc...
    - How was the word choice?
      - Did it grab their attention? Was it colorful enough?
  - After the review has come to a close, advise the children to put the writing prompt into their daily prompt folder (or keep it in their daily journal), and then advise them that today they will be learning about one of the many cultures of the world and their original folktales.
    - The country is to be Ghana, West Africa.

Direct Instruction: approximately 10 minutes

- Daily lecture: Ghana- tell me more, tell me more.
- In this lecture, you are going to describe the history of Ghana to the students, the predominant religions, the number of people residing in Ghana, and any other information you deem necessary.
- Make sure to cover the major values to the Akan people-
  - The significance of a name
  - Family values
  - Funerals
    - The importance of funerals in the society
      - The black and red colors
      - Only the family wears all red
    - The significance of community and how it is represented at the funerals
- Review the alphabet in Twi (use the handout provided)
- Review prevalent greeting and sayings (emphasize the use of mepa wo kyew and why that statement is so important; explain the importance of politeness)
- Important archetypes in the Ghanaian culture
  - Spiders
  - Rabbits
  - Jaguars
  - And, Tortoises
- Also, make sure that after explaining the archetypes and the basic Ghanaian type of folktale (beast tales), you read the Anasasi folktale that is provided with this packet.
- After reading it, highlight for the students the important symbols, theme, motifs, and characters.
- Explain why this story is important to the community of Ghana.
- At the conclusion of your lecture, ask the students if they have any questions regarding the lesson.
- Now you are at the ten minute mark, begin handing out the packet with the key terms, and transition into review mode.

Guided Practice: approximately 40 minutes

- Review of key terms handout- 20 minutes- 5 minutes to go over the handout; 15 minutes to play review game with note cards/visual aids.
  - Play this game the same as you did with the previous day, note cards and all.
- Review Nomi and the Magic Fish as folklore- 20 minutes- 5 minutes to read story; 15 minutes to review story with student using the review packet that utilizes the key terms from the last lesson.
  - Ask the students if they recognize this story as a variant of the Cinderella story they read in the class with the last lesson.
  - Ask them to point out similarities (both story wise and culture wise); ask the students to point out the differences
- Once finished, explain the critique packet you handed out, then ask for volunteers to help you review the story and answer the packet questions.
- Once you are just about to the end of your 20 minutes, settle the children down, advise them to put the review packet into their writing folders, then begin handing out the homework (the homework packet should include a word search puzzle made from the key terms listed in the key term two packet, a copy of the story How the tortoise attended a funeral on a tree, and a blank critique packet.

Closure/ Independent Practice: 10 minutes

- Handout Homework and explain- 5 minutes
  - Explain:
    - The students are to complete the word search puzzle using their key terms packet for help.
    - They are responsible for reading How the tortoise attended a funeral on a tree, annotating it with a pencil as they were previously taught, and then for filling out the critique packet as best they can before the next class.
    - This is all due the next time you meet.
- Questions/remaining time- 5 minutes
  - Again, ask the students if they have any questions regarding the lesson, or the homework.
  - Advise that next class they will be putting this information to use as they create their own Ghanaian folktale.
    - They will be supplied with four prompts to choose from, and five picture taken in Ghana (these pictures have been provided).
    - Using these two things, they will brainstorm (using a literary web) their story, write the rough draft, edit it, and then present it.
Required Materials and Equipment:

- Children’s Literature in the Elementary School: 3rd Ed. By Christine S Huck
- Access to the world fact book page regarding Ghana:
- Key terms packet provided with lesson plan one.
- Colored note cards to write key terms for lesson two on to play memory game.
- Stop watch for the timing in the game.
- The copied version of the Anasasi spider story.
  - This has been provided
- Story of Nomi and the magic Fish.
  - This story has been provided
- Copy of keyword, lesson two word search puzzle.
  - Also provided
- Copy of homework story, How the tortoise attended a funeral on a tree, to be reviewed.
- Copy of comprehension Analysis packet provided with lesson plan one packet.

Assessment and Follow-Up:

- Assessment Follow-up will take place in the next lesson to be performed in the next class/meeting period.

- The assessment will be the stories they create.
PAR T THREE OF LESSON

Objectives and Goals:

• Students will be able to recognize and understand the format used for writing folktales.
• Students will write a Ghanaian folktale of their own.
• Students will present (pronouncing the Twi in their stories to the best of their abilities).
• Students will be able to critique and comprehend their peer’s stories as they comprehended their homework packets.

Anticipatory Set: 15 minutes

***This lesson, being the first of three connective lessons, will take approximately one hour and fifteen minutes.

Anticipatory Set (approximate time): 15 Minutes

• Daily writing warm up- 15 minutes- to be split as 5- minutes to write paragraph from prompt, 10 minutes for 2 volunteers to share their paragraph and the group to respond with comments or questions
  o When handing out the writing prompts, explain that you want them to recall the writing structures they have learned previously and utilize it in their paragraph.
  o You want a beginning middle and end, with a main idea, and at least two characters.
  o Once the students have finished writing (when the five minutes is up), pick one or two volunteers to read their paragraph, and ask the students to analyze the stories.
    ▪ Was there a beginning middle and end?
    ▪ Who were the characters?
      ▪ Were they flat, round, dynamic, etc...
    ▪ How was the word choice?
    ▪ Did it grab their attention? Was it colorful enough?

• After the review has come to a close, advise the children to put the writing prompt into their daily prompt folder (or keep it in their daily journal), and then advise them that today they will be writing their Ghanaian folktales.

Direct Instruction: 5 minutes

• Daily Lecture: Setting up your Folktale
• In this lesson, the students are going to utilize the key terms that they have learned over the past two lessons.
• Advise them to pick a type of folktale (review again what the types are) that they want to mimic.
• Give them a paper listing the four prompts they have to choose from (in the required text, the author mentioned four openings commonly used with folktales. These will be the prompts).
• Once they each have chosen a prompt, show them the five pictures taken in Ghana (these have been provided with this packet), and have them choose a picture as the basis of their story.
  ▪ They will develop a folktale based on the prompt and the picture.
• All of this instruction should take no longer than five minutes.
• Once you have handed out the prompts and the pictures, and have given the instructions for their project. Advise them to set the materials aside so you can review the homework stories before beginning their own.
  o In doing this, students understand what their project is to be, and can then think of possible topics while one more time reviewing the key terms and the formats used in older, published folktales.

Guided Practice: 40 Minutes

• Homework and key term review should take approx. 15 minutes
• Begin this section by reviewing the homework.
  o Review both key term packets
  o Review the take home stories.
    ▪ How do they relate?
    ▪ What are their themes?
    ▪ What are their motifs?
    ▪ Did the students see any specific styles used?
    ▪ Or, what was the type of story?
• Once you are satisfied that they can comprehend and dissect the literature, ask them to take their prompts and pictures back out and begin drawing story webs to diagram ideas about what they will write.
  o Tell them they have 5 minutes for this.
• After the five minutes have elapsed, advise the students to begin writing their folktale.
  o Remind them that their folktale should not be lengthy
  o It should be written just as it flows from their mind; it should not be over thought.
    ▪ You want the story to sound as if it was an oral story.
  o This should take 10 minutes.
• As the 10 minutes for this last exercise comes to a close, as them to switch papers, and edit the student to their right’s paper.
  o This should take 5 minutes.
• When they are finished, have them get their papers back and re-write using the edits.
  o This should take 5 minutes.
• The re-writes finished, you should now advise the students that they will each perform their piece for the class.
• At the end of their recitations, the class will review and discuss the stories as they did their take home work.

Closure (approximate time): 15 minutes

• Have the students begin their recitations.
• It will probably take the rest of this class/meeting, plus half of your next to complete them.
• As time runs out, advise the students to put their stories away, but to keep them as they will continue reading their work next period.

Independent Practice:

• There would be no homework for this lesson plan, except for the students to take their pieces home to read and practice reciting aloud.

Required Materials and Equipment:

• The four prompts required to begin the folktales.
• The pictures from Ghana.
• The key term packets from both previous lessons.
• The stories that were taken home, as well as the critique packets the students filled out at home.

Assessment and Follow-Up:

• The assessment to follow-up will consisted of the continued and finished performances, student critiques, and reviews.
• Then, you may or may not incorporate a test over the knowledge of the key terms used throughout the lesson.
Key Terms for Lesson One

**Folklore** - all forms of narrative, written or oral, which have come to be passed down through the years; to include legends, ballads, folksongs, myths, and fables; born of oral tradition and usually have a fast paced, short plot which resembles a spoken story.

**Myth** - a single narrative that tells of origins, explains natural or social phenomena, or suggests the destiny of human through the interaction of people and supernatural beings.

**Mythology** - a group of myths of a particular culture; mythmaking continues and is in process today; usually is a product of a society rather than a single author.

**Monogenesis** - inheritance of something (a story, an idea) from a single culture; in this case, the inheritance of a folktale.

**Polygenesis** - something coming from multiple origins.

**Cumulative tales** - stories with an abundance of repetition.

> “the story itself is not as important as the increasing repetition of details building up to a quick climax” (160).

**Pour quoi tales** - “why” stories that explain certain animal traits of characteristics, or customs of people.

**Beast tales** - utilize animal personification.

> “Many West African stories are wise beast/foolish beast tales of how one animal, such as the rabbit or the spider, outwits hyena, leopard, and other friends” (161).

**Noodlehead tales** - a story of a clumsy or foolish person or animal; the main character usually follows the right advice at the wrong time.

**Wonder tales** - often called fairytales; include magic and supernatural beings.

**Realistic tales** - stories that could place in reality; stories that could have taken place.

**Characterization** - the artistic representation (as in fiction or drama) of human character or motives.

**Flat character** - characters who do not undergo substantial change or growth in the course of a story; secondary characters.

**Static character** - characters who don’t change.

**Round character** - a major character in a work of fiction who encounters conflict and is changed by it; they tend to be more fully developed and described than flat or static characters.

**Dynamic character** - will undergo some kind of change in the course of the story; they are the opposites, or foils, of the static characters.
**Stock character**- draws from widely known cultural types for their characteristics and mannerisms, and are often used in parody.

**Protagonist**- the main character in a story, novel, drama, or other literary work; the character that the reader or audience empathizes with; opposes the antagonist.

**Antagonist**- character that opposes the protagonist; usually the villain.

**Theme**- the main topic or subject of the story meant to be reflected on by the reader.

**Motif**- a usually recurring object, idea, element, or theme.

**Style**- a distinct manner of expression; or, a particular manner or technique by which something is done, created, or performed.

**Setting**- the time and place where the story is taking place.
Folklore Definitions

MONOGENESIS

REALISTIC TALES

P R O

MYTH

STOCK CHARACTER

A G O

NOODLE HEAD TALES

O N I T

LATENT

CUMULATIVE TALES

T I S

ROUND CHARACTER

G A N S

ACHT

MYTHOLOGY

N E N T

ER

WONDER TALES

S G I

R

BEAST TALES

S I N

C

CHARACTERIZATION

S I S

E

FOLKLORE

TH ME
A single narrative that tells of origins, explains natural or social phenomena, or suggests the destiny of human through the interaction of people and supernatural beings. A story of a clumsy or foolish person or animal; the main character usually follows the right advice at the wrong time. Stories with an abundance of repetition. A major character in a work of fiction who encounters conflict and is changed by it; they tend to be more fully developed and described than flat, or static characters. A group of myths of a particular culture; mythmaking continues and is in process today; usually is a product of a society rather than a single author. Often called fairytales; include magic and supernatural beings. Utilize animal personification. A usually recurring object, idea, element, or theme. The artistic representation (as in fiction or drama) of human character or motives. All forms of narrative, written or oral, which have come to be passed down through the years; to include legends, ballads, folksongs, myths, and fables; born of oral tradition and usually have a fast paced, short plot which resembles a spoken story. The main topic or subject of the story meant to be reflected on by the reader.
Outline notes for Lecture from required textbook

I. What is Folklore?
   A. Where did Folklore come from?
      1. Folklore is as old as time; it is an oral tradition passed down from generation to generation, made to keep the culture, traditions, and values alive within individual, as well as collective communities.
         a) Folklore is made to be spoken, to be told allowed; if it is written, it should be written as it would be spoken.
      2. "Folktales, fairy tales, and fables are simple stories about talking beasts, woodcutters, and princesses who reveal human behavior and beliefs while playing out their roles in a world of wonder and magic" (157).
      3. Folklore is often categorized under folk literature and mythology.
         a) "In literary study, however, myth does not mean "untrue", rather the term refers to a generalized meaning or universal idea, a significant truth about man and his life" (157).
            (1) "A single myth is a narrative that tells of origins, explains natural or social phenomena, or suggests the destiny of humans through the interaction of people and supernatural beings" (157).
            (2) "A mythology is a group of myths of a particular culture. Myth making is continuous and in process today" (157-158)
               (i) "Usually myth is a product of a society rather than of a single author" (158).
      4. Folklorist often wonder why most myths have recurring similarities; and, how did these similarities become prevalent in cultures that had remote, or even no contact at all with each other.
         a) One idea is that of monogenesis- single beginning
            (1) Monogenesis- inheritance from a single culture.
            (2) One of the oldest beliefs about how folktales began in single cultures, but were then spread through travel and slave trade which led to diffusion of folktale.
         b) Another idea is polygenesis- multi- beginning
            (1) Polygenesis- Multiple origins.
            (2) "It is argued that each story could have been an independent invention growing out of universal desires and needs of human kind" (158).
               (a) This second idea is closely related to Carl Jung’s idea of a collective unconsciousness.
                  (i) The collective unconsciousness is made up of recurring ideas, themes, and symbols that are prevalent within all of mankind’s unconscious.
      5. "Whether or not folktales and myths express symbolic images or unconscious dreams, they are literature derived from human imagination to explain the human condition" (158).
B. Different types of Folklore

1. There are many different types of folklore. Each type used to build the arch of the folktale defines the message that the author is trying to purvey.

2. These types include:

   (1) Cumulative tales- stories with an abundance of repetition.
       (a) “the story itself is not as important as the increasing repetition of details building up to a quick climax” (160).

   (2) Pourgoui tales- “why” stories that explain certain animal traits of characteristics, or customs of people.

   (3) Beast tales- utilize animal personification.
       (a) “Many West African stories are wise beast/foolish beast tales of how one animal, such as the rabbit or the spider, outwits hyena, leopard, and other friends” (161).

   (4) Noodlehead tales- a story of a clumsy or foolish person or animal; the main character usually follows the right advice at the wrong time.

   (5) Wonder tales- often called fairytales; include magic and supernatural beings.

   (6) Realistic tales- stories that could place in reality; stories that could have taken place.

II. How-to define and recognize the characteristics and format of the basic folktale.

A. Plot structure

1. “The Plot structure of the longer folktale narrative is usually simple and direct [...] with its quick introduction, economy of incident, and logical and brief conclusion maintains interest through suspense and repetition” (164-165).

   a) “A series of episodes maintains a quick flow of action.

   (1) “the characters are quickly delineated;
   (2) the action shows the inevitable conflict and resolution;
   (3) and the ending is usually brief” (164).

   b) “Almost all Folktale plots are success stories of one kind or another” (165)

   c) “Repetition is a basic element in many Folktale plots” (165).

      (1) “Frequently, three is the magic number for building suspense” (165).
      (2) “There is a satisfying sense of order that comes from this heightened expectation of recurring tasks” (165).
      (3) “Repetition of responses, chants, or poems is frequently a part of the structure of the tale” (165).

   d) “Time and place are established quickly” (165).

      (1) “Time passes quickly in the folktale” (165).
      (2) The setting of Folktale is not specific, but in some faraway land, in a cottage in the woods, in a beautiful palace” (165).
e) “The introduction of the folktale usually presents the conflict, characters, and setting in a few sentences” (165).

   (1) “With little description, the story teller goes to the heart of his story, capturing the interest of his audience” (165).

f) “The Conclusion of the story follows the Climax very quickly and includes few details” (165).

B. Characterization
1. “Characters in folktales are shown in flat dimensions, being symbolic of the completely good or entirely evil” (166).
   a) “Character development is seldom depicted” (166).
2. “Physical characteristics may be described briefly, but the reader forms his own picture as he reads” (166).
3. “Qualities of character or special strengths or weaknesses of the characters are revealed quickly, because this factor will be the cause of conflict or lead to resolution of the plot” (166).
4. “Seeing folktale characters as symbols of good, evil, power, wisdom, and other traits, children begin to understand the basis of literature that distills human experience” (166).

C. Styles of Folklore
1. “Folklore offers children many opportunities to hear rich qualitative language and a wide variety of language patterns” (166).
   a) “Since folktales originally were told, the written version should suggest the flavor of an oral telling” (168).
      (1) “Many of the African tales retain the cadence and rhythm of the original telling.”
2. “The introductions and language of the folktale should maintain the “flavor” of the country, but still be understood by its present audience” (166).
      (1) “Dialect enhances the story, but it is difficult for children to read [...] but worth it if well done” (168).
3. “Some folktales include proverbs of the country” (167).
   a) “For example, in the silly Turkish tale, Hilili and Diliili, Walker adds: ‘The poor have empty pockets but full hearts,’ [and] ‘Trust in God, but first tie your camel,’” (167).
4. “Although there is a minimum of description in the folktale, figurative language and imagery are employed by effective narrators” (167).
5. “The major criteria for style in the WRITTEN folktale, then, are that it maintain the atmosphere of the country and culture where it originated, and that it truly seems to be a tale told by a storyteller” (169).

D. Themes in folklore
1. “The basic purpose of the folktale was to tell an entertaining story, yet these stories do present important themes” (169).
   a) “Many of the stories provided an outlet for feelings against the kings and nobles who oppressed the poor” (169).
b) "Values of the culture were expressed" (169)
   (1) "The virtues of humility, kindness, patience, sympathy, hardwork, and courage were invariably rewarded" (169).
      (a) "These rewards reflected the goals of the people" (169).

c) "The power of love, mercy, and kindness is one of the major themes of folklore" (169).

E. Motifs in folklore
1. Motif- the smallest part of a tale that can exist independently.
2. "Folklorists analyze folktales according to motifs or patterns, numbering each tale and labeling its episodes" (169).
   a) Common recurring motifs:
      (1) "The younger brother
      (2) The wicked stepmother
      (3) The clever trickster
      (4) Or, supernatural beings as the fairy godmother, the evil witch, or the terrifying giant" (169).
      (5) Others happen to be trickery, wishes, Magic objects, and magical powers.

3. "Recognizing some of the most common motifs in folklore will help [...] suggests points of comparison and contrast in a cross-cultural approach to folk literature" (170).

III. Conclusion
A. Understanding what folklore is, where it comes from, and why it exists will help the reader comprehend and enjoy the tale. Also, it will help distinguish different cultures, as well as the characteristics of those cultures.
B. Folklore is the most basic form of the story.
   1. Understanding the format of a folktale with increase awareness of the most basic nature of the narrative, and will help writers improve their skill.
[Type a quote from the document or the summary of an interesting point. You can position the text box anywhere in the document. Use the Drawing Tools tab to change the formatting of the pull quote text box.]
Course Description

Introductory Twi is an eight class course where you will learn the essentials to function in a Twi-speaking environment within a Ghanaian cultural context. You will learn greetings, introductions and basic conversational skills. You will learn pronunciation, sentence structure and regular verb tenses. Cultural lessons are part of language learning and you will learn how to speak intelligently about yourself and to find out information from others, how to address different people, proverbs, how to speak about where you are from, where you live and more! Learning activities are appropriate for all ages and will include listening, speaking, reading, role-playing and writing. You will be expected to reinforce learning between classes by completing homework assignments and by learning and using vocabulary words. A practical assessment of acquired skills concludes the course.

Course Materials

Access to downloadable/streamed files containing entire lessons with notes, exercises, assignments and multimedia learning activities in addition to a list of supplementary learning resources will be made available at our website, http://www.abibitumikasa.com/forums
You'll submit your homework weekly to:

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Adesuadec a tdi kan: Lesson

Twi Kasa Nnyegyets (Twi Language Sounds) Nstmfuas Afoforo (New Words)

Mfitiasec Nkommodie Akan (Twi) Adesua Nhyehyec

1. Adesuadec a cdl kan: Twi Kasa nnyegenye (Sounds of the Twi language), Nstmfuas afoforo (new words)
2. Adesuadec a cto so mmie: Apomuden ho nkyea (asking after one’s health); Mmerc ahodoo nkyea (greetings for various times)
3. Adesuadec a cto so mmie: Wo din (Your name)
4. Adesuadec a cto so nnan: Baabi a wofiri (Where you’re from); Baabi a wote (Where you live)
5. Adesuadec a cto so nnum: Dec wop& (That which you like)
6. Adesuadec a cto so nsla: Dec woyc (That which you do)
7. Adesuadec a cto so nson: Mfec a woadi (The years that you have lived (age)); Woh ho ascm (Description); Scnea wo nipadua tee (How your body is)
8. Adesuadec a cto so nwe: Twi Nsohwc (Twi exam); Awieec adwuma (Work on final projects)

Lesson Structure
1. Introduction - lesson review
2. Overview - outline learning objectives
3. Lesson - using listening, speaking, reading and other activities
4. Introduce new vocabulary
5. Exercises and practice
6. Recap the day’s lesson and assign week’s homework.

Lesson Components (presented in any order)

1. Nstmfuas afoforo (vocabulary)
2. Nkommodie (dialogue) i.e. using the language
3. Dwumadie ahodoo (exercises), i.e. reciting numbers, place names/locations, etc...
4. Adetie ne ascmka dwumadie (listening and comprehension exercises)
5. Nwomakan ne adetwerc dwumadie (reading and writing exercises)
6. Nscm bifa amammerc ho (cultural notes) i.e. The Twi speaking worldview and customs
7. Nscm bifa kasa mmara ho (grammar notes)
8. Fiedtwumadie (homework)

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### Lesson

Twi Kasa Nnyegyec (Twi Language Sounds) Nscmfua Afoforo (New Words)

#### Twi Kasa Nnyegyec ne Nhwcsoo bi
(Sounds of the Twi Language and Examples)

<table>
<thead>
<tr>
<th>Atwercdec</th>
<th>Nnyegyec</th>
<th>borofokasa nhwcsoo</th>
<th>Twi kasa nhwcsoo</th>
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<tbody>
<tr>
<td>(letter)</td>
<td>(sound)</td>
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<td>(Twi example)</td>
<td>(Picture)</td>
<td>(translation)</td>
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*Yahyt tne nnyegyet nso ama woahu ntm. (Vowels appear shaded for quick discernment.)*

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<table>
<thead>
<tr>
<th>Letter</th>
<th>Twi Sound</th>
<th>English Meaning</th>
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**New Words:**
- pineapple
- gold/money
- gun
- medicine
- world
- razor

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<table>
<thead>
<tr>
<th>Atweredec</th>
<th>Nnyegyec</th>
<th>English example</th>
<th>TwiKasa</th>
<th>Nkyercasec</th>
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</thead>
<tbody>
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<td>letter</td>
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<td>example</td>
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<td>picture</td>
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<td>adwene</td>
<td>catfish</td>
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How Stories Came To The World

Once, long, long ago in Africa, there was Kwaku Ananse. He went all throughout the world on his strong web strands. Now at this time, long, long ago, there were no stories in the world. The sky-god, Onyame kept all the stories locked up in a wooden box. Ananse wanted those stories, as many had before him, so that he could know the beginnings and ends of things, but all others who had asked Onyame for the stories had come back empty handed.

Ananse climbed up his spidery web to ask Onyame for the stories which he had in his possession. When Onyame saw this spindly old man coming he scoffed at him.
“What makes you think you can pay the price of the stories when so many have failed before you?” he asked.
“And what is that price?” Ananse asked.
“Much more than you could ever give me,” replied Onyame, “You must bring to me Onini the python who can swallow men in one gulp, Osebo the leopard who has teeth like spears, Mmoboro the hornets that swarm and sting, and Mmoatia the spirit.”

Ananse bowed and left. He returned to his wife, Aso, who told him to cut a long palm branch and a length of creeper vine. Ananse and Aso then went to the stream, where Onini the python lived. As they got close they began arguing.
“He is much shorter, i tell you!”
“You lie! He is shorter, the branch is longest.” Hearing this, Onini the python appeared and asked:
“What is all this arguing about, Ananse?”
“My wife said that you were longer than this branch, but it is plain that the branch is longer.” Ananse replied.
“Come and put the branch next to me and we will see who is a liar.” said Onini. As he lay down next to the branch, Ananse quickly bound him up with the creeper vine from tail to head until he was unable to move.

Next, Ananse dug a large pit near Osebo the leopard’s lair and covered it over with branches and leaves. He returned the next morning to find a large leopard lying in the pit.
“Leopard!” he called, “You should be more careful when you are skulking around at night, put your paws here, and here, and i will help you out of this pit.” So saying, he held out two stout sticks for the leopard to hold onto. But just as Osebo was reaching the top, Ananse clubbed him over the head and bound him to the sticks with his web.

Next, Ananse set his attentions to Mmoboro, the hornets. His wife, Aso, told him what to do and he was soon climbing up a tree towards the hornets’ nest with a gourd full of water. He spilled half of the water on the hornets’ nest, and the other half on himself. Then he climbed down the tree, sheltered himself under a large banana leaf and called up:
“Hornets! Can’t you see it is raining? I am sheltering under this leaf but you have no such protection. Come down and shelter in my empty gourd.” The hornets swarmed down gratefully into Ananse’s gourd and he quickly slapped the leaf over the opening and trapped them inside.
Now it only remained for Ananse to catch Mmoatia the spirit, and Ananse asked his wife once more for her advice. They then made a wooden doll and covered it with sticky gum, leaving it under the odum tree, where the spirits play, with a brass basin containing eto, which is mashed yams, by its side. Soon the spirits came out and Mmoatia, seeing the eto, asked the doll if she could have some. The doll of course did not answer. Mmotia became angry then and slapped the doll across the face, it stuck! She slapped the doll with her other hand and it stuck too! She then kicked the doll, first with one foot and then the other, both stuck fast. She was now completely helpless and Ananse bound her easily with his web.

When Kwaku Ananse brought his four captives in front of Onyame, the sky-god, Onyame gathered together all of the other gods and proclaimed: “See now, Ananse has been able to do what none other has done before him and so do I gift him with all the stories in the world.” So saying, he gave Ananse the wooden box full of stories and Ananse and Aso eagerly learned the stories as soon as Ananse had returned to the world.

So it is because of Ananse and his wife Aso that we have stories, and to this day they are spinning their story webs all around the world. *Traditional Ashanti story, retold by C.Carlyle*

The proverb “Exterminate Ananse and society will be ruined” underscores the indispensibility of Ananse as a medium for self-examination in the Akan society. Improvising, challenging and commenting on the narrative is a license that provides both audience and performer a space for reflection. *David Afriyie Donkor, Black Arts Quarterly Volume 4, Issue 1*

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*a) African Proverbs*

All people are believed to possess wisdom, and the Akan (ahkahn) people of Ghana (gah’nuh) tell an interesting story of how it spread to all parts of the world:

Long, long ago there lived a man called Kwaku Ananse (Kwah’koo aahnahn’sih). Ananse possessed all the wisdom in the world, but so selfish was he that he did not want to share it with anybody. He decided to collect it in a big pot and hide it at the top of a big, tall tree in the forest. Ananse’s wife got him the largest pot she could find, and Ananse began to fill it with wisdom. He told no one what he was doing.

When he had finished, he fastened a rope around the pot, tied the rest of it around his neck, and sneaked out of the house in the dead of night the pot hanging on his belly. Ananse walked clumsily into the thickest part of the forest until he came to the tree that he thought would serve his purpose and stopped.

Ananse did not think that any of the members of his house had seen him, but he was mistaken. His son, Ntikuma (nteemah), had been awakened by the noise his father made and had followed
Ananse, curious to see just what Ananse was going to do. Ntikuma hid himself behind a tree a good distance away and gazed intently at his father.

After pausing for a while to steady the pot Ananse began to climb the tree. But with the pot in front of him it was very difficult for him to get a good grip on the trunk. He tried several times to climb the tree but could not, and so he paused to think.

As Ananse scratched his head in search of a solution to his problem, he was startled by a loud laugh behind him, and he turned around to find, to his utter amazement, his son. Ntikuma suggested to his father that if he would put the pot on his back instead of on his belly he would find it easier to climb the tree. Ananse was furious that it took his son to show him this simple solution. Filled with great frustration, he threw down the pot, and the wisdom from it spread to all parts of the world.

It is part of the wisdom scattered from Ananse’s pot that appears in African proverbs. Proverbs have many uses in African societies. They may express an eternal truth. They may be a warning against foolish acts or a guide to good conduct. They may also bring special meaning to certain situations and may even solve particular problems.

Proverbs are expressed not only in words but also in the language of the drums and the sound of the horns blown by the attendants of chiefs. Even patterns woven in cloth by weavers may express proverbial saying. One example is the Kente (kan’tay) pattern Tikoro nko agyina (tih koro nko ahg’ yee’nah) “One head does not go into council (It is better if two heads make a decision)” which the Republic of Ghana presented to the United Nations. It may be seen hanging on one of the walls in the delegates’ lounge in the United Nations Building in New York City.

*Kofi Asare Opoku*

This entry was posted on Tuesday, August 7th, 2007 at 11:09 pm and is filed under World Religions. You can follow any responses to this entry through the RSS 2.0 feed. You can leave a response, or trackback from your own site.

http://polytheism.org.uk/wordpress/?p=23
KT 2- Ghana greetings/phrases

Maadwo              Ekyere sEn              Mepa wo kyEw              Ekom de me
Sukom de me          EyE                      aane                      Ete sEn
maakye               maaha

To Make FREE Word Search Sheets Visit: (www.teach-nology.com)
**Assignment Three Prompts**

Today you are going to be writing your very own variant of a Ghanaian folktale. Please choose one of the following folktale story beginnings, as well as a picture from Ghana, and begin contemplating how you will use these items to write your story.

After you have chosen your prompt and your picture, begin a story to map your ideas, and when it is time, I will tell you start writing your tale.

1) “Once upon a time…”
2) “In olden times when wishing still helped one…”
3) “In the first old time…”
4) “We do not mean, we do not mean that what we are going to say is true…”
Pictures for lesson plan three