“Stories from the Other Side”
A Study Guide
Stories from the Other Side
Lessons and Study Guide

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(with suggestions for use with Documentary “Stories From the Other Side”)

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INTRODUCTION

Faculty members and graduate students of Arizona State University’s West campus and the Phoenix Unified School District engaged in an intensive four week seminar “Stories from the Other Side” in Ghana West Africa from July 4 through August 1, 2010 sponsored by the FY 2010 Fulbright-Hays Group Project Abroad from the Department of Education. The purpose of the seminar was to expose the high school teachers, college and university professors, and graduate students to an interdisciplinary study of culture and its impact on the issues of social justice and human rights in historical and modern Ghana. Culture, widely defined as the multiple factors that shape daily life, including language, literature, history, economics, politics, religion, ethnicity, and arts and performance, create a powerful lens through which issues of social justice and human rights may be observed. Culture is also essential to learning. A pedagogy that acknowledges, responds to, and celebrates fundamental cultures offers full, equitable access for education for students from all cultures.¹

Ghana, long before President Barack Obama’s historic visit, featured prominently in the lives of African Americans as a place strongly identified with their African heritage. Elmina slave castle, for example, has become one of Ghana’s most recognizable tourist attractions and listed as one of 890 World Heritage Monuments. The unfortunate slave experience itself has been written about by many scholars, yet infrequently do you hear the stories of how slavery affected the families, the economies, the societies from which the slaves were taken. In this seminar, the teachers met with world renown scholars on a variety of topics including the legacies of the past and present slave experiences in Ghana; the links between Ghana and the Americas; and Pan-Africanism and the struggle for independence. They studied Twi, the most dominant language spoken in Ghana outside of English; visited arts and cultural centers in Accra and Kumasi; visited slave castles along the Ghanaian coast; interviewed historians, chiefs, community workers about their memories of the slave trade and its impact (there is a common practice for many old families to recall and recite the history of their families from over 400 years).

Arizona itself has a rich history and culture that is changing rapidly. The Phoenix metropolitan area, a growing metropolis, is rarely seen as the culturally diverse region that it has become. The U.S. Census

¹ http://www.alliance.brown.edu/dl/tl-strategies/crt-principles.shtml
estimates that in 2008 the population of Maricopa County had grown to almost four million placing it as the 4th largest population of counties in the U.S. The county has experienced enormous growth with a 27.7% growth rate since 2000. The population of African Americans has grown 20.5%, American Indian 18%, Asian 45.8%, and Hispanic/Latino 37.2% since the last census in 2000. Arizona also hosts immigrants and refugees from around the world with over 3000 refugees resettling in 2008, including large numbers from Southeast Asia, Sudan, Somalia, and Afghanistan. This explosion of population has turned the dusty myth of Arizona into an oasis of multicultural experiences which brings with it its own set of new necessities. The state is faced with numerous issues affecting a diverse population including a variety of human rights and social justice problems.

The statewide standards for secondary education stress the need for knowledge of diverse cultures, mandating that schools provide essential ways to understand and express life experiences and develop deep understanding of past and present cultures/peoples. The state standards also instruct that students should know what to do when and what to say while doing it in the culture and use this knowledge to interact appropriately. They are expected to understand the relationships between cultural perspectives, products and practices within cultures including language instruction and its culture which add to the richness of the states’ cultural diversity. At its core the standards call for students to be able to identify, discuss and analyze products of the culture (e.g., social, economic and political institutions) and the relationships between these institutions and the perspectives of the cultures studied. Lastly, the state emphasizes historical research as a process in which students examine topics or questions related to historical studies and/or current issues.\(^2\)

The aim for embracing cultural diversity is shared by Arizona State University. Remarks from President Michael Crow delivered at the 2004 *Educating for a Diverse America: A Summit and Symposium*, highlight this goal. “We have to learn how to communicate and teach between all ethnic and cultural perspectives. Not with a dominant cultural perspective and marginal alternative cultural perspectives, but across all of these.” As an institution, ASU is committed to these ideals and to creating an environment that promotes inclusion, respect, community, and appreciation for the full tapestry that comprises the human experience.\(^3\)

\(^2\) Arizona Department of Education Standards Based Teaching and Learning, adopted 9/26/05 and updated 5/22/06.

\(^3\) Diversity Plan: Building Blocks for Success Through People, Programming and Policies

Office of the Executive Vice President and University Provost 2007.
ASU faculty brings interdisciplinary interests and expertise to their culturally diverse classrooms through research, scholarship, and community embedded activities with a variety of courses on African, African American history, literature, culture, and art as well as oral history and storytelling, social systems, women’s studies, and the only program for ethnicity, race and first nation studies in the state.

In particular, ASU’s innovative new MA program in Social Justice and Human Rights (SJHR) has quickly established itself as one of the leading programs of its kind in the U.S. It currently has more than 40 students who have worked or lived in over 70 countries and speak approximately 45 different languages. Ten of the students currently work as teachers in public or charter schools almost all of them working with at-risk youth. The students are studying such issues as transitional justice, indigenous rights, economic development, social movements, human rights law, and environmental justice. Of particular interest is human trafficking with courses already being offered that focus on contemporary trafficking and historical slavery. One of the students just returned from Calcutta where she worked for The Emancipation Network counseling trafficking victims. Another student just completed an internship at the national headquarters in Washington D.C. for Free the Slaves, one of the largest anti-slavery NGOs in the world. Other students have worked with trafficking victims in the Phoenix area as caseworkers. The program houses one of the first three campus chapters of Free the Slaves and has contacts with anti-trafficking experts around the world including with Dr. Kevin Bales, generally recognized as the foremost expert on contemporary trafficking.

Working collaboratively, faculty at the university, teachers in the high school, and graduate students created lessons and curriculum that serve Arizona’s diverse population introducing them to ideas, concepts, values, and experiences that will enhance the understanding and appreciation of cultures world-wide.

Please feel free to contact us for further questions and for possible opportunities for the participants and the faculty to visit at your schools to conduct workshops on the curriculum developed in these pages.

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ACKNOWLEDGEMENTS

According to the wisdom of our ancestors, “One head does not go into council with itself.”

This is certainly the case in the production of this study guide accompanying the documentary “Stories from the other Side.” In fact, without the able assistance of a number of people, we would not have obtained the grant, nor made this life-changing journey to Ghana.

For the letters and good wishes and on-going support, we are grateful to Dr. Elizabeth Langland, ASU Vice President and Dean of the New College of interdisciplinary Arts and Sciences, and to her staff, Barbara Sedgwick, Assistant Director New College Research Advancement, Lawrence Carlson, New College Director Fiscal Business Services, Carol Mueller, Division Director of Social and Behavioral Sciences, and William Simmons, Associate Professor and Director of MA in Social Justice and Human Rights. Bill was especially helpful in writing the grant proposal but due to illness was unable to accompany us on the trip. Barbara Sedgwick and Caroline Stutesman sat for hours helping me figure out budgets. I’m just not a numbers’ cruncher, but they made it seem easy, and so it was. Thanks also to Monica Casper, Division Director of Humanities, Arts and Cultural Studies, for her undiluted support and encouragement. Susan Metosky in the ASU Office of Research Integrity and Assurance was absolutely incredible with helpful suggestions for getting all the paperwork done for IRB. What a professional support staff we have. Of course we could have not done without the amazing support of the Public Affairs staff especially Matt Crum and Stephen Des Georges who made sure we got front page exposure.

I’d be remiss if I didn’t thank my friend and co-conspirator Lena Ampadu at Towson University for sharing her successful proposal with us several years ago and her suggestion that we could even qualify for such a prestigious grant. I appreciate Dr. Zachary Munoz, Principal at Betty H. Fairfax High School for immediately recognizing this as an opportunity for his teachers, and his support along the way. Deborah Gonzalez, former Assistant Superintendent, Phoenix Union High School District was swift in her approval and facilitated support from the Superintendent. Charles St. Clair and Bill Simmons and I have always been able to rely on the wise guidance from Jean Fairfax and Robbin Coulon.

There are so many folks to thank and I am sorry if I’m forgetting anyone, but the participants in the seminar were stellar. Imagine travelling half way around the world with folks you have never known and never having an argument, a disagreement, an angry word (except for Charles and I but we’re like brother and sister, so it has to be expected). I’d travel anywhere with you people and return to brag
about it. Thanks Bettina Bennett, Paul Bork, Delores Davis, Rosie Huff, Les Irwin, Sandra Jenkins, Maria Lopez, Edward (Ted) Novak, Vinita Quinones, Charles St. Clair, Jessie Swierski, and Kevin Watson for the many hours of thoughtful conversation, questions, and these wonderful lessons. Kevin thanks for the late nights working on the documentary. Did you ever think you’d be doing something like this? Vinita, who is now in Ghana volunteering with James Kofi Annan at Challenging Heights, has helped me realize a dream.

We could not have done this without the support staff in Ghana. These are my friends for life—Kwasi Frimpong Manso, our tour guide (let’s go), Mr. Opoku our driver, Ransford Bekoe and his mother Auntie Yaa are my family away from home. What an incredible meal they prepared. The folks at all of the hotels where we stayed especially Chris and Charity Scott at Four Villages Inn in Kumasi made our lives easy. My longtime friend Nana Yaa Nson Opare opened her home and her great teaching skills to lecture about the ex-patriate experience in Ghana, and Okyeame Kwame taught us enough Twi to get us in trouble. The interviewees gave us so much to think about, and the scholars gave us so much to digest. We cannot say enough about this experience, so we hope this study guide will help fill in some of the holes.
Study Questions

Units on Ghana Core Cultural Values and Letter Writing.
How can students improve on their writing skills in this unit?
What is one way that students can learn about the Ghanaian culture from their counterpart peers in Ghana?

Units -Naming and the Importance of Names--Akan Traditions
Who are the Akans of Ghana?
In what geographic areas of Ghana do the Akans occupy?
What is the primary language of the Akan people?

What is the Akan naming ceremony? Who performs the naming of babies?
What is in a name, how are names assigned in the Akan culture? What do names signify in the Akan culture?

Who is entitled to perform the naming ceremony? What is the kra den?
How is the soul name determined? What is the naming ceremony called?
How and when does the naming ceremony begin and end? What does the ceremony entail?

Dance.
Through what other activities can US students explore to understand or learn about aspects of the Ghana culture? (Dance, language, cultural symbols, etc)

Unit on Ghanaian Folklore, Language and Writing. Understanding culture through folklore.
How similar or different are the elements of Ghanaian and American folklore?
How significant are Anansi stories in Ghanaian society especially among the Asante?
How are Anansi stories utilized in educating children in Ghana?

Unit on The Kente cloth.
What is the history of the Kente cloth?
What is the traditional method of weaving the Kente cloth? What do the colors and patterns represent?
What are the meanings of the Ashanti (Adinkra) symbols?
What occasions warrant the wearing of Kente cloths?
What is the significance of the Kente cloth for the African personality?
African Americans in Ghana & the African-based Curriculum

Okomfo Yaa Nson Opare

Lesson 1

A. Pretend you are a child again:
1. Write down three words you would have used to describe Africa.
2. Write down three words you would have used to describe African people.
3. What forms of documentation were influential in your description of Africa and Africans?
4. Which were primary sources? Which were secondary sources?

B. Now that you have been in Africa (or studied Africa):
1. Write down three words you would use to describe Africa.
2. Write down three words you would use to describe African people.

Look at the words in sections A and B:
Put a check on any word you consider negative
Put a star on any word you consider positive

• Turn to the person on your right and compare your words and sources.
• Record those that are similar.
• Has there been a shift in your thinking from your childhood to now? Explain why.
Lesson 2

Core Cultural Ghanaian Values and African Centered Education

What cultural values do you associate with each proverb?
1-religious, 2- family, 3- communal/individual, 4- moral, 5-political/economic

No one shows the Supreme Being to a child.
God pounds fufuo for the one armed man.
Birth is the remedy for death.
The ruin of a nation begins in the homes of its people.
If two men carry a log, it does not weigh them down.
When you follow the path of your father, you learn to walk like him.
The human being is more beautiful than gold.
Carpenters are not Blacksmiths.
Despite the fact the women is blind, she can still move around.
When an old lady dies, a library is closed.
When a king has good counselors, his reign is peaceful.
Do not call the forest that shelters you a jungle.
Little by little grows the banana.
The lizard does not eat pepper for the frog to sweat.
The beauty of a woman depends on her husband.

African-Centered Education in the Detroit Public Schools is based upon the research that all humans have their physical, social and Intellectual origins In Africa. The child is placed and grounded at "this center" and through an inclusionary process, all representative groups are placed, not above or below any group but alongside the rest of humanity as events and truth dictate.

The Detroit Public School district, through African-Centered Education, prepares the students to acknowledge the
past and accept responsibility for the future; which is the foundation for self-determination. Through African-Centered Education, students demonstrate a sense of responsibility to self and others. Students are equipped with a historical consciousness that enables them to succeed in a global society. The student is equipped with the knowledge and strategies to promote entrepreneurial skills. African-Centered Education empowers students to expect and to strive for academic success.

Lesson 3

Auntie Yaa's Photo Stories

1. When you look at the photograph, what is the first thing you see?

2. Does the photograph tell a story that you can articulate? Explain.

3. Does the photograph elicit an emotion? In other words, can you relate to the subject or the situation? Explain.

4. Which core Ghanaian value(s) does the photograph support?

5. In which academic disciplines would this photograph be useful?

6. How would this photograph enrich an African-centered curriculum?
Auntie Yaa’s Photo Album
Photos by Okomfo Yaa Nson Opare (2009)
Ghana
West Africa
A Beautiful Country

Many people like to visit the beaches of Ghana.

Ghana is on the coast. The weather is similar to Hawaii and there are big, green plants everywhere.
Daily Life

This picture shows part of a family home. A child is outside. Cooking is done on the side of the house.

Here are some goats that hang out at one of the schools. Goats are everywhere.
Here is a young woman who is working. Her business is selling things that people need.

Here are two young school children. Most students in Ghana wear uniforms.
People in Ghana eat rice, fish, a vegetable like spinach, plantain, and stew (made from tomatoes).

This is a cassava tree. The big gourds can be used to hold water.
People eat coconut, plantain, and bananas.

These are some of the foods. Chickens, seafood, and goats are also eaten.
Animals in Ghana

There are monkeys in Ghana. This is one that lives in a Monkey Sanctuary.

Lizards can be seen everywhere in Ghana. Some have very beautiful color.
Here are some shackles that were used during the slave trade. The bottom right shackles are for a child.

This is Cape Coast Castle. A slave castle located in Cape Coast, Ghana.
A sign above the entrance to dungeons for male slaves.

A picture showing captured slaves being taken to a slave ship.
A picture of a slave ship. Some of these ships could hold more than 300 people who were forced to be slaves. A lot of people died on these ships and their bodies were dumped into the ocean.
Here is a mural. The people can be seen doing different things at a market. See the people in front on the left? What do you think is happening with them?
Dancing and music are two forms of art that you can enjoy in Ghana.
People Who Work Hard

People in Ghana work hard everyday. Can you carry this much wood on your head?

A lot of businesses are run from shops like this one.
Anthills

The big mounds are anthills. Some anthills are as tall as trees.
The Importance of Naming
A Lesson Plan

Duane Webb
Arizona State University
[Pick the date]
<table>
<thead>
<tr>
<th>Curriculum Learning Objective(s):</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
</tr>
</thead>
<tbody>
<tr>
<td>TSWBAT demonstrate knowledge of the writing process by reviewing and micro teaching a unit on the writing process.</td>
<td>Teacher mini-lesson on the writing process. Group Work: In groups of three, each group will take a stage in the writing process and teach it to the class. Each group will be responsible for developing a short quiz to check for understanding. Each group will consist of a taskmaster, scribe and orator.</td>
<td>The teacher will present a case study of Ethiopia. How families name their babies. The teacher will present an essay from an Ethiopian student who writes about how he got his name. Ethiopians name their children after biblical persons and after they have witnessed the character their child displays. They find a character in the bible that demonstrates that personality such as the courage of David and name their children. It can be much later after birth.</td>
<td>The teacher will provide background of Ghana, its geographic location, its important history, and note the primary languages spoken. Then, the teacher will show examples of the Days of the Week in the native language and ask students to pronounce these words. The teacher will show some pictures and/or video of Ghana, its people and landscape. The teacher will describe how babies are named in Ghana according to the day on which they were born and display the Kente cloth which has the American and Ghana names inscribed. The students will research their birth day and name.</td>
<td>The teacher will tell a story about how they were named and mention some examples of the significance of names. The students will share their stories of how they were named for the class. Afterwards, the class will discuss the significance of naming and share any thoughts of lessons learned from this assignment.</td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th>Procedure/ Activities:</th>
<th>Materials/ Methods:</th>
<th>Evaluation:</th>
</tr>
</thead>
<tbody>
<tr>
<td>State or national writing standards are addressed in addition to viewing and presenting language arts standards</td>
<td>The Writing Process power-point presentation and/or handouts, or textbook outlining the writing process.</td>
<td>Teacher Observation x x x x x</td>
</tr>
<tr>
<td>TSWBAT analyze the naming process by reading about various naming procedures in other countries and cultures.</td>
<td>Teacher Generated Handouts and projected visual display of written student essay.</td>
<td>Oral/ Written Work x x x x x</td>
</tr>
<tr>
<td>Standards addressed: Writing, Viewing and Presenting, Reading</td>
<td></td>
<td>Reassessment Test</td>
</tr>
<tr>
<td>TSWBAT demonstrate knowledge of how Ghanaians name their children by researching the naming process in Ghana.</td>
<td>Kente cloth Video and/or photos</td>
<td>Class Participation x x x x</td>
</tr>
</tbody>
</table>
Lesson Plan

What's in a name?

Delores Davis
**ECE Arizona State Standard**: 9.0 Provide Opportunities for the Development of a Positive Sense of Self and Independence in Young Children

**Indicator**: 9.1 Demonstrate respect for culture, language and identity to establish a caring community of learners

<table>
<thead>
<tr>
<th>Student Objectives</th>
<th>Focus Question/Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Students will research the meaning of their given name and relate that meaning to their own culture and lives.</td>
<td>• Question: Why do we need names?</td>
</tr>
<tr>
<td>• Students will determine their African (Akan) name according to their birth day, birth order, gender and preference.</td>
<td>• Display a Kente strip that shows an African name</td>
</tr>
<tr>
<td></td>
<td>• Share your personal story</td>
</tr>
<tr>
<td></td>
<td>• Discuss reasons why people change their names</td>
</tr>
<tr>
<td></td>
<td>• Teacher uses her/his Akan name today</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Activities</th>
<th>Vocabulary</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Have 2 or 3 students tell how they got their names</td>
<td>• Africa</td>
</tr>
<tr>
<td>• Students view Powerpoint on African names and take notes</td>
<td>• Akan</td>
</tr>
<tr>
<td>• Students research given names and African (Akan) names and their meanings online</td>
<td>• Culture</td>
</tr>
<tr>
<td></td>
<td>• Independence</td>
</tr>
<tr>
<td></td>
<td>• Sense of Self</td>
</tr>
<tr>
<td></td>
<td>• Reflection</td>
</tr>
<tr>
<td></td>
<td>• Heritage</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Materials/Equipment</th>
<th>Closure/Evaluation/Reflection</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Map of Africa or Globe</td>
<td>• Students determine their Akan name and in a paragraph discuss positive aspects of the name as well as why and how it was chosen.</td>
</tr>
<tr>
<td>• Computers/Internet</td>
<td></td>
</tr>
<tr>
<td>• Paper and pencils</td>
<td></td>
</tr>
<tr>
<td>• Powerpoint Presentation</td>
<td></td>
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<tr>
<td>• Smart board</td>
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<tr>
<td>• White board</td>
<td></td>
</tr>
</tbody>
</table>

In the search engine type in the word *calendar* and the year you were born to find out the day of the week you were born on.

http://www.20000-names.com/female_african_names.htm
http://www.behindthename.com/nmc/afr.php
http://afrikannames.com/find-names/african-day-names/
What’s in a Name?

The Eden to Naming Ceremony
The distance from Phoenix, Arizona, USA to Accra, Ghana, West Africa is 7,251 miles.

The distance from Phoenix, Arizona to New York, New York is 2,148 miles.
Akan (Ah-Khan) People

- Live in West Africa
- Is the largest ethnic group in the country of Ghana
- Preserve their culture
- Speak the Twi language
- Are very religious
What is your name? What is its meaning? Do you accept it? Are you willing to change it?
When Akan babies are born they are kept in the house for eight days. On the eighth day the father names the baby. The first name is called the kra den (soul name).
• The soul name is determined by the day of the week that the child is born on.

• Each day of the week has a special name for males and females.

• This is because The Great God and Goddess, together, placed seven of their children over each day of the week.
Each of these seven children carry different spiritual characteristics which are passed on to the newborn by way of their name.

In other words, the name the newborn receives determines the kind of life he/she will have.
<table>
<thead>
<tr>
<th>Soul Names</th>
<th>Males</th>
<th>Females</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Kwadwó</td>
<td>Adwoa</td>
</tr>
<tr>
<td>Tuesday</td>
<td>Kwabená</td>
<td>Abena</td>
</tr>
<tr>
<td>Wednesday</td>
<td>Kwakú</td>
<td>Akua</td>
</tr>
<tr>
<td>Thursday</td>
<td>Yaw</td>
<td>Yaa</td>
</tr>
<tr>
<td>Friday</td>
<td>Kofí</td>
<td>Afia</td>
</tr>
<tr>
<td>Saturday</td>
<td>Kwámè</td>
<td>Ámìma</td>
</tr>
<tr>
<td>Sunday</td>
<td>Akwasí</td>
<td>Akosua</td>
</tr>
</tbody>
</table>
The Akan Naming Ceremony

http://www.africawithin.com/studies/akan_naming_ceremony.htm
The naming ceremony is called the eden too (pronounced den toe). The ceremony must begin and end before sunrise. The baby receives gifts from family members and friends at the end of the ceremony. Everyone participates in a meal as well.
Questions:
1. Where do Akan people live?
2. What is the primary language of Akan people?
3. How long are Akan babies kept in the house after they are born?
4. Who names the baby?
5. What is the kra den?
6. How is the soul name determined?
7. What is the naming ceremony called?
8. When does the naming ceremony begin and end?
9. Does the baby receive gifts?
10. What two liquids are used during the naming ceremony?
Answers:
1. West Africa
2. Twi
3. Eight days
4. Father of the baby
5. Soul name or first name
6. The soul name is determined by the day of the week in which the child was born.
7. Den to (pronounced den toe)
8. The ceremony begins before sunrise and ends before sunrise.
9. Yes
10. Water and strong drink (alcohol)
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
  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?
  o 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.
  o This lecture should take no longer than ten minutes.
  o 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.
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 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.
  o 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

SYSTÉME

MYTH

STOCK CHARACTER

TYPICAL HEAD TALES

LATIN

AGGREGATION

NÓDLE

OCTAGONAL

HUMOROUS

AVERAGE

ROUND CHARACTER

GENTLE

ACT

MYTHOLOGY

TANTALIZING

RÉSISTER

BAD BEAST TALES

SÉGMENT

CHARACTERIZATION

ENIEMY

FOLKLORE

THEME
<table>
<thead>
<tr>
<th>Across</th>
<th>Down</th>
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<tbody>
<tr>
<td><strong>1</strong> Inheritance of something (a story, an idea) from a single culture; in this case, the inheritance of a folktale.</td>
<td><strong>2</strong> Characters who don’t change.</td>
</tr>
<tr>
<td><strong>3</strong> Stories that could place in reality; stories that could have taken place.</td>
<td><strong>4</strong> The main character in a story, novel, drama, or other literary work; the character that the reader or audience empathizes with; opposes the antagonist.</td>
</tr>
<tr>
<td><strong>8</strong> 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.</td>
<td><strong>5</strong> “why” stories that explain certain animal traits of characteristics, or customs of people.</td>
</tr>
<tr>
<td><strong>9</strong> Draws from widely known cultural types for their characteristics and mannerisms, and are often used in parody.</td>
<td><strong>6</strong> The time and place where the story is taking place.</td>
</tr>
<tr>
<td><strong>11</strong> A story of a clumsy or foolish person or animal; the main character usually follows the right advice at the wrong time.</td>
<td><strong>7</strong> A distinct manner of expression; or, a particular manner or technique by which something is done, created, or performed.</td>
</tr>
<tr>
<td><strong>14</strong> Stories with an abundance of repetition.</td>
<td><strong>10</strong> Characters who do not undergo substantial change or growth in the course of a story; secondary characters.</td>
</tr>
<tr>
<td><strong>15</strong> 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.</td>
<td><strong>12</strong> Will undergo some kind of change in the course of the story; they are the opposites, or foils, of the static characters.</td>
</tr>
<tr>
<td><strong>17</strong> 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.</td>
<td><strong>13</strong> Something coming from multiple origins.</td>
</tr>
<tr>
<td><strong>18</strong> Often called fairytales; include magic and supernatural beings.</td>
<td><strong>16</strong> Character that opposes the protagonist; usually the villain.</td>
</tr>
<tr>
<td><strong>19</strong> Utilize animal personification.</td>
<td></td>
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<tr>
<td><strong>20</strong> A usually recurring object, idea, element, or theme.</td>
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</tr>
<tr>
<td><strong>21</strong> The artistic representation (as in fiction or drama) of human character or motives.</td>
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<td><strong>22</strong> 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.</td>
<td></td>
</tr>
<tr>
<td><strong>23</strong> The main topic or subject of the story meant to be reflected on by the reader.</td>
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</tbody>
</table>
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, Hiliili 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 step mother
       (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.
Adesuade e edo kan: 1st Lesson  
Twi Kasa Nnyegye (Twi Language Sounds) Nsɛmfua Afofo (New Words)

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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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. Nscmfua 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 aascma dwumadie (listening and comprehension exercises)
5. Nwomakan ne adetwerc dwumadie (reading and writing exercises)
6. Nscm bifa amammec ho (cultural notes) i.e. The Twi speaking worldview and customs
7. Nscm bifa kasa mmara ho (grammar notes)
8. Fieddumadie (homework)
### Twi Kasa Nnyegyec ne Nhwcsoo bi
(Sounds of the Twi Language and Examples)

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1. Ytahyt tnne nnyegyet nso ama woahuntm. (Vowels appear shaded for quick discernment.)

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### Twi Kasa Nnyegye& (Twi Language Sounds) Nsi:mfua Afoforo (New Words)

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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*

*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 ahnahn’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

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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
Kente Cloth

VITAL INFORMATION

Subject(s): Language Arts (English), Social Studies

Objective(s):
1. Students will be able to discuss the importance of cloth weaving in West Africa.
2. Students will be able to apply what they have learned to write an informative magazine article about strip weaving and Kente cloth.

Purpose:
The purpose of this lesson is for students to read about the cultural importance of African arts and crafts. In many places in Africa south of the Sahara, craftspeople continue to practice traditional crafts for local use, for the tourist trade, and for export. In this lesson students will learn about West African strip weaving and the making of Kente cloth. They will read several articles and study many drawings and photographs to gain in-depth knowledge about the production of this popular textile form.

Prerequisite Skills: None

Grade Level: 9-12

Materials: Computer, printer, highlighters, pen, pencil, paper.

Anticipatory Set: Teacher: "I had the pleasure of traveling to Ghana, West Africa this summer. On the table in the front of the room, you will see some of the Kente products that were handwoven at the Kente Village that I visited while I was there. I have several purses, a neck tie, photographs of the looms used in the process, head cloths, and a pillow."

Teacher: "Traditional African arts and crafts have influenced art throughout the world. Contemporary African textiles, such as Kente cloth, and African motifs often show up on city streets in North America. West Africans use small strip looms to weave narrow strips of fabric which they sew together to make large pieces of cloth. In this activity, you will learn more about the weavers, the cloth, and the traditional patterns. You will also be able to study many photographs that will help you learn about West African textiles."
Teacher: "In today's lesson, you will read several articles about West African strip weaving of Kente cloth. You will learn about the cultural context in which strip weaving occurs. You will be able to study many photographs covering both the weaving process and the finished results. You will also read about a master weaver from Ghana and view a book that he has co-authored. You will answer four questions about your reading and then compose an informative magazine article about strip weaving and Kente cloth."

Teacher: "Now, let's look at some of the photographs that I took while in Ghana. Pass them around, and have a discussion about what you see in these still photographs."
Check for Understanding: Teacher: "Who can tell me what they think the first step of the Kente weaving process is, based on the ten photographs you have seen?" "Let's walk through the different steps of the weaving process together."

Guided Practice: Teacher: Using the Smartboard, the teacher goes to the AfricanCraft.com website. She clicks on "Articles" in the menu. Browse through the articles, beginning with the slide show "West African Strip-Cloth Weaving." She reads an article, and instructs the students to read all of the remaining articles, including the children's book.

Teacher: Return to the main screen, and then click on "Craftspeople." Click on "Gilbert 'Bobbo' Ahiagble, Ewe Kente Weaver, Ghana." Read about Mr. Ahiagble.

Teacher: Click on "Portfolio" and "Photos" in the menu at the left of the page and browse the pages.

Teacher: "Using the information you gathered while browsing the site, you will answer a few questions."

Closure: Teacher: "Who can tell me three steps in the Kente weaving process?"

Teacher: "Who can tell me where the Kente strips are woven?"

Teacher: "Who can tell me the name of a Master weaver from Ghana, West Africa?"

Teacher: "Good job! I knew you would get this!

Independent Practice: Teacher: Using the information you gathered while browsing the site, answer the following questions:

1. How does Ashanti folk hero Anansi figure in the history of strip-weaving? Who normally uses strip weaving looms in West Africa?

2. List products made by strip weavers. Why do people often prefer these products to goods made using imported cloth?

3. What do the butterfly and the parrot symbolize when they are used in Kente cloth?

4. How has Gilbert "Bobbo" Ahiagble spread knowledge about Kente cloth outside Ghana?

Enrichment: 1. A master weaver from Ghana will visit your community in several weeks. He will visit schools and speak to local groups, demonstrating the weaving of Kente cloth using a strip loom. Write an article on Kente cloth and strip weaving for your local newspaper's Sunday magazine. Your article should answer the following questions: What is Kente cloth? What is strip weaving? Where is it done? Who does the weaving? How do the weavers make the cloth? Why do people still make cloth this way? Your article should contain at least five paragraphs and may include graphics or photographs. The article must follow the Six Traits of Writing.

Remediation: For students who struggle with finding the answers to the questions, they will be paired with another student, or they will be allowed to work in groups.

Standard(s): AZ- Arizona Academics Standards

- Subject: Social Studies (2006 Final)
- **Subject/ Grade/ Domain**: High School

- **Strand**: Strand 2: World History

- **Concept**: Concept 9: Contemporary World

  **Performance Objective**: PO 5. Connect current events with historical events and issues using information from class discussions and various resources (e.g., newspapers, magazines, television, Internet, books, maps).

- **Strand**: Strand 1: American History

- **Concept**: Concept 10: Contemporary United States

  **Performance Objective**: PO 1. Describe current events using information from class discussions and various resources (e.g., newspapers, magazines, television, Internet, books, maps).

  **Performance Objective**: PO 2. Identify the connection between current and historical events and issues using information from class discussions and various resources (e.g., newspapers, magazines, television, Internet, books, maps).

- **Subject**: Language Arts

- **Subject/ Grade/ Domain**: Writing

- **Grade**: Grade 9

- **Strand**: Strand 1: Writing Process

  - **Concept**: Concept 5: Publishing
    Publishing involves formatting and presenting a final product for the intended audience.

    **Performance Objective** PO 1: Prepare writing that follows a format appropriate for the purpose (e.g., for display, sharing with others, or submitting to a publication).

- **Strand**: Strand 2: Writing Elements

  - **Concept**: Concept 5: Sentence Fluency
    Fluency addresses the rhythm and flow of language. Sentences are strong and varied in structure and length.

    **Performance Objective** PO 1: Use a variety of sentence structures (simple, compound, complex, and compound-complex) and lengths to reinforce relationships among ideas and to enhance the flow of the writing.

    **Performance Objective** PO 2: Show extensive variation in sentence beginnings, lengths, and patterns to enhance the flow of the writing.

    **Performance Objective** PO 3: Demonstrate a flow that is natural and powerful when read aloud.
A Letter Writing Unit on Ghana

**Grades:** Geared for grades 3-6

**Length of study:** Two weeks

**Academic Standards:** W03-S1C2-P01, 02, 03, 06 / W04-S1C3-P02, 03, 06 or W05-S1C1-P01, 02, 03, 04 (writing and revising); W04-S1C1-P02, 03, 04 (prewriting). W03-S1C4-P01, 02, 03 / W05-S1C4-P01, 02, 03 (editing); W03-S1C5-P04 (publishing)

**Content Objective:** The students will write letters to students in Ghana. Purpose: To develop and improve their writing skills by having a genuine audience and purpose for their writing. A secondary purpose is to introduce the students to and have them interact with people from a different culture.

**Language Objective:** By using resources (dictionary, thesaurus, personal word banks, and class word walls), the student will successfully complete a letter to a student in Ghana that includes a variety of descriptions, sentence lengths, interesting word choice, and correct grammar and conventions.

**Introduction:** The students will see pictures of Ghana that show people, places, and a school. The students will also see artifacts from Ghana that includes drums, clothing, artwork, and woodcarvings. Included in this introductory period will be several books about Ghana. Pictures can be obtained from the Internet that shows various people, places, and artifacts from Ghana.

**Lesson:** After looking at pictures, books, and items from or about Ghana, the students, along with the teacher, generate a list of ideas that can be used in the letters to the students. The students generate a list of questions that they will use to select several questions that will be included in their letters. Finally, the students will develop a list of topics about their lives. They will select several topics about their lives to discuss in the letters.
**I Do:** The teacher will model the correct form of a letter, including the date, greeting, body, closing, and salutation. The students will be instructed in the correct use of writing conventions (including paragraph breaks), ways to improve sentences by adding descriptive detail and sincere but interesting voice.

**We Do:** The teacher will start a letter (date, greeting, and first sentence). The students will be encouraged to orally contribute sentences to follow the first sentence. Together, the class will read, edit, and revise the letter in order to make a complete, polished piece of writing that is publication ready.

**You Do:** The students will work with a partner to write, edit, and revise a letter (each partner will complete their own letter) that is to be sent to a school in Ghana. Prior to the letters being mailed, each student will conference with the teacher regarding the written letter. Letters that still contain errors will be corrected with the teacher’s assistance and the student will have another opportunity to complete a letter.

**Assessment:** The assessment for this lesson is the completed letter. For those students who have difficulty, sentence frames will be provided. The student will use the sentence frames as the foundations for sentences but will be required to fill in the sentence frames with personal/self selected information and/or word choice.

**Closure:** The students will select from a variety of items (pencils, erasers, notepads, sticky note pads, stickers, coloring pages and crayons, etc) to be included with their personal letter as a sign of good will and friendship.

**Resources:** Peter E. Randall Publishers LLC, Ghana: An African Portrait Revisited
ADJEI, ABYNA-ANSAA, Ghana at 50
Personal Pictures
Topics and Questions
(Examples. Each class will develop their own)

Topics:
Lunch at school (type of food)
Surrounding community
Local activities
Daily Life – chores, babysitting siblings, helping with meals
Games
Pets

Questions:
1. What grade are you in?
2. Is school hard in Ghana?
3. Do you have a lot of homework?
4. What is your favorite subject in school?
5. Do you live at the school?
6. Do you get to take fieldtrips to the beach?
7. When is your birthday?
8. What do you want to do when you grow up?
9. What are school lunches like?
10. How many people are in your family?
11. How many people live in your house?
12. Do you have to do chores at home? What chores do you have to do?
13. What is your favorite food?
14. What places do you want to visit when you grow up?
Sentence Stems:

My name is _______ and I am _______ years old. I am a student at _______ and I am in the _______ grade.

In my family, there are _______ girls and _______ boys. I am the _______ child. I also live with _______.

My family and I like to _______.

Unrelated sentence stems:

I like to play _______.

My favorite sport/game/movie is _______. I like _______ because _______.

My favorite holiday is _______.

I like Phoenix because _______.

Last year I _______.

I hope that _______.
**Grades:** Geared for grades 3-6

**Length of study:** 2nd concentration of two week time frame.

**Academic Standards:** Elements of Dance: S1-C3-P0101 (demonstrate moving to a steady beat in different tempos); Relate Social & Cultural Influences: S2-C2-P0102 (identify meaning, purpose and the roles people play in various social, cultural, and folkdances); Evaluate – Understand dance: S3-C1-P0105 (evaluate personal reactions/feelings to or about a dance).

Visual Arts: S2-C1-P0101: Relate: TSW describe the role that art plays in culture and how it reflects, records, and interacts with history in various times, places, and traditions; S2-C2-P0102: TSW discuss how art works are used to communicate stories, ideas and emotions; S2-C4-P0101: TSW judge an artist’s success in communicating meaning or purpose in their artwork; interpret meanings and or purposes of an artwork using subject matter and symbols.

**Content Objective:** The students will learn a common children’s song and the movements for the song and compare the song, its movements and meaning to common songs children sing here the US. The students will also learn some history about the Ashanti people and some of the Adinkra symbols that are commonly used in their art.

**Language Objective:** By using resources (books, pictures, Internet, and viewing artifacts from Ghana), the student will successfully learn and participate in the performance of a dance related to a Ghanaian’s children’s song. The student will also select an Adinkra symbol or two or three that the student feels is representative of the student and place that symbol on a tee-shirt using fabric paint. The student will be able to state the name of the symbol and it’s meaning correctly and state how or why that symbol(s) was selected.

**Introduction:** The students will see pictures of Ghana that show people, places, and a school. The students will also see artifacts from Ghana that includes drums, clothing, artwork, and woodcarvings. Included in this introductory period will be several books about Ghana.
Pictures can be obtained from the Internet that shows various people, places, and artifacts from Ghana. Students will also visit pre-selected Internet sites in order to view children's songs, lyrics, and dances.

**Lesson:** After looking at pictures, books, and items from or about Ghana, the students, along with the teacher, practice and learn both the lyrics and movements for the song OBWISANA (The Rock Has Crushed My Hand). The students will also learn some of the history of the Ashanti people and see a variety of Adinkra symbols. After the students have learned the song, they will select between one and three Adinkra symbols that they feel represents them and apply those symbols to tee-shirts. The students will then perform the song and dance while wearing their tee-shirts. The students will be able to orally articulate the symbols meanings and name correctly.

**I Do:** The teacher will model the correct pronunciations of the words to the songs and the dance steps. During the discussions about the Adinkra symbols (which will take place on the same days as the song and dance lessons) the teacher will model the correct usage of the symbols in sentences.

**We Do:** The teacher and the students will practice the song lyrics and dance steps together. The teacher and students will practice drawing the Adinkra symbols that are selected to go on the tee-shirts.

**You Do:** The students will apply their self selected Adinkra symbols to their tee-shirts and wear the tee-shirts while performing the song and dance OBWISANA.

**Assessment:** The assessment for this lesson is the participation in the dance and the completed tee-shirt. The students must be able to orally state the meaning of the song, correctly pronounce their self selected Adinkra symbol and give the meaning of the symbol.

**Closure:** The students will select from a variety of items (pencils, erasers, notepads, sticky note pads, stickers, coloring pages and crayons, etc) to be included with their personal letter as a sign of good will and friendship.
Resources:  http://www.mamalisa.com
http://kidsmusictown.com/childrenssonglyrics/chants/fungaalafeeya
http://www.abibitumikasa.com/forums/childrens-learning-resources
http://www.songsforteaching.com/socialstudies/geography/thecontinentofafrica
http://content.ghananation.com/templates
http://www.africawithin.com/tour/ghana/adinkra_symbols
Ghana Lessons Outline

Connecting Past to Present

Multi-media Journalism, grades 9-12

Bettina Bennett, Betty H. Fairfax High School

Reasoning: Our school is transitioning into an IB school, which means all classes need to incorporate “International Mindedness” into their curriculum. Since my students know I went to Ghana this past summer, I’m using Ghana as a model for a variety of research/discovery projects --- as well as one of many ways to help bring the world into their classroom.

Note: Since my students produce video announcements twice a week and a student website that updates weekly, the best of their projects will be shared with the entire school --- in part as an effort to promote International Mindedness as part of our culture in and out of class.

Goals:

- Use Africa and Ghana as a way to show how bias exists in our media, including textbooks and literature, and, more importantly, the impact of bias on our thinking
- Use Ghana as a model for a research project students have to do on a country of their choice
- Use James Kofi interview (and NGO website) to introduce a unit on slavery. Students will do a research project on a form of slavery, past or present. (Students were also treated to a visit from James Kofi, and a guest lecture from Vineta)
- While students are working on their research projects, I will also share a presentation on what I learned about slavery and its impact.
- The ultimate goal is to motivate students to want to learn more about our interconnectedness, and how our past is connected to our present.

Objectives/Standards:

- Students will be able to identify personal biases through class discussions and activities.
- Students will be able to identify biased language in a variety of video and print articles.
- Students will be able to produce either a video or power point presentation on a country of their choice, with an emphasis on cultural aspects.
Students will present and produce a multi-media presentations (some will produce a documentary) on their chosen ‘slavery’ topic. (videos to be completed April 2011)

**IB Standards:**

1. The school values and makes productive use of the diversity of cultures and perspectives that exist in the school and in the local, national and global communities to enhance learning.
2. The school expects and promotes a commitment to international understanding and responsible citizenship on the part of the adults in the school community.
3. The school encourages learning that fosters responsible citizenship and international mindedness.
4. The school encourages student learning that strengthens the student’s own cultural identity, and celebrates and fosters understanding of different cultures.
5. The school provides students with opportunities for learning about issues that have local, national and global significance, leading to an understanding of human commonalities.
6. The school develops a climate of open communication and careful expression of ideas, attitudes and feelings.
7. The school provides resources that offer access to different cultures, perspectives and languages.

**Arizona Standards:**

- VP-P1. Analyze and evaluate visual media for language, subject matter and visual techniques used to influence attitudes, decision making and cultural perceptions
- VP-P2. Plan, organize, develop, produce and evaluate an effective multimedia presentation, using tools such as charts, photographs, maps, tables, posters, transparencies, slides and electronic media
- VP-P3. Analyze and evaluate the impact of visual media on the intended audience

**DISTINCTION (Honors): Students know and are able to do all of the above and the following:**

- VP-D1. Conduct research to evaluate the impact of language, subject matter and visual techniques used by the media
- VP-D2. Expand abilities in developing multimedia presentations
- VP-D3. Research ethical issues related to the laws, rules and regulations for the use of media
Lesson Plans

Bias

Bias Lessons: Beginning week 1 we do Friday news shares where students share news stories with the class and facilitate discussion (students have to sign up to do this twice a term). The conversation can be anything from techniques used, to story impact, to examples of bias. The depth of conversation (including bias awareness) will broaden as the year progresses. By Spring Semester students will be expected to share only International stories and turn in a handwritten analysis as well as conduct more indepth classroom discussion, with a focus on bias (external and internal)

Unit One: Perception/bias

Lesson Dates: Week of August 10

Objectives:

- Define bias
- Identify personal biases
- Discuss biases noticed in shared news clips

Activities:

- Student groups will receive one of my Ghana pictures. They are to write the what, why, how, when, who story of the picture --- going by what they see --- and present to class. Afterward, we discuss personal biases --- why were there so many connections to poverty or gang life?
- Student News Shares: Students select international news stories, analyze techniques used, share with class and lead discussion on bias --- word usage, tone, visual perceptions, reporter bias, etc.

Assessments

- Student News Shares: Students select international news stories, analyze techniques used, share with class and lead discussion on bias --- word usage, tone, visual perceptions, reporter bias, etc. Students assessed on written analysis (turned in worksheet) and questions/topics shared with class.
Country Research

Lesson Summary: Student groups will research a country of choice and create a multi-media presentation that includes travel brochure, country fact sheet, and a presentation that highlights country statistics/points of interest.

Lesson Dates: September through October.

Objectives:

- Use research databases and library materials to gather a diverse range of information
- Identify country highlights
- Work with a partner to organize material and put together a one-page fact sheet, similar to Travel.state.gov bulletins
- Create and present a multi-media presentation about chosen country

Activities:

- Students will be placed together in groups of 3 to 4. Each will be given travel books and brochures on a particular country (one group will get my Ghana books). They will create a quick What-Where-Who-How-When poster that highlights what they found most interesting about country, and share with class (2-day assignment). After presentations, I will introduce Country Project, and it’s expected outcomes/grading checklist.
- I will share state.gov bulleting on Ghana, and then share MY fact sheet of the country. Students will be asked to do a quick fact sheet on Laveen for practice. Students will then be given their checklist for country fact-sheet.
- I will share my iMovie presentation (using pictures and video taken from Ghana trip) to model what I expect their final presentations to be like. Will also use class time to answer questions about what I learned, etc.
- Students will work with their groups on research, planning, creation during class periods (in between deadline assignments), while I monitor/facilitate their work.

Assessments

- Country Fact sheet --- graded by rubric
- Multi-media presentation --- graded by student feedback and rubric
Historical or Modern Slavery Research Project

Lesson Summary: Student groups will research a chosen slavery topic --- past or present, from any region --- and teach to the class. Students must first propose their topic and lesson plan to teacher to ensure there aren’t repeated topics. There will also be a creative writing assignment connected to project. Students will also have access to guest speakers about the topic.

Lesson Dates: Late October through December

Objectives:

- Identify a minimum of three types of human bondage
- Write and a memo-style proposal about their chosen slavery topic
- Write an article about a fictional slave from their topic (example: child sex slaves in Thailand), using facts gathered in topic research.
- Write an article about James Kofi’s visit to our campus, and what was learned through his speech.
- Write a lesson plan that includes lesson summary, lesson goal, objectives, expected visuals used and lecture bullets (students won’t be expected to assess learning).
- Using lesson plan, teach their topic to class.

Activities:

- Brainstorm what is slavery?
- Fact scavenger hunt on Challenging Heights website
- My presentation on Cape Coast castle (and my blog about it), the slaves ‘last bath’, and modern slavery. I will share photos, video clips from trip with students.
- Grad student (Vineta from Ghana trip) visit to discuss Human Trafficking with students.
- James Kofi visit and articles
- Student news shares on modern slavery

Assessments:

- Memo style proposal on chosen slavery topic
- Slave interview and article --- students are to pretend they interviewed a ‘slave’ from their chosen topic and write an article that reflects facts they’ve learned about this form/era of slavery.
Write a basic what-why-how-when-where-who article about James Kofi’s visit to our campus. The best article that is finished first will be published on our student website.

Student Lesson Plan, which includes summary, goal, objectives, visual aides and lecture bullets

Teach topic to class, students grades on mix of facts with visuals and how well they followed their plans.
TRAFFICKING AND MODERN SLAVERY
Overview

- History of slavery
  - Gold Coast - major transporter to Trans Atlantic slave trade

- International Law
  - Slavery illegal in all countries (illegal to own and exercise complete control over another human being)

- Contemporary Slavery/Human Trafficking
  - Types of Trafficking

- Human Trafficking in Ghana

- Challenging Heights
  - International Partners
  - History
  - James Kofi Annan (Founder & Activist)
Human Trafficking

- The recruitment, transportation, transfer, harbouring, trading or receipt within and across national boarders by:
  - The use of threat, force or other forms of coercion, abduction, fraud, deception, the abuse of power or exploitation of vulnerability
  - Giving or receiving payments and benefits to achieve consent

*Ghana Human Trafficking Act, 2005*
Types of Trafficking

- Bonded Labor
- Forced Labor
- Sex Trafficking
- Child Labor

IMPORTANT POINTS
1. Slaves are cheaper than in the past
2. Held for shorter periods of time
3. Slavery in different parts of the world are becoming more alike.
Human Trafficking in Ghana

- Trafficking inside Ghana is more prevalent than Transnational trafficking
  - Child Labor
    - Close correlations are found in child labor and trafficking practices in Ghana often associated with agriculture, street hawking, domestic servants and the fishing industry.
    - Fishing industry has highest number of trafficked children in Ghana
  - Religious enslavement
    - Trokosi - female virgin slave
Fishing Industry

- **Recruitment**
  - Youth between the ages of (5-15 years old)

- **Regions prevalent for trafficking**
  - Northern Volta region
  - Yeji, Buipe, Winneba, Senya, and Awutu

- **Working Conditions**
  - Long hours (seven days a week)
  - Forced to endure abuse
Trokosi

- Life long servitude
  - Virgin girls dedicated to religious shrine to atone for familial offense
- The practice is found primarily in Southeastern Ghana
- Conditions
  - Girls/ women are often stigmatized
  - Provide agricultural or domestic labor for priest at the shrine
  - Endure abuse

Everywoman- Practice of ‘Trokosi’ (video)
http://www.youtube.com/watch?v=edfTtpxL1h8
Challenging Heights

**Mission** - To ensure a secured, protected and dignified future and life for children and youth by promoting their rights, education and health.

- Help children who have come back from the slavery and other forms of child labour through education.
  - Support families to keep children in school
  - Empower fishing communities and families to resist child slavery
  - Rescue exploited children from slavery

http://www.challengingheights.org/
In 2009 Challenging Heights rescued 47 children from trafficking in the Volta Lake fishing region.

Another 27 survivors and at risk children received a variety of school support.

Families of the children were assisted as well with funds to build or strengthen business.

Challenging Heights also identified, withdrew and supported another 240 child labourers in the cocoa industry.
International Partners

- Global Fund for Children
- American Jewish World Service
- Free the Slaves
- African Women’s Development Fund
- Barclays Bank of Ghana
- Hovde Foundation
Challenging Heights History

- Started by James Kofi Annan in 2007
- Now has 3 administrative staff members and 10 program staff members
- Has received international attention such as Jason Mraz and CNN.
James Kofi Annan

“To whom much is given, much is expected”

- James gave up a lucrative job managing the Barclays Bank of Ghana to start Challenging Heights and help children in child slavery.
- Was a victim of child trafficking for six years.
- Escaped and worked his way to a Masters degree in the U.K.
- Winner of the 2008 4th International Frederick Douglas Purpose Freedom Award.
- Winner of the 2008 Educational Promoter of the Year Award from the World Association of NGOs.
- Winner of 2006 Barclay’s Chairman’s Awards.