

Folksongs as a Resource for Multilingual Pedagogy in Basic Education

Abdul-Razak Inusah

Department of Languages Education, University for Development Studies, Tamale-Ghana.

ainusah29@gmail.com

Received: 27 June 2026; Revised: 25 July 2026; Accepted: 18 August 2026; Published: 18 September 2026

Abstract - This paper describes the relevance of Dagbanli folksongs as a resource for multilingual pedagogy in basic schools through a series of collaborative engagements involving teachers and learners. The paper describes Dagbanli folksongs as a multilingual resource and how the folksongs are employed as multilingual pedagogical strategies to facilitate language transfer in teaching practices in multilingual classrooms. The challenges and opportunities associated with using folksongs, which are sung during storytelling, with particular attention to the Ghanaian context, are discussed for the purpose of multilingual education. Grounded in sociolinguistics and critical pedagogy, the paper provides a robust description framework for exploring how the use of folksongs in storytelling supports early literacy development and enhances multilingual education practices.

Keywords - Folksong, Dagbanli, Storytelling, Multilingual Pedagogy, Basic education.

1. Introduction

The paper describes the relevance of Dagbanli folksongs as a resource for multilingual pedagogy in basic education. The objective of this paper is twofold: it describes the relevance of Dagbanli folksongs as a multilingual resource in supporting teaching practices in basic schools, and it examines how Dagbanli folksongs are employed as pedagogical strategies to facilitate language transfer in multilingual classrooms. The paper critically explores how targeted multilingual pedagogy influences teachers' instructional methods and learners' classroom engagement. It aligns with national and international goals for inclusive, equitable and culturally responsive education. It also examines changes in classroom practices following the introduction of folksongs, particularly in how teachers incorporate learners' home languages. This paper refines multilingual teaching practices by introducing folksongs as a resource material in Ghanaian early years and primary education, with a focus on bridging the gap between language-in-education policy and classroom practice.

While there is a growing body of literature on multilingual education in Africa, much of it focuses on policy-level analysis or theoretical advocacy for mother-tongue instruction. There remains a significant gap in empirical research that investigates how multilingual pedagogical approaches are understood, adapted and enacted by teachers in real classroom settings, particularly in linguistically heterogeneous environments. Education in Ghana has long been shaped by the coexistence of multiple languages, with the English language serving as the official medium of instruction from basic 4, while indigenous languages are used for the medium of instruction in the early years (KG-basic3), which remain central to the learners' cultural identity and everyday communication (Inusah, 2025). According to the current Ghana's Language Policy in Education (LPIE), a Ghanaian language prevalent in the local region should be used as the medium of instruction for the first three years of basic education, while

English is studied as a subject and from basic four onwards, English becomes the medium of instruction. This policy has seen limited uptake due to frequent shifts and widespread disillusionment (Nkrumah et al. 2024; Inusah et al. 2020; Ansah, 2014; Anyidoho, 2018; Owu-Ewie, 2006). This multilingual reality presents both challenges and opportunities for basic education, and at the same time, the disconnect between policy and practice is not unique to Ghana but reflects a broader challenge across sub-Saharan Africa.

Storytelling in this paper refers to the use of oral narratives, folktales, folksongs and culturally relevant traditional stories as instructional strategies that connect classroom learning to learners' lived experiences. Note that in the cultural context of Ghana, oral narratives serve as repositories of collective wisdom, embedding moral lessons within engaging plots that facilitate memory retention and ethical reflection (Owu-Ewie & Eshun, 2015). The traditional practices in Ghana align with the contemporary educational theories, establishing narrative as a powerful cognitive tool for meaning-making and moral development (Bruner, 1996). Storytelling is observed in Ghanaian traditions occupies a central position and functions as both entertainment and instruction across generations (Boateng, 2023; Yankah, 2004). The storytelling, also known as moonlight tales, is an oral tradition deeply embedded in Ghanaian culture. Folksongs created from storytelling offer a powerful pedagogical tool for engaging young learners, transmitting values and fostering creativity (Agyekum 2013). Boateng (2023:2) attests that "the intersection of pedagogical innovation and cultural preservation presents unique opportunities for reimagining moral instruction through indigenous methodologies that have sustained African communities for centuries."

The term multilingual, which is an ability to communicate in two or more languages, is described as "a repertoire of styles and linguistic resources, tuned to particular communicative settings and spheres of life, developed over the course of a person's biographical experience" (Rampton 2019:2). Multilingual pedagogy denotes teaching approaches that deliberately incorporate more than one language in instruction, recognizing the linguistic diversity of learners and developing it to enhance comprehension, participation and identity formation. For instance, translanguaging pedagogy, which is about the teacher and his/her learners, draws on the languages available to a class even if the teacher does not speak all (or any) of the other languages the learners do, he/she can welcome learners and encourage them to use the languages in the classroom (Ancarno et al., 2025). In Ghana, most people speak more than two languages, and one can, of course, talk about Ghana as a multilingual country since multilingualism is a defining characteristic of Ghana (Inusah, 2025).

The integration of folksongs as a resource for multilingual pedagogy in Ghanaian basic schools is, therefore, not merely a methodological choice but a culturally responsive educational practice. It seeks to bridge the differences between formal schooling and community knowledge, while also promoting literacy development across languages. This paper explores how these two elements, folksongs in storytelling and multilingual pedagogy, can be harmonized to improve learners' engagement, strengthen cultural continuity and support inclusive education in Ghana's diverse multilingual classrooms.

2. Methodology

The paper employs a qualitative research design, supplemented by elements of ethnographic inquiry, to explore the integration of folksongs and multilingual pedagogy in Ghanaian basic education. The methodology is organized around three key events, each representing a thematic focus and accompanied by specific data collection methods. (i) The cultural significance of folksongs was explored in terms of how folksongs function as a cultural and pedagogical resource in Ghanaian basic schools. The folksong is examined as both an instructional technique and a medium for transmitting cultural values, moral lessons and community identity. (ii) Multilingual Pedagogy in practice focused on how multilingual teaching strategies are applied in Ghanaian basic classrooms- the interplay between English and indigenous languages, and (iii) Integration Strategies focused on how folksongs and multilingual pedagogy could be harmonized to create culturally responsive and inclusive teaching practices.

The data for this paper were solicited over a three-month duration and included classroom qualitative observations, semi-structured interviews and focus group discussions. Participants selected included multilingual 9 teachers aged 22-41; 45 learners aged 6-12; 5 stakeholders aged between 25-52, and 5 school communities (Tempe kukuoo, Mba Naayili, Kasalgu, ɲarim, Kpene). The 9 teachers comprised 5 females and 4 males; the 45 learners comprised 20 females and 25 males, while the 5 stakeholders comprised 3 females and 2 males. Ethical approval was sought from participants, parents, schools, communities and the relevant Ghanaian authorities. Informed consent was obtained from all participants, and learners were informed in advance about the purpose and use of video recordings and group discussions and their written or verbal consent was also obtained prior to participation.

Qualitative classroom observations were employed to gather data on participants' engagement with folksongs in storytelling and their educational potential, and documented the sessions in selected basic schools in the 5 selected villages (Tempe kukuoo, Mba Naayili, Kasalgu, ɲarim, Kpene) around Tamale, the northern regional capital. The purpose was to analyze narrative techniques, teacher delivery and learner engagement. During the qualitative observations, language use patterns during instruction, noting code-switching, translation practices and bilingual teaching strategies were recorded. The qualitative observation of the integrated lessons in the classrooms was done purposely to assess learner engagement.

Semi-structured interviews were also used to capture perspectives on the cultural role of folksongs and their educational relevance, involving the teachers and stakeholders as well as community elders using audio recordings, which were later transcribed. The interviews also explored the teachers' attitudes toward multilingual pedagogy, challenges faced and strategies for balancing English with indigenous languages. The Focus group discussions were done after each lesson for learners to reflect on their experiences during and after the use of folksongs in storytelling and collaborative sessions with teachers to design trial lesson plans integrating Dagbanli folksongs with multilingual approaches such as translation and code switching. The methodology captured the cultural, linguistic and pedagogical dimensions of Ghanaian basic education. The combination of observations, interviews and focus group discussions ensured a rich data set that reflected both policy and practice.

3. Dagbanli Folksongs in Storytelling

Storytelling is observed to significantly enhance early literacy skills among Ghanaian basic learners by employing folksongs in traditional settings. Oral folksongs in traditional folktales are sung to trigger socialization, peaceful cohesion and conflict resolution during narratives (Adyekum, 2013). Folktales are popular moonlight tales in Africa that are narrated during the evening by adults and children, during which the folksongs illustrated in (1), (2) and (3) are sung by the narrator and mostly the audience. The folk songs are examples of folk music composed in Dagbani. Weissman (2020) classifies music into three archetypes with distinct characteristics: popular music, classical music and folk music. The popular is marketed for mass consumption driven by commercial industries, the classical is formal and performed by professionals, while folk music, which is the focus of this paper, is composed organically within families and speech communities, valued for its authenticity and freedom from commercial pressures (Karali, 2026). One of the major features that characterizes a folksong is its ability to survive through non-commercial means in the oral tradition of a speech community; thus, it has no definite version that demands perfect loyalty.

Traditionally, Dagbanli folksong has unique features, such as a hybrid form (made up of words and melody), temporally flexible (significant variation, often understood as demonstrative of individual skill) and always in a dialogue form with known references. Karali (2026:28) explains that the feature hybrid form of folksongs means "both lyrics and melody are carried forward, and changes in one or the other and still belong to the same song if genealogical continuity is preserved", while temporal flexibility means "variation across performances is tolerated so long as they remain connected to the historical lineage." This paper suggests that the hybrid form is essential to historical properties, while temporal flexibility appears as a distinct feature to be considered when deciding what

best explains folksongs as a multilingual resource for teaching practice. Note that it is very common to find nonsense refrains in traditional Dagbanli folksongs, which are one of the few consistent elements bound by time, voice and linguistic environment.

The oral traditions established that the words encountered in Dagbanli folksongs are mostly narratives that contain historically bound concepts, such as conflict, land, ownership, marriage, duties of kinship, etc., which indicates that the lyrics are created, altered and embedded in culture and history. The words used in the folksongs are coupled with melody, performative and formal aspects of language use such as imagery, rhyme and tone patterns that vary across the dialects and exist only as long as the speech community recognizes them. The words used are not purely semantic properties but instead poetic devices that provide sound and imagery shaped by the linguistic and artistic conventions of the speech communities, as shown in the folksongs in (1) and (2). The paper focuses on two basic forms of folksongs in Dagbanli: main songs, which mark boundaries between events as in (1) and asides, which prompt and criticize the narrator during moonlight tales as in (2). A dialogue is a unique characteristic of the folktales, which means there are mostly two characters in every Dagbanli folksong, which calls for audience participation that brings the performer and the audience together for an interactive performance; this strengthens social unity and relationship among learners. Folktales throughout Africa often include songs and are central to its oral narrative culture. The folksongs are pedagogical tools which offer accessibility, adaptability and cultural authenticity, making them particularly suitable for community school contexts where conventional resources may be scarce (Boateng, 2023; Opoku-Asare & Siaw, 2015).

- Folksong in Dagbanli (main song)

M ma (my mother)	
m ma m ma be yeli ni nti guli gaa	'mother, they asked me to watch gaa'
gaa ka chi ka n guli gaa	'gaa has no guinea corn'
gaa ka nyuya ka n guli gaa	'gaa has no yams'
kpiŋ taba kpiŋ taba	'fellow corpse, fellow corpse'
fomya ka ti wum yela ŋɔ	'quiet for us to listen to this problem'
kpi na be paagi tiŋa	'died and have not reached the ground'
bia la kumdi yela yee	'the child is already crying yee (nonsense word)'

The folksong in (1) is taken from a Dagbamba folktale (an ethnic group in the northern region of Ghana) about a young girl who loses her mother and whose family promises they would take care of her. The family mistreats her. She goes to her mother's grave to complain (stanza 1), and her mother replies (stanza 2), requesting that everyone be quiet and listen to her daughter. The folksong is structured in two stanzas with elements of sound devices such as alliteration.

- Folksong in Dagbanli (aside)

m bori la n sala	'I want my charcoal'
n sala bia yoli	'my charcoal is a bad child'
n sala yila tia gburigu	'my charcoal comes from the shrub'
tia gburigu mee be diri yoli	'the shrub does not eat for nothing'
tia gbrigu dee n Zahim	'the shrub took my fish'
n zahim bia yoli	'my fish is bad child'
n zahim yila moy'laa	'my fish comes from the river'

moy'laa mee be diri yoli	'the river does not eat for nothing'
mohilaa n dee m maa	'the river took my mother'
m ma bia yoli	'my mother is a bad child'
m maa yila tulee,	'my mother comes from tulee (nonsense word)'
tule bam bam tule	'tule bam bam tule (nonsense words)'

The folksong in (2) is taken from a Dagbamba folktale (ethnic group in the northern region of Ghana) about a young girl who requested a blacksmith to return her charcoal, which a tree (shrub) gave to her (stanza 1) after it took her fish (stanza 2). She had the fish from the river, which took her mother, who came from nowhere (stanza 3). The folksong is structured in three stanzas. In the Ghanaian context, learners are interested in folksongs from folktales featuring human characters and animal characters such as spider, animal parables and ancestral wisdom, which provide culturally relevant frameworks for exploring complex moral concepts such as honesty, respect, responsibility and communal harmony (Adjei, 2013; Adjeikum, 2013; Boateng, 2023). The pedagogical potential of folksongs in the Ghanaian classroom extends beyond simple information transmission, engaging emotional and imaginative capacities that deepen ethical understanding.

A number of folk songs, such as (1) and (2), were used by the teachers in the classrooms to teach lessons in English, Inter-Science, Mathematics and creative art in KG 2, basic 2, 3, and 4, respectively, observed by the researcher. Some of the teachers who taught the various subjects used the folksongs as starters to introduce their lessons, while others used them to facilitate teaching and learning as vocabulary resources through translations. This encouraged the learners to use their native language for the discussions, collaboration and creative activities. The classroom observations of the lessons showed that learners were more attentive and engaged during the folksongs sessions and took an active part in learning and singing the folksongs compared to the conventional classroom activities. Learners demonstrated improved vocabulary acquisition and translation, better comprehension of narrative structures and heightened creativity in singing the folksongs. The focus group discussions with the 9 teachers and 45 learners after each lesson highlighted that folksongs can also reinforce cultural identity as learners connected moral lessons and folksongs to their everyday classroom experiences.

The folksongs above are culturally rooted songs passed down orally from generation to generation, and each carries linguistic and historical knowledge, which makes making them powerful tools for multilingual learning; thus, the folksongs' repetitive, rhythmic and memorable nature supports language acquisition. With regards to vocabulary development, Dagbanli folksongs can be used to introduce learners to everyday words (nouns, verbs, adjectives, pronouns, etc.), idioms and expressions in multiple languages. For pronunciation improvement, the rhythm and melody in the folksongs would help learners internalize sound patterns. Code-switching as a translanguaging tool supports teachers to use folksongs to move fluidly between languages and strengthen learners' multilingual competence. The folksong can be used to develop listening comprehension by improving learners' ability to decode meaning from context through a series of translations during classroom activities. The use of folk songs in the multilingual classroom enhances learners' memory retention through repetition, which is very frequent in the songs. The use of folk songs supports early literacy skills such as sequencing, prediction, and narrative understanding; it also strengthens phonemic awareness, which is foundational for reading in multiple lingual classrooms.

4. Folksongs as a Resource for Multilingual Pedagogy

The data from the teacher interviews and classroom observations indicated that while multilingual pedagogy fosters inclusivity and learning, it presents some practical challenges. Interestingly, some teachers were observed struggling with balancing English with the indigenous languages such as Dagbanli, especially the lower basic where the learners spoke diverse indigenous languages including Dagbanli, Gonja, Twi, Mampruli and Kokomba. An outstanding challenge was resource limitations, such as the lack of bilingual teaching language-specific

resources (e.g., posters, worksheets), which further constrained the classroom activities and non-language specific resource that might be usable across multiple languages (e.g., a puppet, story cubes and language games). However, interventions emerged during the lessons in the form of code-switching strategies, peer translation, as examples of pedagogical translanguaging, where learners were allowed to use their full linguistic repertoire in the classroom. Also, the use of folksongs in multiple languages collectively supported teaching and learning as well as classroom participation. The use of the folksong made teachers to know their learners' home languages as the translation of the folksongs was done in various languages. Interestingly, though some teachers did not understand some of the languages, they were able to engage the learners in their classroom activities.

Johnson (2007) observes that people in education believe that it is the subject teacher's responsibility to develop teaching standards of taste, to introduce learners to what is wholesome and genuine, to educate their emotions and to teach learners to enjoy artistic truth and beauty." Therefore, teachers cannot afford to ignore folksongs as multilingual resources since poetry and music are tools in folksongs which learners are happy to sing and offer possibilities for interesting English, Mathematics or Science lessons. Dagbanli folksongs are examples of ballads created in storytelling and may be used as multilingual resources in the classroom in varied contexts in education. Recorded folksongs can be played on an audio tape or preferably sung by the teacher or learners as a starter at the beginning of an English, Mathematics or Science lesson. The purpose is to arouse the interest of the learners or create a relevant introduction during a lesson, to illustrate certain key points or at the end of a lesson to bring it to an exciting evaluation. Johnson (2007:93) cautions, "Care must be taken to see that the folksong is a useful addition to the subject and that it does not prove a digression."

The introduction of translation of a folksong in the classroom during a lesson allows the teacher to promote multilingual pedagogy among the learners; the folksong used as a resource may be presented with visual aids such as language maps, class drawings and a puppet. Teachers can achieved a real excitement of class participation by selecting a folksong from learners' home language which is familiar and contains simple, repetitive structures as illustrated in (1) and (2). Make sure the folksong is linguistically relevant and has clear vocabulary based on vocabulary, nature, greetings, and numbers, which allows easy translation or code switching. The teacher must teach learners the folksong and make sure to sing the folksong in the learners' first language (L1) to activate learners' prior knowledge and ensure comprehension before introducing other languages through translation. The moment learners understand the meaning in their home language, the teacher can gradually introduce the second language (L2). Use the translanguaging procedure to glide fluidly between languages during classroom activities. Allow learners to sing the folksong relevant to the lesson in chorus by exploring role play in assigning the stanzas to individuals or groups, preferably without somewhat restricting the influence of language choice. Learners may be allowed to sing similar folksongs in other languages to make the class more interesting and involving. A comprehension lesson in English on the topic 'conflict', for instance, can be presented using a folksong to facilitate the understanding of the topic by using the folksong in (3) to demonstrate the concept 'conflict' in a dramatic way by singing it in the L1 while learners join in chorus, after teaching them the song. The folksong sung during the lesson could provide a good context for the topic and get learners to participate in the classroom activities.

- | | |
|---|--|
| • yaa Amina yaa, | 'yaa Amina yaa (nonsense word)' |
| yaa Amina a ba kan na yee Amina | 'yaa Amina, your father is coming yee, Amina |
| ni o ti ku a yee Amina yaa | 'to kill you yee (nonsense word), Amina' |
| yaa Amina yaa | 'yaa Amina' yaa (nonsense word). |
| | |
| yaa piela la yaa | 'yaa the ram yaa' |
| yaa piela la kpe mi n duu la ni piel la | 'the ram, enter inside that my room the ram' |
| Salma nmani buyu la piela | 'the gold calabash the ram' |
| zan ntri gooni yee piela la | 'show it over the wall yee the ram' |

tobu la zaa suuya piela la	'all the war is killed the ram'
kache m ba ko piela yaa	'except only my father, the ram'
yaa piela la yaa	'yaa the ram yaa (nonsense word).

After singing the stanzas in the folksong in (3) in L1, translate the key words (e.g. *tobu* 'war') or phrases (e.g., *a ba* 'your father') into multiple languages and allow learners to explain meanings in their strongest language. This mirrors natural multilingual communication and strengthens language transfer.

Using the folksong is a better way for a teacher to teach and use a dialogue in a folksong to illustrate the nostalgic feelings of a conflict between a father and a daughter, where an animal character (*piela la* 'the ram') warns the daughter (*Amina*) about her father (*ba*) waging a war against her (stanza 1). She responds by fighting back with a golden calabash (*salma nmani buyu*) to destroy the father's troops except her father (stanza 2 & 3); this is a way of preaching peace. The use of the words and tune in the folksong evokes the picture of conflict in the understanding and excitement of the learners. Allowing translation of the folksong by learners could create a supportive multilingual environment and make the lesson more interesting. Some constructions and use of some words about conflicts would be appropriate for summing up the usage of folksong as a resource in the teaching of English literature and identifying vocabulary in different languages.

Pictures illustrating vocabulary and short notes on cultural meaning learned from folksongs created from teaching practices narratives are a powerful literacy resource appreciated as part of cultural heritage, paving the way for language diversity in teachers' teaching practices. They bring about the change for which learners' linguistic repertoire is reflected in Ghanaian multicultural classrooms. The folksongs used in the classroom as resources during lessons lower learners' anxiety, support language transfer, and promote multilingual identity. It serves as one of the observed effective low-cost materials for multilingual pedagogy.

5. Collaborative Engagements

The participatory focus group discussions involving teachers and learners from some selected basic schools in Tamale revealed the importance of collaboration between teachers and learners in the classroom. The teachers expressed the need for policy flexibility that allows indigenous languages to be used more systematically in early grades as stated in the current Ghanaian language-in-education policy (LIEP, 2017), which recommends the use of regional languages (Twi, Fante, Akuapem, Adangme, Ewe, Dagbanli, Dagaare, Ga, Gonja, Kasim) as languages of instruction from KG1 to P3 while English is used as medium of Instruction thereafter (Inusah, 2025; Ansah, 2014; Nkrumah et al., 2024; Inusah et.al, 2020). The teachers acknowledged the cultural and pedagogical value of using folksongs created in teaching narratives to facilitate teaching practices in various subjects. However, they emphasized the challenge of standardizing practices across diverse linguistic communities across the country.

The data solicited for this paper provided critical insights into the integration of folksong processes. The teachers reported that learners responded positively to lessons that combined folksongs with multilingual approaches such as translanguaging pedagogy, showing greater confidence in both English and indigenous languages. The teachers recognized that such integration could strengthen national identity while improving learning outcomes. The session underscored the need for sustained dialogue, continuous professional development in multilingual education and the creation of culturally relevant teaching resources to support this pedagogical shift.

The paper makes contributions to expand the discourse on culturally responsive pedagogy by demonstrating how oral folksong traditions can be systematically integrated into multilingual educational frameworks. It also adds up to the sociocultural learning theory by showing how narrative practices and language diversity intersect to shape identity, comprehension and creativity in basic school learners and provides a model for analyzing the

synergy between indigenous knowledge systems and formal education. Practically, it offers teachers' concrete strategies for embedding folksongs into multilingual classroom practices, including lesson design, code-switching techniques and culturally relevant narratives. It highlights effective classroom practices that enhance literacy, engagement and inclusivity, particularly for learners navigating multiple languages. Again, it provides insights into teacher training needs, emphasizing the importance of equipping educators with skills in both narrative pedagogy and multilingual instruction. The LIE (2017) policy informs by demonstrating the benefits of integrating indigenous languages and oral traditions (e.g. folksongs) into basic education and suggests curriculum reforms that recognize folksongs as a legitimate pedagogical tool alongside multilingual approaches. Also, it offers recommendations for scaling culturally responsive pedagogy across diverse regions to ensure that education reflects both national standards and local cultural realities.

6. Conclusion

This paper demonstrated that the integration of folksongs in multilingual pedagogy in Ghanaian basic education holds significant promise for enhancing literacy development, cultural continuity and inclusive learning. Folksongs emerged as a powerful tool for engaging learners, enriching their vocabulary and reinforcing their cultural identity, while multilingual pedagogy paved the way for bridging the gap between indigenous languages and formal instruction. Together, these approaches fostered deeper comprehension and learner confidence.

At the same time, the findings highlighted practical challenges, including limited resources, policy constraints and the complexities of managing diverse linguistic backgrounds in the Ghanaian classrooms. However, opportunities were evident in teachers' innovative use of code-switching, peer translation (translanguaging pedagogy) and culturally relevant narratives in the classroom. The collaborative process between teachers and policymakers underscored the importance of dialogue, flexibility and shared responsibility in shaping effective educational practices. The collaborative engagements session revealed that a consensus sustainable integration requires both grassroots innovation and systemic support. Basic school teachers need ongoing professional development and culturally relevant resources, while policymakers must ensure that language-in-education policies reflect Ghana's multilingual reality.

References

- [1] C. Ancarno, S. Little, and A. Inusah, *Multilingual Education in the Gambia (MEG): A HUB for those Interested in Language and Education in The Gambia*, 2025. [Online]. Available: <https://megambia.com/outputs-3/>
- [2] Gladys Nyarko Ansah, "Re-Examining the Fluctuations in Language in-Education Policies in post-Independence Ghana," *Multilingual Education*, vol. 4, no. 1, pp. 1-15, 2014. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [3] Akosua Anyidoho, "Shifting sands: Language Policies in Education in Ghana and its Implementation Challenges," *Ghana Journal of Linguistics*, vol. 7, no. 2, pp. 225-243, 2018. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [4] Kwame Boateng, "Storytelling as a Pedagogical tool for Moral Education in Community Schools of Ghana," *Global Dialogues in Humanities and Pedagogy*, vol. 1, no. 3, pp. 1-8, 2023. [[Google Scholar](#)] [[Publisher Link](#)]
- [5] Abdul-Razak Inusah, UKFIET, *Enhancing Multilingual Teacher Training in Ghana*, UKFIET, 2025. [Online]. Available: <https://www.ukfiet.org/2025/enhancing-multilingual-teacher-training-in-ghana/>
- [6] Abdul-Razak Inusah, Edward Salifu Mahama, and Mohammed A. Mashoud, "Evaluation of Language Policy in Education in two Speech Communities in Northern Ghana," *Journal of Educational Development and Practice*, vol. 4, no. 1, pp. 21-39, 2020. [[Google Scholar](#)]
- [7] Eric P. Johnson, "The use of Folk Songs in Education: SOME Examples of the use of Folk Songs in the Teaching of History, Geography, Economics and English Literature," *The Vocational Aspect of Education*, vol. 21, no. 49, pp. 89-94, 1968. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [8] Zeynep Ikim Karali, "The Ontology of Folk Songs," Master's Thesis, İhsan Doğramacı Bilkent University, pp. 1-52, 2026. [[Google Scholar](#)]

- [9] Ivy Kesewaa Nkrumah, and Stella Yemisi Erinosho, "The real Ties of Implementing First Language (L1) for Instruction in Lower basic Schools in Ghana," *East African Journal of Education and Social Sciences*, vol. 5, no. 4, pp. 1-12, 2024. [[Google Scholar](#)]
- [10] Nana Afia Amponsaa Opoku-Asare, and Abena Okyerewa Siaw, "Rural-Urban Disparity in Students' Academic Performance in Visual Arts Education: Evidence from Six Districts in Kumasi, Ghana," *SAGE Open*, vol. 5, no. 4, pp. 1-14, 2015. [[CrossRef](#)] [[Google Scholar](#)] [[Publisher Link](#)]
- [11] Charles Owu-Ewie, "The Language policy of Education in Ghana: A Critical Look at the English-Only Language Policy of Education," *Selected Proceedings of the 35th Annual Conference on African Linguistics*. Somerville, MA: Cascadilla Proceedings Project, pp. 76-85, 2006. [[Google Scholar](#)]
- [12] Ben Rampton, "What do we mean by 'Multilingual'? Linguistic Repertoires," 2019. [[Google Scholar](#)]
- [13] Kwesi Yankah, *The Proverb in the Context of Akan Rhetoric*, New York: Diasporic Africa Press, pp. 1-3, 2012. [[Google Scholar](#)]
- [14] Dick Weissman, *A New History of American and Canadian Folk Music*, Bloomsbury Publishing USA, 2019. [[Google Scholar](#)]