

A COMPARATIVE STUDY OF CULTURAL IDENTITY IN
CHILDREN'S DRAWINGS AT THE RIDGE AND K.N.U.S.T.
PRIMARY SCHOOLS IN KUMASI, GHANA.

By

Gifty Akuokor Quaye

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GHANA.**

By

Gifty Akuokor Quaye (B A. Integrated Rural Art and Industry)

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DECLARATION

I hereby declare that this submission is my own work towards the Master of Arts degree and that to the best of my knowledge, it contains no material previously published by another person nor material which has been accepted for the award of any other degree of the university, except where due acknowledgement has been made in the text.

Gifty Akuokor Quaye (PG 1130807)
(Student's Name & ID Number)	Signature	Date

Certified by:

Dr. Mariama Ross
(Supervisor's Name)	Signature	Date

Certified by:

Dr. Joe Adu-Agyem
(Head of Department's Name)	Signature	Date

ABSTRACT

Art was not taught at the lower Primary until the Creative Arts programme was introduced. The class teachers has no art background and have not been trained to teach art at the lower levels so they do not teach the subject at all or ask some one to draw on the board for the children to copy into their drawing books. Children sometimes copy and trace from their text books as well. Teachers do not allow children to draw from their memories to represent their cultural identities in their drawings and sometimes choose the medium for the kids to use, for instance they show the children the colours to use and suggest additions when they draw. They also do not allow the children to talk about their works to bring out the meanings within their art works. All these problems mentioned above do not allow children to identify and describe the cultural meanings within their drawings and teachers do not also benefit from understanding such drawings. So there is a need to let children present their cultural identities in their drawings for teachers to understand the drawings made by them. The researcher collected data at first hand from The Ridge and K.N.U.S.T. Primary Schools through observation, interviews, questionnaire, field notes, children's drawings, and audio recorded personal comments from children, teachers and parents to compare information collected. It was found that, most children presented their cultural identities by drawing artefacts found indoors, their lifestyles, used geometric shapes, revealed their nationalities, male children drew the role of males and girls drew that of girls and especially about themselves and used colours based on reality whiles other kids used colours to distort reality. It is recommended that enough time be allocated for children at the lower primary to draw freely and be able to represent their own identities to re-educate teachers to have a better understanding on cultural diversity in multicultural art education.

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CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The purpose of this study is to identify and describe the cultural meanings within children's drawings and to find out how teachers can benefit from understanding these drawings. This study will serve as a reference for teachers and parents in Ghana to understand the cultural meanings in children's drawings. It will also promote cross-cultural understanding with children schooling in Ghana to express their cultural ideas through the drawings they make and accept other children with different cultural backgrounds to create harmony in their classrooms.

At The Ridge School, art is taught in almost all the subjects for kids to bring out their creative skills, enough time allocated for the subject, children discuss their art works among themselves and display their art works in their classrooms at the lower primary. On the other hand, children at K.N.U.S.T. Primary School were not doing art at the lower level for some time until the Creative Arts Programme was introduced. The role of cultural identities in children's drawings is less known in Ghana and this study will help improve the study of drawings at schools in the primary level, so the need for this thesis.

1.2 Statement of the Problem

Children express their religious beliefs in their drawing by sharing different religions, rituals and regional practice that is important to gain respect for something that others may not understand (Stokrocki & Angulo, 2006; Duncum, 2000). Children's drawings determine their thoughts, ideas, and ways of interacting and material adoptions to the world around them (Cushner et al.1996). Webb & Sherman as cited in Cushner et al. (1996) describe

culture to solve common problems of human being in different ways. It determines language, status, family and government to its people. Culture gives children explanations of their relationship to nature such as religion, time and history. This representation usually comes in a form in their drawings.

Multicultural Art Education according to Ballengee-Morris & Stuhr (2001) encourages art teachers to use variety of teaching strategies to enable students of all learning styles to succeed to their full potential. Differences in cultural values bring about conflict in some areas of the world. Learning about their cultural values may help us better understand the differences.

Teachers should be able to understand children's background in order to design classroom practices to reflect student's needs for effective learning. Teachers should also have respect for cultural diversity and children should share their cultural ideas to the class through their art works. (http://www.saskschools.ca/curr_content/adaphandbook/envir.html)

Again, teachers should be able to understand children's background in order to design classroom practices to reflect student's needs for effective learning. They should also have respect for cultural diversity and let children share their cultural ideas to the class. Art become a way for children between five and seven to depict their every day realities and their sense of identity. Art provide a way to connect with children, earn their trust and learn about them in order to be a good teacher. (<http://www.virtualmuseum.ca/exbition/inkameep / English /story/ index .php>

Adejumo (2002) further explained that teachers must participate in a culture so as to impact accurate knowledge about the involved aspect of the culture and that Culture comes for the participation of those represented in the classrooms to provide equal learning

opportunities in art and respect each other. Multicultural Art Education also help teachers to assess students on knowledge acquired on art produced by minority cultures for respect for students from minority cultures. This aims art education to enable all students to gain full access to children of all cultures.

These are some of the reasons why cultural identities should be represented in children's drawings and why teachers should know children's background. Yet, art was not taught at the lower Primary until recently that the Creative Arts programme was introduced and the class teachers with no art background teach art at the lower levels so they either do not teach the subject at all or ask some one to draw on the board for children to copy and Children sometimes copy from their text books as well. This result does not allow children to draw from their memories to come out with their creative skills within themselves. Again, teachers sometimes choose the medium for the kids, for instance show them the colours to use and suggest additions when they draw. They also do not allow the children to talk about their works in class to bring out the meanings within their art works to feel proud about their cultures.

All these problems mentioned above do not allow children to identify and describe the cultural meanings within their drawings and teachers also do not benefit from understanding such drawings. Therefore, the need to do this thesis to propose a standard that will help teachers understand children's background to make teaching and learning effective and all children have equal opportunities of learning at the primary level.

1.3 Purposes / Objectives

- To identify and describe the cultural meanings within children's drawings.
- To know how teachers can benefit from understanding children's drawings.

1.4 Research Questions

- How do children express their cultural identities in their drawings?
- What can teachers learn from children's drawings?

1.5 Delimitation

The researcher limited herself to two (2) schools. The Ridge School which is located at Danyame and. K.N.U.S.T. Primary School, located within K.N.U.S.T. campus and close to the main university entrance, all in Kumasi in the Ashanti Region. This study is limited to children between the ages of five and seven years. It is also limited to cultural identities within children's drawings and not that of adults.

1.6 Limitations

The art teacher who handles children at the lower level at The Ridge School went for a maternity leave two weeks after the researcher started her study and the class teacher with no art background was handling the children for art, so much information was not got from her. The Class One teacher at K.N.U.S.T. Primary School was not teaching art for some time because art was not in their syllabus and also she has no art background when interviewed and sometimes was not there to assist the researcher. Again, most parents were not willing to be interviewed and most questionnaire were not returned. Because of these circumstances, the researcher could not get more information on cultural identities on children's drawings from the teachers and parents of these children.

1.7 Definition of terms

Children/kids.....	Pupils between 5-7 years old who are dependent upon adults.
Ghanaians	children from Ghana.

Non-Ghanaians	Children from other countries.
Culture	Customs, beliefs, attitudes, values and works of a particular group that gives meanings to life.
Cultural identity	representation of one's culture in his/her drawing.
Baseline	a line serving as a basis for drawing.

1.8 Importance of the study

This thesis will promote cross-cultural understanding with children schooling in Ghana understand cultural meanings by expressing and sharing their ideas within their drawings to avoid misunderstanding between them. It will also help children to recognise what is special and valuable in their day to day activities. Again, it will serve as a guide for teachers and parents in Ghana to respect and understand children's background through their drawings in order to design classroom practices to reflect student's needs for effective learning.

1.9 Organization of the text

Chapter one of this thesis deals with the introduction. This includes

- Background to the study
- Statement of the problem
- Purposes/Objectives
- Research questions
- Delimitations
- Limitations

- Definition of terms
- Importance of the study

Chapter Two, deals with the Review of the related literature. These includes

- The Study of children in general.
- Child development through drawings.
- Stages of development in drawings.
- Theories about children's drawing.
- Cultural identity in children's drawings.
- Multicultural art education.
- Characteristics of children's drawings.
- Creativity in Children's drawings.
- Expressive drawings.
- Adult influence on children's drawings.

Chapter three discusses the kind of research methods adopted and how they were used.

- Research design (qualitative research design)
- Library research
- Population; sampling design; the sample
- Primary and secondary data
- Data collection instruments: interview, questionnaire, field notes and observation
- Validation of instruments
- Administration of instruments
- Data collection procedure
- Data analysis plan.

Chapter Four is the data chapter.

- Presentation and discussion of results

Chapter five discusses analysis and interpretation of data

Chapter six include the following;

- Summary of the study
- Summary of findings
- Summary of Conclusions
- Summary of recommendations.

References are arranged in an alphabetical order, according to the surnames of the authors in an APA style.

The Appendix includes samples of the observation guide, interview guide, interviews for teachers and parents and questionnaire for parents.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Overview

It is important to find out existing theories and areas covered by authors which have a bearing on children's drawings in order to build upon them. This chapter discusses the following sub-topics;

- The Study of Children in general.
- Child Development through drawings.
- Stages of Development in drawings.
- Theories on Children's drawing.
- Cultural identities in Children's drawings.
- Multicultural Art Education.
- Characteristics of Children's Drawings.
- Creativity in Children's drawings.
- Expressive Drawings.
- Adult Influence on Children's drawings.

The present review is limited to the study of children between five to seven years old.

2.1 The study of children

Researchers are studying childhood because it is a period when much change occurs. Changes involving social interactions, the acquisition and use of language, memory and reasoning abilities and virtually all other areas of human functioning are great during childhood. The events and experiences of the early years strongly affect the individual's later

development. Almost all psychological theories suggest that, who we are today depends very much on our development and experiences as children (Vasta, et al., 1995).

Not all psychologists are primarily concerned with early development of children. Researchers who are attempting to understand complex adult behaviour often find it useful to examine what those behaviours are, especially when they are young and described the child as a “show case” (Vasta, et al., p.5) Most developmental psychologists conduct their research in laboratories but now findings are being extended to classroom teaching methods so the need to study children because they arouse one’s interest and one feel excited by what they draw (Vasta, et al.. 1995).

Deleuze and Guattari in Oh (2008) describe children’s talk to form relations with things, care about others, share things together, help each other and design things on their own. Levinas in Oh (2008) also wrote that children always look for new things and they can communicate things that cannot be expressed in words such as children’s drawings. For example Children can also visualize invisible sounds like wind and fear.

Santrock (2001) opines that childhood is highly eventful and a unique time of life that lays an important foundation .To him, children now master special skills and bring out new ideas and that great resources are invested in children when we educate them because childhood is valued as a special time of growth and change. Developmental psychologists use scientific methods to study changes in behaviour of children. This research was done in the classrooms to bring out a thorough search in the study of children by representing their cultural elements in their drawings at The Ridge School and K.N.U.S.T. Primary School and also found if children drawing’s can not be expressed in words, visualizing invisible sounds

or not and see if children between five and seven years now master special skills to bring new ideas in their drawings.

2.2 Child development

Developmental psychology identifies the causes and processes in children that produce changes in behaviour from one stage to the other. This involves factors such as inheritance, biology, structural characteristics of the human brain, physical and the social environment in which the child lives (Vasta, et al. 1995).

Three issues arise in child psychology research. Child researchers today subscribe to some form of interactions position in which both nature and nurture are assumed to contribute to child development. The nature issues can often be seen in the area of gender–role development (Vasta, et al. 1995 and Santrock 2001). First, sex differences can be attributed to nature. The idea is that, the brains of males and females are structured differently and can be explained that boys prefer activities involving spatial relationships and spend more time improving their skills whereas girls use their hands to create a skill (Vasta, et al. 1995). The second long-standing issue in child psychology is concerned with normative development; meaning the common things that exist in the development of children. Gesell and Piaget as cited in Vasta ,et al. (1995) & Cohen and Grainer (1995) agree with the normative development which is often based on a biological view of development which proceeds from one step to the other in children while others focus on individual differences that exist among children (Vasta, et al. 1995).

Contemporary research on language development illustrates two perspectives. Some theorists believe that language abilities emerge similarity for all children because they are controlled in large part by specific mechanisms in the brain. Theorists are more concerned

with individual differences in speech development and typically study environment's influence on language acquisition in order to determine which factor causes language to develop in different children (Vasta et al, 1995).

According to Rosenblatt and Winner (1998) children's drawings were seen as unskilled and primitive representation and no attention was given to them until the end of nineteenth century when people developed interest in children's drawing through the study of child development. The interest developed in children's drawings encouraged the researcher to do a study on that.

Santrock (2001) described child development as a physical growth in the development of the brain and nervous system which allows for gross and fine motor skills. Gross motor skills involve large-muscle activities while fine motor skills is using the fingers to create a manual skill such as writing and drawing. To Santrock (2001), children gain much control over their bodies and attend for a longer period of time if classes are activity-oriented hence the need for children's drawings in class. Thus a lot of activities such as drawings should be encouraged in the classroom for the children to sit for a longer time without getting tired regularly since children can not sit for a long time.

From the above, the researcher will find out from The Ridge School and K.N.U.S.T. Primary School if factors such as inheritance, biology, structural characteristics of human brain, physical and social environment in which children live, sex difference and language attribute to children's drawings. The research also focused on the current state of children's development in the two schools.

2.3 Stages of development in drawing.

Art requires a great deal of thinking. Stages of development of young children are standardized descriptions and sequences that most children pass through in the course of development (Cohen & Gainer, 1995). The discovery process for a child may be new and exciting but art processes in young children are different from each child. Children gain confidence in their own-style of stepping forward in drawing and painting (Cohen and Gainer, 1995).

Lowenfeld, (1969) as cited in Cohen and Gainer, (1995) used developmental stages of art to understand children's growth. To them, at the Pre-schematic stage (4-7 years) children use symbols for people based on self-awareness, they draw what they know and not what they see and X-ray pictures are used to indicate what is known to exist, but not logically visible. Children pay attention to relationships in the environment and begin to rely on geometric lines and shapes. Horovitz, Lewis and Luca, (1967) agrees with Lowenfeld and Piaget (in Santrock, 2001) that familiar stages occur in the world over. These are Scribble, Primitive Schema, Fully Developed Schema and Adolescent.

Santrock (2001) classified developmental periods as infancy, early childhood, adolescence, early childhood, middle adulthood and late adulthood. He explained early childhood extends from infancy to six years and it is a time that children become more self-sufficient and develop school readiness skills. According to Santrock (2001) Piaget outlines developmental stages as Sensory motor, Preoperational, Concrete Operational and Formal Operational. Jean Piaget described the stages as cognitive development whiles Viktor Lowenfeld dealt with drawing development.

Pre- schematic stage (<http://www.users.totalise.co.uk>) is when a child uses circular images and lines to suggest a human or animal figure for a visual idea to be developed. During this stage, a child draws to show what he or she perceives as most important in drawing and uses colour to represent what they see. The researcher used children between 5-7 years old at The Ridge and K.N.U.S.T. Primary Schools to find out if similar stages occur in children through their drawings all over the world or there are some differences. Also, the researcher found from both schools if they used X-ray pictures, geometric shapes and used colours to represent what they see or not.

2.4 Theories on children's drawings.

Gestalt, a psychologist brought up a theory in art that lines should be combined for language and must be made according to whatever system a culture uses. He thinks that children see and draw when they accept as the discipline of cultural symbols (Kellogg, 1970). Lowenfeld (1954) as cited in Kellogg (1970) views children's drawings as forms of documents that reveal a child's personality. He claims that a child's work tends to fall into one of the two categories and labels one as "haptic" and other as "visual" (Kellogg, 1970). Haptic work is that which reflects the child's sense of touch and his muscular and kinesthetic awareness and visual are works that can be seen. He admits that it is difficult with many drawings to be placed as haptic or visual. Lowenfeld encourages teachers to understand the child's effort to express personal significance.

Goodenough's idea measures a child's mental capacity that children's drawings improve with age and experience and that child's drawings may or may not reflect either their perception or concepts of living persons because children first learn to draw by observing their own drawings and those of their peers and do not draw from life (Kellogg, 1970).

The Bender Motor Gestalt Test is based in Gestalt psychology which points out that when one sees an object, one only sees many whirling spots of lights reflected from that object unto the retina of the eye and that it is the brain which organizes the spots into close circles or segments of circle that become the image seen (Kellogg, 1970). According to Dalton and Virji- Babul (2008), Arnheim (1974) claimed that universal and genetically encoded laws show that there is no picture in the brain of children but rather the brain images objects. Children's development is universal and that is when children progress from scribbling to realistic thinking (Lowenfeld & Brittain, 1987, Piaget & Inhelder, 1969).

Alland (1983), Gombrich (1960), Brent & Wilson (1982a) as cited in Dalton & Virji- Babul (2008) debunk theories that child development is universal. They found differences in the drawing development of children all over the world based on culture and history. For example "ladder mouths" were common in children's drawings in England and smile faces were common in the drawings of American children. On theories on artistic development, Pearson (2001) argued that reasons and functions of drawing practices by children may be different when a particular set of graphic strategies is used to make a theory. To him, children's drawings are social practice in order to repeat activities to achieve mastery and sense is made out of children's drawings because it contains many different purposes and methods.

Froebel (1887) as cited in Pearson (2001) described the development of children's drawings as inborn and that children just develop on what already exists. Sully (1896) in Pearson (2001) later defined children's drawings as understanding the process a child's mind goes through when drawing and compare to an adult artist. More recently Kindler and Darras (1994, 1997, & 1998) as in Pearson (2001) revealed that children's drawings are pictorial representations and that are used to explain artistic development. He used these theories to

understand the speech in a child, and adult minds. He further explained all the theories of children's drawing as collective knowledge of children but none of them stands out as a thorough search into children's drawing because all theorists began with an interest in something else and used children's drawing to represent that interest. Pearson (2001) further asserts that changes occur in children in their artistic development and that theorists have a little idea about children's drawing and it is only children who can explain their own drawings for researchers to make sense of what happens around them when drawing.

On cultural studies, Dalton and Virji-Babul (2008) confirm that many researchers claim that children learn to draw by copying the drawings of older adults whose work interests them and that children between six to twelve years are unique by the use of cultural and personal characteristics to represent visual ideas in details.

Simpson et al. (1998), provided theories on artistic development which include cognitive, emotional or moral, social, language, physical and aesthetic development. On cognitive development, many theories in art and psychology clearly defined stages of childhood thinking. According to Simpson et al. (1998), children between four and seven years try new ideas, construct complex thoughts by creating mental imagery to expand their memories. Children use various symbols such as spoken words, and drawing images to represent object in various ways. Cognitive growth is influenced by culture and surroundings (Vygotsky, 1986). They further explained moral as children improving on their communication are able to control their behaviour to understand others and make more complex decisions. Social development is where children define their roles in school and among peers. Gender differences and cultural origins become part of them and compare themselves with others to bring out differences and similarities which help them to share what they draw with others.

Language development is when a child understands and uses words that have multiple meanings to increase their imagery. Physical development is the development of the fine motor skills which increase small muscle control for an activity such as drawing. This broadens the scope of art-making materials that children can use and refine their symbols in organizing visual space. Aesthetics development is when children become dependent on subject matter. They use colour and pattern towards decisions about art objects and images based on the reality of the image. (Simpson et al. 1998)

This research seeks to reveal the personality in drawings by children schooling in Ghana to find out if drawings made by them are the same or there are some differences. It also found out if there are speeches in the mind of children based on what they draw and how children in Ghana understand one another. Again, this study sought to find out the symbols mostly used by children, to see if their drawings improve with experiences or to find out if children draw from life or copy from their peers or adults.

2.5.1 Cultural elements of people

Culture according to Ballengee-Morris (2001), culture provides beliefs, values, and patterns that give meanings and structure to life. It enables individuals with a social group to function effectively in their social and cultural environment which constantly changes. Education is part of cultural experience. Culture is the heritage of the future and how we live our lives. We all have cultures because we live and exist within social groups and our lives are influenced by aspects of our personal and socio-cultural identity.

Duarte & Smith, (2000) opines that culture is the totality of socially transmitted behaviour patterns, art, beliefs institutions, and all other products of human works and thought. It includes every object people make, everything they think, and everything they do that is a

product of human work and thought. Adejumo (2000) also define culture to entails human constructed environment and behavioural patterns within a defined group or society. To Adejumo (2000), members of a culture rely on symbols to communicate vital ideas; these symbols are material culture such as building, clothing and non-material like habit and belief. Culture is what we learn and create to make sense of the world and transferred from one generation to another.

Parks (n.d) describe culture as a way of coping with the external world. This is a way of finding behaviour that makes survival more likely to live. In doing so, one understands the outside world, other people and one's own self. According to Anderson and Milbrandt, (2005) rules and procedure are known as culture and they believed that art works are not universally cultural but they are specified to a society or culture.

According to McFee (1961) and Santrock (2001) culture is a pattern determined by people to share values, beliefs and opinions on acceptable behaviour. It determines how children are trained and how beliefs and values are maintained from generation to generation. Culture includes education, religion, science, art folklore and social organization. McFee (1961), states that differences in values and beliefs are expressed through language and art forms. Without verbal, visual means of sharing these ideas cannot develop culture.

Visual culture is a means of understanding the human experience of our world. It reveals something about the people or society that made it or attached significance to it. Visual image serves as records of knowledge and means of communication in a society and also investigate visual things or objects changes overtime. It is also concerned in how cultural groups have come together and how other people have understood them over some time

because its through interaction that cultures and civilization are constructed (Davenport, 2003).

According to http://faculty.mac.education/jncnair/Joe4pages/elements_of_culture.htm

Elements of culture includes the following

- **Language**

Language is a set of symbols used to assign and communicate meaningfully. It enables a society to name or label the things in our world so we can think and communicate.

- **Artefacts**

Syque (2009) describes artefacts as the physical things found in a society or community that are having particular symbolism for a culture. They are everyday objects that have special meanings and hence are reminders that help people identity themselves as a member of the culture. There may be stories told about artefacts and may also be used in specific rituals. Artefacts can also be defined as symbolic entities found when people identify themselves and have real impact in one's lives. They are things that the members of a group or society make when they apply their technology to the physical environment. For example bed, house.

- **Norms**

Norms are rules of culture that tell the members of a group on how they are expected to behave in a given situation. They can be taboos, rituals, folkways in a culture. Norms are also embedded in artefacts, symbols, stories, attitude and it carries a strong

social sanction if violated because members of a society consider it to be the well being of the society.

- **Values**

Values are cultural standards or judgment of what is right, good or desirable. Values are human creations, held in high esteem and can be changed.

- **Beliefs and ideologies**

Beliefs are facts accepted to be true by most members of a society. They are not limited to religious statement but include all the things people know and accept as true including common sense in everyday knowledge. Beliefs are created and produced by human beings and can be changed overtime especially in modern industrial societies. Beliefs can be shared to understand the world through smooth communication.

- **Stories, histories, myths, legends, jokes**

Syque (2009) explain that culture is often embedded and transmitted through stories, whether very deep or not. Sometimes the stories are true, sometimes nobody knows and at times the stories are elaboration on a simple truth. The power of the stories comes in depending on when and how they are told and the effects they have on people.

- **Rituals, rites, ceremonies, festivals**

Syque (2009) is of the view that ceremonies, festivals or rituals are set of actions which are repeated in specific circumstances and with specific meanings. The seriousness of all these meanings is combined to sustain the culture.

- **Attitudes**

Attitudes are external display of underlying beliefs that people use to signal to other people of their membership (Syque 2009).

- **Cultural integration**

Cultural integration refers to the interconnection or how supportive the various elements of culture are.

Sharing of different religions, rituals and regional practice is important to gain respect for something that others may not understand. Children express their religious beliefs in their art works (Stokrochi & Angulo, 2006; Duncum, 2000).

Santrock (2001) elucidates cross cultural studies to involve compares, providing information about the degree to which people are similar and to what degree certain behaviours are specific to certain culture. According to Cushner et al. (1996), culture determines children's thought, ideas, and ways of interacting and material adoptions to the world around them. Anthropology is a view of culture and deals with functions and purpose of culture. Webb & Sherman in Cushner et al. (1996) describe culture to solve common problems of human being in different ways. It determines language, status, family and government to its people. Culture gives children explanations of their relationship to nature such as religion, time and history and the representation usually comes in a form of drawing and painting. Culture can be understood through the following;

- a. Human construct culture: culture refers to things that are physical or mental. The physical artefacts of culture are expressions of one's knowledge towards a part of the natural environment.

- b. Culture is shared: children share their cultural ideas in schools and their cultural identity is transmitted from one generation to the next.
- c. Culture is both objective and subjective: objective components consist of physical artefacts. Drawings such as clothes they wear, food they eat, ritual objects or decorative objects are seen in children's drawing. Subjective components consist of things that can not be seen which include children's attitudes, values, norms of behaviour, learning styles. Children need to understand this part of culture to avoid intercultural misunderstanding amongst them.
- d. Culture is nurtured through teaching formally and informally to children. Culture is related to growth through visual arts.

Cushner et al. (1996); Ballengee-Morris & Stuhr (2000), further explained sources of cultural knowledge to include race, sex or gender, nationality, religion, geographical location, age, social and economic class(education, job, family position), political status, and language. Each of them is culturally defined by a particular society. The cultural identity of all individuals is formed through one's experience with the above attributes. Such experience is gained through contact with socializing agents such as one's family, church or place of worship, peer group, and various forms of mass media. These socializing agents are transmitters of cultural attributes.

Villarruel et al. (1995) accepts that the family is a major institution for socializing during early childhood. Behaviour is governed by cultural norms, values, beliefs and practices. Therefore behavioural characteristics of one culture differ from another. They further states that a number of things differ among children in classrooms in terms of ability, age, developmental growth, gender, religious orientation, cultural beliefs, racial-ethnicity

identity, family composition, and learning styles and so teachers are expected to look at children in appropriate learning environment (Sheehan 2005).

Dissanayake (1993) asserts that art education in schools teaches expression of oneself in a way culture answers more common underlying human needs. Culture also helps children to recognize what is special and valuable in their day to day existence.

According to <http://www.yale.edu/ynhti/curriculum/units/> Santrock in Sheehan (2005) states that self-definition in the early childhood are usually reflections of the physical self and sometimes physical activities. By the age of seven, children begin to describe themselves in terms of compares to others. Tatum in Sheehan (2005) purports that by the time children enter school, they develop an understanding of race or ethnicity which is concrete and associated with specific markers such as language one speaks, the food one eats, physical characteristics one has.

http://www.saskschools.ca/curr_content/adapthandbook/envir.html defines cultural identity as who children are and how they are viewed by other children. It is constructed very broadly in terms of one's association with a number of important social groups, including family, gender, and place of residence, economic position and ethnicity. These social groups are to understand how individual's people see these different social groups.

According to (<http://www.ncela.gwu.edu/pubs/classics/culture/nature.htm>), culture describes and explains the life-ways of diverse groups of people; it includes all the rules, values and beliefs for appropriate behaviour which are learned and shared by people as a result of being members of the same group or community. Culture must be understood, accepted and accounted for. Language is part of culture being acquired in the process of children socialization and a primary medium for the transmission of other aspects of culture from one

generation to the next such as values, beliefs and rules for social behaviour. Language expands to include expression of new concepts children develop, the new concepts they develop, new domains in which they function and new role-relationships in which they participate. While the native of a culture acquires rules quite naturally and unconsciously in the process of “enculturation”, the process for children acquiring the second culture is “acculturation”; the addition of a second set of rules for behaviour which may coexist resist the first, replace them or modify them.

Bicultural education assumes that there are only two cultures: the culture of the children at home and that of the dominant society, but the results is often the two foreign cultures without recognizing or providing for the children native culture at all in the process. Sharing of different religions, rituals and regional practice is important to gain respect for something that others may not understand. Children express their religious beliefs in their art works (Stokrochi & Angulo, 2006; Duncum, 2000).

2.5.2 Cultural identities of children from different countries

Horovitz, Lewis & Luca (1967) and Rosenblatt & Winner (1988) are of the view that drawings produced by children are approximately the same every where. Children of western nations draw in a similar manner and go through similar stages of development. The child’s drawing of certain non-western cultures shows characteristics essentially the same as those of children’s drawings from various countries in the Western world. There are variations according to things seen in their way of life.

Differences in climate such as landscape, animal and plant life and custom appear in children’s art of various parts of the world. Although the subject matter differs from culture to culture, the mode of representation reveals similarities of style regardless of where the

child lives (Horovitz, Lewis, and Luca, 1967). Children of Cameroon draw animal just like an American child would draw. Children of Northern Liberia show important occupation and events in their society. Drawing a “man” in Africa is the same as else where in the world, but the customs of the European are distinguished from the native.

Russia’s children’s drawings were directed towards developing children’s imagination and connecting art to things around the city. Their drawings show their culture, that of the world and art history. For instance drawings like traditional timber buildings, costumes, dragoons etc. (Degtyareva 2008). Stevenson (1995) in Santrock (2001) compared American students with Chinese, Japanese, and Taiwanese students and revealed that American students tend to go about their work independently whiles Asian students like to work in groups.

The research at The Ridge and K.N.U.S.T. Primary Schools found out how children from different cultural backgrounds represent their cultural identities in their drawings and also shared their cultural elements.

2.6 Multicultural art education

According to Ballengee-Morris (2001), multicultural Art Education Approach is one of the approaches for multicultural theory to be practiced in the classroom. This approach is in light of art and visual culture education that enables one to be best to investigate the complexity of cultural experiences. Adejumo (2002) asserts that the current approach to multicultural art education is concerned with promoting equal learning opportunities in art for all children. Multicultural Art Education is perceived as an instrument of school and social reform responding to minority groups in the art curriculum to have life-enhancing impact on students to make informed decisions in the process of social action. This approach provides

students with exposure to diverse cultural group and content in the art curriculum. He further explained that teachers must participate in a culture so as to impact accurate knowledge about the involved aspect of the culture. Culture comes for the participation of those represented in the classrooms that will provide equal learning opportunities in art and respect each other.

Multicultural Art Education also help teachers to assess students on knowledge acquired on art produced by minority cultures for respect for students from minority cultures. This aims art education to enable all students to gain full access to children of all cultures Adejumo (2002).

Teachers should be able to understand children's background in other to design classroom practices to reflect student's needs for effective learning. Teachers should also have respect for cultural diversity and children should share their cultural ideas to the class. Art become a way for children between five and seven to depict their every day realities and their sense of identity. Art provide a way to connect with children, earn their trust and learn about them in order to be a good teacher. (<http://www.virtualmusem.ca/exbition/inkameep / English /story/index .php>).

2.6.1 Characteristics of Multicultural Art Education

According to Adejumo (2002); Ballengee-Morris & Stuhr (2001), characteristics of multicultural art education is as follows;

- Multicultural Art Education focus on the benefit of exposing all students to diverse range of art for the purpose of enriching their knowledge of art. It helps to develop true appreciation for minority.

- Target group may have to expose their cultures and art through direct extensive interaction such as students-exchange programmes, peer and adult mentors sharing their cultural knowledge with individuals or a group over a period of time.
- Programmes could be designed to facilitate extended visits by experts in certain cultural form and teachers may also invite parents to share their knowledge of specific cultures especially about art in their children's classrooms.
- Multicultural Art Education will help students to find knowledge about art work of various minority cultures useful in their interaction with people from those cultures. It will also help students to appreciate the contribution of diverse cultures for students to have respect for individual and cultures to contribute positively to society
- Cross-cultural relations will be promoted to allow students from various cultures to have open and honest dialogues among themselves in schools and in society. Students with positive experience of other cultures in school are likely to share what they learn with members of their own culture.
- For the benefit of multicultural art education, art teachers must challenge themselves to seek deeper understanding about how to provide every student with a culturally and socially relevant experience in visual art.

Multicultural Art Education according to Ballengee-Morris & Stuhr (2001) encourages art teachers to use variety of teaching strategies to enable students of all learning styles to succeed to their full potential. Art teachers are to collaborate through integrated curriculum and contribute in significant ways to the topic being studied. Teachers and students should learn to look at their own cultural traditions as well as other people's culture with the understanding that what has been socially learned can be unlearned by individuals within a group if necessary because cultures do not have rights and can not act.

They further explain that differences in cultural values bring about conflict in some areas of the world. Learning about their cultural values may help us better understand the differences. Students should be proud of their own cultures and share their knowledge with others.

The researcher ensured that teachers promote equal learning opportunities in art for all children, expose children to diverse range of art, respond to minority group, have respect for each other and use variety of teaching strategies for children to have full potential in class.

2.7 Characteristics of children's drawings

Children's art serves as a means of experimenting with ideas and expressing feelings, and these can help as valuable channels for learning other subjects (Cohen & Gianer, 1995). Duncum (2000) in Stokrocki & Angulo (2006) agrees that children's drawings are ways of expressing deep emotions and profound ideas and beliefs.

Childhood drawings are used for writing laws and culture of people (Anderson & Milbrandt, 2005; Mcfee, 1961; Stokrochi & Angulo, 2005; Pearson 2001). They can be collected as bodies of artefacts containing formal qualities that can be connected as a body of operation and capacities of children. They can also be used as physical trace evidence to direct researchers to bring out the meanings and functions of drawings that might be discovered (Marrian, 1990 in Pearson 2001).

Children's art reflects the flow of life around them and often makes note of not only actual happenings but the attitude towards them and make social comments in their drawings (Horovitz, Lewis & Luca, 1967). Researchers (Arnheim, 1974; Golomb, 1981; Schaeffersimmern, 1948 in Winner and Rosenblatt, 1988) conclude that children's drawings may look odd because the child lacks some set of skills and the child's goals differ from

adults. They think children's drawings are less guided and that one can use different ways to interpret an expression in their drawing.

Acquah (2005) opines that children should be able to express themselves well and should not be restricted. They should be free to independently enjoy discoveries and explore the world. According to Gardner (1980) children's drawings can be said to undergo a complete life cycle of their own. He points out that one should be careful when working on children's art to bring out their sources and facts. Montessori in Gardner (1980) explained that, the child does not know the difference between beauties and ugly since he is not an artist. Drawings constitute an important primary vehicle of expression for a young child since the child's interest is free graphic expression during early years.

Coutinho ,Ferrerras, Darras and Miranda (2008), explained that children between the ages of five to eleven age group posses the richest stock in drawing strategies by depending on individual habits. Darras (1996, 2004a, 2004b) in Coutinho et al. (2008) identified that the most frequently repeated schemas that signify children's drawing styles are drawings created from memory and these drawings have a stronger relationship to specific things around them. For example a house, bird, tree etc

According to Coutinho et al. (2008), studies on children's drawings impact knowledge or exchange thoughts to others. They identified some common drawing processes to include the parts of objects children represent, the way they put those parts together and finally the parts used to identify objects and how they explain those drawings. Around four to five years, symbols such as circles are used for heads and tree tops and figures look alike with no difference between male and female. Children's drawings give a conceptual meaning and

objects are portrayed in relative size. For instance, parents may be drawn larger than children. (<http://www.users.totalise.co.uk>).

According to <http://www.childrens-self-esteem.com/children'sart.html> Children's drawings give children perception of the world and a child can do so by the use of colour, scale and body posture. Children's art may contain clues for to share and build up more confidence in the child and can also be used to reveal some psychological violation that the child is not able to express.

Children unconsciously pour themselves into their drawing to provide an insight into their thoughts and feeling and say things they can not use words to express (<http://www.preachingtoday.com>). Children's drawing develops in stages and specific picture feature changes as thinking skills mature. Leonhardt (2002) in (<http://www.preachingtoday.com>) says children between six to seven years often use x-ray drawing because they do not understand perspective. They also draw people visible through walls or cars. To him, boys emphasize on action while girls are concerned with details and children draw things that are important bigger and threatening things small. Colour is also used to represent real objects.

According to Rosenblatt and Winner (1988), psychologists view children's drawings as windows on cognitive and intelligence. Children when guided draw the things they see and their drawings seek to understand their artistic knowledge. Drawings by children do not show beauty and ugly (Rosenblatt and Winner, 1998). Pearson (2001) described children's drawings as a renewable flow of data that can be used to make different changes in childhood. They can be collected as artefacts connected to mental capacities of children and

can be used by researchers to discover meanings of children's drawings. To him, children's drawings contain different purposes and methods that come together to make sense.

Carson (1994) is of the view that children always use art to express their ideas. Children's art especially drawings provides insight into children and their world by inviting them to look more closely and enjoy the richness of their visual surroundings. Being involved in art helps children to choose colours, shapes and lines that they will use to make their art. Drawings by children are records of life that link vision, emotion and imagination.

According to http://irs.ed.uiuc.edu/students/alkhalai/student_gallery_2.html children's drawings have captured the attention of researchers within different fields such as psychological studies and observations that depend on children's drawings. Children tend to confirm their gender through drawing the human figure; that is male children draw the role of males and females draw the role of females in life. Goodenough (1926) used children's drawings as a method of measuring children's intelligence. She was the first to draw the attention of researchers to the significance of drawing as a method of personality study. She further explained that a sample of drawings from children ages 5-7 will help to identify cultural identity and latter decide whether these children's art work in agreement with the world's feathers.

This study confirmed some of the sayings of children's drawings and developed new things on cultural identities in children's drawings and its meanings.

2.8 Creativity in children's drawings

Creativity is an integral part for life. It is an essential quality of the artist and occurs naturally whiles children are involved in art studio (Anderson and Milbrandt, 2005). Art criticism is part of creativity since children synthesize, interpret and think about the work

done, that is, they create their own meanings in art works. Creativity does not only happen inside a child's head but in the interaction between a person's thought and socio-cultural context (Anderson & Milbrant, 2005; Csikszentmihalyi, 1996).

Anderson and Milbradt (2005) opine that social context in creativity occurs when a child sees, understands or does something new. Creativity is a response to what we see, do or believe and it is fostered by cross-cultural, intercultural, cross-generational, multifaceted material and offers children varied content and strategies.

According to Nachmanovita (1990), creativity is free play of consciousness as a child draws or plays with the raw material emerging from the unconscious. It is what a child expresses within himself and not a matter of making a concept or an idea come so no new thing is created in creativity. Creativity is a mystery and can not be fully expressed in words. It is spiritual and it is about how deep a child goes into himself to bring something out (Greenman, 1990 in Stockroki & Angulo, 2000; Nachmanovita, 1990).

Storr (1972) in Awah-Gyamfi, (2000) disagrees with Greenman, (1990) in Stockroki & Angulo, (2000) and Nachmanovita (1990), and asserts that creativity is the ability to bring something new into existence by children. Creativity should be seen as an intellectual function and an essential element of progress both in children and the society. Roger (1970) in Awah-Gyamfi (2000) contends that creativity is the emergence in action of children with their hands and materials. Creativity is something which is observable, ideas which are abstract should be translated into concrete and visible forms and signs for the people to see and understand. It is a feature of life and total living of a person, not restricted and solves children and societal concerns (Awah-Gyamfi, 2000).

Creativity (<http://www.childrens-self-esteem.com/children'sart.html>) is the act of expressing one's self to be confident, emotionally mature, calm and independent. Fontana (1995) and Santrock (2001) explained creativity as a kind of thinking that involves children's originality and fluency, which breaks away from existing patterns and comes up with unique solutions to problems.

According to Hobart and Frankel (1999) creativity is the exploration of materials, texture and techniques that expands children's knowledge of colour and shapes. It helps children to understand spatial relationships and composition and their symbols lead to the foundation of reading and writing.

The researcher in this study found out how children create their own meanings in art works, how they bring things new into existence, how abstracts are translated for people to understand in their drawings, etc.

2.9 Expressive drawings

Gardner (1980) holds the view that between the ages of five to seven years, most youngsters in our society achieve notable expressiveness in their drawings. Having mastered the basic steps of drawing and learned to produce acceptable likeness of common objects about themselves, they go on to produce works that are lively, organized and almost unfailingly pleasing to behold.

He again states that, the child speaks directly through his drawing, that each line, shape and form conveys the inner feelings and seems most at home in expressing himself through his drawing. The expressive forms, line, colours and stunning compositions speak of consciousness that is inspired. He again said, the years of early childhood represent a golden period in artistic development. Drawing by the young child may be uncontrolled forms which

come forth simply because the youngster is unable to produce anything more faithful to the real world (Gardner, 1980). Major characteristics are explored if children use the material of the medium to make a drawing that is lively, sad, angry, or powerful.

Children's drawings are colourful, balanced, rhythmic and expressive (Gardner, 1980; Rosenblatt and Winner, 1988; & Carroll, 2001). Rosenblatt Winner and (1988) explained expression as using the elements to denote behaviours such as sadness, anxiety, loudness, sharpness in a work of art. For instance sadness may be expressed through use of dark colours and droopy line. Children do not see beauty in their works of art since there are several interpretations to their expressions (Rosenblatt & winner, 1988). Children convey their feelings in all manner of creation. Young children do not have the same physical capabilities as teens and so their handing of paint is never as controlled as that of adolescent and do not have the same cognitive maturity, children have bigger things in themselves. (Coroll, 2001)

Children communicate in different ways. They use language, action, play and art in communicating. They reveal themselves by telling us what they have and one is moved, amused and enriched by looking at their art and asking more questions (Coroll, 2001). Cohen and Gainer (1995) purport that children draw in uniqueness and their paintings often show their inner feelings of anxiety, happiness or sorrow. They are able to express their drawings with what they find difficult to say. Some educators adopt the position that feelings or emotions are bad and conclude that verbal art forms are involved in one way or another with human feelings.

Children choose colours based on personal significance or colours that appear to them and their choices distort reality. In expressing oneself, many selves can be expressed (Cohen

and Gainer 1995). Anderson and Milbrant, (2005) are of the view that, metaphor is a symbolic transformation that occurs when a visual image entirely denotes another thing. To them, visual metaphor communicates on many levels, and brings out understanding. Children's drawings are records of life that link vision, emotion and imagination. Anderson and Milbrant (2005) notes that the word *metaphor* is a Greek word which means to cross over or to transfer the sense of one thing to another and believes that all things in life are connected, so are children's drawings. Horovitz, Lewis & Luca (1967) points out that children make marks and enjoy their outward expressions of their inner urges. Children establish relationships and express their needs as they communicate (Reggio, 2007).

Visual narrative according to Labitsi (2007) is a means through which children develop and communicate ideas and thoughts about themselves and the world. Visual narrative enables children to reconstruct their interior, psychological worlds, illustrate the day-to-day details of their lives and come to terms with its demands and situations (Labitsi, 2007).

According to Carson (1984) children speak freely when they have strong self-image and feel secure. Feelings can be detected in a child's voice or a closed facial expression showing that the child is uncomfortable since some children have been put aside from speaking so feel reluctant to say anything. Children sometimes need encouragement to share their personal inventions and present a little of their true selves to others. Children are willing to share ideas in a form of drawings because they are quite confident the symbols used are appropriate for what they want to show. Also children feel comfortable and confident drawing and making things focused on home, family, friends, favourite pastime, vocations or holidays. Warm relationship grows as children share personal thoughts with others. Familiar subjects give children the chance to link their drawings to their world.

Expressive drawings identify children individually with their language and writings (Unsworth, 2001). Children should be encouraged to communicate something they think or feel about themselves in their world. Expressive art is of more educational value than acquisition of skills and content (Anderson & Milbrandt, 2005). Children's drawings have something to do with emotion. Their drawings are expressive and come unconsciously. They also use symbols for human feelings and their drawings bridge the inner and external realities (Labitsi, 2007).

At The Ridge and K.N.U.S.T. Primary Schools, the researcher made the kids talk directly about their art works to know how teachers can understand these drawings.

2.10 Adults influence on children's drawings

According to Frankel and Hobart (1999) when children are young, drawing and painting are the most valuable means of expression. This is very much reduced if adults insist on questioning children about their drawing by suggesting additions to the work and want meanings for every drawing. It is wrong for adults to interpret children's drawings and paintings. For instance, a child may love to use one dark colour painting at some stage in his/her development but an adult may interpret that something terrible has happen to the child. Adults are advised to understand the stages of development children have reached for them to tell one about their drawings.

Dalton and Virji-Babul (2008) and Unsworth (2001) claims that, children learn to draw by copying the drawings of adult artist. For instance, many children copy the drawings of comics in daily newspapers. Teacher's role is to lead children to drawing individually and it is good to create a climate that is quite good to give children the confidence to draw. Adults should never draw for children. Lowenfeld & Brittain in Unsworth (2001) point out that

children response are judged as growth and they may mock the teacher's own. Children should see, enjoy and study the work of artist through the ages to stimulate and broaden their experience because adults draw from actual objects but children should not do so since drawing is a direct path to awareness and perception of the world around man (Unsworth, 2001).

Unsworth (2001); Pearson (2001) and McFee, (1961) agree that ideas of adults should not be imposed on children but they should be given a choice of material to express and create things on their own. Teachers should encourage children to see drawing as a vehicle of discovery rather than a skill to be mastered and this will help bridge the gap for children to continue to draw.

Simpson et al. (1998) opines that teachers are suppose to expand upon the drawings children do and think visually to see how visual art benefit children. The teacher is to understand other cultures by studying art objects in various beliefs system overtime. According to McFee (1961) teachers are to prepare children to deal creatively with the challenges of life through drawings. They are to focus on developing an environment full of interesting things that the children have to search out information in other to know how to deal with it. She continue to highlight on teacher's role by working with problems that the children can see and want to work on and get some feelings in learning information, material and skills. Teachers should accept every drawing made in good faith and should not evaluate its worth but a pleasant smile from a teacher is better to continue educating a child in art. Adult's art differs from child's art in that styles and formulas taught to older children in their culture distinguish one culture from another (Kellog, 1970).

At The Ridge and K.N.U.S.T. Primary Schools, the researcher ensured that she did not ask questions or suggest additions while children draw and did not draw on the board for the kids to copy but rather encouraged children to draw and discover things on their own, come out with their own meanings and accept every drawing in good faith.

Summary

Childhood is very interesting to study because it is a period when much change occurs. Events and experiences at early years strongly affect a child's development. At first, psychologists conducted their research in laboratories but now findings are extended to the classroom to study children's drawings for children to form relationships, share ideas with others and design on their own. Children's drawings are developed through the study of child development to understand all human behaviours. Brains of boys and girls are structured differently for boys to prefer activities to improve skills and girls to prefer creating skills with their hands (Vista, et al. 1995; Santrock, 2001)

Different names have been given to various stages of development by researchers but similar sequences occur around the world. Piaget described the stages as cognitive development while Lowenfeld dealt with drawing development. There are many theories about children's drawings and theories that reveal children's personality. Some researchers agree that children's drawings are universal while others disagree with those theories and also describe some differences in children's drawings. Children express differences in their culture through language and their drawings.

Children's drawings express feelings, learn other subjects, bring out meanings, and a clue for more conversation to collect information. Children draw to create new things expressed within them to solve a problem. They speak directly through their drawings to

show their inner feelings which create warm relationship as children share their personal thoughts with others. They also choose colours based on personal significance.

Culture makes children share values, beliefs and opinions on acceptable behaviour, different religions, rituals and religious practices to gain respect for something that others may not understand in their art works. Culture determines children's thoughts, ideas and ways of interacting and material adoptions to the world around them. Culture also solves problems of human being in different ways by given explanation to nature such as religion, history and time. Children share their cultural ideas in schools by making drawings such as clothing they wear, food they eat, ritual objects or decorative objects seen, their education, ceremonies etc. It is important for children to understand this part of culture to avoid misunderstanding among them. Cultural knowledge include race, sex or gender, nationality, religion, geographic location and each is culturally defined by a particular society.

Teachers are advised to promote equal learning opportunities in art for all children, expose children to diverse range of art, let children share what they have, have respect for minority groups in art and have variety of teaching strategies for all children to gain full potential. Teachers asking questions whiles children draw, suggesting additions and interpreting children's drawings should not be encouraged but rather encourage children to draw independently to discover things on their own and come out with their own meanings. In spite of all the good things about children's drawings, there is little literature on how children in Ghana represent their cultural identities in their drawings therefore, the need to do this research.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter discusses the following sub-topics:

- Research Design
- Library Research
- Population for the study
- Sampling design
- The sample
- Primary and secondary Data
- Data collection instruments
- Validation of instruments
- Administration of instruments
- Data collection procedures
- Data analysis plan.

3.1 Research Design

Qualitative research is all the details that go on in a particular activity or situation. Researchers study the natural settings to bring out the truth and qualitative research helps define the need to study to answer question(s) (Leedy & Ormrod, 2005; Fraenkel & Wallen, 1996). Qualitative research is one of the basic research methods and it is a way to gain insights through discovering meanings by improving our comprehension of the whole. Qualitative research explores the richness, depth, and complexity of phenomena and it is

broadly defined as any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification. It proposes that there are multiple realities, not single realities of phenomena, and that these realities can differ across time and places. (Strauss & Corbin, 1990 as cited in Neil, 2006).

Qualitative research is a field of inquiry that crosscuts disciplines and subject matters and aims to gather an in-depth understanding of human behaviour and the reasons that govern such behaviours. The discipline investigates what, where, when, why and how of decision making. Smaller samples are often used (Wikipedia, 2009). Qualitative research methods are designed to help researchers understand people and the social and cultural contexts within which they live (Kaplan and Maxwell, 1994; as in Myers, 2007).

The researcher in this study used a qualitative research method to study the detail that goes on at The Ridge and K.N.U.S.T. Primary Schools in their natural settings to know the kind of conditions within which the children between five to seven years old find themselves and how it affects their drawings. It also brought findings not arrived at by means of statistical procedures but brought out their cultural identities in their drawings and how teachers understand the drawings made by children through multiple realities in their cultural context within which they live.

3.1.1 Characteristics of qualitative research

Bodan & Biklen in Fraenkel & Wallen (1996) outlines the characteristics of qualitative research as follows:

- The researcher is the key instrument in qualitative research. S/he goes directly to particular settings in which s/he is interested to observe and collect data. In this study, the researcher visited The Ridge School and K.N.U.S.T. Primary School on

her own interest for twelve weeks to observe teachers in the classrooms and interview them as well as the children and some parents of the kids. The researcher always went equipped with a pen and an exercise book to collect information through observation, interview and insight of children's drawings. She also observed how the setting of each school is reflected in their drawings.

- Qualitative research is collected in a form of words and pictures rather than numbers. The researcher collected data through observation, interview transcripts, field notes, children's drawings, audio recording and personal comments by teachers, parents and children at The Ridge School and K.N.U.S.T. Primary School.
- Qualitative researchers are concerned with process as well as product. The researcher observed how teachers and children interacted with each other, how the children gave meanings and how they were affected by teacher's comments in their drawings.
- Qualitative researchers tend to analyze their data inductively. Here, the researcher spent twelve weeks collecting data through observation, questionnaire, and interview and field notes at The Ridge and K.N.U.S.T. Primary Schools for children to represent their cultural identity in their drawings and how teachers will understand the educational value within children's drawings.
- A major concern to qualitative researchers is how people think and why they think of what to do. The researcher studied how children make sense out of their drawings.

La Pierre and Zimmerman (1997) discuss characteristics of qualitative research as follows:

- To gain access. This is a process of seeking permission to conduct a study either formally or informally. Formally, the researcher sent a letter to The Ridge School identifying herself as a student from K.N.U.S.T. and her purpose of study on cultural representation in children's drawings to seek permission to conduct a study. At

K.N.U.S.T. Primary School, the researcher was informally introduced to the Class One teacher through a colleague to conduct the study there with the above purpose.

- These are reasons given to participants for co-operation in one's research (Patton, 1990 cited in Pierre and Zimmerman, 1997). The researcher gave reasons based on what she observed feedback and interaction with teachers' children and some parents.

3.1.2 Specific Research Methods used

Specifically, the researcher in this study used triangulation method in qualitative research. This is using more than one research method to solve a problem (La Pierre & Zimmerman, 1997). These includes

- Descriptive method
- Ground theory study

Descriptive research is derived from observation. The purpose of descriptive research is to describe what is found without trying to change. Descriptive research is also referred to as an empirical research. Empirical research methods deal with the four (4) W's (who, what, when, where) and H (how) (La Pierre & Zimmerman, 1997). In this study, the "who" are the children between 5-7 years old at The Ridge and K.N.U.S.T. Primary Schools. These children are all in Class One, both schools are in Kumasi, and the same methods used to collect data from them. At Ridge School, there was a mixture of children from different countries such as Germany, Ghana, Britain, Russian, Lebanon, India, Romanian and America with different cultural backgrounds. K.N.U.S.T. Primary children were almost Ghanaians.

The "what" includes materials used to gather empirical evidence. The researcher collected data through interviews, questionnaire, field notes, photographs, audio recordings and personal comments by children and parents. The "when" is the time and duration the

researcher took in collecting the data. The researcher required selected children at The Ridge and K.N.U.S.T. Schools to engage in five (5) drawing session in twelve (12) weeks. Each drawing session varied from one kid to the next because they were allowed to respond to the interview questions at their own pace.

The “where” refers to the places where the studies and interviews were conducted. This study was conducted at The Ridge School and K.N.U.S.T. Primary School all in Kumasi in the Ashanti Region. At Ridge School, Class One had a teacher and an attendant and it consisted of twenty-six children (both Ghanaians and non-Ghanaians) out of which 15 are females and 11 are males. The children wear dark blue shorts and skirt with light blue shirt with Ridge school (dark blue) printed on it. Art works made by the children were pegged on lines in the classroom. These include ships, aeroplanes, weather, love, clock, Easter eggs, and others all coloured and cut out by the children. Teaching and learning materials such as flags of different countries, alphabets and numerals were all hung in the classroom. Lego and puzzles were around for the children to play with.

Two kids sat at each table with each child’s name pasted in front of him or her. The furniture (lockers for keeping their bags, tables and chairs) were painted with different colours of red, yellow, blue, green and orange. There were four fluorescent light tubes with two ceiling fans, a wall clock, D.V.D player and television in the classroom.

K.N.U.S.T. Primary School is located at the main entrance to K.N.U.S.T. in Kumasi. The Class One (1D) has a permanent teacher and an attendant who rotate through classes one but stays in a particular class for two weeks. The class consists of forty-three (43) Ghanaian children out of which twenty (20) are females and twenty-three (23) are males. The kids wear light blue shirts and dark blue shorts while the girls wear light blue dresses with white colour

and “K.N.U.S.T. Primary School” inscribed on their crests. There is a white board, a cupboard, teacher’s desk, and unpainted children’s chairs and desks. The classroom is painted cream with two fluorescent light tubes and two ceiling fans. The interviews at both schools were conducted outside, audio taped and later transcribed.

“How” under descriptive research is the means through which the researcher gathered her data and the procedure used to analyse the data. The researcher used descriptive methods to make observations about children’s drawings. Themes such as *favorite activities* (Stokrocki & Angulo, 2006; Dalton & Virji-Babul, 2008), *home, school* (Dalton & Virji-Babul, 2008; Ellingson, 2005), *religion* (Stokrocki & Angulo, 2006; Dalton & Virji-Babul, 2008) and *celebration* (Warren, 1992 in Ellingson 2005) were used.

Grounded theory study begins with data and one uses them to develop a theory. It is using a prescribed set of procedures for analyzing data and contracting a theoretical model from them and data is collected from field rather than researcher’s literature (Leedy & Ormrod, 2005). Park (1967), Thomas (1966), Dewey (1922), Meade (1934), Hughes (1971), & Blumer (1969), cited by Stauss & Corbin (<http://www.suu.edu/faculty/stein/communication>) state that the relevance of theory grounded in data is the development of the discipline and as a basis for social action. They realized that participants act on meaning and that meaning is defined and redefined through interaction and it is a process related to a particular topic to develop a theory (Creswell, 2002 in Leedy & Ormrod, 2005, Stauss & Corbin, 1990).

Some of the theories about children’s drawings include the following; Gestalt a psychologist thinks that children are better and able to see when they accept the discipline of cultural symbols (Kellogg, 1970). Children’s development is universal and that is when

children progress from scribbling to realistic thinking (Lowenfeld & Brittain, 1987; Piaget & Inhelder, 1969; Arnheim, 1974 cited Dalton & Virji- Babul (2008).

Again Alland, 1983; Gombrich, 1960; Brent & Wilson, 1982a as cited in Dalton & Virji- Babul (2008) debunk theories that child development is universal. They found differences in the drawings development of children all over the world based on culture and history. Pearson (2001) further asserts that changes occur in children in their artistic development and that theorist have a little idea about children's drawing and it is only children who can explain their own drawings for researchers to make sense of what happens around them when drawing.

Children use various symbols such as spoken words, and drawing images on cultural studies, Dalton and Virji – Babul (2008) confirmed that many researchers claims that children learn to draw by copying the drawings of older adults whose work interest them and that child between five to seven years are unique by the use of cultural and personal characteristics to represent visual ideas in details. Cognitive growth is influenced by culture and surroundings (Vygotsky, 1986).

The researcher used the grounded theory to compare studies at The Ridge and K.N.U.S.T. Primary Schools to investigate how children represent their cultural identities in their drawings to confirm existing theories on children's drawings.

3.2 Library Research

K.N.U.S.T. Libraries	- Kumasi
Mariama Ross Personal Library	- Kumasi
Joana Ofori Library (Ridge School)	- Kumasi

3.3 Population for the study

It was difficult for the researcher to study most individuals therefore important to select a study population in which children between five to seven years could identify their cultural identities in their drawings. A group a researcher would like to take sample from is often called the **population** in a study. This group may include individual's persons, objects, or items taken for measurement. (Trochim, 2006; Mugo, n.d). Population comes in two forms.

- Target population
- The accessible population

Target population is all the people who would benefit from this research. The researcher's target population in the study are teachers, parents or adults, K.N.U.S.T., G.E.S. and primary children between 5-7 years.

Accessible population is a subset of the target population that reflects specific characteristics with respect to age, gender, etc who are necessary for the study (Lunsford & Lunsford, 2005). The accessible population in this research are the children from K.N.U.S.T. Primary School and The Ridge School, as well as teachers and parents that the researcher interviewed. The children at K.N.U.S.T. Primary School are homogeneous. Here, they are all Ghanaians from almost all the regions in Ghana who have the same or similar cultural patterns and social behaviours, same age range between five to seven years old, and are all in Class One in the Asante Region of Ghana. As against The Ridge School where kids are of the same age between 5-7 years, all in class one and are mostly "non-Ghanaians" but come from all over the world with different genetic background with families moving in and out side from Ghana exposed to different cultural practices. There were forty-three children; twenty

three males and twenty females at K.N.U.S.T. Primary School and twenty- six; fifteen females and eleven males' children at The Ridge School, two teachers and some parents.

3.4 Sampling Design

The process of selecting the final number of people for the study is called sampling. A qualitative researcher is non-random in a research's selection instead sampling is purposeful (Leedy & Ormrod, 2005). Sampling is a portion of what a researcher observes and these are often few individuals or a single class and do not permit generalization to a larger population. Findings can best be determined by replication of one's work in other settings (Fraenkel & Wallen, 1996). According to Mugo, (n.d) the purpose of sampling is to draw conclusions about populations from samples and it is cheaper to observe a part rather than a whole.

A **purposeful sampling** is choosing the individuals that are easier to reach with a purpose in mind and does not represent the entire population. Purposive sampling is another type of non-probability sampling which is characterized by the use of judgment and a deliberate effort to obtain representative sampling of a typical group (Key, 1997). Purposeful sampling selects information rich for in depth study, size and specific cases depends on the study (Mugo, n.d). In purposive sampling, the researcher does his selections subjectively. S/he attempts to obtain sample that appears to him/her to be representative of the population and will usually try to ensure that a range from one extreme to the other is included. (Galloway, 1997)

In this study, the researcher's aim was to expose the quality of the data and not the quantity so choose purposive sampling to select children with a purpose in mind that kids selected could be a cross-section of children in the whole population being studied on representation of their cultural identities in their drawings. Again, the researcher replicated

her work in other settings by observing few children in a single classroom (Class One) at The Ridge and K.N.U.S.T. Primary Schools, the same group of children between 5-7 years old observed, the same topics discussed, same methodology used, and both schools are in the Asante Region of Ghana.

3.5 The sample

A sample is a small group that has all the characteristics of the whole group. The **sample** is the group of people who a researcher selects to be in his or her study (Trochim, 2006; Lunsford and Lunsford, 2005). The size of an adequate sample depends on how homogenous or heterogeneous the population is. Homogenous is similar characteristics of children and heterogeneous is how dislike the children are and this could suggest a small sample. Children at K.N.U.S.T. Primary and The Ridge School were alike because they were of the same age range (5-7 years old), same class (Class One), and the schools are in Ghana. On the other hand, the children were different because those at The Ridge School were mostly not “non-Ghanaians” but a mixture of children from different countries such as Germany, Ghana, Britain, Russian, Lebanon, India, Romanian and America with different cultural backgrounds and had different cultural practices.

Five drawing sessions were held at each school out of which ten (10) children were purposefully selected at the end of each drawing session to be interviewed. Five (5) from The Ridge School and five (5) from K.N.U.S.T. Primary School. In all, fifty (50) children were selected through out the study. Two (2) teachers and twenty (20) parents were also interviewed. This sample was also used to draw conclusions and predictions about the children.

3.6 Primary and Secondary Data

The primary data are often the most valid (Leedy & Ormrod, 2005). The researcher used information at first hand from observation, drawings by the children from The Ridge and K.N.U.S.T. Primary Schools, interview, questionnaire, field notes, audio recorder, and personal comments from children, teachers, and some parents.

Secondary data are the information for the related literature in the study. These include books, journals, and information from the internet to get current information.

3.7 Data collection instruments

The researcher collected data at first hand through observation, interview, field notes, questionnaire and audio tape to record what the children, teachers and some parents said for twelve (12) weeks.

3.7.1 Observation

Certain kinds of research questions can best be answered by observing how people act or how things look like but a more accurate indication of their activities would probably be obtained by actually observing such discussion whiles they take place. The researcher in this study sent a formal letter to the Headmistress at The Ridge School introducing herself as a student and her purpose for collecting children's drawings on their cultural identities to get the school's consent before conducting the research. The Headmistress then introduced the researcher to the Class One teacher. At K.N.U.S.T. Primary, the researcher was introduced through a colleague to the Class One teacher and the teacher intends introduced the researcher to the Assistant Headmistress.

The researcher at both schools prepared an Observation Guide and observed the school settings and events that took place, art instructions by teachers, students' art making ability and their conduct in class, classroom arrangement and announcements on walls, topics discussed by teachers, body language and instructions by the teachers and how children express themselves in art for teachers and other children to understand their drawings. Yet, she remained quiet and friendly to all children who approached her and wrote notes on all that was seen and heard.

Participant observer participates fully in activities in the group being studied, but makes it clear that s/he is doing a research (Fraenkel & Wallen, 1996). Participant observation often requires months of intensive work because the researcher needs to become accepted as a natural part of the culture in order to assure that the observations are of the natural phenomenon (Trochim, 2006).

The researcher was a participant observer who participated by teaching drawings and observing children and teachers at The Ridge School and K.N.U.S.T. Primary School for twelve (12) weeks. This observation totalled twenty-two (22) visits. The shortest visit was ten (10) minutes to seek permission from the headmistress (The Ridge School) and Class Teacher (K.N.U.S.T. Primary) to conduct her research in those schools. The longest visit was two (2) hours to teach and conduct interviews with children, teachers and some parents.

3.7.2 Interview

Interviewing is carefully asking relevant questions. This is an important way to verify impressions one has gained. The purpose of interviewing people is to find out what they feel or think about something and it is the most important data collection technique in qualitative research (Fraenkel & Wallen, 1996). The researcher interviewed teachers about children's

background and their cultures. Children were interviewed to give meanings about how they have used certain symbols to represent their cultures in their drawings and some parents were also interviewed on their various cultures to compare what was said by their children.

Interviews can be structured or semi structured. Structured or semi structured interviews are verbal questionnaire consisting of a series of questions designed to elicit specific answers on the part of respondents and these information can later be compared (Fraenkel & Wallen, 1996). For the purpose of this study, the researcher interviewed children, teachers and some parents using semi-structured interview questions on the children's drawings, background and cultures and later compared drawings with information given by teachers and parents.

Informal interview resembles casual conversation and do not involve any specific form of questioning. This type of interview may occur spontaneously in the course of field work, and the respondent may not know that an "interview" is taking place. The major advantage is that the interview is highly individualized and relevant to the individual. Thus, it is likely to produce information or insights that the interviewer could not have anticipated (Fraenkel & Wallen, 1996). The researcher also used informal interview to collect information from the teachers by conversing with them about the children's background.

Further more, the researcher used the steps on interview by Creswell (1998), Eisner (1998), Shank (2002), & Silverman (1993) as in Leedy and Ormrod (2005) as a guide. Here, she identified some questions in advance. The number of questions and minutes spent was based on the children, parents and teacher's own pace of answering. For instance, when a child was asked to talk about his or her drawing, some dominated the conversation and talked for a short time while others felt reluctant to express their views and spent a longer time.

The researcher interviewed children in Class One and their teachers as well as their parents at The Ridge and K.N.U.S.T. Primary Schools. The interviews with the children were conducted on one-one basis outside the classroom to avoid interruption while teachers assisted to control those in the classroom. The researcher respected the children by showing interest in what they said by smiling and maintaining eye contact in their faces while they express their thoughts and beliefs about their culture.

Again, the researcher listened attentively to what they said, noted some notes down and tape recorded everything said by the children, teachers and parents. The children first identified themselves by their names and ages and interviews were conducted in five sessions at both schools after discussing each topic and reviewed how children represent their cultural identities in their drawings. Interviews with teachers and parents were to find out the children's background, their culture and how they encourage their children to learn their cultural elements.

3.7.3 Field Notes

Field notes are the notes researchers take when collecting data in the field. In educational research, this means the detailed notes researchers take in the educational settings either in the classroom or school as they observe what is going on. They are the researchers' written account of what they hear, see, experience, and think in the course of collecting and reflecting on their data. (Fraenkel & Wallen, 1996).

The researcher took detailed notes about the Class One classrooms of The Ridge and K.N.U.S.T. Primary Schools on what she heard from children, teachers and parents, what was seen going on in the classroom based on what teachers did, how children responded, the description of the classroom, and the school.

3.7.4 Questionnaire

Questionnaires are an inexpensive way to gather data. A well-designed questionnaire that is used effectively can gather information on both the overall performance as well as information on specific components of the system. If the questionnaire includes demographic questions on the participants, they can be used to correlate performance and satisfaction with the test system among different groups of users.

It is important to remember that a questionnaire should be viewed as a multi-stage process beginning with definition of the aspects to be examined and ending with interpretation of results. Every step needs to be designed carefully because the final results are only as good as the weakest link in the questionnaire process. Although questionnaires may be cheap to administer compared to other data collection methods, they are every bit expensive in terms of design in time and interpretation.

According to McNamara (2008), before a researcher starts to design his/her questions, s/he should clearly articulate what problem or need(s) to be addressed using the information to be gathered by the questions and what s/he hopes to accomplish by it. Directions to respondents on questionnaire includes a brief explanation of the purpose of the questionnaire, clear explanation of how to complete the questionnaire, directions about when to provide the completed questionnaire and conditions of confidentiality, e.g., who will have access to the information, an attempt to keep answers private and only accessed by the researcher. In this study, the researcher added a cover note identifying herself as a researcher from K.N.U.S.T. and explained that she wants the children to represent their cultural identities in their drawings and talk more about their cultures in their drawings. She also stated that information given is strictly for use and those names will not be used but to compare information given by

the parents with that of their children. She again wrote the day's date, returns date and signed up.

The researcher tried samples of questionnaire on other parents before given to the sample population. Furthermore, the researcher used open format ended questions to give the audience opportunities to express their opinions. In open format ended questions, there are no predetermined set of responses and a person is free to answer whatever s/he chooses (McNamara, 2008).

3.8 Validation of instruments

Qualitative researchers use triangulation by comparing multiple data sources in search of common themes and bring out a thick detailed description (Leedy & Ormrod, 2005; Fraenkel & Wallen, 1996). The researcher compared data sources of common themes such as homes, school, celebrations and festivals, religion and social lives by children of The Ridge and K.N.U.S.T. Primary Schools to that of the teachers and parents. The researcher in this study again vetted the interview schedules, questionnaire and observation guide by giving them to students to read through to make the necessary corrections, try test on some people and the final ones confirmed by her supervisor.

Finally, the researcher sought feedback from teachers and some parents to ask them about their cultures and background. At K.N.U.S.T. Primary School, the researcher had to use the local language (twi) sometimes in order for the children to express their culture in their drawings. Again, children from both schools were interviewed more than once. The researcher also used the internet to confirm information about some cultures mentioned by the children. All these were used to interpret the drawings made by the children.

3.9 Administration of instruments

The researcher in this study used interview schedules, questionnaire, field notes and observation guide to analyse and interperate data collected from the field.

3.10 Data collection procedures

Data gained in the academic settings of The Ridge School and K.N.U.S.T. Primary School assisted in understanding how children represent their cultural identities in their drawings. The researcher gathered data from the following:

3.10.1. Preparation before drawing sessions began.

The researcher read several articles on how other researchers collected cultural representation in children's drawings. She chooses the topics such as *home, school, celebration and festivals* (Warren, 1992 in Ellingson, 2005), *favorite activities*, (Stokrocki, 2006), *place of worship* (Dalton & Virji-Babul, 2008) and discussed these topics with her supervisor and they were confirmed. The researcher later discussed the approved topics with the teachers at The Ridge and K.N.U.S.T. Primary Schools and was given the go ahead to treat those topics with the children.

3.10.2 The Drawing Process

The researcher conducted five (5) drawing sessions for over twelve (12) weeks. In each drawing session, the researcher greeted and explained that she wanted them to draw by representing their cultural identities in their drawings and that she was not there to see how best they can draw. Drawing themes such as *home, school, celebration and festivals* (Warren, 1992 in Ellingson, 2005), *favorite activities*, (Stokrocki, 2006), *place of worship* (Dalton &

Virji-Babul, 2008) were discussed and children gave example and asked questions. The researcher gave further explanation on what to draw under each topic.

Materials such as A-4 sheets, set of colour pencils, crayons, pencils and erasers were given to the children. The researcher instructed the kids to write their names, age, date and their school's name on the sheets given to them. She went round to observe how they drew and what they did whiles drawing and realized that some were busy drawing, others covered their works and some came closer to ask what to draw whiles others sat idle and did not know what to draw. She kept quite and went around but attended to any one who approached her for assistance and collected all the work within thirty minutes.

3.10.3. After the drawing sessions

The researcher purposively selected some children to be interviewed and gave a list of names to the class teacher after each drawing session, sat outside and the kids came one after the other with their drawings to be interviewed based on the interview guide and tape recorded what they said whiles the class teachers helped to control the rest of the kids in the classrooms.

Teachers and some parents were interviewed by the researcher staying few minutes after classes and sometimes went earlier before classes began to ask questions about the children's culture and background to enhance the understanding of her data. She wrote down informal conversation as soon as possible and also interviewed teachers and children about what she observed during the day and what students did. For instance there was a boy at The Ridge School who always wanted to talk to the researcher about his drawing even when he is not called upon. The researcher noticed he always said negative things such as "accidents",

“devil” and “wild animals” about his work. She therefore discussed with the Class Teacher to find out if he had a problem. The researcher again gave questionnaire to some parents as well.

CHAPTER 4

PRESENTATION AND DISCUSSION OF FINDINGS

4.0 Overview

In this chapter, drawings selected from children at The Ridge and K.N.U.S.T. Primary Schools on their cultural identities were discussed.

4.1 The Ridge and K.N.U.S.T. Primary Schools

The Ridge School was established in 1959 by twenty-four companies that sought to educate the children of their employees after the closure of the British Army School. These companies become debenture holders. It was originally registered as The Ridge School (1956) to have British influence on the children in gaining higher standard of education. It became necessary to register the school in 1966 after the coup d'état which overthrew the government of Dr. Kwame Nkrumah.

The teachers interviewed at The Ridge School reported that drawing was taught in almost all the subjects for kids between 5-7 years old, and they also allowed the children to bring out their creative skills in drawing so do not allow one particular way of teaching drawing. For instance, in teaching “phonics” where sounds of alphabets were taught, there were always drawings attached to those sounds. Fridays were also set aside for art and at their free play time, children were given pieces of papers to draw what they wish. As a student researcher, I was always given drawings on pieces of papers by the children as gifts.

K.N.U.S.T. Primary School on the other hand, is a middle class school and most of the children are Ghanaians from almost all the regions in Ghana. After interviewing the class teachers, it was reported that art was not part of the curriculum for some time until the

Creative Arts programme was introduced and art begins at class four. Class teachers with no art background teach the lower primary art. Again, art was not officially drawn on their time table and the teachers teach the children art at their own free time and normally draw on the board for them to copy. The kids at K.N.U.S.T. Primary School had limited exposure to drawings unlike the kids at The Ridge School.

These two schools were chosen because the researcher was interested in comparing cultural identities in children's drawings from a mixed cultural race school and a traditionally middle income Ghanaian school of which both schools are in Kumasi in the Ashanti Region of Ghana.

4.2 Discussion of results

Drawings collected from children from both schools were put into five categories according to themes which includes the following;

- **Category 1 - Theme on home**

On Homes, the researcher discussed with the children where they stay and comes from; the type of building they live in their homes; whom they stay with; the things used in decorating their rooms and their compounds; the type of dresses worn to identify each member of the family at home; food they normally eat and language spoken as well as things they do at home and things they are not suppose to do at their various homes. The researcher then instructed them to draw what they do and see in their homes. Ten drawings were collected on this category: five from The Ridge School (Group A) and five from K.N.U.S.T. Primary School (Group B).

- **Category 2 - Theme on school**

With this, the researcher asked the kids where they were; who teaches them; the things found in their classrooms; the buildings in the school and what is done there; as well as things found on the school compound and what they are used for. How the school rules are learnt and practised were also discussed, the type of clothing and all other activities were discussed. The researcher then asked the children to draw anything about their schools. Again, ten drawings: five from each school were collected.

- **Category 3 - Theme on religion**

Different religions were discussed with the children on this category. These include their places of worship, days of worship, beliefs and practises of their religions, things found and type of cloths worn at their places of worship and what they are suppose to do and what not to do at their places of worship. Children were then asked to draw what they see and do at their places of worship after which five drawings from each school were selected.

- **Category 4 - Theme on social life**

On social life, the researcher discussed things that kids like doing when they are not in school; places where the activities takes place, things they see around when doing such activity, details of clothing during that time, whom they go or do the activity with, when they go or do the activity, as well as the type of food eaten and the rules attached to those activities. Kids were asked to draw the things they like doing when not in school. Five drawings were again collected from each school on this theme.

- **Category 5 - Theme on celebrations**

The researcher discussed some of the celebrations that brought people together, what they do at that time, where they celebrate the occasion, things seen around during the celebration, special food prepared and custom worn as well as stories that are attached to those

celebration and rules for that occasion. The researcher instructed the kids to draw any celebration they have witness before and how it is done. Ten drawings were collected: that is five from each school.

The criteria for the selection were purposive sampling. The chosen themes for the study are all relevant for the children to represent their cultural identities in their drawings because according to Ellingson (2005), drawings from kids are based on their every day lives that help them to respond in writing to pictures and their personal ideas, experiences, and play motivates them to draw.

CATEGORY 1, GROUP A – THEME ON HOME (THE RIDGE SCHOOL)



Plate 1: Category 1-Home (The Ridge School) “lee love” by a Lebanese girl (age 7)

This child drew herself and her sister in a garden and a black ladder besides the swimming pool in her house. They were sitting on a chair with a table in front of them and on the table were potatoes in a plate, a bottle with water and two blue glasses. “There is a big umbralla holding things that the sun cannot burn us” (personal communication, 03/02/09). She named her house “lee love” (personal communication, 03/02/09) at Memin every friday.



Plate 2: Category 1-Home (The Ridge School), “This is my home” by a German girl (age 7)

This girl drew herself with her family (from the left to the right); herself in pink dress, father in green shirt and a blue trousers, her little sister in red and purple and mother with a long brown hair in purple top and pink skirt. All of them standing outside with a green background. She drew her house with of a kitchen, sittingroom, two bathrooms and four bedrooms. According to her, the colour of her house is blue with a white door but she said, “I did not know how to represent white on a paper so used this colour for the white door” (personal communication, 3/02/09) at the right side. There are also two windows; a double

one in the middle and a single one at the left side. She gave a title “This is my house” (personal communication, 03/02/09).

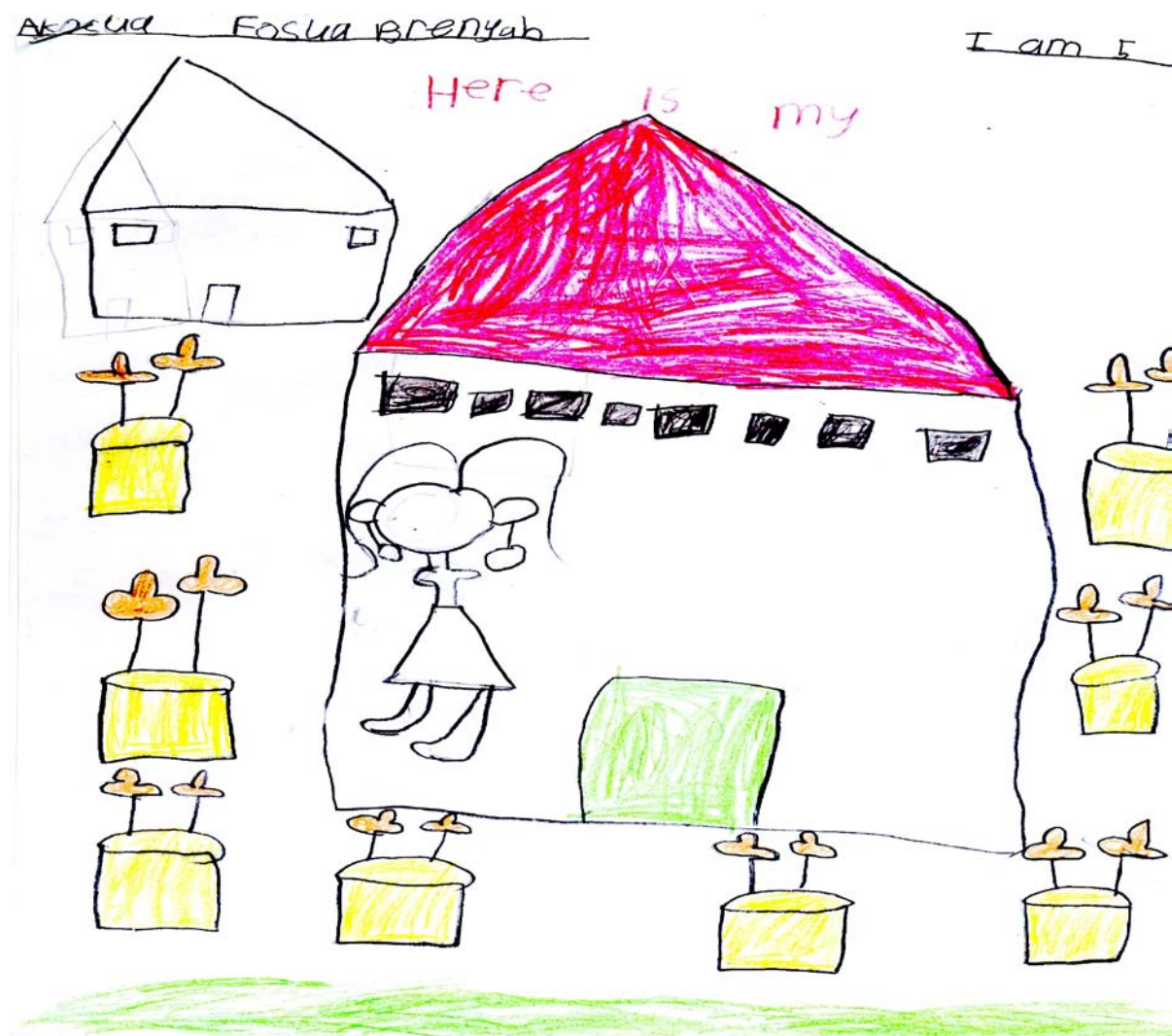


Plate 3: Category 1-Home (The Ridge School) by a Ghanaian girl (5 years)

The girl drew her house with a pink triangular roof, eight black windows, a green door in the middle and herself with a long hair and dangling ear rings without facial details. There are eight yellow flower pots with two orange flowers in each pot and green grasses outside. She said, she stays in the house with her mother and father but there is another building behind the main house known as “the boy quarters” (personal communication, 3/02/09) with two side

windows and a door in the middle meant for visitors. She also named her house “Mampong” (personal communication, 03/02/09).



Plate 4: Category 1-Home (The Ridge School) by a Ghanaian boy (6 years)

This child drew himself in his house and said “It was a Saturday and I am going to America with my bag in the car” (personal communication, 03/02/09). He coloured the tiled floor with orange, green, red, black, and purple poster colours and drew two rose flowers outside. He gave the title “Coming to America” (personal communication, 03/02/09).



Plate 5: Category 1-Home (The Ridge School) by an Indian boy (5 years)

This child drew a store buliding. “The ground floor has a rose flower, a sun flower, Mama, Papa, sister, brother, window and a hen” (personal communication, 03/02/09). Outside and below the ground floor is a yellow sun, a piano, a gate and a gate keeper. Upstairs also has four rooms and the line dividing the rooms according to him is “outside upstairs where we sit for fresh air” (personal communication, 03/02/09). He coloured his work with strokes of red, yellow, green, and blue colours.

CATEGORY 1 GROUP B – THEME ON HOME (K.N.U.S.T. Primary School)



Plate 6: Category 1-Home (K.N.U.S.T. Primary School) by a Ghanaian boy (7 years)

This child drew with a pencil and coloured pencils. He drew a house with a pink flat roof with diagonal lines and a Ghana flag at the right corner of the roof. There are two yellow corner windows with horizontal lines that are “louvre blades” (personal communication, 29/01/09), a blue and orange fan in the middle of the ceiling, two hanging pictures, and himself in green shirt and black shorts sitting on a chair. There is a brown door divided into two and a car with a Ghana flag inside the room.

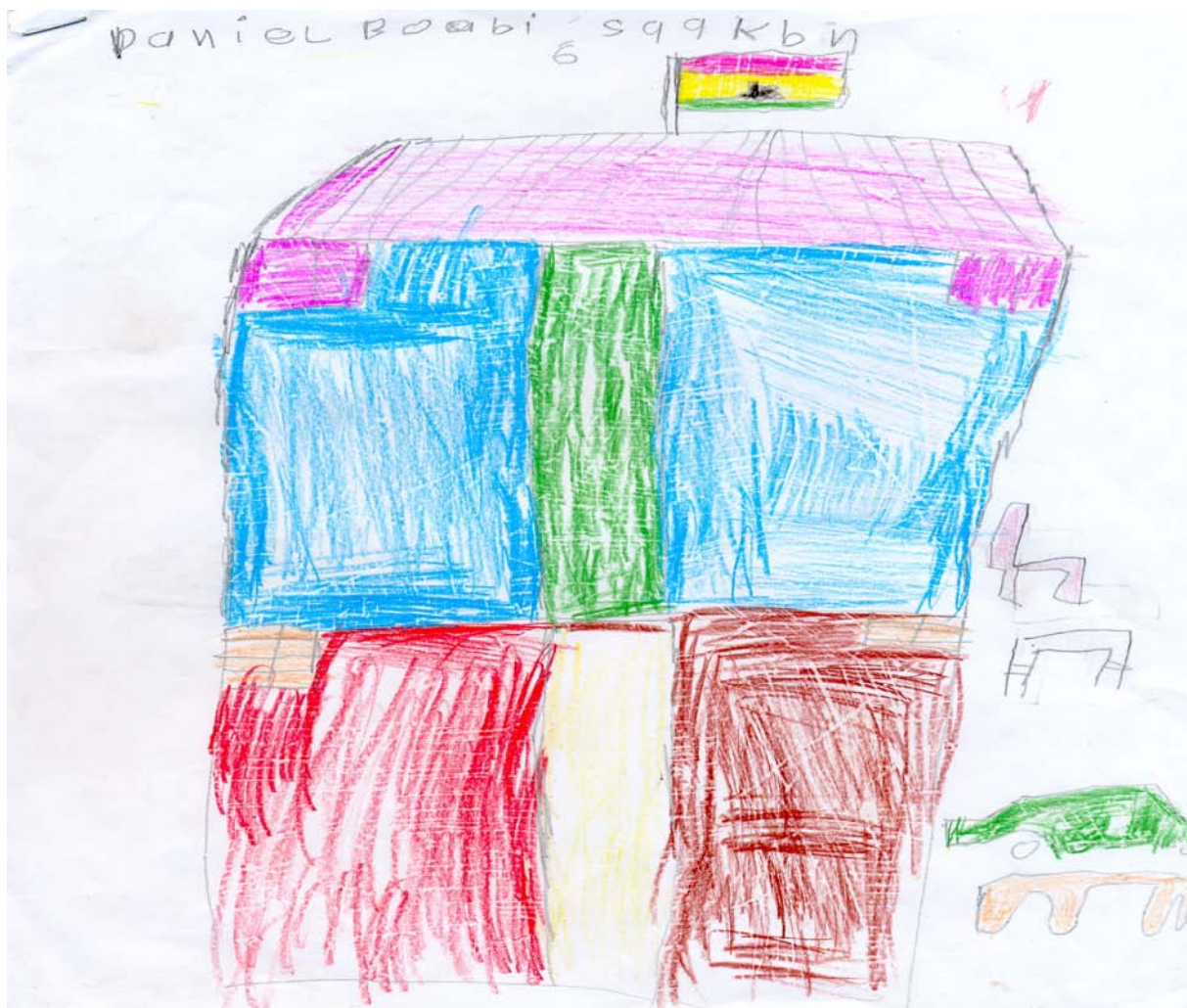


Plate 7: Category 1-Home (K.N.U.S.T. Primary School) by a 6 year old boy (Ghanaian)

This child drew his house with the flag of Ghana in the middle of the roof. The ground floor is painted red and brown with two corner windows divided vertically into two equal parts and sub-divided with horizontal lines and a yellow door in the middle. The first floor is painted blue with two pink corner windows and a green door in the middle. There is a chair, a table and a green car outside.



Plate 8: Category 1-Home (K.N.U.S.T. Primary School) by a 7 year old girl (Ghanaian)

The child used a pencil, ruler and coloured pencils in her drawing. She drew her house with brown and black squares as the roof. Inside the room are pictures of her family at the left side, that of herself and sister and she alone hanging on the wall. There is also a pink and blue ceiling fan in the middle of the room, two side windows, and an orange door with a purple handle. On the left side of the door is a purple flower vase with green flowers on a red table. According to her, that place is called “the sitting room” (personal communication, 29/01/09) with a blue chair and a pink door that leads outside. On the right side of the room, is the dinning room with a pink centre table and a television showing cartoons, a yellow and a purple chairs and another black door that leads outside. There is a yellow and blue car with two brown ties, a chair and a driving steer that belongs to her father packed outside. The

purple zigzag lines hanging in front of the door are the stairs that one walks on to the room. There are pink and green trees with green and brown stems as well as green grasses and purple flower pot with a green flower all outside.



Plate 9: Category 1-Home (K.N.U.S.T. Primary School) by a Ghanaian boy (7 years)

This picture shows a house with two yellow side windows and an orange door vertically divided into two with a handle. There are three pictures on the wall; “daddy and mummy, myself and sister, grandma and grandpa” (personal communication, 29/01/09). There is a brown toy hanging besides the pink and blue fan. On the left side of the room is a purple chair and he said “I am sitting on this chair playing with my laptop” (personal communication, 29/01/09). On the right side beside the door are yellow and purple chairs and a pink television on a green table; she said, there is a teacher in the room and a boy going to

school without a bag on the television. There is also a brown path with horizontal lines that are the stairs and a car on the left side with his family inside going to see his father off to Italy and their luggage are in the car boot. On the right side of the stairs, are orange and black flower pot with a green plant, big and small stones and some green grass in front of his house. The roof has several squares of different colours.



Plate 10: Category 1-Home (K.N.U.S.T. Primary School) by a Ghanaian girl (6 years)

This is a picture of a house with red, green, blue and yellow roof, three pictures hung on the wall; from left to right are her family, herself and sister and herself along and a ceiling fan in the middle. There are two corner windows and a purple door in the middle. On the right side of the room are a green table, and a purple chair and a black door. On the left side of the room are her bed and a decorative piece hung in her room. Outside are yellow stairs in front of the door, yellow oval stone, green and red flowers, a blue car with two ties, a tree with green leaves, brown trunk and flowers.

CATEGORY 2 GROUP A – THEME ON SCHOOL (The Ridge School)



PLATE 11: Category 2-School (The Ridge School) by a Ghanaian boy (5 years)

The child used pencil, crayon and coloured pencils in drawing his school. There is an orange building with a cone-like brown roof with vertical lines from top to bottom, six windows into four divisions each and a door with a round handle. He drew flowers in blue and white pots, and a metal slab on a gutter in front of the flower pots at the main entrance to the school. On the left side of the building, is “my mom driving in her brown toyota car after dropping me at school this morning” (personal communication, 06/02/09). There are two merry-go-round and a clock on the school compound.

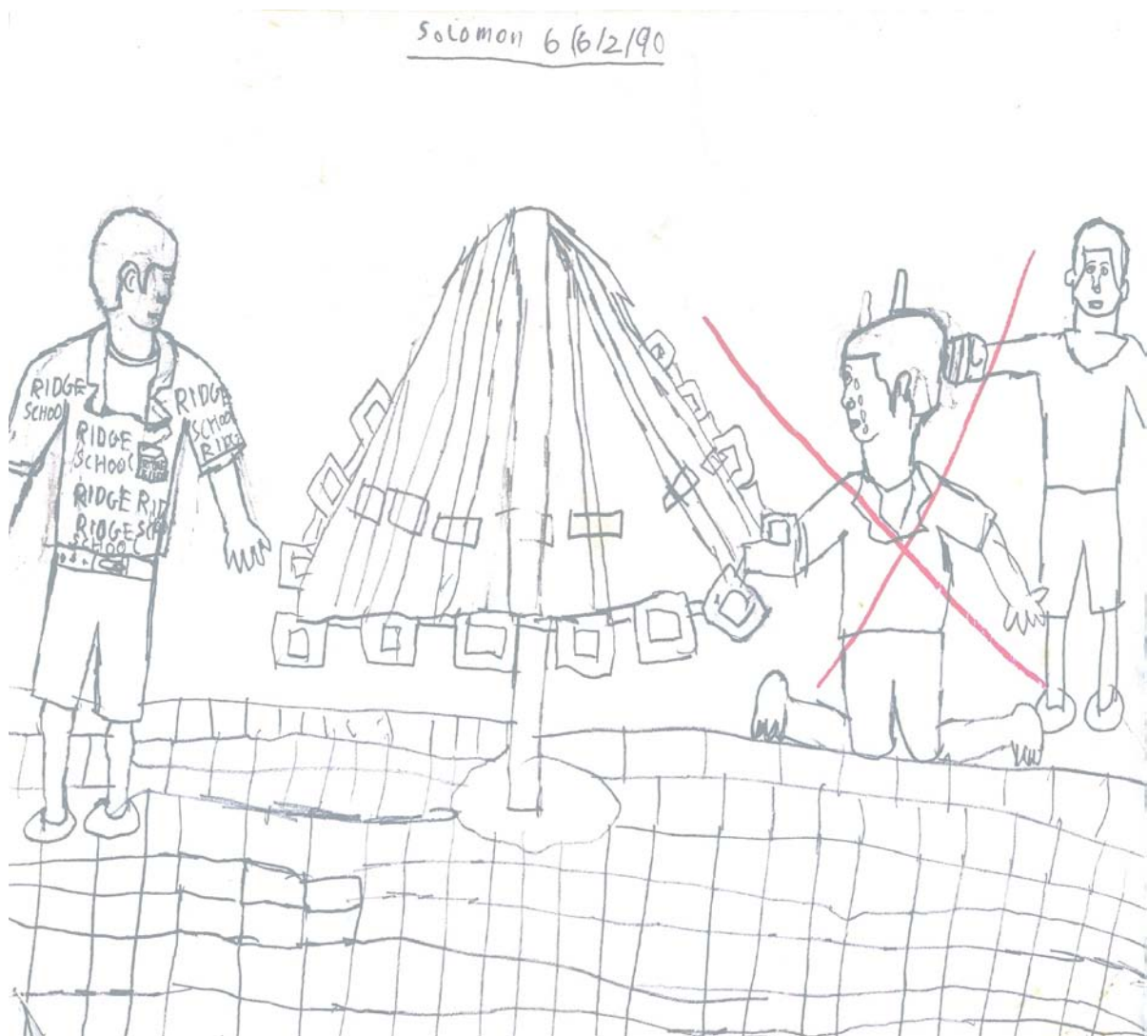


Plate 12: Category 2-School (The Ridge School) “ My School” by a Ghanaian boy (6 years)

The child used pencil through out and a red pencil to cross out a scence of a boy hitting another boy’s head over whom to sit on the merry-go-round and one is kneeling and crying with drops of tears flowing down from his eyes. He drew himself in his school uniform with Ridge School inscribed on his shirt watching them. There are several squares on the floor and according to him it is the pavement on the compound. When asked of the medium used, he

said, “I feel like using a pencil through out and a red pencil to cross fighting in the school” (personal communication, 06/02/09).



Plate 13: Category 2-School (The Ridge School) by a Ghanaian girl (age 5)

The child used pencil and warm coloured pencils to draw her school. She drew a building with a triangular roof with red, orange, pink, and yellow colours. She also drew things found in her classroom which included a boy and a girl in blue uniform, she coloured a star with orange, green, red, and pink colours, a pink picture moving round, pink ,purple and brown tables, blue doors, red and orange lockers, windows and chairs. To her, these are things in her

classroom and she gave the title of her drawing as “ The Ridge School” (personal communication, 06/02/09).



Plate 14: Category 2-School (The Ridge School) “The Ridge School” by a Ghanaian girl (6 years)

The picture shows herself and brother in their blue uniform coming from class 5, 4, and 3 towards their classrooms. She said, “There is one girl slaping another and it is a bad thing so I used a red pencil to make a circle and crossed it out” (personal communication, 06/02/09). She drew part of the block of class five and painted it purple and red with a black roof and

class 5 written on the top right of the door. She gave the title of her work as “The Ridge School” (personal communication, 06/02/09).

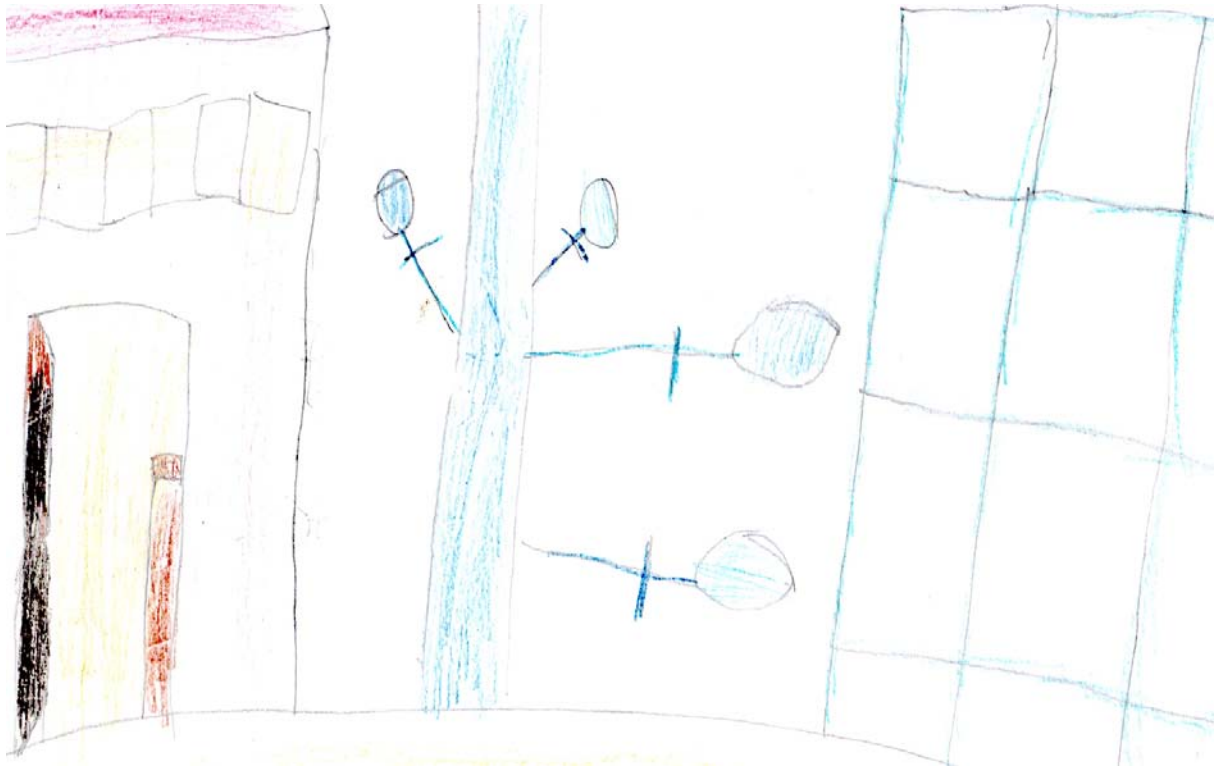


Plate 15: Category 2-School (The Ridge School) “My School” by a Lebanese girl (7 years)

The picture shows the compound of The Ridge School with blue monkey bar for climbing and a merry-go-round that they sit on to play. She drew her classroom with several windows and brown tables and said, “one can not see through because it is more” (personal communication, 06/02/09). There is a black door opened with “students and myself in school uniform inside learning but one can not see us” (personal communication, 06/02/09) she said. According to her, she comes to school to learn, draw and write.

CATEGORY 2 GROUP B - THEME ON SCHOOL (K.N.U.S.T. Primary School)



Plate 16: Category 2-School (K.N.U.S.T. Primary School) by a 6 year old Ghanaian boy

This picture has twelve separate brown blocks with black roofs that represents his school. He said, “these are 1E, 1D, 2D, 1F, 1B, 2C, 1C, 2B, 1A, 2A, and two blocks for girls and boys toilet” (personal communication, 12/02/09). The rectangle with several divisions represents a slab on a gutter in front of his classrooms. The “W” shape with circles of red, green and yellow are flowers and the squares divided into two with “V” and “W” on top of the slab are also green grasses in front of his classroom,. There are two trees with green heads, the top one is labelled leaves, stem, and roots with arrows pointing to the tree. No title was given to his work.

Pauline Afriyie Adjei I am seven years old

12 th February 2009



Plate 17: Category 2-School (K.N.U.S.T. Primary School) by a Ghanaian girl (7 years)

This picture shows the things found in her school. These include a green car with four ties and a chair behind the steering wheel at the car park, a yellow bench near the car park meant for the security man and a blue and green butterfly. There are also a blue fan, a yellow and black duster, a table and chair that she sits on, a pink cardboard ,green board with a purple stand, purple marker and a lady in yellow pointing to numerals that is “my teacher teaching in my classroom” (personal communication, 12/02/09) she said. Outside is a police man in black directing the cars at the car park. There are also a tree with brown trunk and green head,

an orange monkey bar, green grasses, black poly tank with water and a green pillar with a tap that water flows through.

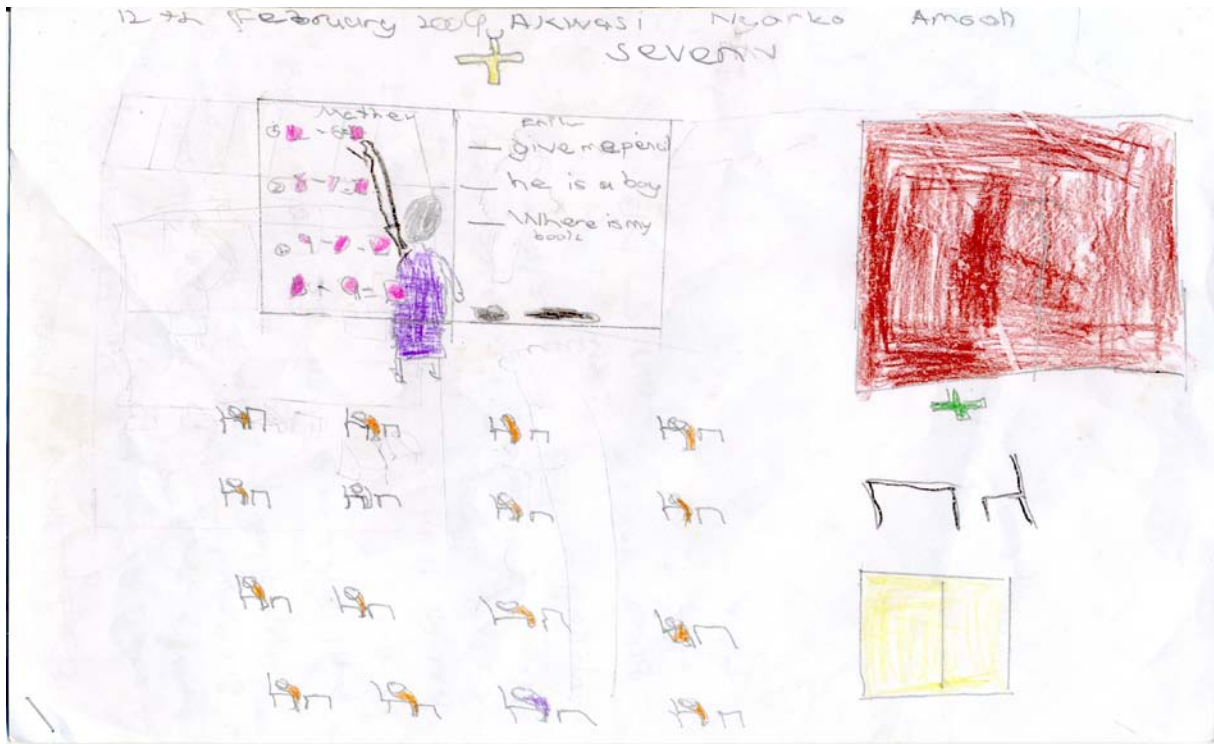


Plate 18: Category 2-School (K.N.U.S.T. Primary School) by a Ghanaian boy (7 years)

The picture shows “my teacher teaching maths and english on a white board” he said (personal communication, 12/02/09). There is a brown “carboard” with books and things sold by the teacher such as sharpeners, erasers, coloured pencils etc inside the carboard, and a green fan beneath on top of her teacher’s table and chair. The orange figures are the pupils’ sitting on their chairs with tables in front of them in the classroom, all facing the teacher, but the kid in purple is a “new comer” in her house dress (personal communication, 12/02/09). The yellow square divided into two is the door in the classroom.



Plate 19: Category 2-School (K.N.U.S.T. Primary School) by a 6 year old girl (Ghana)

The picture depicts things found in her school which include a rectangular orange and black monkey bars for playing, a tree with green leaves and brown trunk, a yellow goal post, a black door to class 6, a pink and blue butterfly, her teacher in orange teaching maths and the brown door behind the teacher is the head master's office. There are also a black car for her father, a long table with a maker on top and chairs, two yellow rectangular doors, green grasses, chairs and a security man in green and black at the gate. She gave the title as "school picture" (personal communication, 12/02/09).

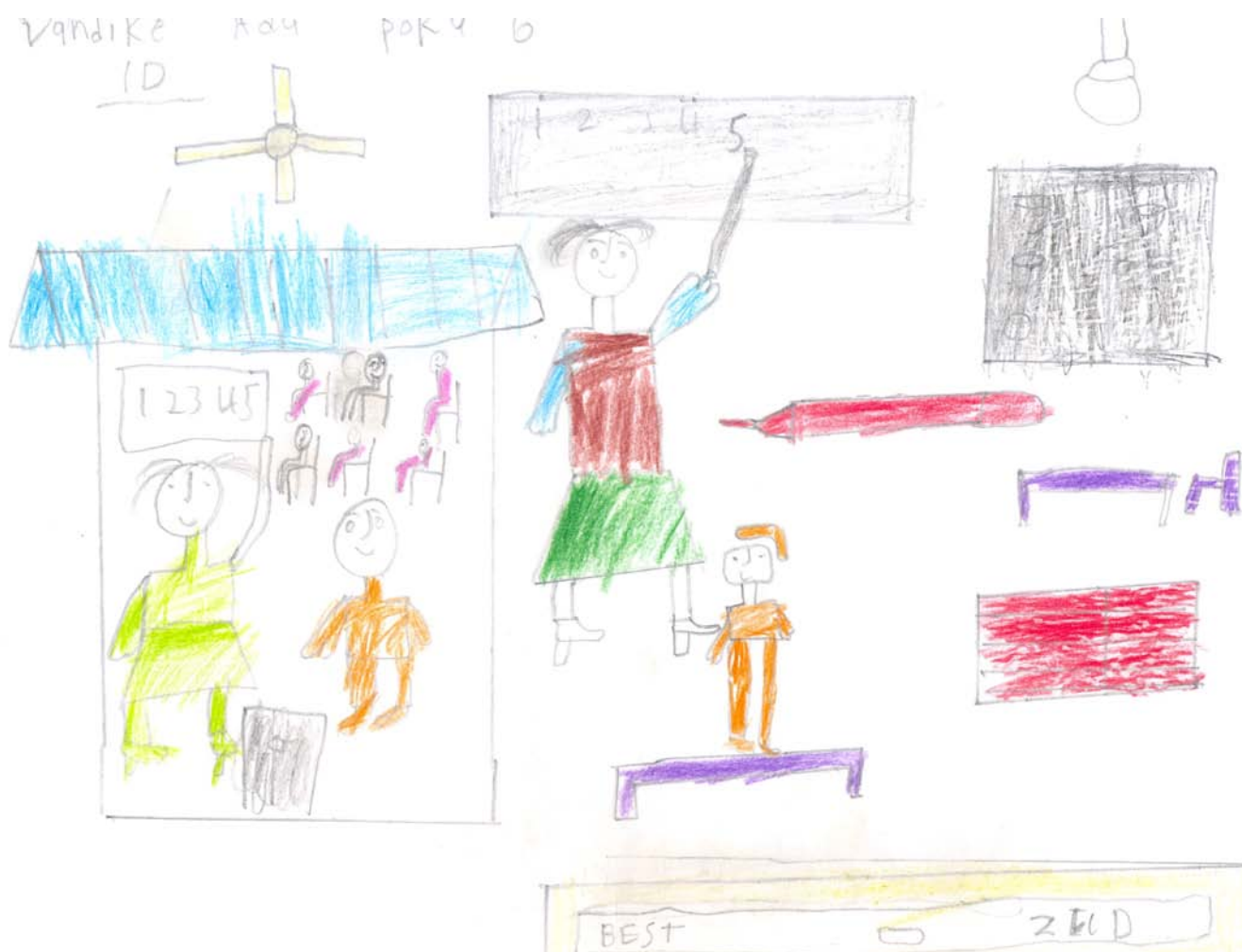


Plate 20: Category 2-School (K.N.U.S.T. Primary School) by a 6 year old boy (Ghanaian)

This picture shows the things found inside his classroom and on his school compound. He drew a rectangular block with blue roof to represent his classroom. “In the building is my teacher teaching 1, 2, 3 and others listening, while a boy came to ask permission to go to the toilet” (personal communication, 12/02/09), he said. Outside the building is his teacher again teaching with a cane, a yellow fan, a bulb, a black carboard with bowls, a red marker, a purple table and chair, a red book, and a security man standing on a bench.

CATEGORY 3 GROUP A – THEME ON RELIGION (The Ridge School)



Plate 21: Category 3-Religion (The Ridge School)“The Church” by a German girl (age 7)

This is a scene of St. Peters Catholic Church at Germany with a chicken on top of the roof and green windows. She drew herself, mother, sister and father going to the church during christmas time. There are blue clouds on top of the building and she said “the colour of the building is brown but I made it pink because I was not having that colour” (personal communication, 13/02/09). To her, they open a book and sing when the priest mention the page. They pray during christmas and put nice clothes on. She again said, “my mother wants another baby to call him Peter” (personal communication, 13/02/09) . She further explained

that she does not want to sit in the church after one hour and gave “the church” (personal communication, 13/02/09) as the title of her work.



Plate 22: Category 3-Religion (The Ridge School) “My first new Church” by a Ghanaian girl (5 years)

This child is a Seventh Day Adventist in her yellow and orange dress with a small white bag going to church on a Saturday morning. The long yellow and orange building with two corner windows and a door in the middle is her church. The canes on top of it is called “flower cane” (personal communication, 13/02/09) used to design the church, a “flower crab” (personal communication, 13/02/09) in which water comes out into a tap on the top left, and Jesus cross on the right. According to her, she likes singing, dancing, praying and listening

to preaching but love “Afodee” (personal communication, 13/02/09) where they sell food stuffs and people buy them. She also likes attending to church all the time and do not like staying in the house and gave the title as “My first new Church of Father Prince on the new house building” (personal communication, 13/02/09).

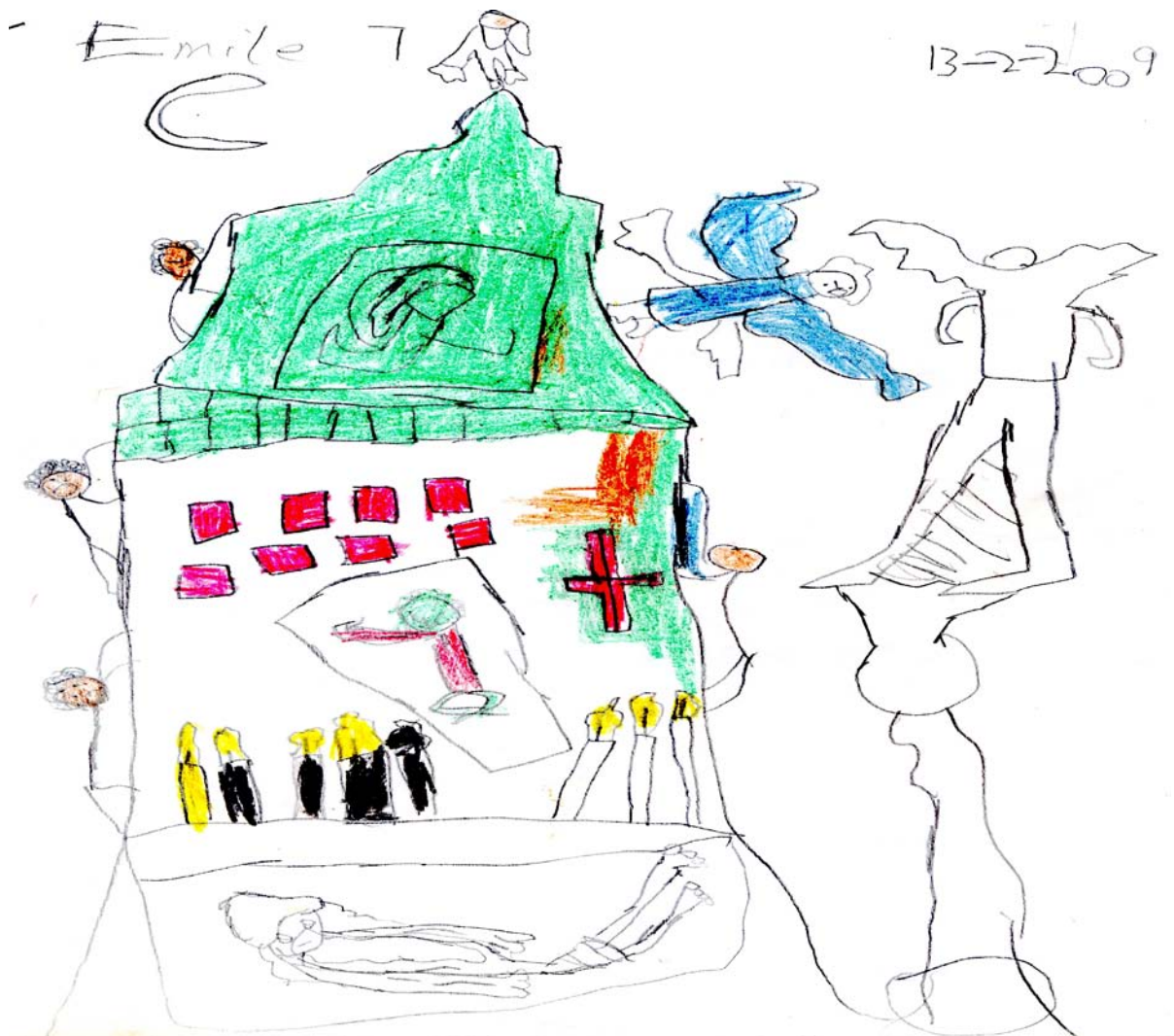


Plate 23: Category 3-Religion (The Ridge School) “Jesus” by a Lebanese boy (7 years)

This picture is an Anglican church at Labanon. On top of the roof, “is a statue of God with His hands opened ready to give somethings to obedient children so that if something is

coming to kill you, it will open your eyes and it will be seen as a monster” (personal communication, 13/02/09), he said. He further said that Satan came down and used a stick to hit some one to die. He drew Satan in the green roof and explained that Satan was there when God died and bad boys climbed the wall like ants to go to the statue of Satan to be given some spirits and went round killing people when God died. Mean while, there was a boy sitting on a mat inside the building praying and the monsters came down and die and God wake up and again drew a black candle that shows that Satan and the monsters can not see. He again drew yellow candles and said “ it will burn the monster’s eyes for their eyes to be black and die” (personal communication, 13/02/09). The figure in blue is an angel who was sad when “Abonsam” (personal communication, 13/02/09) pushed God down but very happy when he saw the little boy praying and God wake up. On the right side of the building, is the statue of Abonsam on top of “blood water” (personal communication, 13/02/09) who kills people and blood water comes out. According to him, those outside respected Abonsam and did evil because God did not give them powers. In the church, they pray, read the “God book” (personal communication, 13/02/09) and kiss the cross. He gave the title “Jesus” (personal communication, 13/02/09) to his drawing.

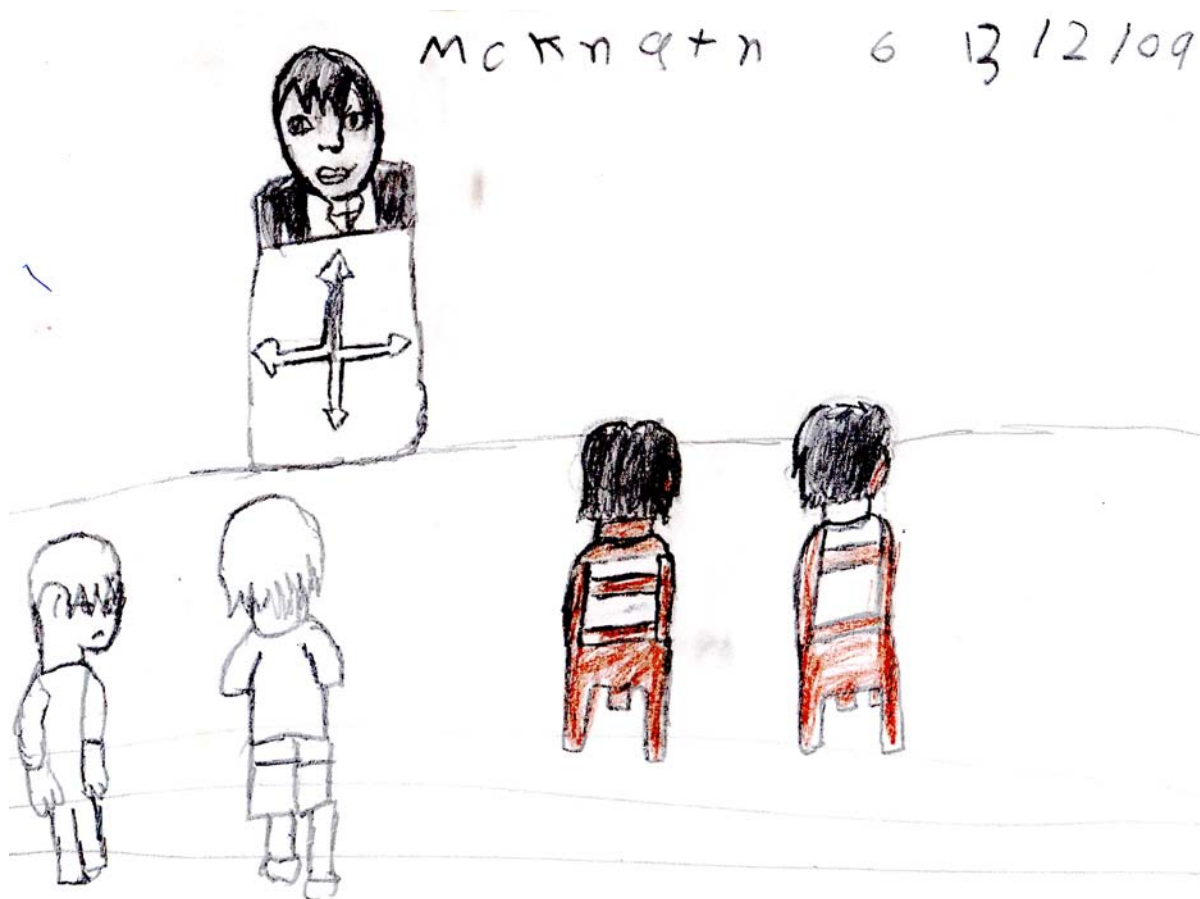


Plate 24: Category 3-Theme on Religion (The Ridge School) Church by a Ghanaian boy (6 years)

The medium used by this child is a pencil and a brown pencil. He drew a stage with a pastor dressed in a coat and tie inside a pulpit with a cross in front of it, preaching to church members while they sat down quietly to listen to him. There are two adults sitting on brown chairs and two children on the left roaming about in the church (personal communication, 13/02/09).

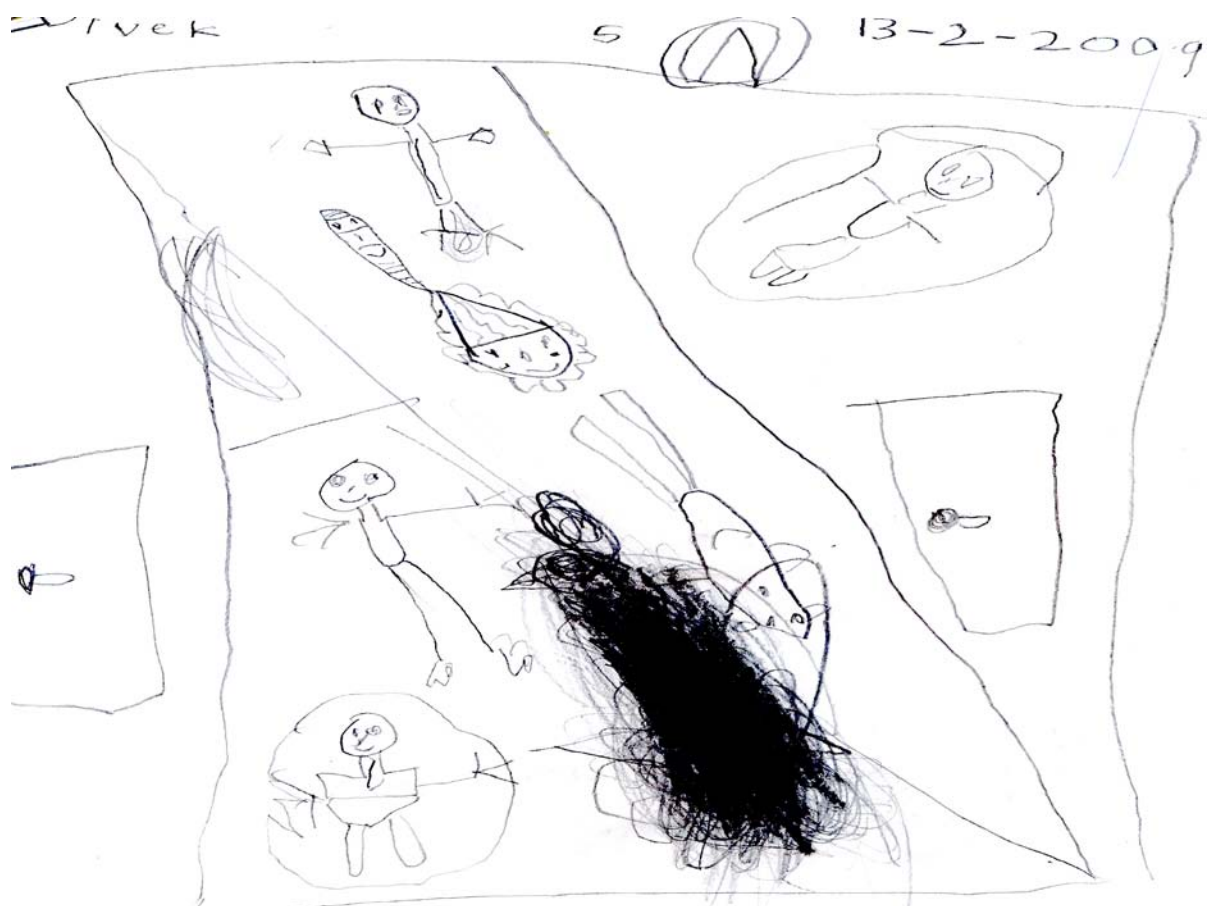


Plate 25: Category 3-Theme on Religion (The Ridge School) “Temple” by an Indian boy (age 5)

Pencil and black pencil was used to draw a big square that is the temple with two doors and handles used by a Hindu boy and his family. Inside the temple on the top right, is himself sleeping with a circle around him, “Mama” (personal communication, 13/02/09) on top left praying with hands opened, his baby joker with a triangular hat, “Papa” (personal communication, 13/02/09) also praying with hands opened and the figure circled at the left bottom is a policeman providing security for those in the temple. The part shaded black is a “Bore Fire” (personal communication, 13/02/09) which they make, sit around and pray by “making round, round, round the big fire outside” whiles the children sits inside talking.

According to him, they speak Hindu in the Temple and he likes “sun party” (personal communication, 13/02/09) where they eat chicken and fish. They all dress by wearing lace to cover the whole body.

CATEGORY 3 GROUP B – RELIGION (K.N.U.S.T. Primary School)



Plate 26: Category 3-Religion (K.N.U.S.T. Primary School) by a 6 year old girl (Ghanaian)

This picture shows a Mosque where she and her family go on Fridays to pray to Allah. The building is yellow and has two blue side windows with each divided into four sections and a white door with a round handle. There are two green towers with blue windows and “C” shapes on top of the black roof. She drew herself standing outside praying with both hands

joined together and herself again bending down to pray. The teacher who teaches her at the mosque is inside and he is called “Mallam Awudu” (personal communication, 18/02/09). She again drew a mat that they use to pray but remove their sandals before standing on it to pray, “tubar” (personal communication, 18/02/09) to worship God by citing some things individually after prayers; “butar” (personal communication, 18/02/09) like a kettle in which they put water in to wash their mouth three times, wash their nose three times, wash their face three times, hair, ear and legs are washed once. She further said, she worship at “Aboabo” (personal communication, 18/02/09) and put on red and yellow uniform and cover their hair with “duku” (personal communication, 18/02/09). She again said they learn Arabic in the Mosque and eat “waakye” (personal communication, 18/02/09) outside the Mosque after prayers.



Plate 27: Category 3-Religion (K.N.U.S.T. Primary School) “Grace of Methodist” by a Ghanaian boy (7 years)

This is a church building with a tower and a cross on top of it that he and his family worship on Sundays. Inside is a priest in blue and yellow dress holding an orange microphone plugged on a wall singing, a boy in red sitting on a blue stool playing drums and people in blue listening to the song. He said he goes to church on Sundays with his mother, father and sister to worship God and see the priest preaching and said “I like the cross of Jesus and hates the name Satan” (personal communication, 18/02/09). He gave the title “Grace of Methodist” (personal communication, 18/02/09).

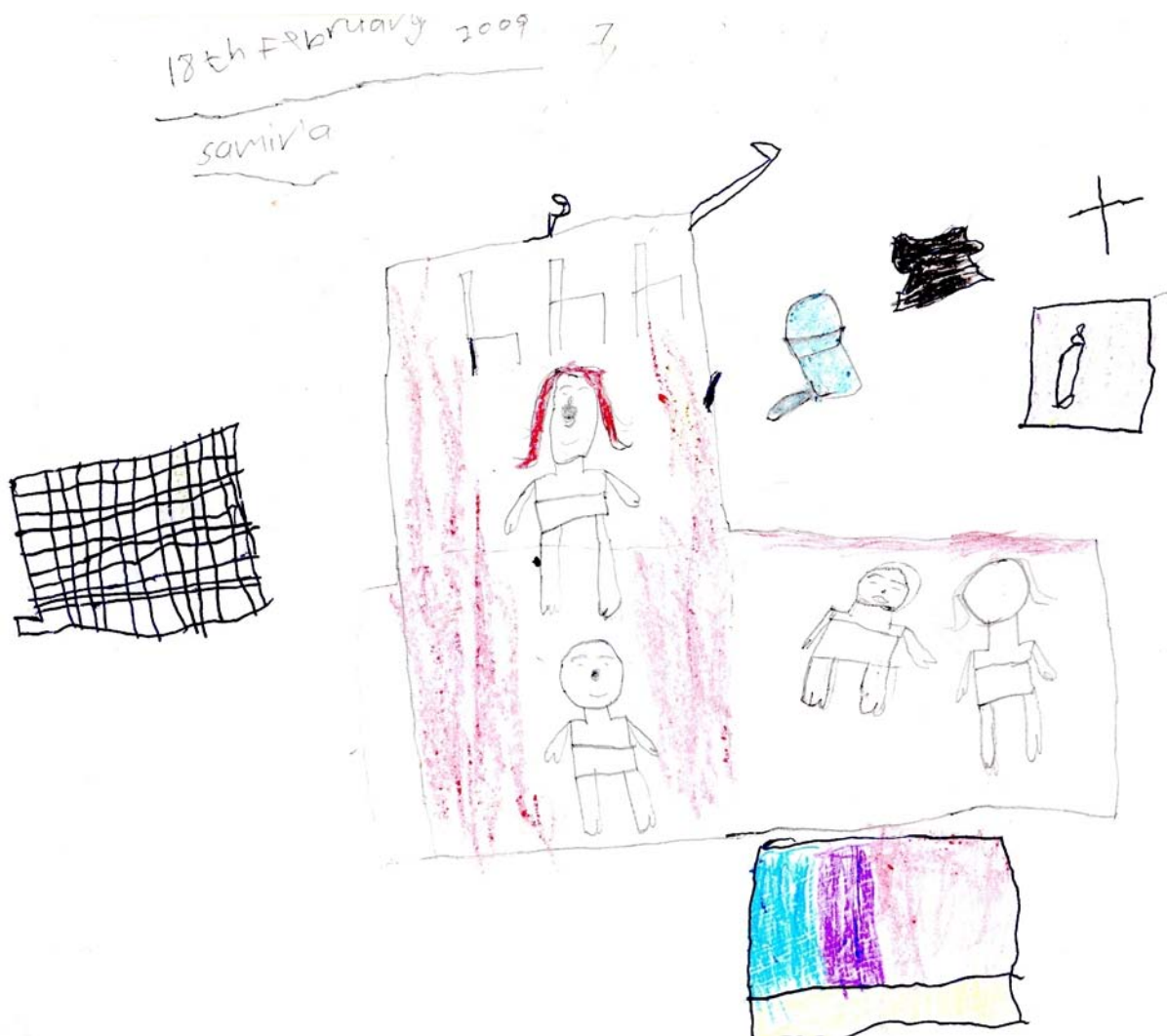


Plate 28: Category 3-Religion (K.N.U.S.T. Primary School) by a 7 year old girl (Ghanaian)

This child presented an “L” shaped building as a mosque with speakers on top for one to hear the Imam when he speaks. She drew herself and her mother inside the Mosque. According to her, they pray by standing and bowing and speak “Hausa” (personal communication, 18/02/09) when praying and inside the Mosque is the picture of the Imam and few chairs at

the back where some people sit after “sala” (personal communication, 18/02/09). The figure with red hair is her mother and herself down about to do the sala and the sala is done by repeating whatever the Imam says but have to wash their hands, anus, face, legs, mouth, and hair before saying the sala (prayers). She further said, men sit inside and women and children sit outside but she and her mother go inside after the men had finished praying. The square with a design in pen is something that only the “Mallam” (personal communication, 18/02/09) holds for them to donate for beggars’, the “butar” (blue) (personal communication, 18/02/09) is used to fetch water to wash certain parts of the body before praying and the big squares with several divisions and the one with colours are the mats that they stand on to pray. She said they wear lace that is long enough to cover the whole body and cover the hair as well.

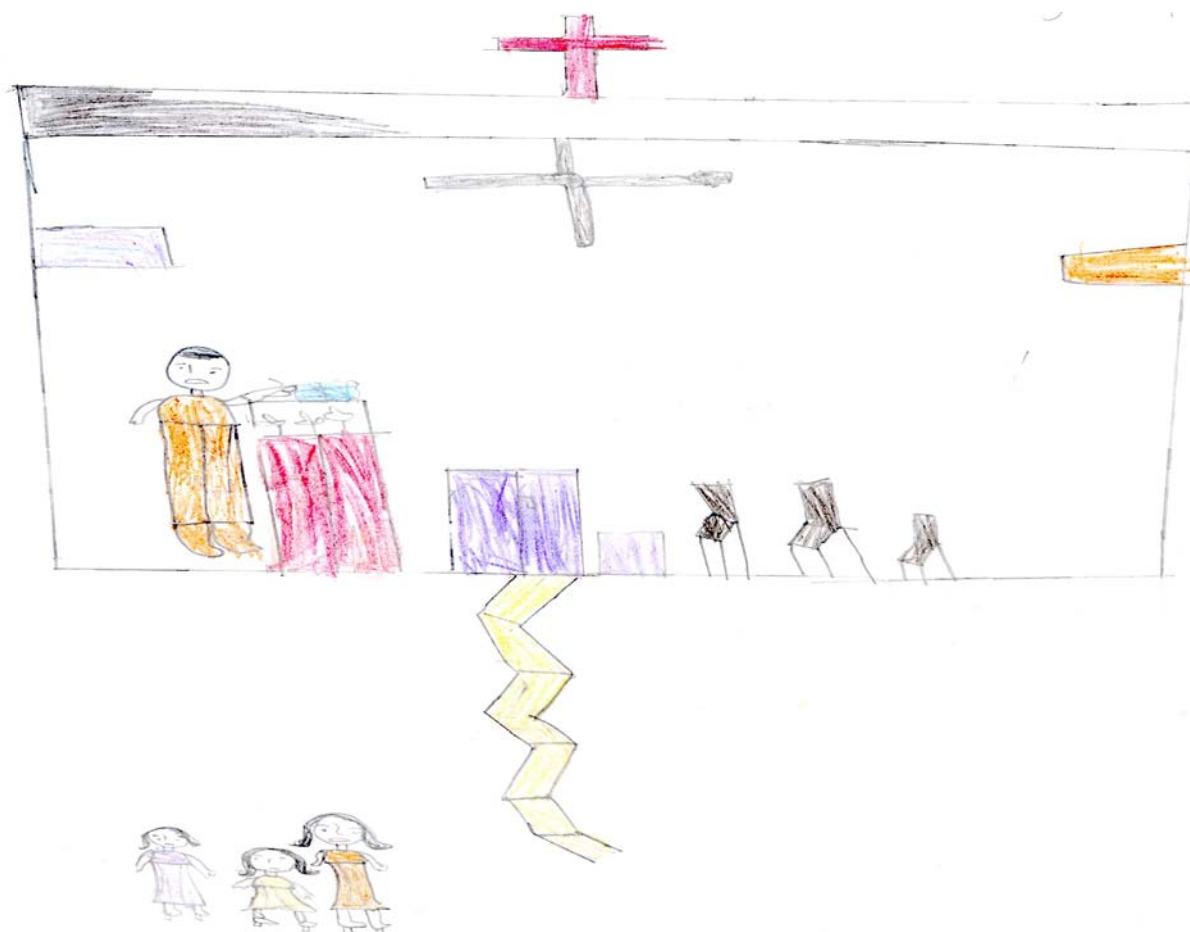


Plate 29: Category 3-Religion (K.N.U.S.T. Primary School) by a Ghanaian child (7 years)

This picture shows a church building with a red cross on top of the roof, two corner windows of purple and orange colours and a black fan in the middle of the ceiling. There is a pastor in orange preaching in the church in front of a red pulpit. According to her, the blue book on the pulpit is a bible used by the pastor to preach. There is also a purple door with a handle in the middle of the building and some chairs inside the church. The yellow zigzag lines in front of the door are the stairs with herself, mother and sister on their way to church.

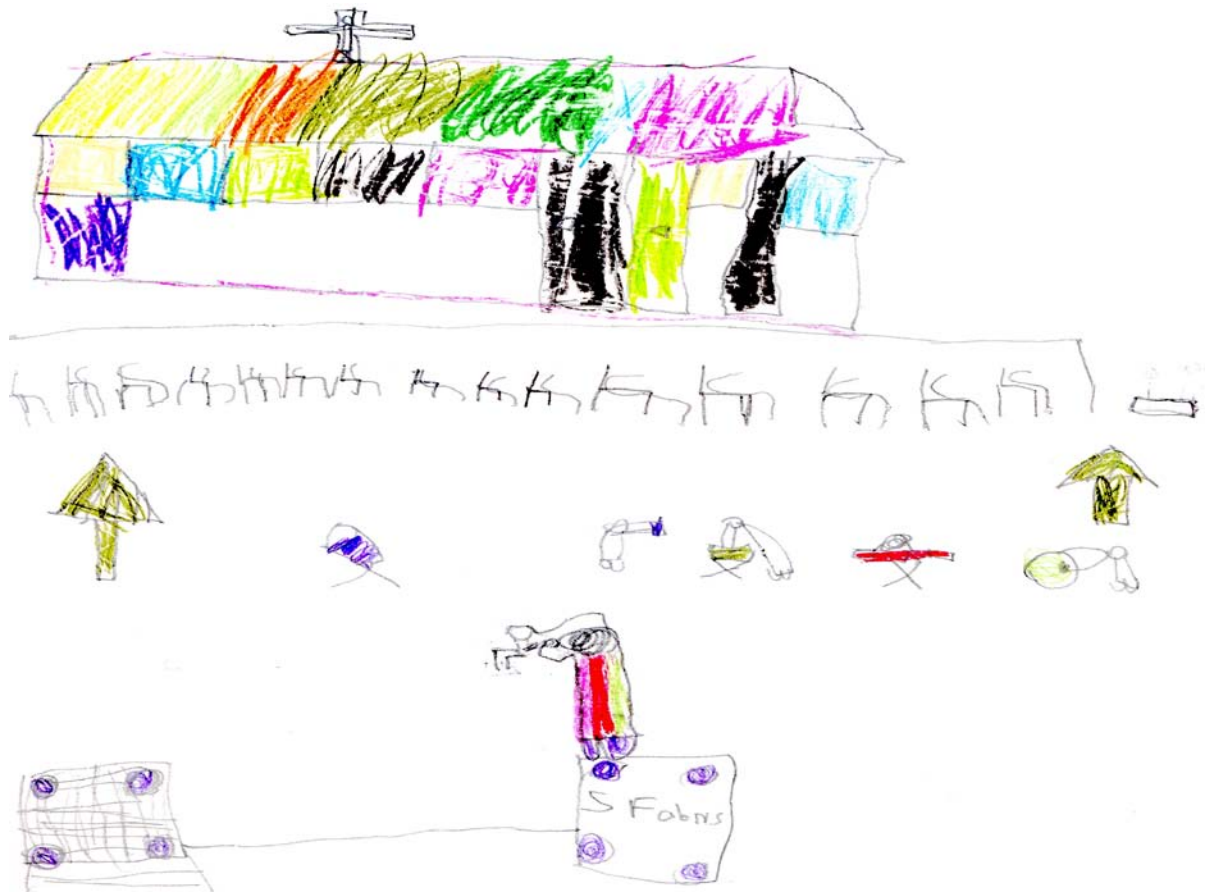


Plate 30: Category 3-Religion (K.N.U.S.T. Primary School) by a Ghanaian boy (6 years)

This is a multicoloured building with several windows, a door at the side and a cross on top of the roof with Jesus hanging on it. There are several chairs with “S” figures that are human beings sitting on those chairs. The green big arrows; one at the left and one at the right are flowers in the church. There are people playing trumpet, drums and piano in the church and the pastor is in pink, red, and green dress touching a sick person to heal him. There are also two boxes with four circles joined with a line that are the speakers for the sound.

CATIGORY 4 GROUP A – THEME ON SOCIAL LIFE (The Ridge School)



Plate 31: Category 4-Social Life (The Ridge School) by a Ghanaian girl (6)

This child used a pencil, felt pen and coloured pencils in her drawing. She drew herself in an orange dress sitting on a red stool with a green saucepan and a ladle on a coalpot in front of her. The red circles are the fire and a suacepan with tomato stew is on it. She said, “I love to cook” (personal communication, 17/02/09).

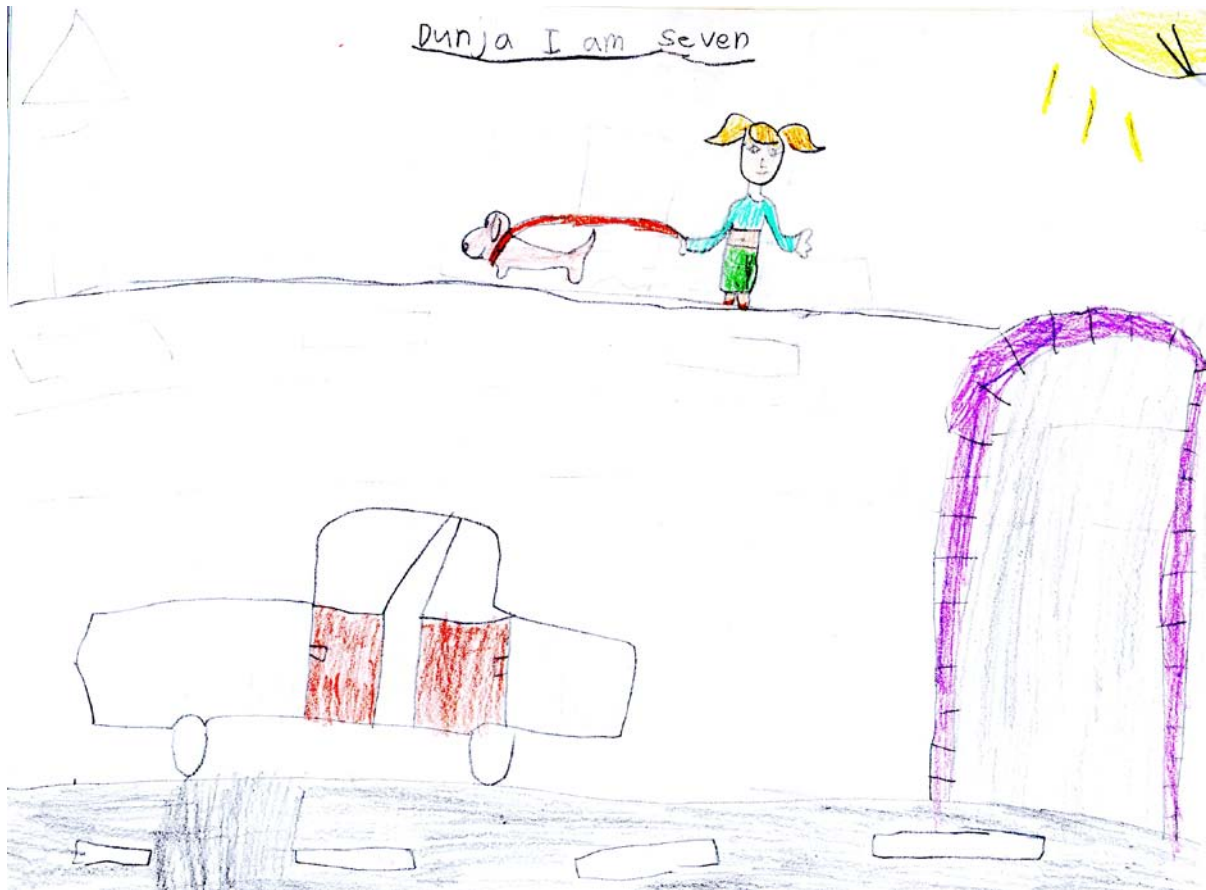


Plate 32: Category 4-Social Life (The Ridge School) A Lebanese girl (7 years) going for a walk

The picture is divided into two sections. The lower section shows a pick-up truck on a street with her parents inside the moving car towards a big entrance and herself walking with her dog at a park near her house. She further said the entrance is a hole that one passes through to the other side and that her father stays at Minme and she will be going there that weekend with her mother, brother and driver. She gave the title “Dunja and the little dog” (personal communication, 17/02/09).



Plate 33: Category -Social Life (The Ridge School) by an Indian child (5 years)

The picture shows an Indian boy with friends playing soccer. He drew himself in yellow and red with a yellow ball in front of him about to kick it to his friend. He again used orange and green strips in a rectangular box with brown triangles on top to represent a goal post and kites with ropes all round. He used green lines to represent green grasses.



Plate 34: Category 4-Social Life (The Ridge School) by a 7 year old Ghanaian boy

This picture depicts a soccer scene with two players in the same clothes. He used brown, black and blue coloured pencils in his work. There is a design with two circles overlapping in their shirt and drew himself with a blue ball in front of him on a green grass about to kick it.



Plate 35: Category 4-Social Life (The Ridge School) by a six year old Ghanaian boy

This drawing is a beach scene with a blue sea and a shark with its mouth opened inside the sea. He drew himself with a swimming shorts without a shirt with his ribs and breast showing and his sister wearing her bikini with lots of stars in it, all sitting at the shore with their containers collecting sand to build a castle.

CATEGORY 4 GROUP B - SOCIAL LIFE (K.N.U.S.T. Primary School)



PLATE 36: Category 4-Social Life (K.N.U.S.T. Primary School) by a 6 year old boy (Ghanaian)

The picture is showing a boy playing soccer with his friends. He is wearing a number 10 pink jersey and he said “I got the foot ball from the goal keeper, pass it to my friend and my friend pass it back to me and I scored a goal” (personal communication, 25/02/09). He gave the name as “west Millan” (personal communication, 25/02/09) and sees green grasses around

when playing foot ball. He gave the title of his work as “the boys are playing football (personal communication, 25/02/09).



Plate 37: Category 4-Social Life (K.N.U.S.T. Primary School) by a 6 year old boy (Ghanaian)

The picture is on social life and this child drew himself and his family at the beach at Winneba. He drew the sea, people around, an orange boat, himself riding in the yellow boat and some fishes in the sea. He again drew six umbrellas where people relax under them. According to him, his father was going to sit in the boat; mother and brother are at the shore

and his little brother sitting under one of the umbrellas. He could not give any title to his work.



Plate 38: Category 4-Social Life (K.N.U.S.T. Primary School Social) by a 6 year old girl (Ghanaian)

The picture shows a pool scene with the girl's mother and father swimming in the pool. There is a boy: his brother and sister all in their swimming costume, sitting under orange umbrellas and she said they all eat fried rice after swimming. On top is a fish in a cage and the extreme right is a cat in a cage all found in the zoo.

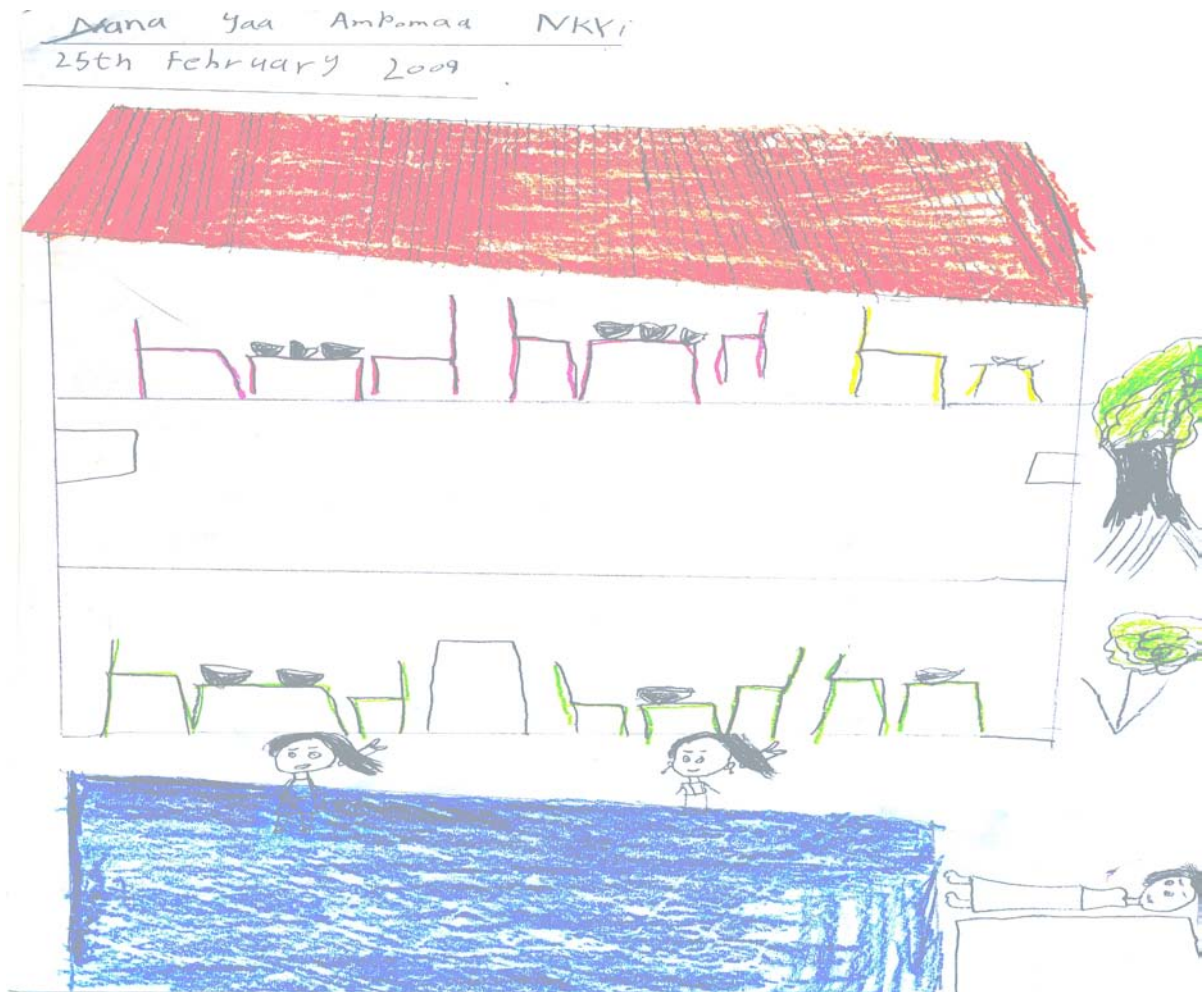


Plate 39: Category 4-Social Life (K.N.U.S.T. Primary School) by a Ghanaian girl (6 years)

This is a house with two corner windows, a door in the middle with an orange roof with several diagonal lines and it is a hotel that she went with to with her family to eat “fufuo” (personal communication, 25/02/09). There was a swimming pool in the hotel so she went and swim with her sister with ribbon in their hair and again drew herself lying on a bed beside the pool. The hotel has chairs facing each other and tables in the middle with bowls on each of them. There is a tree with green branches and a black trunk and some diagonal lines beneath as the roots and a rose flower under the tree.



Plate 40: Category 4-Social Life (K.N.U.S.T. Primary School) by a Ghanaian girl (6 years)

This picture shows a yellow house with a colourless flag and a star in the middle on top of the roof. She drew herself sitting on a chair watching cartoons on a television and two flower pots with flowers inside her room. Outside, is a tree coloured red, yellow and green, a yellow sun and she is swimming whiles her mother, father and friend sits under the umbrellas to watch her. She said “I used different colours for the tree to make it colours, colours” (personal communication, 25/02/09).

CATEGORY 5 GROUP A - CELEBRATIONS (The Ridge School)



Plate 41: Category 5-Celebration (The Ridge School) by a Ghanaian boy (6 years)

The picture shows a birthday celebration and the medium used are pencil and poster colours. The yellow, red, green and orange circles are balloons hanging on a decorative piece, and on the table is a green table cloth with brown and orange designs. There is a yellow and orange birthday cake designed with three red candles and hearts all round as well as cookies on the table. He worn a yellow T-shirt with red hearts, black shorts and shoes, and an orange and

black cone-like hat behind the table. According to him, they dance and sing during that time and gave the title “Christmas” (personal communication, 10/02/09).



Plate 42: Category 5-Celebration (The Ridge School) by a Lebanese boy (age 7)

The mediums used for this picture are pencil and coloured pencils. The drawing is divided into two parts with a line and it is a Christmas celebration. The upper part are the things found in the sky and the lower part are things found on the earth. In the sky, the circles of

different colours (blue, green, yellow, orange, black) are snow. The orange triangle is a Christmas tree and balls for Santa to see where one can hang his toys. According to him, “the green animal with yellow horns is the flying reindeer to put Santa’s gift inside for children and Santa Claus is in red and black looking for children who are obedient to their teachers and parents to give the presents to” (personal communication, 10/02/09).

On the earth, are two boys throwing snow at each other and a snowman with Jesus inside in between them. He drew himself on the right bottom in green shirt throwing snow at the penguin and said “penguin lives in ice and I am looking at it and throwing snow, even though the penguin is not happy but I love to do it” (personal communication, 10/02/09).

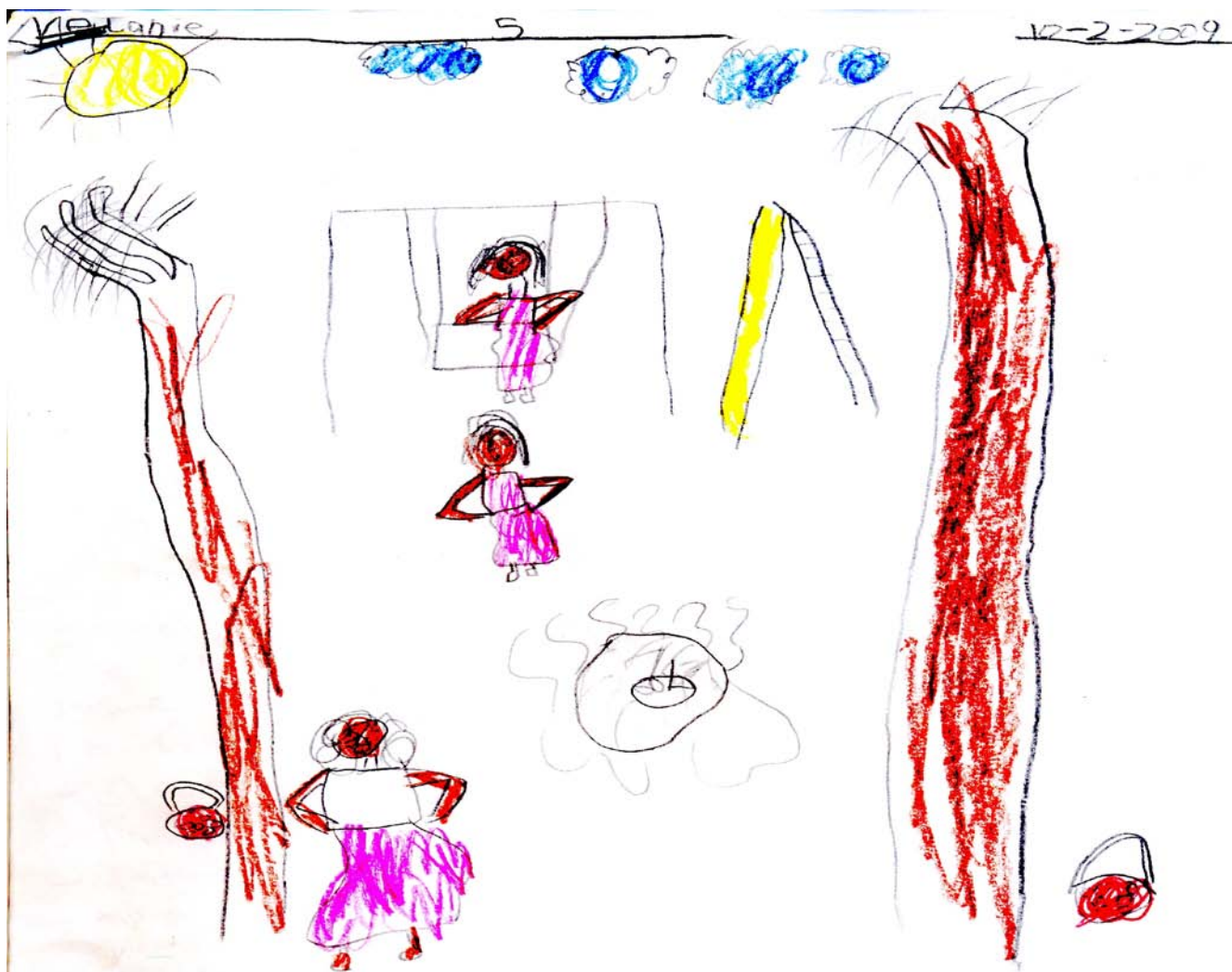


Plate 43: Category 5-Celebration (The Ridge School) “Easter where we look for chocolate” by a German girl (5 years)

This picture was drawn with a pencil and colour pencils by a German girl who said “it is Easter celebration by German’s” (personal communication,10/02/09). She explained that during that time, they go to a nice place like a garden to look for chocolate hidden by their parents. So she drew a garden with two big Easter trees with brown trunks and two red baskets under each tree, a swing and a slide for playing, herself in the middle, sister on the swing and mother near the left tree all dressed in pink and standing akimbo. She also drew a yellow sun and blue clouds in the sky and a circle with some lines around that is fire for the

chicken for them to eat in the garden. She said, “the chocolate found is soft because of the sun so I have to put in a refrigerator to make it hard” (personal communication, 10/02/09) and that her father was going to buy a duck for them to eat. The rule for the occasion according to her is that, “ we should not touch the fire with our hands and do not have to put the paper in the fire.” and gave the title “Easter where we look for chocolate” (personal communication, 10/02/09).



Plate 44: Category 5-Celebration (The Ridge School) “Carnival” by a German girl (age 7)

The picture is a carnival scene. It shows a boy and a girl in a moving car throwing toffees, biscuits and chewing gums. From the left to the right is herself in black, a pig in pink, her sister in pink and blue, a rabbit in black and her mother in black and blue clothes. According to her, the celebration is done in Germany with different colours of brown, pink, blue etc. and she said, “I will go to Germany to celebrate and bring plenty toffees to school” (personal communication, 10/02/09). She gave the title “Carnival” (personal communication, 10/02/09).



Plate 45: Category 5-Celebration (The Ridge School) “Halloween Christmas time” by a Labenese girl (age 6)

The picture is about Halloween with a black background at 12:00 mid-night and a Christmas tree in the middle with her friends behind it. She drew herself in a pink dress, painted her face red, green, yellow and said, “I painted my face because it was a Halloween time” (personal communication, 10/02/09). According to her, Halloween is celebrated on Christmas and she celebrates it at Labonon and eats ice cream. During that time, her cousins in scary masks come from America to celebrate with them because it is a scary time. Colours such as blue, pink, or black are chosen in the house but she normally chose pink and gave the title as “Halloween Christmas time.” (personal communication, 10/02/09)

CATEGORY 5 GROUP B - CELEBRATIONS (K.N.U.S.T. Primary School)

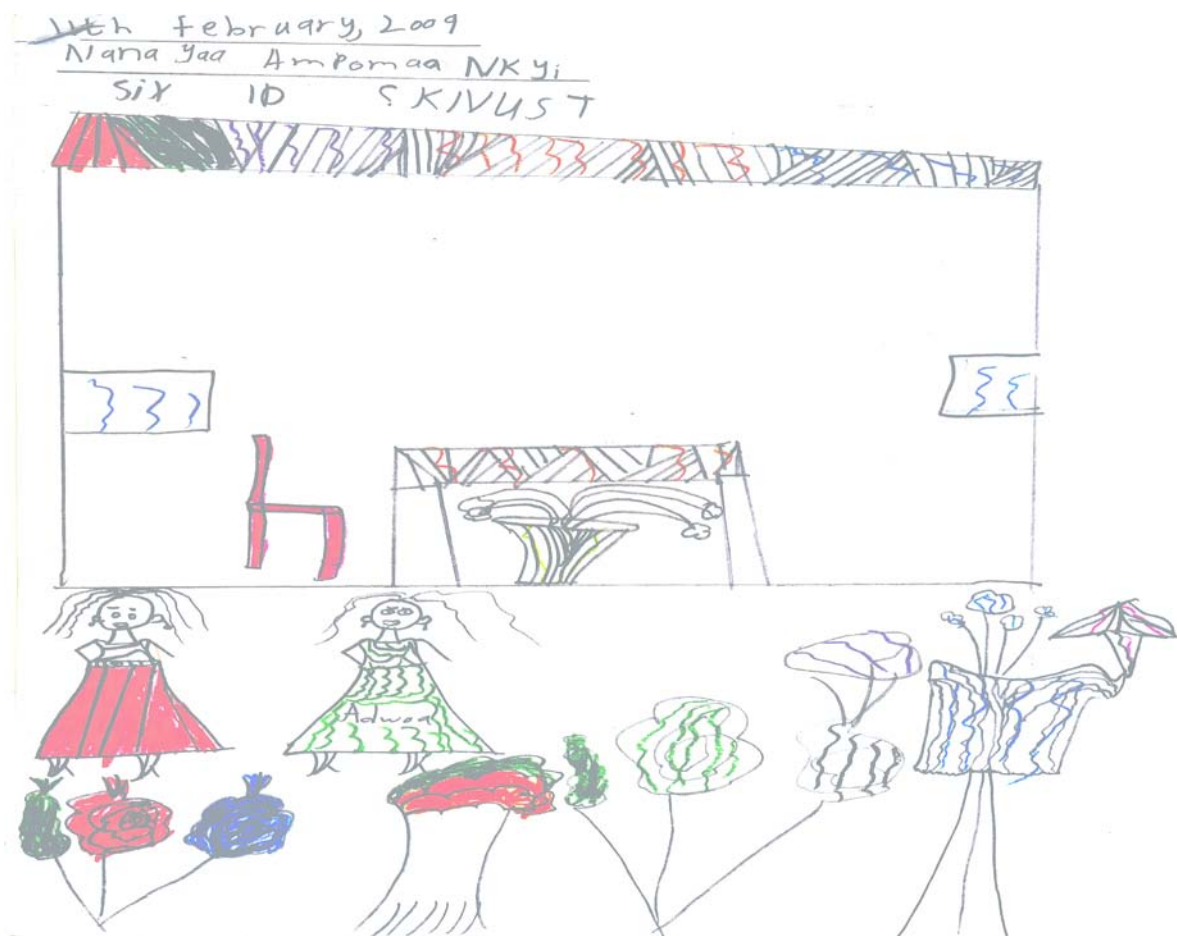


Plate 46: Category 5-Celebration (K.N.U.S.T. Primary School) by a Ghanaian girl (6 years)

The picture shows a house with two corner windows without a door. She drew a room with a pink chair and a table and a flower under it. The roof has diagonal lines with some designs on it. She again drew herself in red and her sister in a green dress with her name “Adowa” (personal communication, 11/02/09) in hers. There are also red, green, orange, purple, black and blue flowers and a Christmas tree with flowers hanging on it.



Plate 47: Category 5-Celebration (K.N.U.S.T. Primary School) “Eid-ul-Fitr” by a Ghanaian girl (6 years)

This picture shows the child in red and yellow clothes with sisters and brothers in their nice clothes on their way to the Mosque to pray during vacation. She said, “it is Sala time and the red sun glass is part of my dressing” (personal communication, 11/02/09). She also said that the two cars are for his father and there is a big tree in her house.



Plate 48: Category 5-Celebration (K.N.U.S.T. Primary School) by a seven year old girl (Ghanaian)

This picture is described by the child as a Christmas scene with toys and a star on a Christmas tree. She described her Christmas dress as red with some flowers in it and according to her, they prepare special foods during that time and so there was rice and stew in the purple bowls on the blue table in the kitchen. The yellow and green chairs and the pink table are meant for eating. There is also “Father Christmas” (personal communication, 11/02/09) wearing a black hat, glasses, black shirt, red shorts and green shoes with some presents to be given to herself and sister.



Plate 49: Category 5-Celebration (K.N.U.S.T. Primary School) by a seven year old boy (Ghanaian)

The picture shows a house divided into four sections with colourful balloons on the ceiling and on top of the roof as a form of decoration for a Christmas party. In each section, is a round table with two plates of rice and stew placed on them, a bottle of water on the top left table and two chairs besides each table and she said “I drew plenty food because I like food” (personal communication, 11/02/09). There is a Christmas tree with yellow balloons and a red “Father Christmas” (personal communication, 11/02/09) on top of it as well as her dress for the party besides the tree.



Plate 50: Category 5-Celebration (K.N.U.S.T. Primary School) by a 6 year old boy (Ghanaian)

The child used a pen in his drawing because he wanted to use that medium. His picture is about Christmas and he represented a Christmas tree, himself and brother besides a cake, father and mother all wearing Christmas hats. According to him, there are two cars in his house, one for his father and other for his mother and a green flower pot with flowers all outside.

CHAPTER FIVE

ANALYSIS AND INTERPRETATION OF DATA

5.0 Overview

This chapter discusses the similarities, differences and the meaning of facts based on the drawings collected from children at The Ridge and K.N.U.S.T. Primary Schools on their cultural identities on themes such as home, school, celebrations, social life's and religion. Outcome of interviews, observation and questionnaire are also discussed.

5.1. Theme on Home.

When children at The Ridge School were asked to draw their homes, most of them drew themselves with their families (Plates 1, 5 & 2) outside their houses. This could mean that most children at The Ridge School move together with their families especially their fathers, mothers and sisters most of the time. For example a child drew herself and her family on top of a roof with a green background (Plate 2). This child's parent said "they like going for walk in the forest" (personal communication, 20/02/09) and the drawing confirms what she normally does in her house with her family.

Children at The Ridge School also drew triangular roofs with several windows and flowers in flower pots. This could mean it is the type of building they see and live in with another building besides the main building normally called "boys quarters" (personal communication, 3/02/09)

Again, girls at The Ridge School drew themselves in their various compounds with details in buildings such as several flowers in their pots and an umbrella with different colours. For instance the child who drew Plate 1 showed herself and her sister outside on a sunny afternoon under a big umbrella enjoying their lunch (potatoes) after swimming. This shows that some non-Ghanaian children at The Ridge School might want to experience their

life styles in Ghana. Boys at The Ridge School also drew themselves and things found indoors (Plate 4, 5). These include human beings in details, flowers and floor tiles. They also placed emphasis on their colouring and an Indian boy had a unique way of colouring by using strokes of vertical and horizontal lines (Plate 5). This could mean that he represented his culture in his drawing because his parents said they celebrate “Holi” where different colours are put on themselves.

Baselines were used by most children at The Ridge School by drawing horizontal lines and a green colour to represent green grasses (Plates 1, 3). This could mean that children at The Ridge School do lots of drawings and know that every drawing needs a baseline for their drawings to be stable and not to be floating in the air. Human figures drawn by children at The Ridge School were also detailed (Plate 1, 4). Most children especially boys drew the head in the front view with facial features such as eyes, nose and ears and the designs in their clothes with some movement as well. This might be as a result of their drawings in almost all the subjects taught in the school so the need to bring in details in their drawings, which is evidence of drawing skills.

Some of the drawings of the children at The Ridge School were influenced by their environment. For instance a Ghanaian child (Plate 4) when asked to draw his home drew himself as a white person “on his way to America with his bag in the car” (personal communication, 3/02/09). This could also mean he see lots of foreigners at school and might also travel to America during vacations. Furthermore, the children at The Ridge School used several mediums such as coloured pencils, felt pencils and poster colours to represent things seen in their homes such as colourful umbrella, green grasses, swimming pool, brushes, flower pots etc. to make their drawings very colourful. This shows that children use colours and patterns on the reality of images (Simpson et al., 1998)

On the other hand, most of the children at K.N.U.S.T. Primary School drew similar drawings such as rectangular houses with flat roof divided into several squares with different colours that could represent aluminium roofing sheets because that could be the type of roofing sheets seen around or drawing from a text books: doors divided into two in the middle, also representing the main entrances to most houses because the researcher had observed several doors mostly double with handles at most homes; side and corner windows into several divisions may be window blades or “louver blades” (personal communication, 29/01/09) that are very common with most houses around. Most of them drew pictures with their families hung in their living rooms. It might be that these children see such pictures hung in their rooms with fans on the ceiling in the middle of their rooms. They also drew similar shape of cars with a square and triangle joined together with two ties and stairs in front of their main doors. This could mean that their houses and especially their main doors are a bit higher from the floor so the need for stairs to help people walk to the rooms. It could also mean that the children might have seen such a house in their text books so most of them drew similar things even though they were not sitting very close to each other and even used the same colours for some things such as pink and blue ceiling fan (Plates 8 & 9). A teacher said, “I sometimes tell them to draw from their text books to their drawing books” (personal communication, 20/01/09). This shows they might have copied from their text books to get similar drawings through out.

Most boys at K.N.U.S.T. Primary School also drew Ghana flags on top of their roofs (Plate 6, 7) as part of their cultural identities to represent their country. The Ghana flag made of red, yellow and green with a black star in the middle could mean that, they are Ghanaians who love and cherish their country Ghana. It could also mean that, they placed

Ghana flags on top of their roofs during the celebration of Ghana's 50th anniversary when all Ghanaians were advised to patronise.

Few children at K.N.U.S.T. Primary School brought baselines with red, green, and yellow "V" s (Plate 8, 9, 10) to represent green grasses for their houses to be stable and not to be floating in the air and it could also mean these are the type of drawings seen in their text books. Furthermore, most children at K.N.U.S.T. Primary School used rulers in their drawings (Plate 6, 8, 9 & 10) this might be that they were probably taught to use rulers by their teachers because it is not natural for kids to do this unless they are taught to do so. It was also observed that most drawing by these kids used geometric shapes and things found in their rooms were seen through the building. According Cohen & Gainer (1995), children between 4-7 years rely on geometric lines and shapes and also draw X-ray pictures.

On the whole, children at K.N.U.S.T. Primary School used several coloured pencils to represent things found in their homes to make their drawings very colourful and their drawings were similar in appearance. This could mean that children learn to draw by copying the drawing of old adults (Dalton & Virji-Babul, 2008) All the same children from both schools represented their cultural identities in their drawings.

5.2 Theme on School.

With the theme on school, children at The Ridge School drew houses with pointed roofs and several windows and even a chimney (Plates 31, 33). This symbolises the type of building they see when they travel and they represented their school as their second home because the school might be the place they spend most of the time when not at home. Again, most children at The Ridge School drew things found on their school compound that is four out of five (4/5) drew things such as merry-go-round and monkey bar for playing, flower pots with flowers and pillars for decorating the school compound, slab on a gutter and a clock

moving anticlockwise (Plate 31). According to a teacher “children cannot sit for a long time to learn” (personal communication, 23/01/09). This could also mean that the young children go for break regularly so drew things mostly found on the school compound.

Also, children at The Ridge School were able to present some of their rules at school in their drawings (Plates 32 & 34). These could mean that fighting or bullying is not allowed in the school so the use of red colour pencils to cross such act. This might also be that most of the children at The Ridge School know what to do and what not to do at school.

Furthermore, children at The Ridge School brought details in their drawings of human figures such as facial details, hands and legs; their clothing such as uniform with inscriptions of The Ridge School, ribbons on the girls’ hair, shoes and socks; and things found in the classroom (Plate 12, 13 & 14). This might again mean that, children do lot of drawings in their school, so master special skills and spend more time improving skills when educated (Santrock, 2001; Vasta, et al., 1995), as opposed to kids at K.N.U.S.T. Primary who spend comparatively little time developing their drawing skills.

Baselines were drawn by most children. That is four out of the five kids at The Ridge School represent baselines as green grasses, ground, metal slab and pavement floor (Plate 11, 12, 14, & 15). This could make their drawings have a foundation to stand on. Again, most of the children at The Ridge School used their free hands in drawing things seen in their school as opposed to using rulers, did not deepen their pencils for marks to appear at the back of the paper and using erasers less indicates confidence about their drawings than kids at K.N.U.S.T. Primary who constantly use rulers and erasers and are insecure about their drawings. The children drew more about themselves and no one represented his or her teacher in his/her works at The Ridge School. This could mean they are mostly allowed to bring in their creative skills. A teacher said, “I give them pieces of papers and ask them to

draw whatever comes in their minds during free play time” (personal communication, 5/02/09). This proves the fact that children are allowed to use their creative skills and work independently.

With colours, children at The Ridge School used real colours to represent things they see (Simpson et al., 1998). For instance they used blue for their school uniform, merry-go-round and flower pots, orange, pink, yellow, red and blue for furniture and oil paints seen in their classrooms. Some used only one colour in addition to the pencil. For instance, Plate 12 used pencil throughout and used a red pencil to cross out a practice not allowed in his school. When asked why he used that medium, he said “I feel like using a pencil throughout and a red pencil to cross out fighting in the school” (personal communication, 06/02/09). This could mean that, even though some children use colours for reality as said earlier, some can also use any medium and a red colour to cross an act that is not accepted to show how dangerous it is and children are the only people who can give reasons to that.

Children from K.N.U.S.T. Primary on the other hand, drew rectangular houses with flat roofs (Plates 16 & 20). This could be the type of building they normally see and live in. It could also be the type of drawings they see in their text books. Again, they drew things found in the classroom and on the school compound together (Plates 17, 19, & 20) such as monkey bars, trees, security man, butterfly, tables, chairs, white board, markers, fans etc. This may describe children’s drawing to be involved through physical environment and they draw what they know (Vasta, et al., 1995; Cohen and Gainer, 1995).

With human figures, children at K.N.U.S.T. Primary School drew most students and their class teacher with canes using geometric shapes such as circle for the head, square for the body, rectangle for legs and hands etc. It could mean children rely on geometric shapes in

drawing (Cohen and Gainer, 1995). Again, class teachers using canes to teach could scare children and they will not come out openly with what they have within themselves.

Most of the kids at KNUST Primary used colours of their choice to represent what they drew. For example students wearing orange uniforms (Plates 18, 20) instead of their blue school uniforms and also used black, red and green for the white board in their classroom. This could mean they were not having those colours or just wanted to use different colours of their choice to make their works “colours, colours” (personal communication, 25/02/09).

5.3 Theme on Religion

Children drew themselves at their places of worship when asked to draw on religion. Different religions such as Christianity, Islam and Hinduism were seen in their drawings. Christians from different denominations such as Catholic, Methodist, Seventh Day Adventist, Anglican and Pentecostals were depicted in their drawings as well. Most of them drew their places of worship with the cross, statue of God and moon on top of their roofs. The cross could remind Christians about the death of Christ in order to gain salvation; statue of God with hands wide opened could be that God is willing to accept anybody who comes to Him no matter how sinful s/he is. The chicken on roof top (Plate 21) is normally found in Europe and it “shows which way the wind is blowing” (personal communication, 22/02/09). This could mean that the child drew her family in Europe going to church. The moon on top of the Mosque “measures Muslims times of prayer and it could also be a source of light and a symbol of peace” (Plates 26, 28) (personal communication, 25/02/09). This means that Muslims value their times of prayer and they are at peace with each other.

Artefacts such as musical instruments, chairs, pulpit, fan, scroll, Qur'an stand, mats, beads, kettles, candles, bore fire were drawn by kids from both schools on their religion. Musical instruments like piano, drums and trumpet were drawn (Plates 27, 30). This could

mean that most Christians use musical instruments to worship God as was done by King David in the bible. It could also mean that males play those instruments since it was drawn mostly by boys. Christians also sit on chairs in the church to listen to God's word so plenty chairs were seen at the Churches unlike Muslim who pray on mats so few chairs are normally placed at the back of the Mosque. Pulpits are normally found in churches (Plate 24, 29) and it is believed to be a sacred place meant for the priest alone to stand and share the word of God with members in the church.

The scroll is used by Muslims to decorate the walls in the mosque (Plate 28), it contains the sayings of the prophets and it is kept as a sign of respect. Some of the artefacts by Moslems include the Qur'an stand: a special bookstand used to keep the Qur'an from the ground, mats: used to kneel, stand and bow by Muslims when praying and it is a symbolic lighting of the way and a pattern to remind the owner that nothing except Allah is perfect. The beads: used by Muslims are made of three sets of thirty-three beads and one large one making one hundred in total often made of wood or plastic and it is used to say the ninety-nine names for Allah during prayers and it is believed that repeating his names over and over brings them closer to Him. This could be that Islamic children at K.N.U.S.T. Primary School participate in all Islamic activities with their families so were able to draw most of the artefacts used in the Mosque.

Candles are burnt in church and this may be used to drive evil spirits and also as a source of light to God's path (Plate 23). Bone fire was used by a Hindu boy in their temple to pray. The fire could mean victory over the evil in which the devil sister of demon king was placed in the wood and burnt among the Hindus. This could mean that wicked people will be punished on this earth for the good ones to be happy.

Girls seem to draw more patterns such as canes in designing the roof top, flowers in the pulpit and outside, mats, beads, kettle and scroll. Whiles boys drew musical instruments, and major activities such as a pastor preaching and a boy praying in the church (Plates 23, 24, 27, 50). This could mean that most activities drawn at those places of worship by the children are done by young boys and girls especially cleaning up those places. Again, most girls drew their families going to church and to the Mosque together and a child even drew the father leading the other members of the family to church (Plate 21). This may mean that, that child values and cherishes her family and gives respect to her father as being the head of the family.

Again, girls used colours such as yellow, blue, orange, pink and green for houses, dresses, clouds, flowers whiles boys especially at The Ridge School used brown and black colours for their drawings (Plate 24) and some did not use colours at all. From the above discussion, it could be said that, children from The Ridge School and K.N.U.S.T. Primary School even though they are different from each other, had few cultural differences and many things in common by representing their cultural identities in their drawings.

5.4 Theme on Social Life

On social life, children at The Ridge School drew activities such as going for a walk, cooking, soccer, and beach sites. With the child cooking (Plate 31), it could mean she is a girl who will marry and cater for her family one day so the need to cook at this tender age to be a good mother and a wife in future. Plate, 32 is also about a child going for a walk with her dog. It might be in the evening when the sun is down and she is walking to keep her body healthy. The dog with her could provide security for her since she is the only person around and could also mean that she took the dog outdoors to release itself because dogs in the West are often kept indoors and trained not to urinate there.

Soccer was drawn by a child from The Ridge School. He drew himself and his friends playing football with lots of triangles with some lines flying in the air (Plate 33). The parent said “Ultrayan celebration deals with children flying kites all day” (personal communication, 21/02/09). This could mean the child represented part of his culture practised at home by drawing several kites in the air that could have been during an Ultrayan celebration where he is playing football and some family members flying kites in the air. A beach scene was shown by a child with a shark in the sea and he and his sister in their bikini playing in the sea shore. This could mean fishes inhabit in water and that they might be tired after swimming so decided to play on the shore for sometime.

Drawings from K.N.U.S.T. Primary School children on their social life were also similar to that of The Ridge School. Four out of the five children represented beach or pool sites with beach umbrellas, boats, fishes in the sea, houses, etc and a person drew himself with friends playing football. This could mean that the children at K.N.U.S.T. Primary School usually go to the pool or beach sites with their families on weekends or on vacation so drew what they see when they go there. The flag on top of the building as well as the use of red, yellow and green on a tree (Plate 40) could mean that they are Ghanaians and love their country very well. The child who drew soccer scene could mean that, he usually plays football on his compound with his friends and they have special jersey with numbers and some without numbers to differentiate one group from the other when playing soccer.

5.5 Theme on Celebrations.

Children from both schools drew different festival celebrations by their people. These festivals or celebrations include birthdays, carnival, Easter, Halloween and Eid-ul-Fitr. On birthdays, a child drew himself in a designer shirt and shorts behind a table with cookies and birthday cake on the table as well as balloons and decorative pieces used to decorate his room

(Plate 41). This could mean that he enjoys celebrating his birthdays with special foods such as cookies and birthday cake with candles and hearts and the number of candles on the cake is believed to be the child's age so could have drawn a scene at his last birthday party at home with new clothes so placed emphasis on his shirt since it was observed that most children celebrate their birthdays at school with their friends. Again, the balloons hanging on the decorative piece may create friendly environment for the party. This boy presented how he celebrates birthdays in his house.

Christmas is a period when snow falls and children build snow man with the snow. A reindeer with Santa Claus is found in the sky throwing parcels on the ground. Penguins are also found because of the ice and Christmas trees with balls and a star on top is seen. The types of clothing worn during that time are normally long sleeve shirts, gloves and winter boots and hats (Plate 42). This could mean that this child normally travel to Europe during Christmas Eve and because of the cold weather put on clothing that covers almost every part of their body and sometimes enjoy himself with friends and families. Santa Claus according to his parent is a "fat jolly fellow with a white beard in a red suit who gives presents to children" (personal communication, 22/02/09). The child also said "Santa Claus is in red and black looking for children who are obedient to their teachers and parents to give the presents to" (personal communication, 10/02/09). To the researcher, it could mean that Santa Claus is a highlight of Christmas and gives presents to children to behave well.

Most children at K.N.U.S.T. Primary School, that is four out of five children, drew Christmas festivals. They presented Christmas trees with decorations: it could be a symbol of Christmas and also to beautify their homes, Christmas dresses: that could also mean that new clothes are bought for children from their various homes and could be shirt sleeve or sleeveless because of the hot weather, parties were organised in some of the children's homes

and parcels given to them by their parents and friends. Again, children at K.N.U.S.T. Primary School made mention of “Father Christmas” (personal communication, 11/02/09) walking on the ground with some parcels to be given to some children at their homes. It is also celebrated to mark the birth of Christ (personal communication, 21/02/09). This shows that either Father Christmas or Santa Claus there is a big Father as a symbol during Christmas between the children in both schools.

Carnival is a festival celebrated in parts of Europe and elsewhere. This is an occasion where people wear masks of different animals such as pig, rabbit, bird etc. and children are given candies by parents and people in their vehicles’ throw toffees and biscuits. The masks are warm colours normally worn as a mark for the celebration (Plate 44). This child’s parent said “kids and adults customise themselves as princesses, clowns, animals and many big parties and parades are organised during Carnival” (personal communication, 22/02/09). The child who drew this celebration could mean she celebrates carnival that in her home because people travel and bring some aspect of their culture wherever they go and sometimes go to Germany to celebrate with her family since she said, “I will go to Germany to celebrate and bring plenty toffees to school” (personal communication, 10/02/09).

Easter is celebrated when parents hide chocolate eggs in Easter baskets for kids to hunt for (Plate 43). The basket is a carrier of the chocolate eggs and candies and it makes it handy. The Easter eggs depict fertility and life and could mean every parent wish his or her sons long life and girls or daughters to be fertile in order to give birth. It is also “a time to worship and have lunch with our family” (personal communication, 24/02/09). The celebration is believed to bring families together, eat and enjoy themselves, and parents advise their children and wish them well.

Ed-ul-fitr is celebrated by Muslims during Christmas period. People, especially children, dress in their new clothes, food and sweets are given to them and to the needy as well (Plate 47). It marks the end of Ramadan that is the 30 days period of fasting by Muslims where they have huge celebrations and everyone dress in his or her best clothes. This could mean that the child's family gives lot of things to the needy and also makes sure that all the children in that house are in their nicest clothes to worship Allah.

Halloween was celebrated by a Lebanese child at mid-night during Christmas Eve (Plate 45). It is an occasion that she and her family wear scary masks of different colours. A parent reported that scary masks and clothes are worn on Halloween to scare off bad spirits because it is a time that bad and good spirits move from this world to the next and it is also a time to remember the death (personal communication, 21/02/09). This could mean she celebrated Halloween in her house in Ghana by other members of the family to remember the death of their family members because people travel and go with some aspect of their culture wherever they go.

To conclude, children from both The Ridge and K.N.U.S.T. Primary Schools presented their cultural identities in their drawings on themes such as home, school, religion, social life and celebrations practised within their communities, but the ability to render drawings differs. It was observed that children at The Ridge School had confidence in their drawings because they drew with their free hands, brought in different ideas and were able to express themselves about their works, due to drawings introduced in their curriculum, teachers given them opportunities to come out with different ideas and friendly and lovely environment within which the children find themselves as opposed to children at K.N.U.S.T. Primary who used rulers and erasers regularly, copy and trace from text books and could not talk much about their drawings. This is also so because art was not taught at the lower

primary for some time and teachers without art background teach art in those class when the Creative Arts programme was introduced into the curriculum.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.0 Overview

This chapter concludes the study under discussion. It discusses summaries of the study, findings, conclusions and recommendations.

6.1 Summary of the study

The purpose of this study is to identify and describe the cultural meanings within children's drawings and how teachers can benefit from understanding children's drawings. This study will serve as a reference for teachers and parents in Ghana to appreciate the educational value in children's drawings. It will also promote cross-cultural understanding between children schooling in Ghana express their cultural ideas through the drawings they make and accept other children with different cultural backgrounds to create harmony in their classrooms.

The children being studied were from The Ridge and K.N.U.S.T. Primary Schools between 5-7 years old, all in Class One, same topic and methodology were used in collecting data, and all schools are in Kumasi in the Ashanti Region of Ghana. This corresponds with the research questions by making the children draw about their cultural elements and sharing in class for teachers to benefit or learn from children's drawings since there is little literature on cultural identities in children's drawings in Ghana. Data was collected at first hand through observation, interviews, field notes, questionnaires and audio tape to record what was said by the children, teachers and parents. Few differences and lots of similarities were found from children from both schools and it can be said that, some differences are found in children's drawing based on their cultures background (Dalton & Virji Babul, 2008).

6.2 Findings

The teaching conditions at The Ridge and K.N.U.S.T. Primary Schools were quite different. It was observed at The Ridge School that drawing was taught in almost all the subjects for kids in the lower primary, and they also allowed the children to bring out their creative skills in drawing and do not follow one particular way of teaching drawing. For instance, in teaching “phonics” where sounds of alphabets were taught, there were always drawings attached to those sounds. Fridays were also set aside for art and at their free play time, children were given pieces of papers to draw what they wish.

It was also observed at K.N.U.S.T. Primary School that art was not part of the curriculum for some time until the Creative Arts programme was introduced. Again, art begins at the upper primary that is class four, and class teachers with no art background teach art in the lower primary. Also, art was not officially drawn on their time table but the teachers teach the children art at their own free time and normally draw on the board for them to copy. This made kids at K.N.U.S.T. Primary School had limited exposure to drawings unlike the kids at The Ridge School.

According to Adejumo (2000), members of a culture rely on symbols to communicate vital ideas. This was observed from drawings of most Ghanaian children from K.N.U.S.T. Primary School by presenting artefacts such as furniture, television, pictures on walls, fan, etc mostly found indoors. On the other hand, most children from The Ridge School presented their lifestyles outdoors such as going for walks at nearby forest, being at the pool site, travelling outside their homes, and playing soccer with their families. This study confirms the sayings of Villarruel et.al (1995), that the family is the major institution for socialising during childhood.

Again, Cohen & Gainer (1995) opine that children between 5-7 years old rely on geometric shapes and lines in their drawings. This current study confirmed that most children from K.N.U.S.T. Primary School used geometric shapes such as circles for human heads and tree tops, squares for human bodies, rectangles for hands and legs etc. However, most children from The Ridge School brought details in human figures such as details in the face, hands, figures, legs and torso. This finding disagrees with Cohen & Gainer (1995) but agrees with Santrock (2001), that children master special skills when educated to bring new ideas.

It was also found that most Ghanaian children from K.N.U.S.T. Primary School revealed their nationalities as part of cultural identities by drawing Ghana flags in their works unlike children from The Ridge School who did not draw anything relating to their nationalities. This confirms the theory by Kellogg (1970) that children's drawings are documents that reveals their personality. So there are differences in the drawing development of children based on their cultures (Dalton & Virji-Babul 2008).

On celebrations, children from both schools brought out different festivals and explained how they were celebrated in their countries and homes. These festivals include Christmas, Easter, Halloween, birthday, Ed-ul-fitr and Carnival. This confirms Dalton & Virji-Babul (2008), that there are differences in the drawing development by children based on their culture.

Different religion such as Christianity, Islamic and Hinduism were drawn by children from both schools as part of their cultural identities and confirms sayings by Stokrocki & Angulo (2006), that children share different religious beliefs in their art works.

According to Coutinho et al. (2008), children draw x-ray pictures by showing people visible through walls. This was seen from most children at K.N.U.S.T. Primary School unlike children from The Ridge School who drew houses with doors closed so did not draw things

inside those rooms because they can not be seen but rather drew baselines in most of their drawings.

Male children drew the role of males and females drew the role of females especially involving themselves. Most boys at The Ridge School used brown and black colours while girls chose colours and patterns based on reality of images (Simpson et al., 1998). But most children from K.N.U.S.T. Primary School choose colours that they like but distorted reality as noted by Cohen & Gainer (1995).

Vasta et al. (1995) are concerned with individual differences in speech development and studied that, the environment has influence on language on different children. It was observed that most children from The Ridge School when asked to talk about their drawings dominated the conversation and talked easily without much prompting since the children there are exposed to different children and express themselves in their drawing. While most Ghanaian children from K.N.U.S.T. Primary School felt reluctant to express their views and needed more prompting since they do not do much drawing so copy from text books and did not give much meanings to their drawings. This supports the fact that the environment has influence on the language of children (Vasta et al., 1995).

The results showed that both Ghanaian and non-Ghanaian children from K.N.U.S.T. Primary and The Ridge School were all able to identify and describe their cultural identities within their drawings for the researcher to understand the drawings made. However, the way art was taught in their schools brought about the differences in their drawings.

6.3 Conclusions

In this comparative study, artefacts and lifestyles of people should be part of culture. Geometric shapes and free hand styles should also be encouraged within children's drawings. Again, children revealed their nationalities as part of their cultural identities by drawing and colouring the flag of their countries in their drawings. They also presented the norms and values accepted in their societies and those not accepted, such as bullying and fighting at school were crossed out with red pencils. Children value celebrations such as Christmas, Easter, Halloween, Birthdays, Carnivals and Ed-ul-Fitir especially the foods and drinks eaten as well as the cloths worn and celebrate such occasions with their families and friends.

Children drew to depict their places of worship as well as their beliefs and practices. They normally use their free hands or straight edges in drawing. Girls drew female figures while boys drew male figures in their drawings and choose colours to either represent real things or distort reality. On the whole, the children from The Ridge School presented different ideas in their drawings because drawing was done in almost every subject as an integral part of education so had lots of opportunities to develop their drawing skills. As a result, they were able to make drawings more expressive, give more details to drawings and use colours for reality. While drawings of kids from K.N.U.S.T. Primary School seem underdeveloped and presented similar ideas because of poor teaching conditions, not drawing regularly and the habit of copying and tracing from text books so the importance of art and especially drawings at schools in the lower primary levels.

6.4 Recommendations

Enough time should be allocated to children between 5-7 years old at the lower primary for drawing and teachers should encourage children to draw freely by presenting

their cultural elements and other aspects of their own identities in their drawings in all subjects. Teachers should not direct children on only one way of drawing but to bring in different ways of teaching art to allow children come out with their own styles and creative ideas in their drawings. They should also encourage children to represent their nationalities as part of their culture in any form such as flags, colours or symbols of their countries to identify themselves and to use any medium of their choice. Drawings made by children should be displayed in their classrooms for children to share what they have in their drawings in order to be proud of their cultures and their art works.

Workshops and seminars should be organised for teachers by The Art Educators in KNUST on the use of different teaching methods on drawings to children at the lower primary level for all of them to have equal learning opportunities in the classroom.

To conclude, art was not taught at the lower primary of K.N.U.S.T Primary School for some time since it was not in their curriculum until the Creative Arts programme was introduced. The class teachers with no art background teach art to the children at the lower level and so spend short time in art and others do not teach art at all to the kids. Due to that, children practise the habit of either tracing or copying from text books and do not draw from their memories so all their drawings were similar.

The researcher did this comparative study to find out the similarities and differences on cultural identities within children's drawings and how teachers can understand cultural differences through drawings made by children. She also wanted teachers to understand children's backgrounds, allocate enough time for art, allow children talk and display their art works in class, and have equal opportunities of learning art to encourage effective teaching and learning of art at the primary level.

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Appendix A

Interview Guide for teachers

- How many years have you been teaching art in your school?
- Tell me the time and periods of art specifically drawings that you do in a week.
- What are the different nationalities and religions in your class?
- What are the children's age, number and gender in your class?
- What are some the terms used in the school to encourage children focus their attention towards a festive occasion? For instance term, semester, Christmas break, long vacation etc.
- What are the types of medium used by the kids when drawing? (colour pencil, pencil, crayon, felt pen etc)
- How do you understand drawings made by children especially symbols used and their meanings in class?
- Mention some of the things you observe when children draw?
- How do these children share their ideas through their drawings?
- How are children able to represent their cultural identity to solve a problem?
- As a teacher, what are some of the benefits you have gained from children's drawings?

Appendix B

Interview Guide for children on Home

- Tell me your name and your age.
- Where do your mother and father comes from?
- How many are you in your family?
- What type of house do you live in?
- What are some of the things found on your compound and inside your rooms?
- What type of dress do you and your family members wear to identify each member in your house?
- What food and language do you eat and speak in your house?
- What are some of things you do and things that you do not do in your house?
- What will be a good title for your drawing?

Appendix C

Interview Guide for children on School

- Tell me your name and your age.
- Tell me about your drawing.
- Why are you here?
- What are some of your school rules and how do you learn them?
- What do you see around when you are in school?
- Why such a thing?
- What dress do you wear to school?
- What language do you speak at school?
- Give me a nice title for your drawing.

Appendix D

Interview Guide for children on Religion

- Mention your name and your age.
- Tell me about your drawing.
- Where do you worship?
- When do you worship?
- Who do you worship with?
- What language do you speak at your place of worship?
- Mention the things you see at your place of worship?
- What type of dress do you wear?
- What do you like and dislike about your religion?
- Do you have a special food you eat and those you do not eat?
- What title will you give to your drawing?

Appendix E

Interview Guide for children on Social life

- Tell me about your name and your age.
- What is going on in your picture?
- What do you like doing when not in school?
- Where does it happen?
- Whom do you go or play with?
- Exactly what time?
- What do you see around?
- What type of dress do you wear during that time?
- Do you have a special food that you eat during that time?
- What title will you give to your picture?

Appendix F

Interview Guide for children on Celebration

- Mention your name and age.
- Tell me about your drawing.
- What are you celebrating?
- How is it celebrated?
- Where were you?
- What are some of the things you see around?
- Whom did you celebrate the festival /celebration with?
- What are you suppose to do and or not to do during that festival?
- Give a title for your work.

Appendix G
Questionnaire for parents

Date: 20/02/09

Return date: 24/02/09

Dear sir/madam,

I am a student researcher of K. N. U. S. T. at the department of General Art Studies doing a study on how children represent their cultural identities in their drawings. This is done by discussing and sharing the various cultures of the children in class. I would be pleased if you could add more information by answering the following questions to compare information provided by the kids. Information given will strictly be kept confidence and names will not be used.

- Can you please state your son/daughter's name, nationality and the religion s/he belongs to?

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.....

.....

- Which festival(s) or celebration(s) do you practice in your country?

.....

.....

- How is it celebrated?

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- Mention some of the rules and regulations governing such festival/celebrations?

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.....

- What are some of the beliefs and practices of your religion?

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.....

- How are these beliefs and practices transferred from one generation to the other?

.....

.....

.....

- What are some of the things/activities you do with your children as a family at home?

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.....

- How are children able to learn rules and regulations in your community? (Either at school, home, place of worship, social gathering etc.)

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- Which teaching and learning material(s) helps or aids your child to draw at home?

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.....

- Please state any additional information on the above about your culture if any

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.....

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THANK YOU.

Yours faithfully

GIFTY AKUOKOR QUAYE.