THE INFLUENCE OF RURAL AND URBAN CULTURAL ENVIRONMENTS ON CHILDREN'S DRAWINGS: EVIDENCE FROM SELECTED PRIMARY SCHOOLS IN ASHANTI REGION

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DEDICATION

I dedicate this thesis to my late father Mr. Kwaku Duako, my mother Mrs. Mary Duako and my awesome siblings for their exhortation during the toughest moments in this journey.

ABSTRACT

The recent surge of interest in children creativity has brought about keen recognition of cultural influences in children's drawings. Whilst, considerable researches have been undertaken within and across cultures on cultural influences on children's drawings, such studies are limited in Ghana. Hence, influences of rural and urban cultural environments on children's drawings were investigated in the Ashanti region by looking at the elements that constitute children's drawings, factors that influence the elements children draw, as well as similarities and differences in the rural and urban children's drawings. The study was based on qualitative research approach where drawings and interviews were used to obtain data from children in Primary Three and Four at the Martyrs' of Uganda and State Experimental Schools in Kumasi; and Motokrodua D/C and Bouya D/C Primary schools in the Sekyere East district. All the children had stayed in their communities for at least four years and were within 8-11years. Data analyses based on content analysis and descriptive techniques showed elements of community, household, school, popular culture, religion and vegetation in the rural children's drawings; whiles, elements of excursions, travels and trips, popular culture, sports and games, human figures, events, ceremonies, scenes of transport services and market constituted urban children's drawings. The factors that influenced rural children drawing elements were their school environment and curriculum, household, popular culture, natural environment and human activities, travelling opportunities and senses of patriotism; whilst, factors relating to travelling opportunities, excursions and visits to interesting places, stories, dreams and events, routine activities, school environment and curriculum and popular mass media influenced urban children's drawings. Rural children drew houses that were small rounded and conical roof tops with limited features, whiles urban children drew houses that looked rectangular form with triangular roof tops with more features; urban children depicted human figures that represented their family members, whiles rural children drew themselves and general personalities; but, while both children's drawings showed actions; only urban children human figures showed facial mood dispositions. The findings attest the influences of rural and urban cultural environments and popular culture on rural and urban children's drawings, as well as differences in the representation of houses and human figures. Hence, Creative Art teachers should encourage more of children's free drawings from personal experiences and their cultural environments.

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LIST OF ABBREVIATIONS

D/A   District Assembly

D/C   District Council

SED   Sekyere East District

TV   Television

CHAPTER ONE

INTRODUCTION

1.0 Overview

The chapter sets the overview of the study by presenting the background, the statement of the problem of the study, objectives and the related research questions. Then, the, delimitations, definition of terms, abbreviations and acronyms, importance, and the limitations of the study are pointed out. Next, the organisation of the study is outlined. The overall aim is to provide the holistic picture of the study before proceeding to the literature review.

1.1 Back ground to the Study

It is widely recognised that "drawing provides a powerful means for young children into being their cultural experiences (Jolley, 2010; Marsh, 2010; Cushner et al., 1996; Quaye, 2009) in spite of the early excitement that interpretation of children's drawings exhibit universal patterns (e.g. Pearson, 2001; Wilson, 2004; Brittian, Chen, 1990). In several of the cultural influences on children's drawings studies such as Wilson & Wilson, 1984; Alland, 1983; Barazza, 1999; Baluch et al., 2017), it has been confirmed that cultural differences present diverse influences on children's drawings ranging from subject matter, size, colouring, profile and amount of detail. Hope (2008) defines drawing as a form of meaningful mark that tends to satisfy people for different purposes, which suggest that children drawing may be influenced by different cultural factors that make meaning to them. Toku (2002) argues that culture and society influence on children's drawings are not evident in the early stages but starts from about five or six years before cultural and educational influences strongly appear in their drawings as a characteristic pattern. He points out that this

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influence of culture emerges in the elementary school, leading them to produce new and different characteristics in their drawings patterns depending on the cultural context. This explains why the present study is situated in the primary school settings.

Irrefutably, the recent surge of interest in children's creativity has brought about with the keener recognition of the influences of culture particularly in children's drawings the elementary educational level. With all the visual materials available to children presently from local, rural and urban, and popular cultural settings, it seems natural that children will be influenced from these cultural backgrounds in creating their drawing works (Grandstaff, 2012).

Cultural environment refers to the cultural settings where children are raised being rural, urban, suburb, slums, affluent community and other backgrounds where people have their ways of lives, norms and values; surroundings (natural and artificial settings), social standings, daily experiences with or without the influences of popular mass media (telecommunication, internet, radio, mobile phone, networks, and others that give meaning and influence to people's lives (Adu-Agyem et al., 2009). However, culture is broadly defined as beliefs, value systems, norms, myths, symbols, language, houses, technologies; art works, aiming at structuring their lives (Nwoke, 2013; Onibere et al., 2011; Hugo, 2002; Moalosi, 2007). According to Jeffery and Beasley (2012), cultural environments provide vital support for the children's learning activities and the development of confidence through interaction and engagement with the environment and the people around them.

Traditionally, the custodian of children's cultural values remains the home which inculcate into the child variety of norms such as patterns of dressing, greeting, ethics relating to eating, how to cook, language, dance, morals, habits as well as gender

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character (Nwoke, 2013). Moreover, young children as part of the global world are within the influences of the mass media and popular culture (Monk et al., 2008) which are transmitted and distributed through televisions, films, toys, video games including magazines (Gonzalez et al., 2017; Grandastaff, 2012). Culture comes in many forms and shapes that are constantly evolving (Cox, 2005). One way of thinking about cultural environment under the present study is as "rural, urban, suburbs: slums, affluent townships, and popular culture; and it is highly probable that these forms of cultural environments within the wider Ghanaian culture may give some different values to children representations with regards to drawings.

There are varied ways in which culture can influence children's drawings ranging from basic strategies used to construct drawing; how children learn drawing, content of drawing, media, details particularly the style and symbolic meanings as pertained to the child's experiences from the world (Anning, 2002). Moreover, place culture presents differences in realising pictorial representation and its iconography conventions (Alland, 1983; Wales, 1999 cited in Barazza, 1999:51); difference in colour preference and choice of subject matter (Guvenc, 2005). Hence, Wilson (2004) maintains that every element of children's drawing's remain a product pervaded by culture through association and affiliation to different types of everyday worlds and experiences (Ritala-Koskinem, 1994).

In recognition of these influences of culture on children drawings, considerable systematic research by several scholars (e.g. Alland, 1983; Chen, 1995; Barraza, 1999; Cox et al., 2001; La Voy et al., 2001; Jolley, 2010; Istomin et al., 2014; Gernhardt, 2015; Baluch et al., 2017) have concluded that children drawing experiences are reflective of their culture. Indeed, as Roland (2006) points out that child as young as four include culturally-derived imagery in their drawings.

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With the strong influence of culture on children's arts, the important roles of culture in children's drawings cannot be underestimated. In the basic educational settings, children's drawings remains an essential vehicle for children particularly their personality, intelligence, communication skills, views and experiences including their emotions (Veale, 2005; Einarsdotti et al., 2009). In line with the importance of children's drawings, the development of Creative Art education is anchored in the Ghana's basic education curriculum where drawing is an integral component of Creative Arts- an integration of visual arts (drawing, weaving, modeling, casting, carving, painting), sewing and performing arts (music, dance and drama) (Teaching Syllabus of Creative Arts, Ghana, 2007). Nonetheless, the teaching of drawing among other creative art subjects in Ghana is such that the teachers usually determine the drawing topic and remain the principal instructor and correct the children. Contrary to the socio-economic of the Western societies, it is recognised that the individuality of the child and psychological autonomy are developed (LeVine et al., 1996), whilst ensuring the maintenances of traditional values of the family and its cultures (Kagitcbasi, 2007; Farokhi & Hashemi, 2011). In this case, children execute drawings for their own purposes and draw what pleases them towards understanding the cultural influences in their drawings.

1.2 Statement of the Problem

Ghana has a diversity of people and array of cultural environments: urban, peri-urban, rural and several others influencing the development and the lives of children. In the rural cultural settings for instance, children remain isolated as there are relatively fewer services locally and as such children may have limited contact with television, internet, cell phones, comic magazines and other common visual images associated with the mass-media (Slama, 2004; Punch, 2002). Slama (2004) is of the view that

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children and young people living in rural areas are less acculturated compared to urban environments with access to more services and mass media. However, with increasing complexity of young children's lives, evidenced by changes in traditional settings, ready appropriation of images and ideas from popular culture, it remains uncertain what would be the choice of children subject matter; as apparently, full range images supplied by commercial culture are vying for space with traditional subjects of the child (Thompson, 2003).

This makes it imperative for drawing in the primary school to entail wide range of cultural practices and objects. However, it is often the case that children's cultural interest often become marginalised in this process (Marsh, 2010:13) undermining the reason that children may draw for different purposes in different contexts. This type of drawing according to Wilson and Wilson (1982) are those that children produce in the school context which is implored by teachers and parents. To Clark (1994), the subjects of these drawings are imposed by teachers; or cases where children producing drawings purposely of pleasing adults.

On the contrary, Lowenfeld (1952) as cited in Clark (1994:21) emphasises "free, individual self-expressing and sharply disapprove imitation which he maintains does not lead to independent thinking on the part of the child". In effect, children are not encouraged to draw subject matters that reflect their cultural environment settings. Secondly, this phenomenon does not bring out children's creativity and understanding of their drawings from their cultural perspectives particularly the elements they will draw, their cultural experiences and perspectives regarding such cultural elements. This development is contrary to the ultimate aim of the drawing curriculum (National-Irish Teachers Association, 2009). In this way what children will draw when given a free choice subject in the context of the classroom is less known to Art Educators.

Thus the cultural environments influences on children's drawings in the primary schools remain largely unknown and misunderstood in terms of the influence of children's cultural environments.

Unfortunately, there are few existing researches within cultures and cross-culture comparisons (Chen, 1995) in ascertaining cultural influences on children's drawings. Indeed, there are many cultures like Ghana where cultural influences on children's drawings are limited and largely left unexamined. Indeed, few studies such as Quaye (2009) examined- how children their cultural identities in their drawings. The study only focused on urban primary school children at Ridge Primary School and Kwame Nkrumah University of Science and Technology all in Kumasi. Similarly, Adu-Agyem et al. (2009) studied the environment influences on children's drawings based on their surroundings, external factors, people, cultural backgrounds, social standings, daily routines and experiences on children's drawings based on less and highly endowed private and public primary schools in the Kumasi Metropolis. These studies provide cultural influences on children's drawings solely from urban cultural environment backgrounds. Hence, the present study attempts to fill this gap by exploring how different cultural environments in Ghana such as rural and urban cultures within which Ghanaian children live influence their drawings at the primary school level based their free choice drawings.

1.3 Objectives of the Study

1. To document the elements that constitute rural and urban cultural environments that children experience in selected primary schools in Ashanti region.

2. To analyse the factors that influence the elements children produce from the rural and urban cultural environments in Ashanti region.

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3. To identify and discuss the similarities and differences in the children's drawings produced from rural and urban cultural environment in Ashanti region.

1.4 Research Questions

1. What are the elements that constitute rural and urban cultural environments that children experience in selected primary schools in Ashanti region?

2. What factors influence the elements children produce from the rural and urban cultural environments in Ashanti region?

3. What are the differences and similarities in children's drawings produced in rural and urban cultural environments in selected primary schools in Ashanti region?

1.5. Delimitations

Contentwise, the study was focused on the nature of rural and urban cultural environments and their influences on children aged between seven (7) and eleven (11) years in Primary Three to Five in two selected primary schools each rural and urban cultural environments. The cultural environment in this study will be limited to: (i) rural and; (ii) urban cultural environment.

Geographically, the study was focused on two schools studied in Kumasi Metropolis namely, Martyrs of Uganda (which is considered as Category 'A' School/Highly endowed school) and State Experimental Primary School which is considered as Category 'A' and 'B' schools respectively as well as two schools in Sekyere East district; namely, Bouya D/C Primary and Motokrodua D/C Primary Schools which is also considered as Category 'C' school, all in the Ashanti Region of Ghana.

1.6. Definition of Terms

Cultural Environment: This refers to the several places such as rural, migrant communities, peri-urban, urban areas, cities, low-income communities, slums, affluent suburbs and several others where children live and influence their lives differently.

Rural Cultural Environment: This refers to the culture of villages, farmsteads and cottages with common culture strongly adherence to traditions and physical environment, isolated from urban or city settlement and are under limited influence of popular culture.

Urban Cultural Environment: This refers to the culture of important cities and towns in Ghana such as Accra, Kumasi, Tarkoradi, Tema, Sunyani, Tamale and others which are associated heterogeneous cultures and modern lifestyles.

Popular Culture: It is essentially a component of modern society associated with pore-media representation, films, fashions, all kinds of arts, technology, designs, sports, food, entertainment that influence children's lives worldwide.

Drawing: This refers to kind of pupils mark making with tools such as pencils, pens, and crayons on sheets of plain papers, books, or chalk board under the instruction of a teacher or researcher.

Elements of children's drawings: This refers to objects, memorable experiences, places, subject matters (house, human figure, animals among others, contents, scenes such as gathering, plays, activities), events such as festivals, birthdays that pupil will depict in their drawings under the influence of their cultural environments.

1.7 Abbreviations /Acronyms

D/A: District Assembly

D/C: District Council

TV: Television set

SED: Sekyere East district

1.8 Importance of the Study

1. The study will potentially contribute to knowledge on practical rural and urban cultural environments and their influences on the drawing development of children in the primary school level which teachers, curriculum developers, early childhood educators and parents can take into consideration when developing children drawing abilities.

2. The findings of the research will establish cultural influences on children's drawings that will enhance and provide special artistic identity and associate Ghanaian school children within their culture.

3. It is also expected that areas where children have difficulties, the findings from this study potentially will be used by teachers to diagnose problems and accordingly investigate the contents they express and what they say about them in order to give them all the necessary support such as counseling and therapy.

4. The importance of this study will also be connected to the desirability for primary school teachers to gain the appropriate and relevant understanding pertaining to the perceptions and interests of children drawing elements, experiences and the factors that influence their drawings.

1.9 Limitations of the Study

The findings of this study are at least subject to these limitations. Children's drawing studies likewise the present study ultimately are associated with limitations children often know more than their drawings reveal about their cultural environment influences (Grieve & Hughes, 1990). There are several primary schools in the urban and rural areas studied, but the study focused on only four schools. The children undertook their drawing sessions in the class hence, some of the children drawings might have been influenced by what their colleagues depicted. This was evidenced from the recurring in the elements of the rural children's drawings particularly those of the same class. Some children drawings are believed to be under the influence of more than one cultural environment as some children have stayed in the urban and the rural areas.

1.10 Organisation of the Rest of the Test

Chapter two focuses on the relevant literature in relation to the theoretical review and relevant empirical studies of cultural influences on children drawing and the primary school education in Ghana. Chapter Three presents the methodology for executing the research. Chapter Four presents the findings and discussions of the study. Chapter Fives presents the summary of the major findings, conclusions and recommendations.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

Under this review, the focus sets on identifying how different cultural environments children live influence their drawing creativity. The chapter begins with the theoretical review followed by the key concepts that underpins it. In this section, concept of drawing, culture, rural culture, urban culture and popular culture; effects of culture on artistic development, effects of rural culture and children drawings, urban culture and children drawings; and empirical studies.

2.2 Theoretical Review

It has been argued that children's drawings are not predetermined by genetic factors exclusively nor being a culture- free phenomenon. Consequently, attempts so far have aimed establishing cultural influences on children's drawings both within cultures and cross cultures (Wilson, 1985, Wilson & Wilson, 1984). Some proponents have argued that naturally cultures have some important influence on children's drawing development although the levels of cultural influence vary among researchers. Britain (1990) presents two clear views on the cultural influences on children's drawing developments. He argues that cultural settings play essential roles regarding direction, influences or limiting children's drawings essentially remain minimal; hence, reflecting of universal views of cognitive development. In support of this view, Pearson (2001: 66) maintains that "children are biologically programmed towards naturally existing intentions in undertaking graphics interest existing culturally and socially. Corresponding proponents like Wilson (2004) position remains that every visual product of a child are essentially pervaded by culture. Hence, it has been

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recently argued by Grandastaff (2012) that children are programmed to explore and reconstructs images from cultural environments in their drawings because they experience them in their routine activities. Children's lives and their meaning making, their choice of drawing topics and subject matter themes, detail levels of images are made based on existing culture and close their immediate surroundings (Wilson & Wilson, 1984; Lowenfeld, 1987; Smith, 1993; Golomb, 2002; Cox, 2003; Jolley, 2010). Agyei et al. (2016) argue that when children are asked to draw on a certain theme, they will draw images or scenes that they have been exposed to on countless number of times which have formed an imprint on their minds. The drawings of children from societies which are highly developed and sophisticated reflect the kind of societies these children reside.

Similarly, Vygotsky (1978) recognises the child in the contest of the social construct where he/she constructs meanings from their immediate cultural settings. He also argues that children gain their abilities from the cultures they live. In this regard, Vygotsky further explains that the socio-cultural within which the child lives ultimately presents series of tasks and demands that engages the child with his tools. This stage is what Vygotsky regards as the early childhood where the child predominantly depends on his/parents who initiate activities by transmitting what to do, how to do it, as well as what to do. Based on these views, he specifies the process through the child is influenced from his/her immediate socio-cultural environment. The first stage centres on the acquisition of knowledge through their contacts and interaction with various people such as parents and friends; followed by the assimilation and internalization of knowledge. This transformation according to Vygotsky (1978) is not a mere copy, but a transformation of what has been learnt through interaction, into personal values (Turuk, 2008:246). Hence, children's

drawing expressions are viewed as meaningful within the human sphere of their culture and in this sense children become essential cultural learners. Similarly, Anim (2012) agrees with Brelster and Thompson (2002) asserts that the drawing experiences and abilities including artistic values remain socially mediated process within the cultural environment contexts. In effect, the results of these developmental pathways from the immediate cultural environment present implications on the subject matter and the features of the children's drawings (Gerhardt et al., 2015). Louis (2005) concludes children draw upon the cultural conventions, social situations that give shape and form to their existing experiences. Kisovar-Ivanda (2014) also supports this view, but commented that the content considered by children in their drawings is influenced by the influences from their mainstream cultures whilst remaining aware and alert to the influences from the his/her culture within which he is nested.

Cultural differences in children drawings are also addressed by Wilson and Wilson (1982). Although the researchers agree that drawing produced by young children are partially influenced by by their innate-determined features, they emphasise that children's drawing are influenced by the features that are experienced in their culture. They argue that children build reality or knowledge through the search of information from their immediate environment where they live and utilise them to construct realities. The authors in clarifying their position indicated that children from America drawings portray elements such as space rockets, space vehicles, monsters and dinosaurs as such elements are irrefutably part of the fabric of the American peoples culture. Hence, they argue that it is difficult to expect children drawing elements to portray elements from different cultures.

Nonetheless, proponents like Alland (1983) argue that children in different cultures produce different elements, strategies used in the drawing constructions, detail information, drawing styles. Alland (1983) is of the view that the local cultural symbols in effect influence what children draw. Wales (1990) cited in Barraza (1999) argues that in the situations where the mental representations even remain the same, pictorial representations however differ as a result of the influence of place culture and iconographic conventions. Alland used empirical cases from from different cultures to support his views. For instance, he reported that children from countries such as Bali, France, Japan, Taiwan and the United States of America human figure representations remain quite sophisticated among the group of participants in a drawing study that reflected features their quality and quality of training experienced by the children particularly the Japanese children. He also noted that Bali and Ponape children's drawings were the least sophisticated and extremely unusual among school children's drawings of human figure among. From these drawings, Alland concluded that indeed culture inevitable plays essential role with regards to children's drawing development and styles especially at the early ages.

In contrast to cultural influence on children drawings, Kellogg (1970) has argued for universal patterns playing essential influences on children's drawing representations. In support of his position, Kellog (1970) posits that the graphic formulae of children irrespective of their culture fundamentally begins from the scribbling involving marking and formation of shapes, patterns of patterns, and later progress to the representation of images. On these bases, Kellog concluded that development in children's arts remains independent in relation to the child's social environment influences.

Departing from Kellog, Chen (1995) agrees with other researchers like Golomb (1992) that children anxiety to make visual representations of physical objects emanate from their motivation towards searching for appropriate means and solution in improving their drawings. Chen (1995) further argues children remain different in their graphic formulae based on the perceptions, visual attributes and experienced they have on the object. Others like Grieve and Hughes (1990); and Barraza (1999:51) support the perceived Western viewpoint which specifies that cultures worldwide are associated with identical forms in expressing what they say, however, the forms they are manifested appear differently from one culture to another.

2.3 Definitions of Drawing

Several definitions have been given on drawing, however, some relevant and suitable of such definitions to the present study have been considered. Candy (2000) as cited in Perry (1991:80-90) states that "drawing is an activity which produces a great variety of outcomes; it is making marks on a surface with or without a line, colour with tools and selected surface or dispensing with them with or without prior aim and purpose". Similarly, Hope (2008) defines drawing as a form of meaningful mark that tends to satisfy people for different purposes. Both Perry (1992) and Hope (2008) all regard drawing as essentially involving process and product. Hope (2008) refers to the product as the end result of mark making; and process refers to the on-going drawing activity. However, Perry asserts the process and product of drawing are mutually related. Perry posits that children initial experience enhance the drawing, nonetheless, he indicates that the process of the drawing ultimately is the product produced. Clark (1994) maintains that these preceding ultimately should be taken into account in the analysis of children's drawings towards sustaining their respective cultural values and identities as far as it does not affect other people. These definitions conform to the

present study as children draw purposely to communicate a message, thoughts, subjects, ideas, values, observations to and about their cultural environments that they live.

In consistent with Perry and Hope's definitions of drawing, The Encyclopedia of Children Health (2017) also provides the definition of drawing in its simplest sense as the depiction of forms, shapes and images with lines, often involves using a drawing instrument of some kind to make marks on paper, although one can draw lines in the sand or even though the air with one's figures. However, The Encyclopedia of Children's Health (2017) defines children's drawings as essentially involving visual representations with materials such as crayons, makers, or pencils for pleasure, therapeutic purposes and development. This definition emphasises the importance of elements used in making drawing by children. Despite the insistence on the formation of lines and applied lack of colour, few would deny that a work formed by dot or shading or wholly in line, but essentially contact with the art media.

2.3 Children's Drawing Development

It is generally established that children development in the arts involves stages where in each stage; the child is identified with unique characteristics that are evident continuously in their arts. Each of these stages is related with children chronological ages. Lowenfeld and Britain all remain influential of these theories of the children drawing developmental processes. According to Duncan (2013), Luquet (1927) posited that children art development involves four key stages: realism: eventually developing from drawing what elements they know within their second and third years to visual realism which involves children drawing what they see. This is followed by the second stage, he called the failed realism; the third stage which is known as the intellectual realism. He explains that this stage involves drawing the

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elements they know other than what they perceive to the visual realism: an important stage of the child's drawing development where child starts to draw the true objects he/she experiences. However, these developmental stages have been extended by Lowenfeld and Brittain (1987) by identifying six artistic developmental stages: scribbling, pre-schematic, schematic, dawning realism, and pseudo-naturalistic and decision-making stage. These developmental stages are explained below:

2.3.1 Scribbling Stage

This is regarded as the first stage in children's drawing development where the child gets the first opportunity to use art material to draw (Lowenfeld & Brittain, 1982 as cited in Grandstaff, 2012). Kellog (1970) describes children drawing at this stage to be characterised by dots, horizontal and vertical lines, loops, spirals including circles. Oguz (2010) indicates that at this stage what children draw do not appear as real objects, yet they be named as parent object,which appear to be identical a known object as the child is able to recognise and draw it (Taylor et al., 2011; Barraza, 2005).

Lowenfeld and Brittain failed to account for specific development associated in each of the ages 2, 3, and 4 in the child scribble period. However, Luquet (1913) identifies three different phases of the scribbling stage. He states that the first scribble stage is the fortuitous realism (18moths -2years) where the child demonstrates his/her consciousness regarding the pattern including the eye and hand co-ordination. The second stage (failed realism) occurs within the child's two to three years age where the child's scribbles have become apparently recognized, nonetheless, in some cases children at this stage fail to coordinate the parts of the drawings. Luquet calls the scribble stage from 3 to 4years old symbolic realism, which he describes as the stage where the child brings details of his drawings into association with each other, where characterised by simple formulas. It is evident that Luquet argues that scribbles start

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earlier in the child's life than Lowenfeld has posited, and thus defines the scribble period from 18moths to 4years but they all seem to appreciate the fact that scribbling stage ends by the age of four.

2.3.2 Pre-Schematic Stage

This stage according Lowenfeld and Brittain (1987) emerges within 4-7years after the child's participation in several drawing activities in scribble where the child begins drawing representing human figures and objects from his/her immediate environment. This stage is also associated with the phenomenon where children produce more detail in their marks to express their own feeling and thoughts around 5-6 years as argued by Oguz (2010). Lowenfeld and Brittain (1987) explain that at this stage children discuss their drawing with adults and most importantly, they remain keen towards explaining it confidently.

By contrast, Barazza (2005) as cited in Luquet (1913) classifies the pre-schematic ages from five to seven years as child's period of intellectual realism where children normally objects know to be existing although such objects cannot seen. Drawing from the ideas of Ekanem (2016), Barazza (2005) opines at this period the scribbles associated with an earlier group assume forms and start to make more sense to adult judgment; children become aware that the mark appears on his paper when he applies pressure and moves the instrument; and he learns to become the master of the mark he makes. Consequently, this massive advancement is natural to all children who are given the opportunity and they tend to manipulate materials in exploratory and random fashion.

2.3.3 Schematic Stage

This stage begins around seven and ends around nine according to Lowenfeld and Britain (2012). Here, children's drawings begin to symbolise (their own visual interpretation) which are essentially elements of their environment; represent same object is repeatedly in varied ways; arrange objects in straight line across the baseline, creating decorative art (Lowenfeld and Brittain, 1987 as cited in Grandstaff, 2012). The personal sets of symbols in children's drawings typically include objects and figures such as persons, trees or a house. This stage for expressing children ideas may be used in their storey telling. Schuster (1993) however, describes schematic stage as the period the child discovers drawing form of visual element which is less identical with his/her drawing objects. Oguz (2010) explains that, it is within this stage that children begin to sense the differences between the body and soul. In identifying the key characteristics of children's drawing at this stage, Lowenfeld and Brittain (1987) indicate that children draw circular imageries with line in the form of both human and animal representations; and remain emphatic that children also draw randomly without considering orderly representations because children have little knowledge about space.

2.3.4 The Gang Stage or Dawning Realism

The stage starts around the age of nine and last until the age of twelve according to Lowenfeld and Brittain (1982, 1987). They emphasise that at this stage the child is more aware of himself or herself through drawing evidence, drawings although appear quit small but contain more details. To them, at this point the child is not anxious in explaining their drawings because they to hide them from adult observation. Implicitly, this stage shows that the child is developing to become more independent in their drawing depicting details of reality images. Barraza (2005) emphasises that

children at this stage, children's drawing are influenced by their viewpoint, proportions and accordingly relationships.

2.3.5 Pseudo-Naturalistic Stage

The final stage Pseudo-naturalistic stage begins at age twelve and last till 14years. This stage marks the end of the child's spontaneous drawing activities and the child begins to be more critical on their drawings. Interestingly, at this stage the child's drawing is associated with reasoning and self-criticism and therefore they focus on the final product towards achieving adult-like naturalistic drawings. At this stage, Lowenfeld and Brittain (1987) argue that at this stage the child has experienced elements of his/her natural settings they become interested in the depth of their drawings as well as the proportions.

Children's drawings at this stage depict features of human face, and show evidence of sexual characteristics including shading in colours. Most of the drawings at this stage characterised with light and shadow, folds and emotions are represented on paper. Lowenfeld and Brittain (1987) indicate that space for the drawing is depicted as three-dimension size of the image distant away. This remains the crisis period in the child's artistic development due to frustration children experience in getting the right things done. According to Edward (nodate), children who fail to manage this crisis and its secrets remain absorbed in it. Edward however suggests that a child who experiences appropriate teaching methods to draw avoid this crisis. However, the ages 14 to 16years is termed is termed as the "Decision-Making Stage". It involves decision making where the child makes a decision whether to stop or continue with drawing due to the satisfaction they gain in expressing their ideas. Indeed, it is from this stage that the child progress through the adolescence to become a formative artist.

However, these developmental stages associated with children's drawing have been criticised. Freeman (1980) as cited in Duncan (2013) suggests that the stage theory remains too strict. In analyzing Luquet stages, Roland (2006) argues that the developmental in children's drawing do not occur independently, but rather remain overlapped where either children regress, or fall into of the sub-stages of combined characteristics of more than a particular stage where drawings show the characteristics of more than just one stage of which one has been described as the pre-schematic stage (Duncan, 2013). At this stage, the child begins to combine circular forms and scribbles towards producing more recognizable representations (Golomb, 2004)

2.4 The Study and Importance of Children's Drawings

Children's drawings have gained much importance among teachers and educators since the last two centuries (Thomas and Silk, 1990) mainly for aesthetic, education and clinical purposes. When children draw, Farokhi and Hashemi (2011) that is when they carefully select materials, crayons and colours, patterns ad positions of the elements they select to represent in their drawing ultimately serves as important information about the child.

The uses of children's drawing have been widely utilised in the educational field. Farokhi and Hashemi (2011) indicate that among the Environmental Science education, drawing remains the widely assessment practice in obtaining information regarding the students knowledge on the conceptual and misconceptions of concepts learned. Farokhi and Hashemi (2011) note from the studies conducted by SacitKose (2008) focused on the "conceptual learning on photosynthesis and respiration in plants of group of university student". Also Martlew and Connolly (2008) conducted a study on "the effects of the schooled and unschooled experiences through

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drawings". Apparently, these case studies represent the value of the in researching in science and the impact of schooling on drawing.

In view of the above studies on the studies on children drawings, it remains eminent that studies that seek to ascertain the influence of cultural environments have been focused on, hence, the present study adds to the studies on children's drawing studies based on rural and urban cultural environments with primary school children.

The importance of children's drawing cannot be underestimated. Oskarsdottir (2006) states that engagements of children in drawing works help provide information about children's knowledge of the body. This information become useful to teachers in assessing the effectiveness of the pedagogical practices associated with children's drawings (Lens, 2006). Grandstaff (2012) also believes children's drawings serves as indicators of what children are thinking about, their understanding of things and experiences through which educational instructions can be formulated.

Farokhi and Hashemi (2011) assert that children use their drawing activities to imply several things: their fears, happy moments, pain, dreams, emotions, problems, trauma through drawings. They also point out that drawing represents children's outlet of communication and the children personalities. Some researchers have drawn conclusions on children's art works. Oslon (2003) in focusing her work on children's drawing from their own experiences found that students naturally express knowledge and events through visual and verbal stories and as a result, she concluded that there is a connection between the visual and language arts. However, on the side of Clark (1994) drawing fulfills an essential function in children's lives by helping them to make sense of the natural environment and the social world in which they live. Based

on these experiences, it is anticipated that drawing would reveal the nature and culture of the different backgrounds of where a child live through drawings.

2.4.1 Elements Depicted in Children's Drawings

Children's drawings depict variety of interest, scenes, contents and subjects matter as elements. Some of the key elements include**:**

2.4.1.1 Human Figure Drawings

Children generally depict humans as some of their first `subjects (Golomb, 2002; Lowenfeld, 1987). Golomb (2002) also suggests that children composition of human figures may be reflective of the relationship in his or her life. Pinto and Bombi (2008) assert that these include parents; other siblings and any other immediate family member within whom they most contact have such as grand mother and father, uncles, aunty. Pinto and Bombi (2008) indicate that "children do not develop in isolation above all other species; humans appear programmed to form relationships with others. Lowenfeld (1987) argues that, the hierarchy of the family may be made explicitly by children drawing parents first followed by especially him. Children depend on their parents for physical and emotional security (Ambert, 1997). Children tend to depict family members across the paper. La Voy et al. (2001) contend that the size of human figure may reflect a child's view of his or her worth within a culture.

In addition to family drawings, children also produce images of their friends. This according to Bukowski (2003) is due to the experience sustained interactions with peers and psychological adjustments. Friendship also provides important primary developmental opportunities for experience of some sort in the playground and other environment. Good and positive relationships children establish with their age mates help the child to develop a sense of security and self-esteem, to understand and

expression feelings and emotions, cognitive abilities, social norms and values (Coie et al., 1995). Similarly, Gotz et al. (2005) reveal that when children chose to draw a world of harmony and peace, in many instances, they visualise their love ones being their immediate family and friends.

Human figure representations in children's drawings show some characteristic features pertaining to actions, emotions, colouring and several others. According to Cox and Ralph (1996) boys in Western cultures depict interest in portraying movement and figures in action, whilst girls are reported as showing more static scenes with more detail and decoration.

Sayil (1998) studied free drawing of emotional facial expressions in primary school children where the children in the first through the fifth grades were required to produce four emotional expressions (happy, sad, angry and surprised) on pre-drawn circles. Happy was the most successfully drawn emotion. Angry, sad and surprised followed it in that order. Sayil (2001) later report that children chose to represent emotions by the way they draw the mouth and symbols such as tears and teeth instead of changing the style they draw the eyebrows. Jolley et al. (2004) posit that children significantly prefer producing drawings of happy moments higher than sad drawing figures.

2.4.2 House Elements

The choice of subject matter expresses the child's interest and needs. The house symbolises the place wherein is sought affection and security, basic needs that finds fulfillment in family life. Lebeus (2001) states that the house remains the fundamental experience in the life of a child where the child resides with his family, eats and sleeps; and seeks a shelter from the rain and cold. In the house the child feels

protected from the environment. The home symbolizes security and safety (Lebeus, 2001:51). On these bases, Lebeus (2001); Bareis (1998) argue that next to human figure, houses are the most drawn motives in children's drawings. Lebeus indicates that in the beginning the house has a more round form but in time it will acquire a square shape.

2.4.3 The Environmental Elements

There are environmental elements in children's art. Every child draws what he knows. It follows the logic that children are conscious of their surroundings and the experiences from their environment influence their drawings (Kitahara & Matsuishi, 2007; Schirrmacher, 1998). In children's drawings, animals are often added as part of the family, trees, flowers, and the sun appear as expressions of a growing need for light, nature and the world beyond the confines at home (Lebeus, 2001). When Adu-Agyem et al. (2009) asked children in the primary schools in the Kumasi Metropolis to draw anything they wanted; it was found that almost all the children among other elements depicted children playing, butterflies, mountains, seas and cars. In a way the environments of these children were reflected in their drawings. Natural environments share some general characteristics: they are usually open to elements, vegetation and wild animals (Maudsley, 2007). Some studies such as (Francis and Lorenzo, 20002) asked children to identify places when playing outside: different types of environments were enlisted- golf course, gardens, trees, school compound among others. Knut (2004) indicates that children's drawing subjects are predominantly what they experience in their daily lives: How the child brushes his teeth, what he does with his family like helping his father or mother, playing games reading storey books, watching TV programmes among others.

2.5 Primary Education and Creative Arts

Basic schooling in Ghana consists of six years of primary education and three years of junior high school. In line educational reforms in the 2007/2008 academic year, art was introduced into all the basic levels as Creative Arts (Adu-Agyem et al., 2009:148). According to Ampeh (2011), the goal of primary education is to lay the foundation of knowledge and skills for the use of secondary schools. In line with the 2007 Educational Reforms, the basic education covers a continuous 11 years comprising 2 years of Kindergarten and 6 years of primary school. The content of the primary school focuses on Literacy, Numeracy and Problem Solving Skills and Creative Arts comprising Arts and Craft, Music and Dance, Physical Education and Information Communication Technology (Government of Ghana, 2004). The Ghana Teaching Syllabus for Creative Arts (2007) defines Creative Arts as an amalgamation of visual arts (drawing, weaving, modeling, casting and painting), sewing performing arts (music, dance and drama). According to the Government of Ireland (1999), drawing has primary importance in the basic school curriculum. The government recognises drawing as the mechanism through arts becomes most evident; help to develop their confident and expressive use of material and tools. This is supported by the revelations during the Discussion Document and Proceeding of the Consultative Conference on Education 2009. According to the Document, a comprehensive arts education provides a rich and engaging curriculum that develops pupils' abilities to think, reason and understand the world and its cultures. It was also recognised that art education offer pupil opportunities to respond, perform, and create in the arts. It also emphasises that the arts instill in pupil the habits of mind that last a lifetime: analytical skills, the ability to solve problems, perseverance and drive for excellence. The creative skills thus enhance children development through the drawings help

them develop new ideas, experiences, new challenges, whilst offering satisfactions. The intrinsic value of the arts particularly at the basic school implies that the study of drawing as an aspect of creative arts should not be underestimated.

2.6 Concept of Culture

Culture is a broad concept and has been subjected to several definitions, interpretations under different contexts in the literatures. From its Latin origin 'cultura' stemming from colere, (to cultivate' or to till the soil (Hall et al., 2003: 7 as cited in Papageorgious, 2000). Hence, culture has been connected to the cultivating the mind through learning or cultivating the arts. Beyond this, the anthropologists, by studying primitive communities, were the first to appreciate that culture is also defined by "a set of symbolic meaning that people use to make sense of world around them, and of certain rules and shared beliefs that enable them to interact with each other and live as a community". Culture in this context, includes elements such as values, religious beliefs, norms, social rules, languages and protocols people use to relate to each other use to relate to each other, as well as patterns of behaviour and even the material products they create" (Papageorgious, 2000).

Guillaumin (1988:41) put forward a concise definition of culture that seemed to be holistic approach to culture: "the totality of the knowledge and practice both intellectual and material of each of the particular groups of society, and of society itself as a whole. From food to dress, from household techniques to industrial techniques, from forms of politeness to mass media, from work rhythm to the learning of family rules, all human practices, all invented and manufactured materials are concerned and constitute in their relationship, culture". Implicitly, by accepting this definition, it is observable that there is no normative difference between 'rural' and 'urban' cultures. Thus culture can be regarded as a universal concept which

derives its meaning from the society it originates from. Another broad look definition of culture is as follows: "A series of institutions, rules, rituals, conventions, categories, designations, appointments, and titles that constitutes an objective hierarchy and which produce and authorize certain discourses and activities. But it is constituted by, or out of, the conflict which is involved when groups or individuals attempt to determine what constitutes the capital within that field, and how that capital is to be distributed (Webb et al.,2002: 21 as cited in Bonilla & Cruz-Arcila, 2014:120)."

Nakpodia (2010) as cited in Bhaba (1990) defines culture as "a way of life of social group and it includes actions, values and beliefs that can be communicated with necessary modifications from generation to the succeeding ones". This definition suggests that the culture of a given society is not static but dynamic in terms of human behaviours, shared among people and it is learnt rather than inherited. Similarly, Grandastaff (2012) as cited in Kantner and Newton (1997) defines culture as patterns of values, language, arts, religion, moral practices, beliefs and ideas influencing human behaviour and the objects produced from the behaviour. This definition of culture suggests that children's drawings are a product of a particular culture. Similarly, Moalosi (2007: 11) agrees with other scholars such as Onibere et al., 2011; Hugo, 2002 that culture broadly embodies beliefs, values, norms, myths, symbols, language, behaviour and structural elements of a given society.

Nwoke (2013:200) extends the definition of culture by indicating that culture is a set of values, attributes, customs and physical objects that are maintained by people in a specific setting as part of a design for living one's daily life as well as assumptions and everything from clothing, dwellings, technologies and works of arts that a group of people have developed over the years, as a design for trying to structure their lives

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together. This definition emphasizes on material elements achieved by their skills, knowledge based on their needs and values at a given period. Bolin and Blandy (2003: 249) term material culture as "human constructed objects, forms, or expressions, manifested consciously or unconsciously through culturally acquired behaviour." or objects in society for survival, entertainment, aesthetic, or expressive purposes. Within all groups of people, Grandstaff (2012) is of the view that there are human-made objects that are considered objects. According to Bolin and Blandy (2003), 'material culture' is 'any and all human constructed or mediated objects, forms or expressions manifested consciously or unconsciously through culturally acquired behaviours'. Within material culture, there is visual culture (visual events in which information, meaning or pleasure are sought by the consumer in an interface with visual technology) (Mirzoeff, 1999). It includes fine arts such as painting, prints, photographs, and film as well as objects and images that are noted as fine arts such as television, video, advertisement, science images from their culture of art (Keifer-Boyd et al., 2003). In consistent with this view on culture, Stanton (2003) discusses culture as a complex symbols and artifacts created by a given society and handed down from generation to generation as determined by regulators of human behaviour. However, this definition omits the inner core elements of culture such as basic assumptions and values.

Perso (2012) argues that culture is not just about food, dance, dress, music and art but also includes notions of modesty, identity, historical perspective, child rearing practices, patterns of relationships, ordering of time, approaches to problems solving, kingship and roles in relationships, patterns of group decision making and so on; and all other products of human work and thought that characterizes the functioning of a particular population or community (Cross et al., 1994; Hofstede, 1997); personal

space, gender roles, family roles, presence and grooming, and remains the lens through which we look at the world; context within which we operate and make sense of the world and its influences on how we process learning, problem solving and teach (Lee et al., 2007; Perso, 2012).

From the analysis of the given definitions and perspectives on culture, it can be deduced that culture has both material and in material components; it is dynamic, differ from one social group to another, and it is learned. There is no consensus among scholars on what culture means, however, there are several essential common threads that run through the various conceptualizations and definitions of the construct of culture. Therefore culture can be understood as beliefs, norms, value systems, customs, patterns of behaviour, language, religion, technologies, myths, arts, objects, symbols that may define a social group of people's way of life. The research also believes that culture embodies the traditions, beliefs, norms, the surrounding environments, values, symbols, taboos, and skills, symbols that differentiate societies and define their identity. Hence, such different identities can influence children's way of doing things such as what they draw, how they draw and details of their drawings.

2.6.1 Childhood and Culture

Culture is a learned process, which is transmitted from one generation to another to socialize children through the various institutional structures to acquire the cultural behaviours of society. In this context, Onwauchi (1972) postulated that culture "is the sum total of the integrated learned behaviour patterns characteristic of members of a society. It is the same total of a people's customary way of doing things. Onwauchi (1972) maintains that in every society, irrespective of its level of social advancement, every child is born with the innate qualities of mind and body. Boakye-Boaten (2010) argues that for a society to continue to exist, its cultural strategies of survival are

impacted into the younger generation. This essentially sets the epitome of the importance of the childhood in the African culture. The UNICEF defines childhood as the time for children to be in school and play, to grow strong and confident with love and encouragement of their family and extended community of caring adults (https://www.unicef.org.childhooddefined). However, childhood can be understood within the cultural and social context. Boakye-Boaten (2010) as cited in Jenks (1996:61) states that "childhood is not a brief physical inhibition of a Lilliputian world owned and ruled by others, but rather a historical and cultural experience, its meaning, interpretations and interests reside within the such contexts".

Another important approach to the conceptualization of childhood is provided by Qvortrup (1994) who outlines the assumptions underlying the structural approach to childhood. He argues that childhood remains a social phenomenon where both childhood contexts and social practices are socially constructed. He opines that there is not much 'natural' about the environment in which children grow-up in and spend their time, in built environments, classrooms, and play grounds, as well as in cars, buses and other forms of transport, in shopping including supermarkets. Maybin and Woodhead (2003) assert that these form part of human creations that regulate children's lives.

Jenks (1996) asserts that childhood in Africa remains in the trap during the period of socialization mode. To him, an African child is trained to conform to the tenets of the culture; to follow the prescribed path set by the custodians of the existing culture of the society. Onwauchi (1972:242) supports this position by arguing that the indigenous African societies educated their children through the on-going processes of the life in their traditional customs and values through their traditional tales and myths, where the elders teach the children the moral ethical codes of behaviours and

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social relationship, ideas, to set the basis for the respect and obedience, the love, and exhibit them to their parents and elders.

Childhood according to Scheper-Hughes and Sargent (1998:2) embodies the cultural signifiers of identity, social order, and morality, which constitute the basis of the social fabric of all societies. On these bases, they contend that childhood 'represents a cluster of discourse and practices surrounding sexuality and reproduction, love and protection, power, authority as well as their potential abuses'.

Woodhead (2006) perspectives on early childhood supports the positions that young children development is a social process where they learn to think, feel, communicate and act within social relationships within social relationships of the context of particular cultural settings and background (such rural and urban cultural settings) and practices, mediated by such elements as cultural beliefs regarding how a child should be take care of and what it means to be a child. However, Kehily and Swann (2003) argue that cultures of early childhood are profoundly social, expressed through peer group plays, style of dress and behaviour, patterns of consumption of commercial toys, TV, and other media. Children show delight in creativity in early childhood at home, at preschool, and in the playground particularly in the multi-ethnic urban cultural contexts (Corsaro, 1997; Woodhead et al., 2003). However, from the perspectives of Stephens (1995); Montgomery et al. (2003), early childhood remains a political issue, marked by gross inequalities, opportunities created by the existing global and local forces.

2.7 Cultural Environment

According to Duncum (1990) cultural environment refers to the different spatial cultural settings, upbringing, places, surroundings, where children are nurtured and

that ultimately shapes and influences their identity, knowledge, and way of life, attitudes, and behaviours of a child. Some components of cultural environments include rural cultural environments, urban or city, slums, coastal communities, Muslim or Christian community, affluent residential communities among others.

Adu-Agyem et al. (2009:146) used the term "environment" in the context of children's drawings to represent " surrounding influences, or external factors impacting on them, including people (friends, family, teachers, parents etc), cultural background (urban/city or rural /village) or way of life and associated social standing, as well as daily routines and experiences. Both children and young people and adults have acquired good skills and competence in recognizing and understanding special features of the cultural environment and know how to work actively for it.

Children are either born in the villages' rural areas or urban areas/cities. These contexts in which children are born and nurtured determine the level of community involvement in their upbringing. In the cities, child rearing is the responsibility of individual responsibility household, which primarily of husband and wife. Whilst in several cases, occupational demands on parents surrogate taking responsibilities of immediate needs of the child. In the urban context, the community which raises the child remains the biological parents, social institutions such as schools, churches and the media.

The cultural environment according to Robertson (1987) has an important influence on children's drawing. The work of Duncum (1990) supported this notion. In one study, Duncum discusses the impact that the social environment had on children, with a major focus on violence as a social reality, Duncun asserts that the children in the study depicted violence as a way of trying to understand and come into terms with the

ambiguities associated with violence in society. He notes that the violence "so common encourages violence (Duncum, 1990 cited in Clark, 1994). Implicitly, Duncum observations suggest that what the child finds or learn from his or her social cultural environment influences his/drawings.

Schools are in fact an environment through which many cultural art influences are seen in the children's drawing experience. But even in cultures where such coping is frowned upon, schools still provide ripe opportunities for children to observe and learn from other pictures. Drawings made by other children, those found in art books, drawings and paintings brought by, all represent drawing models that form cues and ideas for children to use in their own drawings. Schooling encourages children's understanding that symbols and signs stand for something else in the range of representational system (e.g. numbers and letters). For children in remote parts of the world in which there is little evidence of symbol systems in the child's home life, schooling may provide the only real exposure to public life symbols (Martlew and Connolly, 1996).

2.8 Types of Culture Environments

2.8.1 Popular Culture Environment

The mass media culture is important component of the cultural environment and it has gained hegemonic status, becoming perhaps the most powerful cultural identity today unseating traditional identities (Monk et al., 2008:24). The mass media includes television and film, radio, magazines, comics and newspapers and they reach the wider population and it is thus a strong and persuasive cultural form (Clark, 1994). The products of popular culture are mass-produced, predictable on unoriginal (McQuail, 1984 cited in Clark, 1994). Popular culture is an essential component of

modern society, which has integrated into all media representation, films, fashions, all kinds of arts, technology, design, sports, food and entertainment (Labas & Mihovilovic, 2011 cited in Kos-Andrijana & Slunjski, 2017: 74).

2.8.1.1 Influence of Popular Culture on Children's Drawings

The influences of popular culture on children's drawings are well in several literatures. Clark (1994) as cited in Duncum (1982) that many children are influenced by images associated with popular culture. He identified imagery from picture-books, magazines, newspapers, drawings and photographs, political cartoons, comic books, joke books and television particularly, cartoons as major influences on children. Similarly, Gonzalez et al. (2017) observe that within the global culture, there is a wide place for children's popular culture, transmitted and distributed through television, films, toys, video games, magazines and a variety of related merchandise. They also assert that commercial advertisement plays an essential role in the growth of kinder culture, strongly related to consumption. On this basis they maintain that children from different countries share a common iconography on global culture but with changeable adoptions to their local culture.

In a study of Aboriginal children's drawings, Cox (1998; 2000) point out to drawing culture that is passed on through the stories and dancing, singing, painting symbols and designs on dancer bodies. Sitting around the campfires, the adults tell stories to each other and to children about journeys and hunting trips. As they do this they illustrate the story in the sand. The shapes they use are like those in the body and rock paintings.

Several researchers (e.g. Vollrath, 2006, Thompson, 2006; Garoian, 2004; Rampley, 2005) as cited in Grandastaff (2012), notes that children are consumers of media in

their daily lives that shape them through visual culture. In noting from Vollrath (2006), Grandstaff (2012) states that even toys are part of the visual culture permeating the daily lives of young children. Marsh (2010) views popular culture as a range of texts, artifacts and practices that are popular with large number of children and either commercially produced and circulated among children themselves. Storey (2006) indicates that popular culture can be traced synchronically and diachronically in children's lives where he cites current popular text and artifacts for children to include television, computer games, online social networking sites, comics and magazines. In support of this, Marsh (2010) asserts that popular culture is firmly embedded into the social fabric of the contemporary childhoods where young children grow up immersed in popular culture from birth. He explains that parents and other family members buy children toys, books, and games linked to television and film characters, for example, even when the children are too young to watch programmes themselves, as then as the children age they develop their own media interest and passions (Mash et al., 2005 as cited in Marsh, 2010:14).

The relationship between visual arts and creativity in childhood culture has been acknowledged by scholars who have traced evidence of children's popular cultural interest in their mark-making, drawing and painting (Aning & Ring, 2004). In more recent works, the increasing significance of digital media in children visual meaning making has been recognized. Yamada-Rice (2010) outlines a study of four-year old visual communicative practice in homes in Japan and identified that children were immersed in wide range of visual media in their daily lives. Digital media such as cameras and DVDs were central to their meaning making.

Tilsen and Nylund (2009) as cited in Barker (2000) that popular culture produces much of the material out of which people fashion out their identities. These materials

include images and messages from music, TV, film, technology, and fashion industries. Individual ideas and about performance of identity cannot be separated from the messages and symbols produced by ubiquitous media enterprise. Similarly, due to TV, internet, and other possible ways of communication, there are also common themes of drawing among children irrespective of their respective cultures or countries. One common theme is football among boys as a favourites sport. Several popular culture themes emerge in the Western children drawings. Marsh (2010) reports on: Vasquez (2005) –case study of a boy who sneaks in Pokemon under his teacher's nose. Ranker (2007) reports of the use of writing workshop gave space for children to draw from computer games among others in their writing. Newkirk (2002) reports on Mike Anderson, a teacher who noted that children in his class drew on the discourse of: good versus evil; heroes and underdogs; actions/excitement/ adventure, magical powers; friendship. Furthermore, people develop plots based on narratives encountered in TVs and films, video games (Ranker, 2007; Willet, 2005). People use settings from popular cultures for their writing for instance, football (Dyson, 2003). People introduce characters from popular culture such as Donkey Kong, Krim Reaper (Ranker, 2007; Willet, 2005) including textual forms/layouts. People use and adapt layouts used in popular texts such as comics (Ranker, 2007; Marsh, undated).

Anning and Rice (2004) report on study on drawings of seven children collected over three years across homes and school and early year's settings. Themes from popular culture permeated the drawings, signifying the centrality of these cultural texts, practices and artifacts in the children's lives. The content of the drawings reflected not only the growing influence of decorative cartoon heroines of video imagery and their fascination with hair length and shoe height, but their replaying of their teachers' role through, for example, the completion of registers and ticking of sums.

One clear example of the influence of media on children's drawings is the 'manga' style of drawing people found in Japanese children drawing (Wilson, 2000; Masami, 2001). Manga is the Japanese genre of cartooning and comics and it combines Asian traditions with Western ideas of modernity. The 'manga' comics are narrative stories told through a series of pictures presented in a framed structure typically found in comic magazines worldwide. Wilson (2000) notes that Japanese children's drawings even at the Kindergarten reflect one or more of several distinct styles of 'manga' and its influence remains ubiquitous as Japanese children grow older.

In a study by Lindstron (2000), he notes that Swedish children's narrative drawings depict a different world. The study of eleven-year olds by Lindstrom (2000) shows that most Swedish children particularly boy describe action with sporting contests, circus acrobats, fist fights and car clashes, and space rockets. For the girls, Lindstrom found that they depict the drama of daily life: a guinea pig on the run, a girl falling off a horse, a visit to the hospital. Lindstron observation suggests that the Swedish boys are highly influenced by the mass media than their girls. It also implies that leisure activities of the Swedish boys are highly influenced by the mass media. Nonetheless, this observation does not point out the specific age category of the Swedish children studied. Yet, these observations on children drawings were not much contrary to the Nepalese girls that depicted their usual daily life in the village, naturally each showing themes related to surroundings as further observed by Lindstrom (2000).

In contrast to Lindstron observation of limited influence of popular culture on Swedish girls drawings, Ivashkevich (2009) in reporting on the drawings about social interactions between ten year old American girls, he notes that they consisted mainly of the ideas of beauty, fashion, and body images which are feminine Western ideals. This suggest that Western ideals permeate many aspects of popular culture and make

a personal connection with young girls who have just begun to be very concerned with their appearance in America. Similarly, Golomb and White (1992) in their study of children's drawings of happy and frightening dream found out that the dreamer is frequently connected to his dream by series of bubbles emanating from the head. They concluded that this graphic device was most likely borrowed from cartoons and comic books.

Some studies have concluded that popular culture provides children with valuable learning experiences. Eckhoff and Guberman (2006) conducted interviews with children about visual culture and famous works of art. They observed that the children were able to connect with art images through prior knowledge gained through experiences with popular culture. It was also noted that the children develop ideas and understandings of fine art through their routine experiences with popular culture and then drew upon knowledge when-viewing an image. In investigating what visual cultural subject matter that children include in their drawings, Grandastaff (2012) collected first and fifth grade drawings at suburban public primary school. In both the first and fifth grades, about one fifth of the drawings contained visual culture images. The children at the fifth grade drew video games and the characters that represented them. It was found that toys, games, and pop culture characters were the visual culture subjects drawn most frequently in both grade levels. These observations imply that popular culture can provide young children valuable learning experience that can be extended to the art classrooms.

2.8.2 Rural Space and Environment

There is no universally accepted definition for rural area because different countries have different perceptions of what "rural" denotes (Adedeji & Olaniyan, 2011). In terms of development status, Opoku-Asare and Siaw (2015) as cited in Kashaa (2012)

primarily describes rural areas as deprived, lacking so many government developmental interventions such as potable water, electricity, good roads and other basic services to improve upon the lives of the people. Similarly, Halfacree (1993) as cited in Steiz (2016) describes rural space as consisting of back country and small settlements. It also represents a rather coherent way of consumption, as there is small number of people with similar needs. Many rural communities are characterised by vast distances, low socio-economic status, transportation challenges, and low public funding for facilities -programmes and other public amenities (Philips & McLeroy, 2004 as cited in Findhol et al., 2010). Thus, rural environments are denoted on the basis of development with regards to availability of infrastructure, facilities and services for the people's wellbeing. Slama (2004) points out that independence and self-reliance are survival values by virtue of living at distances from services and other people. Implicitly, the limited development and absence of some essential services and infrastructure in rural areas undoubtedly may limit cultural adulteration and way of life that may influence rural children drawings.

Rural space is typically associated with low population densities comprising few hundred of households involving in mainly in agriculture (McCracken et al., 1991; Aparna, 1998); homogeneous social groupings, integrated roles, traditional orientations including informal social organisations. Petkovic' (2007) argues that tradition is essentially crucial in rural society environments. He maintains that it deals with the maintenance of values, properties, nations, and mankind. Boyd and Immegart (1977 as cited in MaCracken et al., 1991) argue that change remains difficult due to the factor of isolation, tradition and localized values and scarcity of resources. The resistance to change in rural areas is often related to the slow pace of development, particularly putting blame on strict adherence to traditions including established

attitudes and practices (Papageorgiou 2000). At the same time, Papageorgious (2000) maintains that rural communities are exposed to multi-culturalism, due to exposure to global communication and global culture influence; and intensive migration.

Colom et al. (2006) study on generational changes on the draw-a-man test in Brazilian urban and rural children in 1930s, 2002 and 2004 observed that rural area did not have hospitals, pharmacies, banks and postal services, electricity, television, journals, and reviews. Amoako-Mensah (2010) indicates that rural environments have few social amenities and lifestyle is quiet and simple.

A rural environment can be identified by the physical characteristics. By this criterion, rural areas are recognizable. They constitute the space where human settlement and infrastructure occupy only small patches of the landscape, most of which are dominated by fields and pastures, woods, forests, water, mountains and desert (Wiggins and Protor, 2001). According to Natural England Report (2012), the natural environment pertains to those which are in contrast to the built environment which contains both living and non-living things. They include rivers, lakes, forest, the atmosphere, coastlines, caves, mountains. Research on the routine encounters of children with the natural environment according to Gill (2014) includes places such as woodlands, urban green public places, outdoor green domestic spaces, school grounds and wild areas.

Furthermore, rural areas can also be identified with regards to population. Rural people live in farmsteads and settlements of 5, 000- 10,000 persons, but national distinctions between rural and urban re arbitrary and varied (IFAD, 2001). It means that this criterion is not applicable everywhere because every country has estimates in

which the number of people in a settlement can be termed rural or not. In Ghana, for example, rural areas are considered to be areas with population of less than 5,000.

Rural society generally is an agrarian society where inhabitants largely remain dependent largely on agriculture. People grow both food crops like plantain, cassava and maize and cash crops like cocoa and cotton. They also rear cattle, sheep, goats and fouls. Most houses are built with earth, sticks, or both, and roofed with grass, leaves or corrugated iron sheets (Amoako-Mensah, 2010). Commercially, few people are engaged in petty trading in small shops and in the market, whilst most villages also have periodic markets (Amoako-Mensah, 2010).

Papageorgious (2000) fails to different between rural and urban environment. H e argues that rural people live in the environments as those in urban areas. He asserts that rural dwellers buy what is available in the global market, they dress according to the global fashion trends, they also have mobile telephones, satellite cables TV and the internet particularly the younger generation. He indicates that internet access has become as much of an educational activity as leisure where global icons, ideas and culture products such as music and films) reach rural areas through the internet. Papageorgious (2000) also points out that the fact that rural societies are in continuous contact with global culture through the internet does not automatically result in homogenization or assimilated in the larger and complex global community as an individual may belong to several cultural groups and several communities such as local, the national or the global one.

Findholt et al. (2010) maintains that rural environment may be perceived as safer and rural children may spend more time outdoors. Rogoff (1990) as cited in Gernhardt et al. (2015) conceptualized the non-Western rural traditional context as the settings

where family members are inseparable social unit with strong focus on fulfillment of existing norms and roles. He observes the family is both economically and socially connected, which is reflected in the endorsement of their traits and values with regards to cooperation, share of resources, and responsibility for group. He points out that the existing socialisation of children in the rural traditional background ensures children adaption to norms and values and favours apprenticeship-based strategies such as control of sentiments, training and role modeling.

2.8.3 Rural Culture

In a different opinion, Findholt et al. (2010) also state that rural culture is characterised by common bloodlines, intimate relationships, and communal behaviour. All interactions and common activities that take place serve to maintain and establish values, whereas it is the everyday occurrences rather than bigger events that bind people together, but interestingly gossip forms part of rural communities' daily life (Leyshon, 2011; Woods, 2010). This clarification on rural cultural environment throws light on the routine life style, interaction and relationship levels among rural residence. Slama (2004) agrees with Halerstam (2005) that the close relationships and intimacy are influenced by lower population densities. He argues that fewer people living in an area usually means that they are more likely to know each other, and they have fewer choices of other people with whom to associate. Hence, rural community can imply safety and belonging for some. Others might be bothered by private affairs and publicly talked about. Slama further conclude that these values have produced rather conservative ways of approaching life. Similarly, Boyd and Immegart (1977) opine that change is difficult due to isolation, tradition and localized values, and scarcity of resources. Sher (1977) states that the political conservatism and cultural homogeneity of rural areas support stable conditions. In his

statement "the history of the village is more slowly changeable states and forms, in comparison with changes, forms and processes which are happening in the city". Petkovic (2007) agrees with Ciric (1979) that the village has through history retained numerous homogenous, traditional, conservative characteristics, although, it has undergone certain temporal and regional changes. These changes are particularly noticeable in the way of production, and in relation to it, they are also noticeable in peasants' way of life, as well as in the culture that maintains that life. Slama (2004) asserts that these values are instilled in rural people as early as childhood which makes it difficult to change particularly among for older people who have lived their lives without internet and cell phones.

Suvar (1988) argues that rural culture is its local ground expression. As dominant values of that culture the author mentions: extreme familiarization, group egoism of related groups, distrust of strangers, tendency for keeping continuity and group heritage (Suvar, 1988). Petkovic (2007) and Sljukic (2003) claim that 'peasant culture is indeed folk culture which remains an inseparable part of everyday work and life peasants, relatively static, it is handed down orally from generation to generation that makes it more traditionalistic. Changes in the traditional village appears very slow, and each new appearance had to wait for a new generation, to take position in the system and to be accepted by everybody, as an element of tradition group (Vukicevic, 2004). Children are affected to varying degrees by the processes of globalisation. Panelli et al. (2007) argue that children in rural environments are not immune to the process of the globalisation and they are accordingly shaped y the global economy and global culture. De Lange et al. (2012) argue that the village tradition and rurality and childhood as well as family life in rural settings is less exploited.

Different from urbanity, the rural cultural environment and space has formerly been described "…..by stability, integration and rigid stratification, with individuals coming into contact with the same group of people in different situations (Halfacree, 1993). In the opposing view, Pini et al. (2015) contest that by asserting that the rural is a hybrid, co-constitututed, multi-faceted, relational, elusive" and that they are many different rural space. This suggests the unending of the meaning of rurality (Neal, 2009). Thus, no single description, definition can possibly conclude on the meaning of rural culture or render rural space coherent in themselves, but their meanings continuously associated with time, space and individual discourse, so they have to be investigated from within to ascertain their facets (Murdoch & Pratt, 1997).

2.8.4 Influence of Rurality on Children's Drawings

Neal (2009) mentions that rural people's feeling about their environment is very paramount as it is linked to how they live their lives and how they see themselves. This becomes evident in a research by Leyshon (2011) on young people's experiences in the countryside, which brings up nature and environment as a dominant feature of rural space. They visibly identify the landscape outside the village as central to describe the rurality, which due to its fields is closely connected to agricultures and described as "….the powerful preservative of the way of life" (Leyshon, 2011). They walk to school, for leisure and exercise, to escape the structures and eyes of the village, for the sake of the land and the nature itself (Leyshon, 2011). The observations and experiences of children in the rural environment presently implications on what elements they may draw. Punch (2002) notes rural children tend to draw are: houses, flowers, trees, the school flag, animals, the river, and the crops. He argues that these elements are stereotype images relating to what rural children see and have learned to draw. Also in a recent study by Pellier et al. (2014) on children perceptions on their present and future environments in a highly biodiversity and rapidly changing landscape of Kalimantan in Indonesia Borneo, they observed that the

drawings by children (10-15years) from 22 different villages resulted in 44 drawings where four animal with the highest representation in the drawings were: birds (22% of wild animals), mammals (21%), reptiles (21%), and fish (19%). The researcher also found that children often drew people in the forest engaged in some activity such as fishermen in boats or farmers working in their field and gave several examples of different trees (fruits, resinous and timber trees), animal species, and forest produce (e.g. rattan and honey). They further observed that at times some of the children particularly those living in more densely forested areas, represented their cultural and spiritual beliefs relating to environmental features by drawing (house of ghost) in the forest or dragon in the river. These observations on the rural children drawings reflect the natural biodiversity of the children's environment. However, De Lange et al. (2012) study on rural school children picturing family life reveal that children drew their homes to confirm the notion of open rural space, and the description of their drawings also provided the insight experiences including playing outside in the river or dam, on the gravel road running past their homes, or orchard near homes. The drawings of the children all depicted the very basic and small homes (one- bed room) set close to each other. This study gives an indication of the routine playing activities and what they do. In Bolivia, Punch (2002) noted that most of the children from the rural communities were affected by isolation with no electricity, and as such they had no contact with television, comic magazines and other common visual images associated with the mass media.

Ekanem (2016) also in his research through informal children's art workshops carried out in rural and urban areas in Enugu and Akwa Ibom States of Nigeria between 1993 and 1994 show that female rural artist tend to draw most of their themes from nature and traditional female chores. Titles like 'women carrying firewood, water, girls

going to the stream reoccur in most of their works were noted' whilst male artist in the rural areas also tend to draw most of their themes on rural activities. Similarly, De Lange et al. (2012) observed a critical feature of drawing and narrate their study on rural school children picturing family life in South Africa. They found that the participants drew and talked about the activities that their parents engaged in to earn money on the farm. While fathers were the main providers of income and work on the fruit farms as pickers, packers and transporters, the mothers mostly take care of the children, sometimes being able to supplement the family income by doing some seasonal fruit picking, baking bread, cake and making fruit jam.

These studies above confirm that rural children drawing are influenced by their natural environment characteristic such as the plants and animals they observe from their environment, family life, parents daily activities and occupations, daily household chores and playing activities which are important components of their culture.

McLaughlin and Gauvain (2016) investigated the migration of intentions of rural youth in Uganda and how drawings of their village and the city might reflect these intentions. Using 72 youth aged between 11-17years recruited from public school in the Kibaale district of Western Uganda, the children drew one picture of their village and one picture of Kampala (Ugandan capital city). The results from the drawings suggest the youth see the village and the city as affording different opportunities. Kassa (2017) explored how children conceptualize and practice family relationships in rural and urban social settings in Ethiopia. The analysis demonstrates how 'normative family' and actual family practices are shaped by socio-cultural, material and spatial context. Insight drawn also reveal the complex ways in which access to

material resources, geographical distance, rural-urban locations and cultural traits such as patterns of marriage and child relocation practice shape family relationships.

Fortes (1981:62) mentions that these Tallensi children in northern Ghana were perfectly able to perceive humans, animals and objects in the round and to translate these perceptions into representations, scale models as it were, in the toy figures they modeled in clay. But faced with paper and pencil, it seemed that they fell back on the most rudimentary concepts. Aronsson and Jung (2000) asked 120 Ethiopian children from Grade 5 of a mean age of 12 years to draw a picture of "Life where I live". Most of the children come from rural areas, with no electricity at home (Chiqa-mud hut). Children's social awareness was the findings by Aronsson and Junge (2000) in their study of the Ethiopian children. From the study of the drawings by the 11-year old boy, the researchers observed traditional *tuqul* (round huts with grass roofs) and modern *chiqa* (which are houses with *corro* (corrugated iron) roofs, introduced on a large scale in connection with the villagisation scheme in Ethiopia.

2.8.5 Urbanity and Urban Culture

Urban settlement is relatively large area with a population of more than 5000; it has socially heterogeneous people who may not know each other; they are cosmopolitan and have people with different cultural backgrounds. In terms of buildings, they normally have nucleated settlements where houses are compact each other. Many of such buildings house many families; the population are involved in secondary and tertiary activities and they have more social amenities such as electricity, pipe borne water, internet, water, schools and higher institutions, industries (Amoako-Mensah, 2010).

Amoako-Mensah (2010) points out some crucial challenges in urban environments in Ghana. He reports that there is a traffic jam in cities especially in the morning and evening hours when many people use the roads; places to damp waste is problem in cities and hence people throw refuse indiscriminately; accommodation remains too costly for several families to bear, hence, some people build unplanned houses and slums. According to the Wikipedia (2018) urban areas are generally denoted as cities, towns or conurbations is characterised by higher population densities and vast human features (cars, buildings, roads, gardens, schools, markets, shops, rails etc) in comparison with the areas that surrounds it. Srinivas (2002) argues that innovations taking place in cities percolate down to villages.

When referring to urban culture, most authors agree in the estimation that it is inconceivable without there being an urban, civil society. That is the citizen as a figure which creates a quality of social life which can be recognised as urban. The contents of urban culture is conditioned by town and city lifestyles, but themselves causing it, as well as the openness and versatility of social structure of the town. As noted by Milosevic (2003:31), it represents the cradle of civil society, therefore it can be concluded that the creation of urban culture is a process which has evolutionary and historic base for nearly 5000 years. Pusic (2003:13) holds that urban culture presents just right sum of contents, which are formed in specific conditions of a huge human congestion and biggest possible heterogeneity, characterized by highly developed social division of labour, heterogeneous education, social, professional and economic structure of its inhabitants, but with varied religious, political, sexual and other orientations of the people. The environment also offer better perception of distinctions as a result of meeting and mingling of individuals from different cultural groups, the town is marked with various changeable and mediated lifestyles. This

makes it possible to build up a vast array of subcultures close to each other, exposed to each other's influence, but without necessarily intruding into people's private lives. Urban culture is characterised by distant bloodlines, unfamiliar relations, and competitive behaviour (Findholt et al., 2010).

The openness of urban society is based on various life experiences, values, customs, on different convictions and forms of people behaviour. Hence, it can be argued that urban culture is created and developed within mechanisms which enable communications. That is, the town appears as the social centre in which differences are respected, but so as the base of multiculturalism. That is the reason for most significant modernistic process to be connected with the city (Mioslosovic, 2003). This Milosevic attitude largely coincides with Vujovic (1997) with his conclusion that urban culture appears as an agent for development of multiculturalism, which does not suppress but urges particularity and individualism in culture as something which is interesting, attractive and rich. It can be concluded that the process of realization of desired models in urban culture is based on the assumption about democratic attitudes that exist, and flexible styles in behaviour.

2.8.5.1 Influence of Urban Culture on Children Drawing- Empirical Studies

Study on cultural influence on children's drawings in the Ghanaian context remains very limited. Quaye (2009) examined how children express their cultural identities in their drawings. Data were collected from the Ridge and Kwame Nkrumah University of Science and Technology Primary Schools through observation, interviews, questionnaire, field notes, children's drawings and audio recorded personal comments from children. It was found that most children presented their cultural identities by drawing artifacts found indoors, their life styles, used geometric shapes revealed their nationalities, male children drew role of males and girls drew that of girls and

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especially about themselves and used colours based on reality while kids used colours to distort reality. Nonetheless, this study was purely based on urban cultural settings and thus the present considered diverse rural and urban cultural settings to provide holistic account of cultural influences on children drawings. In a similar study, Adu-Agyem et al. (2009) based on their selection of two private and public schools in the Kumasi Metropolis the children were asked to draw to anything they wanted. The researchers found that almost all the children from the well-endowed private schools and handful from a well-endowed public school, whose backgrounds were affluent homes produced memorable experiences such as excursions, birthdays, as well as human figures, series of cartoon characters they enjoy watching, children playing, butterflies, mountains and seas and cars. Apparently, the environment of these children reflected in their drawings.

Rubeling et al. (2010) hypothesized that Cameroonian rural children, developing predominantly an interdependent self-conception, draw themselves alone and in a family picture smaller than German children, who predominantly develop independent self-conception. A total of 570 preschool children were recruited from Cameroonian Ns-farmer families and German middle-class families. Drawings of 76 Cameroonian and 72 German children, matched for age, graphical competence, developmental stage, and structural level of human figure drawings (tadpoles, transitional drawings, and conventional human figure drawings), were entered into the final analysis. Based on the study hypothesizes, the figure size was well as the head size of Cameroonian children drawings were substantially smaller compared to the drawings of German children. However in the study by Ekanem (2016) towards translating children's pre-schematic arts to designs to printed textile, he The urban pre-schematic child artist in the course of their informal workshops chose themes like

television set, toothpaste, cups, boxes and of course the normal recurring themes like myself, my mother, friend, teacher, man, woman , girls, and boy.

La Voy et al. (2001) explored the idea that because cultural difference permeates in children representations of people, children from different cultural backgrounds may represent these differences in their drawings. Cultural differences were examined by looking at the differences in social factors such as smiling, and details and perceptions of societal worth expressed by the height of the figures. Results indicated that American children drew more smiles and Japanese children drew more details as well as larger figures. Indeed, La Voy and Colleagues (2001) findings suggest that the size of the figures may reflect a child's view of his or her worth within a culture. Similarly, Cherney et al. (2006) and Gernhardt et al., 2015) all in citing from Case and Case and Okamoto (1996) showed that there are cultural differences between Chinese and Canadian children's drawings. These findings suggest that children's drawings not only reflect representational development but understanding of self and culture as well.

Gerhardt et al. (2015) investigated tadpole self-drawing from 183 three to six years old children living in seven cultural groups representing three ecosocial contexts. Based on assumed general production principles, the influence of cultural norms and values upon specific characteristics of the tadpoles drawings were examined. The results demonstrated that children from all cultural groups realized the body-proportion effect in the self drawings, indicating universal production principles. However, children differed in single characteristics depending on the specific eco-social context. Children from Western and non-Western urban educated contexts drew themselves rather tall, with facial features and preferred smiling facial expressions,

while children from rural traditional contexts depicted themselves significantly smaller, with less details and natural facial expressions.

Melissa et al. (2015) studied cultural differences among children's drawings especially as related to their drawings of avatars from instructional software. The researchers invited children to draw characters and textual messages within instructional game, as a way to establish their expectations of pedagogical avatars. Girls generally expected more details in their hair, skin and facial hair of their characters and drew more emotions into their characters in their hair, skin and facial hair of their characters. Additionally, Pakistani and Argentine boys drew more details and more head coverings than did other children. Girls from Pakistan drew fantasy figures, rather than realistic figures and did not draw headscarves on their characters on their characters. The level of detail expected in the characters varied by country.

Cross-cultural studies have also been conducted in examining cultural influences in children's drawings. Gerhardt et al. (2013) examined the family drawings of preschool-aged children from Western middle-class families from Osnabruck, Germany; from rural Cameroun and children from urban middle class families from Ankara, Turkey. The family drawings varied with cultural contexts and respective orientation towards autonomy and relatedness, specifically in regard to the number and position of family members, the depicted absolute and relative size of family member features, and emotional expression. Similarly, in a recent study by Baluch et al. (2017), they simply asked children from three countries: England, Iran and Brail to draw a football player from their own country and from other participating countries. The result showed that Brazilian children differ from Iranian and English children by drawing significantly smaller figures and putting more football action in the drawings. Shading of the figure drawn was more prevalent among the English children. Other

cross-cultural studies have shown that indeed there are differences in how children from different cultural groups decide to draw a profile or full face. For example, Cox et al. (2001) reported significant differences in how children from United Kingdom and Japan draw human figures. Similarly, another aspect of children drawings, namely, the size of the drawing has been the subject of investigation within and across different cultural groups. Richter (2001) reports significant figure sizes of pre-school-aged Madagascan Mahafaly children when compared to German children.

2.9 Conceptual Framework

Figure 2.1 represents the conceptual framework on the influence of rural and urban cultural environments in the Ashanti region. This framework indicates the three types of cultural environments regarding the rural culture environment (village lifestyle with strong social and environmental ties, isolated, remoteness with little access to social service); urban cultural environment (associated cities and towns, modern lifestyles with wider access to social services) and the popular culture (associated with global iconography, fashions, sports, cartoons, entertainment, arts and design) including other agents such as schools, homes and peers as additional factors that influence the elements children from the rural and urban cultural environments produce in their drawings.

The elements of children produce from their respective cultural environments in this framework are classified under human figure representations (e.g. mother, father, friend, teacher, musician, footballer), daily routines (learning, watching TV, sports, cooking, sweeping, hunting, driving, selling), objects and structures (footballer, car, table, house, hut), special occasions and event (e.g. birthday, Christmas, Ramadan, Fathers day, Mothers day), natural environment elements such as plants, animals, water among other things; and abstract things (e.g. love, beauty, hatred, anger, and so

on). Furthermore, the framework links the differences and similarities in the human figure and house drawings. The bases for comparing houses produced from the two cultural environments include the form, size, shape, detail features; and that of the human figures entails relationship contexts, action, mood dispositions, and labels.

KNUST

Conceptual Framework

Children's Drawings in the Primary School

Cultural Influences
1. Rural culture: - village, remote, tribal lifestyles, strong social and environment ties, isolation and little access to social services.
2. Urban culture: - city and town, modern lifestyles, wider access to social services.
3. Popular culture: - global fashions, games, sports, food, cartons, entertainments, icons, arts and designs
4. Others (e.g. school, home, peers, etc)

Culture Environments
1. Rural cultural environment
2. Urban cultural environment

Elements of Children's Drawings
1. People/human figures, personalities (e.g. mother, father, friend, teacher, musician, footballer etc)
2. Daily routines (e.g. learning, watching TV, sports, cooking, farming, hunting, driving, selling etc)
3. Objects and structures (football, car, table, house, hut)
4. Special occasion/event (birthday, Christmas, Ramadam, Festival etc)
5. Elements of the natural environment (e.g. plants, animals, water etc)
6. Display of abstract values (love, beauty, hatred)

Elements for comparing rural and urban children's human figure and houses drawings
Human figures
1. relationship context
2. actions
3. mood dispositions and
4. labels
Houses
1. form,
2. shape
3. size
4. detail features and labels

Figure 2.1: Conceptual Framework for Analyzing the Influence of Rural and Urban Cultural Environments on children's Drawings

Source: Author's Construct, 2018.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter presents the research approach behind this study including the related methods employed for searching answers for the research questions. These includes the population of the research, sample and sampling techniques, data collection instruments, sources of data, ethical considerations, and data analysis plan. The adoptions of the methods were based on the nature of the study, local situations, what was logistically feasible and information already available.

3.1 Research Approach

The present study was based on a qualitative research approach towards investigating of children's drawings and their subject matters are difficult to be investigated by analyzing numbers. With the qualitative research approach, Kuhn (2003) believes that children's iconographic expressions are easily analysed. Furthermore, qualitative methods provide useful means of investigating cultural environments' influence on children's drawing as it enhance researchers understanding of people and the social and cultural context within which they live. It also provides a flexible approach to accommodate specific interest, needs and engagement of children (Oliver, 2004).

With this approach, Lapan et al. (2012) cited in Duncan (2013) posit that social phenomenon such as elements that constitutes rural and urban children's drawings and factors underlying the elements children from different cultural environments from the perspectives by giving to the individual (e.g. children) and encouraging their performance. Merriam (2009) posits that qualitative research approach provide rich

insight towards investigating individuals and groups; and how to interpret their experiences, meanings their attribute to it and how they construct it.

Hence, the qualitative research approach was utilised in documenting children's drawings under the influence of their cultural environments since make sense of their world from their own interpretations and interactions (Oliver, 2010). Under this research approach, both descriptive and analytical research methods were employed for the study.

3.2 Research Methods

3.2.1 Descriptive Research Methods

The study employed a descriptive research method. Burns and Grove (2003) reveal that descriptive research seeks to provide a picture of a situation as it naturally happens". According to Leedy and Ormrod (2010), descriptive research method essentially entails the identification of characteristics related to an observed occurrence.

In line with the descriptive method, the study sought to explain critically children's drawings vividly as encountered by the researcher. It also assisted the researcher to definitively describe by analysing the influence of both rural and urban cultural environments on children's drawings. Furthermore, it enabled the researcher to define interpretations and illustrations of the drawings executed by the children. This involved asking the children what their drawings were illustrating and enquiring about the meanings that they attached including the use of any colour (Mannion, 2007). These interpretive descriptions of the children's drawings were done verbally as recommended by Theron et al. (2011).

3.2.2 Analytical Research Methods

Analytical research attempts to establish why it is that way or how it came to; describe existing variations, explain relationships, describe individual experiences and group norms (Patton, 2012). In analytical research, relationships between factors and events are critically interrogated within the context in which they occurred with the aim of exploring the possible causes and impact of the factors or events (Creswell et al., 2012). Hence, for this study, analytical research method assisted the researcher to explore the factors that influence of the elements that make rural and urban cultural environments on children's drawings in the selected primary schools in Kumasi Metropolis and Sekyere East district in the Ashanti region.

3.3 Population

Population according to Asiamah et al. (2017:1607) refers to group of individuals that have one or more characteristics of interest". Banerjee and Chaudhury (2010:5) define population as to entail the entire group of people about which some information are required to be ascertained. With reference to this study, the general population constituted children in Primary Three in selected schools in Kumasi (urban environment), Motokrodua and Bouya (rural environment) in both Kumasi and the Sekyere East district respectively numbering 306 pupils.

Table 3.1: General, Target and Accessible Population of the Study

Population	Attribute Applied	Corresponding Criteria	Population Size		
			NIE	NINE	Total
General Population	Pupil	A participant must be a pupil in Primary Three and Four in the study context	306		
Target Population	Age	A participant must be within the ages 8 to 11years	306	9	297
	Tenure	A participant must have resided in study area for at least 4 years			
Accessible Population	Unwillingness to participate in the study	Individual/s who were unwilling to participate in the study were removed			
	A participant's unavailability during data collection	Pupil who were unavailable during the data collection were automatically eliminated	297	8	289

Source: Author's Construct, April, 2018.

*NIE= member of individual eligible (included); ***NINE**=number of individual not eligible (excluded).

3.3.1 Target and Accessible Population

The target population according to Barlett et al. (2001) is the group of individuals with specific attributes of interests and relevance. By virtue of the nature of the study, it was not all the 306 Primary Three and Four pupils in the study area were relevant to the study, therefore the inclusion criteria were that a participant must be within the ages 8 to 11years; a participant must have also stayed at least four years stay in the rural or urban community understudy (Table 3.1). By the application of these criteria, 9 pupils were not eligible and were therefore excluded to obtain the target population of 297 (Table 3.1).

Out of the 297 pupils from the rural and urban primary schools selected, all the individuals of the target population were willing to participate; hence, it was 8 pupils those who were not available in the schools at the time of data collection were excluded and did not participate in the drawing activity. Thus, 289 pupils constituted the accessible population (Table 3.1).

3.4 Sample and Sampling Techniques

Sampling is the process by which a relatively small number of individuals of individual objects are selected and analysed in order to find out something about a population understudy (Lokesh, 2002); or that possess some common characteristics defined by the sampling criteria established by the researcher (Sekaran, 1992). Hence, the study adopted purposive sampling technique.

3.4.1 Purposive Sampling Technique

By application of purposive sampling techniques, two primary schools namely: Martyrs' of Uganda; and State Experimental Schools in Kumasi were selected purposively to represent children from urban cultural environment. These schools

belong to the Grade 'A' category of schools in the city. A Grade 'A' school is highly endowed with several basic facilities where majority of the children come from average to affluent homes (Adu-Agyem et al., 2009). Again, the two primary schools, that is, Motokrodua D/C, and Bouya D/C Primary schools in the Sekyere East district in the Ashanti region were also purposively selected to represent rural-cultural environment. These schools remain the only existing schools in the respective villages and are classified as Grade 'C' schools. A Grade 'C' as described by Adu-Agyem et al. (2009) is school that lacks many basic facilities when compared to the well-endowed schools. In Ghana, such categories particularly in the rural area public schools set up and managed by the government and pupils do not pay fees (Adu-Agyem et al., 2009). Furthermore, these communities typically bear some important features of rural areas. They are basically small and quite isolated cocoa farm settlements with poor road network without electricity and lacking essential services like television and mobile phone services. Indeed, the communities are quite distant and isolated from the district capital, Efiduase and Kumasi, the Ashanti regional capital. Thus, these communities highly meet the researcher's conceptualisation of rural cultural environment for the study. Indeed, the choice of these village communities is also supported by Opoku-Asare and Siaw (2015) view that rural settlements which are near urban areas often have many things in common within urban areas than they have with isolated and remote villages.

Additionally, children in the Primary Three and Four within the ages 8-11 years old and who have resided in the rural or urban community for at least four (4) years were purposively selected for the drawing activity. These selection criteria were influenced by the reason that at this stage, the children's mind undergoes a developmental change both intellectually and socially (Piaget, 1969 cited in Barazza, 2005:52). Moreover,

these criteria were influenced by the fact that the researcher was interested in finding out whether within these developmental stages children's drawings are influenced by their socio-cultural environments where they live either in rural or urban settings.

The accessible population for the drawing activity was 291 pupils, which the researcher considered been too large. Unlike their counterpart quantitative designs, qualitative research designs are often associated with relatively small sample of cases or individuals (Allwood, 2012; Lunsford & Lunsford, 1995). For these reasons, the researcher sampled, fifty (50) pupils for the interviews by virtue drawing quality, information on rural or urban cultural environments. According to Benoot et al. (2016), purposive sampling is information rich cases from which one can learn a great about issues of central importance to the purpose of the inquiry.

3.5 Data Collection Instruments

According to Creswell (2003), data collection comprises three features namely delineating the boundaries of the study to the potential participants; collecting data by utilising various methods, and ultimately using visual materials such as drawing and establishing the processes of recording the information the information.

3.5.1 Art-based Research Method

Drawings have been widely utilised as a method to understand children's perceptions on literacy and how they picture rural life (Kendrick & McKay, 2004; De Lange et al., 2012). Similarly, in this study, drawing method was used to collect data from primary school children in assessing how their cultural environments influence their drawings. Literature provides several justification of drawing techniques in children research. According to Ozden (2009), drawings consist of the possibility that participants may find it easier, quicker and more pleasurable than writing to reflect their thoughts,

feelings and experiences. Smith et al. (2005) also affirm that it is even more valuable in cases of writing and language barriers. Hence, the technique is deemed appropriate to allow the primary school children talk about their drawings since their writing skills remains generally less developed. Elden (2012) also argues that producing images is part of children's daily activities, and is experienced as 'fun', relaxing, triggering remembering,' helping the abstract become concrete', minimizing the power relationship between the adult researcher and child.

The format of the drawing techniques followed that of Mair and Kieran (2007) which involves children responding to a research prompt with drawing and; asking children to elaborate on their completed drawing through written or oral explanations towards detail description and clarification of the content meaning of the drawing to them (Mayaba et al., 2015).

3.5.2 Drawing Tools, Materials and Equipment

The drawing tools, materials and equipment provided for the children's drawings sessions were blank A4 size paper, pencils, and a set of crayons. These are familiar tools and materials to encourage children to draw in a meaningful way. The researcher first provided all the children with pencils and later with crayons to proceed to use as a colouring material. This is supported by Theron et al. (2011) assertion that the use of colour facilitates richer expression and offer participants a higher sense of satisfaction both with regards to the drawing process and the completed product.

3.5.2.1. The Drawing Process

The study involved children between the ages 8 to 11years as a result permission letters were taken to each school to seek the consent of the head teachers before the study commenced. Afterwards, the researcher was introduced to the classes where the

researcher sought to engage the pupils for the study prior to the drawings for about twenty minutes to establish some rapport with them so that they will be more comfortable for the drawing activity.

The children's drawings were based on free choice drawing and the children instruction was: "draw what you want" or "draw any memorable experience". This was in line with the spontaneous drawings that Wilson and Wilson (1982) describe as those elements children are free to draw for their own purposes.

The children in each class were provided with pencils, a set of crayons and white A4 sized bond sheet. They started their drawings with pencils before proceeding to the use of crayons. Before the drawing session, the pupils were asked to write their names, ages and classes at the back of the sheets. Those who experienced difficulties were assisted so that they could undertake the drawing exercise.

During the drawing session, the researcher assured the children to focus on the content of their drawings, and not the quality; established a non-confrontational basis for interactions where the children drew freely. Theron et al. (2011) states that not all participants have confident about their drawing abilities even if they are willing to draw. Moreover, the researcher ensured that the teachers do not interact with the children; discuss their drawing or provide additional explanation towards preventing drawings that aligned with teacher expectations (Barazza, 2005). No time restrictions were imposed on the children's drawings, but averagely one and half hours were used to complete a drawing session.

3.5.3 Interview as Tool for Collecting Data

Interviewing remains among the tool in qualitative research. Adults likewise children can be interviewed (Lichtman, 2006:117). Thus, Heinzel (2000) supports the idea of

undertaking qualitative interviews as means collecting data and undertaking research with children to explain what he/she thinks about her drawing. When drawing is used as a research method, it entails participants' drawing and talking (or writing) (Mair & Kierans, 2007; Theron et al., 2011) about the meaning embedded in their drawing.

3.5.3.1 The Interview Process

The second stage of the data collection was to conduct an interview with some selected children whose drawings represented diverse quality and rich in information on rural and urban cultural environments. This was done with the use of an interview guide (appendix A). The interviews focused on the children's description of activities and actions in their drawings, through clarification and explanation and specific questions in discovering what exactly the subject matter was; why the children chose to portray the elements in their drawings. This lasted within a week after the drawing activities.

Researchers like Pellier et al. (2014) and Guillemin (2004) assert that this method encourages collaborative meaning-making and allows the drawer to give voice to what the drawing was intended to convey. Thus, Cross et al. (2006:31) suggest that "….the use of drawing is optimized when used alongside participants' explanations of them".

On the average; each interview lasted between 3 to 8minutes per child based on the child's readiness and details of his/her drawing. The children were interviewed in both English and 'Twi' (local language) based on which one he/she speaks and understands better.

3.6 Data Analysis Plan

The data collected were analysed through qualitative content analysis. The first step of the data analysis involved grouping the drawing according to the cultural

environments (rural and urban) studied. The drawings for each group were grouped and defined into categorical themes: community, household and school; buildings (houses, church and mosque); cars, objectives (aeroplane and cars), human figures and fruits. On the other hand, the elements of the urban children's drawings were categorised into several themes (e.g. travels and excursions; accident and disaster scenes; routines and hobbies; and popular culture elements (cartoons, rockets and aeroplanes, popular footballers, TV movies and series scenes); sporting activities and games; memories of events, stories and dreams and celebrations; human figures and houses and buildings); elements of urban transport ('trotro' and taxi); road networks, traffic and market environment; and food commodities (fruits and vegetables).

The second step in the data analysis involved the analysis of the factors that influenced the elements children produce from the rural and urban cultural environments. In this regard, the reasons regarding the elements in the children's drawing were analysed. Hence, the factors influencing the rural children's drawings were identified as influences of school environment and curriculum, rural environment, family and household environment, popular culture, natural environment and agricultural activities, traveling opportunities and experiences, and sense of identity and patriotism. However, the factors influencing the urban children's drawings were identified as travelling opportunities and excursions, memories of events and celebrations, interest and routine activities, urban school environment and curriculum, popular mass media, family attachment, popular elements in Kumasi, memories about stories, excursions and refreshments.

The last stage involved the identification and discussion of the similarities and differences in children's drawings produced from rural and urban cultural environment. Houses and human figure drawings were used for the comparisons of

the drawings from the two cultural settings. For the analysis of the houses, parameters such as form, size, details were considered; whilst human figure drawings were compared based on relationships, actions, labels and symbols and mood dispositions.

The interpretations of the content elements of the drawing were made based on the description of the element of the drawings. The descriptive step of the drawings tend to identify drawing elements distinguishing between persons (child, mother, father, self image, footballer, policeman), the environment (for example market, zoo, school, stadium, house compound), objects (football, table, computer, TV, car, aeroplane), text (title, word labels). These identifications enhanced the in spotting types of communication at the descriptive level. The drawings contain the visible elements, while the meaning remained uncertain to some extent, the interview data were scrutinized and presented to provide the detail meaning about the drawings.

3.7 Ethical Considerations

The researcher obtained permission to undertake the research in the primary schools through the District Education Directorates in the Kumasi Metropolis and the Sekyere East District; and from the head teachers of the respective schools. Literat (2013) warns against methods that constrain the expression of feelings, or make children feel intimated. Thus, the researcher ensured that he does not dominate the process since many children are not used to adults asking for their views and are hesitant to share with people, who they perceive as figures of authority (Einarsdottir et al., 2009 as cited in Kisovar-Ivand, 2014).

3.9 Analysis after Drawing

The analytical framework is a frame which aids and directs the various the various processes from the literature research to stage where the final report is done (Best &

Kahn, 1993). The sequence of the study from literature review on children's drawings and cultural environments, research design (descriptive and analytical research methods), by the nature of the study, time and resource constraints, art-based research instruments (drawing and interviews) were used to collect the data from children Primary Three and Four in urban and rural cultural environments. After the data collection, the analysis was executed using qualitative methods. The comprehensive drawing data were analysed using qualitative content analysis techniques as well as descriptive and narrative techniques. The findings of the study were further related to the literature towards the understanding of the rural and urban cultural environments on children's drawings. The relevant recommendations were made and the contribution of the study outlined and areas for future research were presented. The next chapter presents the analysis of the field data and how they assist the researcher answer the research questions.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Activities for Objective One

The study's first objective sought to document the elements that constitute rural and urban cultural environments that children experience in the Ashanti region. In line with this, the findings have been organised according to the elements depicted by the two respective cultural environments considered for the study.

4.1.1 Findings for Elements Children Experience from Rural Cultural Environment

4.1.1.1 Environmental Cultural Elements (Objects from Community, Household and School)

Plates 4.1a to 4.1h are samples of drawings by children in rural cultural environment depicting elements from the environment such as community, household and school. A drawing by a nine year old girl from Motokrodua D/A Primary School in Class Three provided five elements. From the interviews, she revealed that she drew herself, a coal pot, a barrel, a family house and showed the bed and the table found in their family bedroom (See Plate 4.1a). She also included the "Ghana flag" that can be found in her school. Similarly, a drawing of a girl (10years) in Class Three from the Motokrodua D/A depicted the saucepan and a chair the household normally sits on during cooking. She also produced elements from her school environment such as the table she writes on in the classroom; her exercise book; and a green leather football. She again portrayed her house as a small rounded shape with conical roofed top. The house also show other features: windows and door. She also indicated a rectangular violet shape to represent the mat she sleeps on in the room (See Plate 4.1b). Among

other elements, Punch (2002) also reported that rural children tend to draw houses and school flag.

The drawing depicted in Plate 4.1c was produced by a nine year old boy from Motokrodua D/A Primary School. He drew elements such as a house, orange, television, ball, cup, plantain, duck, chair, umbrella, Ghana flag and pen. Furthermore, Plate 4.1d represents a drawing by a nine year old girl also from Motokrodua D/A Primary School. She represented herself and indicated her name (Hannah) in a beautiful dress holding her waist with a hand bag. Her image in the drawing depicts how she appeared the last time her father took her to Kumasi. Kumasi is the largest nearby city where the people of Motokrodua periodically access some crucial goods and services. She also depicted a TV set that she watches in her cottage and Hannah coloured it "black" because she usually finds difficulties in understanding the English Language programmes. The green leave near her house represents the cocoa farms behind their house. Meanwhile, she drew a pen she uses to write in school, her family cup and the knife. Similarly, as depicted in Plate 4.1e another girl drew the type of house she lives in; a Ghana flag that represents the one she saw at Effiduase (the district capital) commercial cars station; the fun she saw and the vegetated hospital is represented by the tree at Effiduase Government Hospital. However, the other elements in her drawing include football, chair, drinking cup and the TV set that can be found in her house.

Plate 4.1d also shows several elements such as an umbrella, cow, tree, book, cup, knife, table, chair, a standing fun, television set, and girls. The child depicted these elements from her rural cultural environment, that is, her mother uses the umbrella for her little sister. She sees trees in her surroundings, and the two girls depicted in the drawing are her friends, whilst the flag represents the Ghana flag at her school. Other

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elements documented in the drawing include a cow, knife, cup, book, chair, and TV which represent the things her senior sister bought for her aunty.

Although the rural cultural environment (Bouya and Motokrodua) are not connected to the national electricity grid, however, some of the residents use generator as a source of power to watch television programmes. Among the drawing elements (girl, chair, and flag) depicted in Plate 4.1g can be seen in a big television set produced by a nine year old boy. The elements depicted in Plate 4.1i are chair, table, Ghana flag, football, and a television.

As evidenced in the drawings (Plates 4.1a-c and g-h), the rural children depicted Ghana Flag among other elements in their drawings. Similar findings were documented by Eristi (2009) from her study of Turkish and Canadian children, where she found that Turkish children depicting their national flag as their traditional symbol. Louis (2005) concluded that young children also certainly draw cultural conventions. Hence, this findings confirms Stanton (2003) view that that culture remains as complex symbols created by a generation of a particular society and handed down to another generation.
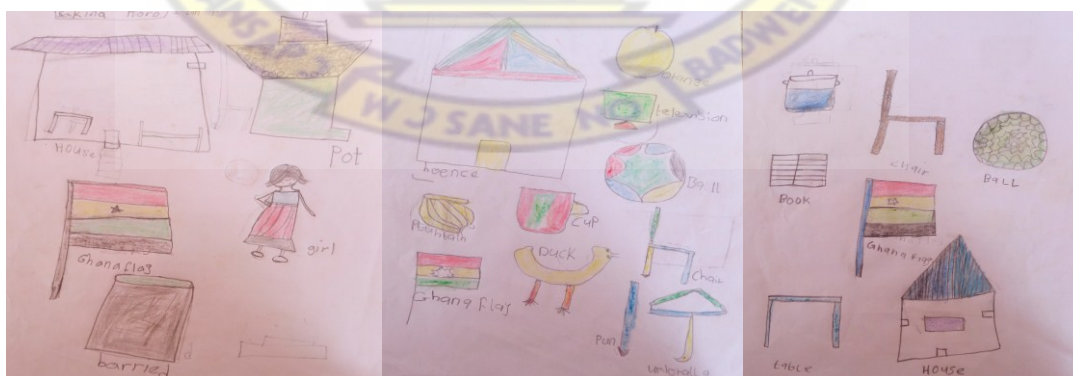
Plate 4.1a   Plate 4.1b   Plate 4.1c

Plate 4.1d   Plate 4.1e   Plate 4.1f
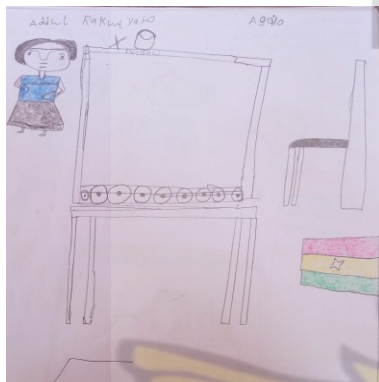
Plate 4.1g   Plate 4.1h

Plate 4.1a to 4.1h: Elements from the Environment (community, household and school)

Source: Field Data, June, 2018.

4.1.1.2 Religious Cultural Elements (Church and Mosque)

The drawings shown in Plate 4.2a to 4.2b are examples of drawings by children in the rural cultural environment depicting religious elements. The key elements in the Plates are a church that the children worship and a mosque. The church goer indicates some elements he observes in the church environment such as window curtains, ceiling fun, the Reverend Minister holding the microphone preaching the sermon, chairs and a pulpit and a drum. Additionally, the elements were not limited to only the

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church but extended to include elements found in the school and travels that the child had undertaken, specifically, big coloured chair representing the chair used by class teacher and Ghana flag from the opportunity offered to the child to travel to town. Similarly, the Muslim child represents three key elements namely a mosque, computer and the flag of Ghana. However, both children represented snakes in the mist of their drawings.
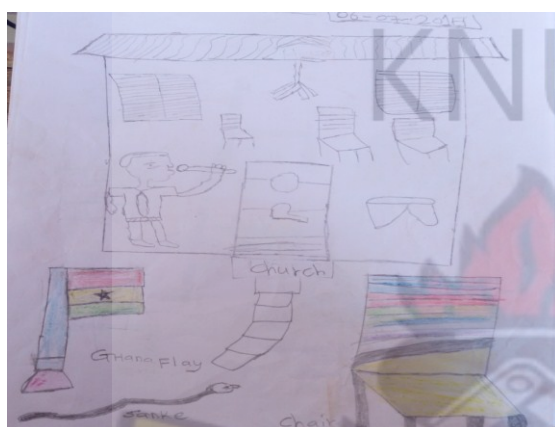
Plate 4.2a: A child depiction of his church environment

Plate 4.2b: A rural boy drawing of a mosque found in his nearby village

Source: Field Data, June, 2018.

4.1.1.3 Popular Cultural Elements (Computers, Cars, Airplane, Popular Figures)

Interestingly, these popular culture elements cannot be found in the rural children's immediate environment. The popular culture elements experiences by the rural children are cars, airplane and popular human figures. For instance, the element in Plate 4.3a represents a taxi and a box produced by a nine year old boy in Primary Three in Motokrodua D/A Primary School. The box below the (taxi) represents the box in his house where his father keeps cocoa agrochemicals. Similar to the elements in Plate 4.3a, another child drew a car although differed by the number of tires, size and colour, an umbrella and a computer (Plate 4.3b). Obviously, these images prove to be more popular to draw.

The drawing in Plate 4.3c was done by a ten year old boy and he documented two human figures depicted who he knows as popular. These popular figures represented are his favourite player Lionel Messi who plays for Barcelona Football Club in Spain and a policeman. He again drew objects such as such as an airplane although he indicates he has not seen one physically. Another nine year boy clearly drew the computer the father has acquired for him for studies and playing computer games. This finding on popular cultural elements are similar to that of Grandastaff (2012) whose study among the first and fifth grade children's drawings at suburban primary schools documented popular visual images. The drawing of popular cultural elements according to Papageorgious (2000) implies that rural communities are exposed to global culture influence and intensive migration.

Plate 4.3a   Plate 4.3b   Plate 4.3c

Plate 4.3a to 4.3c depicting of popular cultural elements (computers, cars, airplane and popular figures) by rural children

Source: Field Data, June, 2018.

4.1.1.4 Vegetation Elements (Fruits, Trees and food stuff)

The findings (Plate 4.4a to 4.4d and 4.4e to 4.1f) of the study also revealed that children experience variety of fruits and trees from the rural cultural environment.

The drawing elements in one of the girls from Bourya indicated a pineapple; a girl from Bouya indicated an orange, a mango and an apple using different colours.

To add to this, some of the children represented trees in their drawings as can be seen in Plate 4.1e to 4.1f; and Plates 4.4e to 4.4g. It was found that just like the drawing of fruit elements among the rural girls, these trees were drawn by the boys. For instance, the drawing by a ten year old boy from Motokrodua D/C Primary School represents the big shade tree that can be found in front of his house. He displayed himself and little brother eating food on a table under a tree. Other elements from the vegetation that are represented are indigenous spicy tree called "Okoro", "Papaya" and tuber of yam. In contrast with the vegetation and food elements drawn by rural children, Pellier et al. (2014) observed that rural children in Kalimantan (Indonesia) represented wild birds, mammals and fish. These differences underscore the variations in wild food and animal resources across rural environments. However, Fortes (1981) mentioned that these rural Tallensi children in Ghana perfectively humans, animals and objects around that them in their representations. The drawing of fruits and trees among the rural children may be reflective of the natural of the rural communities of Bouya and Motokrodua as experienced by the children.

Plate 4.4a: Pineapple	Plate 4.4b: Orange	Plate 4.4c: Mango
Plate 4.4d: Apple	Plate 4.4e: Shade tree	Plate 4.4f: Papaya tree
Plate 4.4g: 'Okoro' tree	Plate 4.4h: Tuber of yam	

Plate 4.4a to 4.4h: Drawings of vegetation and elements (trees, fruits and yam) among rural children

Source: Field Data, June, 2018.

4.1.2 Findings for Elements Children Experience from the Urban Cultural Environment

4.1.2.1 Travels, Trips and Excursions

Some of the children from the urban cultural environment produced several elements in their drawings that point out their experiences from both local and foreign holidays with their families, as well as family excursions to some important places in Ghana. These visits to interesting places may signify some elements of affluent lifestyle among children in the Kumasi Metropolis. Based on the drawing depicted in Plate 4.5a by a nine year old boy at Martyrs of Uganda Primary School in Class Three, there is an airplane a young boy boarded for holidays to London, his dream car, known as "The new Zinlado 34Z Turbo", which is a sports car with big tires, two seats and one door (Refer to Plate 4.5a). Additionally, a tier of cake was represented and this marked the celebration of his last birthday.

Moreover, the drawing in Plate 4.5b depicts a ten year old girl's first time visit to the 'Kakum' National Park in Ghana with her family. She again described a building she saw as a restaurant. She indicated the first person on the hanging bridge is her brother; followed by herself, her mum, dad and her uncle. Similarly, Plate 4.5c represents experience memories by a nine year old girl from an excursion to the Mountain Afadjato (The highest mountain in Ghana) with her parents. She indicated herself in front (from left) with a lot of joy whiles her mum and dad followed. In another drawing (Plate 4.5d), a nine year old girl also produced drawing elements that portray her memories from a zoo she visited in the United Kingdom. She depicted trees, an elephant, and snakes climbing trees.

Plate 4.5e represents a refreshment scene a child had with her family in a notable hotel in the Kumasi. The girl child from State Experimental Primary School illustrates the welcome inscription to the hotel "Welcome to the Sir Max Hotel", the swimming pool with swimmers and an umbrella for shade. The drawing also depicts the girl's family at refreshment whilst she takes them photographs. The drawing (Plate 4.5f) that follows represents observations made at the Kumasi Zoo by another school girl. The elements the child depicted are wild lion, a giraffe, and a big snake on a tree and a small one on the ground, both small and big birds.
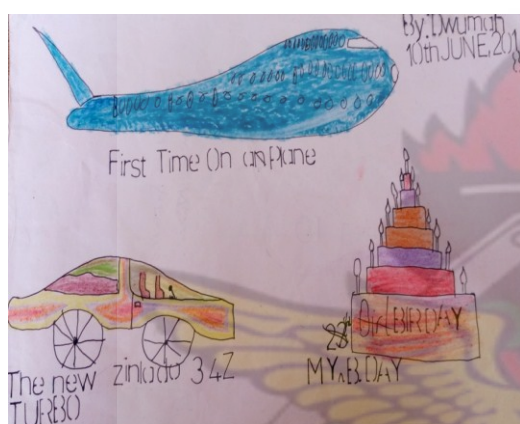
Plate 4.5a: A boy's drawing of his first flight, dream car and birthday cake

Plate 4.5b: Drawing of a girl's visit to the "Kakum" National Park in the Central Region of Ghana

Plate 4.5c: A girls's drawing of her visit to Mountain Afadjato in the Volta Region of Ghana

Plate 4.5d: Drawing by a girl showing her experiences in a British Zoo
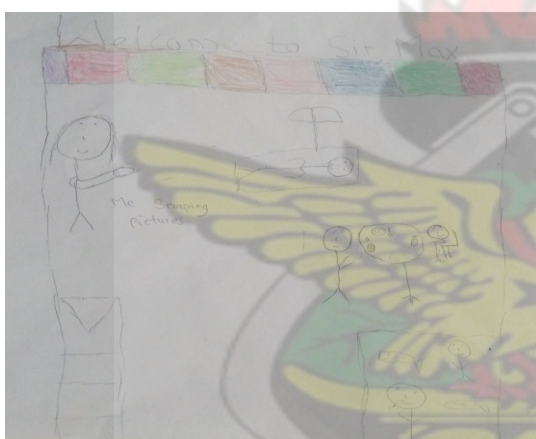
Plate 4.5e: Depiction of a girl's refreshment and experiences at Sir Max Hotel (Kumasi)

Plate 4.5f: Depiction of a child's observations in the Kumasi Zoo

Source: Field Data, June, 2018.

4.1.2.2 Motor Accidents and Destructive Scenes

Plate 4.6a represents a drawing of a boy (9 years) depicting an accident scene that involved his father, himself and siblings on their way to school. The boy describes their car as a "Four Wheel Drive" that was crushed by a school bus and unfortunately

his father lost his life. In the drawing, she depicted someone standing by weeping for his father. On lookers were shocked and his uncle rushed from the house with tears from his eyes. The uncle came out from the house to take her out from the car with tears on his face. Similar to the motor accident scene, another nine year old boy from the State Experimental Primary School depicted experiences he personally witnessed when waiting for the school bus to go to school early in the morning. The boy depicts a car accident scene involving a big car and a smaller car (taxi). According to him, accident caused death at the spot. Again, Plate 4.6c represents a nine year old girl whose father's house was destroyed by strong rain storm. She said that, this incident consequently caused her family to vacate the house. She also drew plants which were also destroyed as well as the clouds in the sky and the rainfalls.

Plate 4.6a: Drawing by an urban boy of his father's car accident scene

Plate 4.6b: An urban boy depiction of an accident involving a taxi and truck that he witnessed

Plate 4.6c: An urban girl depiction of rain storm that destroyed her

Source Filed Data, June, 2018.

4.1.2.3 Routine Activities

The findings also revealed some routine activities children experience as they live in the urban settings. The drawing in Plate 4.7a below shows the drawing of an eight year old girl going to church on Sundays with a lot of joy. She also showed a butterfly and a sunny day as she admires them. Jolley (2004) has also confirmed that children significantly prefer producing drawings of happy moments.

However, some of the urban children's drawing elements clearly illustrate some of their routine activities in the school. Plate 4.7b shows a favourite story book titled the "Blind Woman" owned by a ten year old girl in Class Four at Martyrs of Uganda Primary School. She displayed some of the contents of the book in her drawing. Similarly, another ten year old girl in Class Four at the State Experimental School drawing show a routine television programme she watches at home. She also depicts herself in the drawing holding a broom sweeping her house compound. Refer to Plate 4.7a to d. In consistent with these findings, Knut (2004) confirmed that children's drawings subjects are basically what they experience in their daily lives such as what he/she likes mother or father, playing games, reading storey books and watching TV programme.

Plate 4.7a: An urban girl depicting herself Going to church on a sunny Sunday with joy
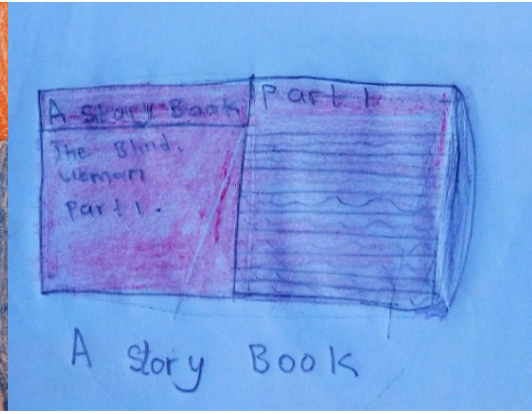
Plate 4.7b: An urban girl drawing of her favourite story book
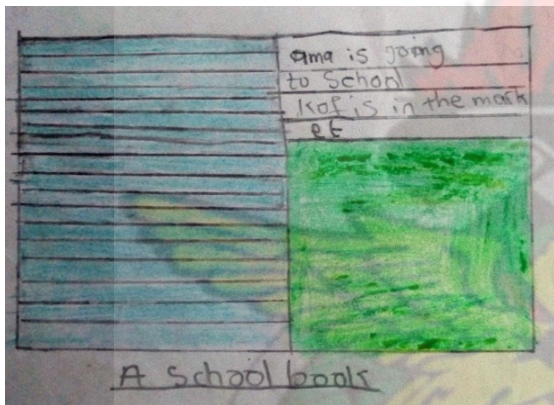
Plate 4.7c: Depiction by a girl of her school book

Plate 4.7d: A girl depicts herself watching TV and sweeping her house compound

Source: Field Data, June, 2018.

4.1.2.4 Popular Culture Elements

- **Cartoon Characters**

Plate 4.8a-c depict cartoon elements that are frequently experienced by children from Kumasi Plate 4.8a indicated a Villian (lion) fighting the Super Hero (down right). The small triangular shape represents bullets fired from gun. According to the labels in the

drawing, the "Villian" "says I am bigger and stronger than you". The super hero (down right) also says "I am hard to see and faster than you are". Also, a boy represented one of watched cartoon images titled "Strong Fighter Axe" (Plate 4.8b). Similarly, from the collections of Western children's drawings, Newkirk, 2002; Ranker, 2007; Willet documented cartoon titles such as Good verses the Evil"; Heroes and the Underdogs"; and the Magical Powers" based on children narratives from films, TVs, and video games. Also, previous studies by Adu-Agyem et al. (2009) documented cartoon characters children in Kumasi watch on TV channels.

Plate 4.8c also represents a space rocket flying in space, whilst the image in blue and green colours represents a spaceship which is trying to launch an attack on the flying rocket. This is a cartoon scene produced by an eight year old boy at Martyrs of Uganda Primary School. Plate 4.8d represents a rocket image produced by a nine year old girl; whilst, a ten year old boy produced a drawing showing an aeroplane (Plate 4.8e). Apparently, the airplane image is coloured in red, gold, green and black star which are typical Ghanaian national colours. See Plates 4.8a to 4.8e.

Plate 4.8a: A depiction of cartoon titled 'Villian' by an urban boy

Plate 4.8b: A boy drawing of a cartoon the titled "Strong Fighter Axe"

Plate 4.8c: Drawing of a spaceship attacking a flying rocket by an urban boy
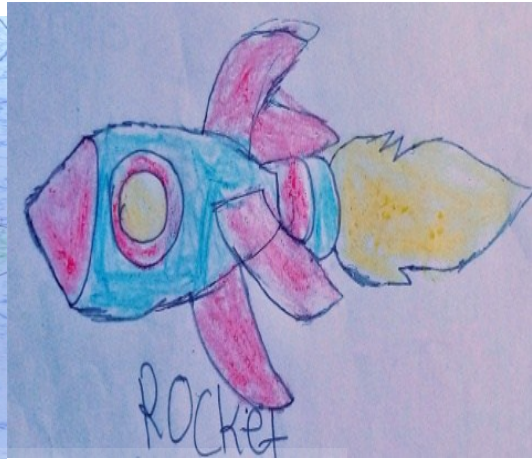
Plate 4.8d: A girl drawing of a rocket
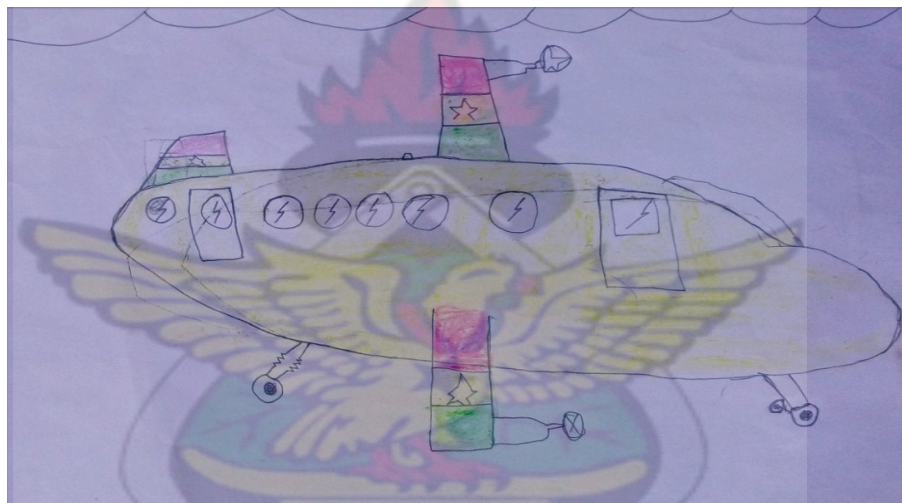
Plate 4.8e: A boy drawing of an airplane in Ghanaian national colours

Source: Field Data, June, 2018.

- **Popular Football Figures and Scenes**

Another element of popular culture captured in the urban children's drawings related to popular football figures and scenes. For instance, the drawing by a nine year old boy in Class Four in Martyrs of Uganda shows his favourite international club and player the Real Madrid player, Christiano Ronaldo (Plate 4.9). He indicates a car park

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for the stadium. Dyson (2003) earlier also confirmed children using football from popular cultures for drawings.

Plate 4.9: Real Madrid players and Christiano Ronaldo playing football at the stadium

Source: Field Data, June, 2018.

- **Television Movie Scenes**

Plate 4.10a shows a drawing by a boy in Class Four at the State Experimental School depicting a man using a knife to block an arrow. This scene was replicated by the boy from the Chinese Movie he recently watched. Plate 4.10b similarly shows the drawing by a seven year old boy in Class Four where he drew an Ice Cream Van and labelled it number 95.

Again, Plate 4.10c drawing was produced by a nine year old boy schooling at the Martyrs of Uganda Primary School. He depicted two brothers fighting with swords and their father ready to kill a crocodile. Similarly, in Plate 4.10d, a nine year old boy showed a popular TV show scene where two friends who happened to be playing on an island and where they were nearly attacked by a shark.

Plate 4.10a: A depiction of a Chinese movie scene blocking an arrow with a knife

Plate 4.10b: A child drawing of the Ice van he watched from TV

Plate 4.10c: Boys and father on an island

Plate 4.10d: Boys playing on an Island whiles a shack tries to attack them

Source: Field Data, June, 2018.

- **Popular Television Series**

It was found that some of the elements that constitute urban children's drawings are popular TV series they watch on some local TV Channels. For example, in Plate 4.11a, a ten year old girl drawing which has represented her family living room where he watches her favourite TV series titled "Verra Dumabis" on Adom TV Station.

Similarly, Plate 4.11b is an eight year girl drawing which represents a television series titled "Who Killed Libia" (Plate 4.11b).
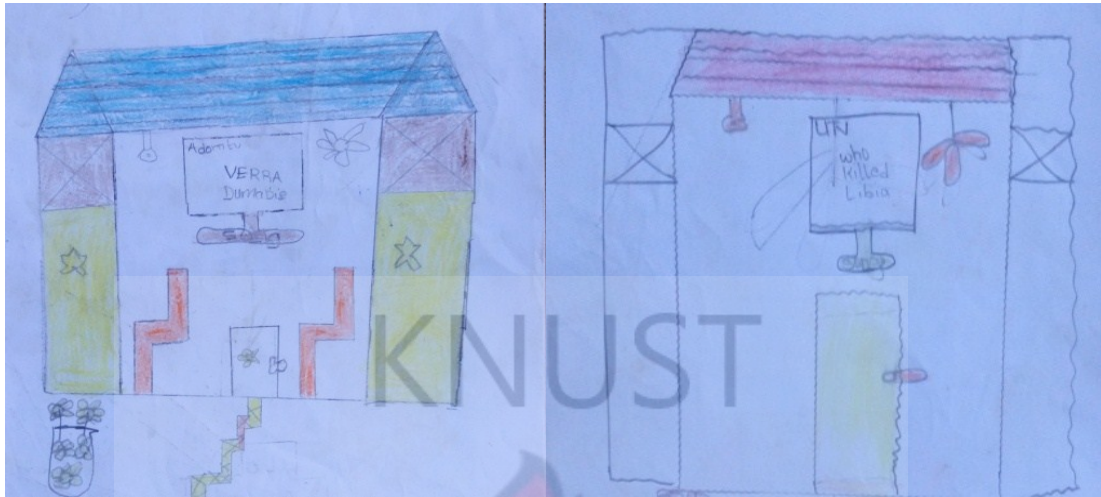
Plate 4.11a: Drawing showing "Verra Dumabis" Series on Adom TV Channel

Plate 4.11b: Depiction of "Who Killed Libia" on UTV Channel

Source: Field Data, June 2018.

4.1.2.5 Sporting Activities and Games

The drawing samples taken from the children living in urban cultural environments also indicate several sporting activities and games that they play (Plates 4.12a-g). Among other things, Lark-Horovitz, 1973; Alberthy and Cogan, 1984 as cited in Clark, 1994 also pointed out that games amusements are long-time-universal favourite subject matter of children. Plate 4.12a is representation of a long tennis ratchet and ball by a boy (9years). Another boy (8years) depicted a kite which flies in the air (Plate 4.12b). Plates 4.12c, g and h depict the scene of an action football play in the field. Plate 4.12d however, a child depicted a boy doing high jump. Another child in Class Four in the same school produced a drawing showing a girl (Ama) doing a skipping including spurs (cards) which is seen in Plate 4.12e and skating by a boy depicted in Plate 4.12f. The drawings indicate urban children's interests and

participations in outdoor games contrary to Quaye (2009) observation that primary school children in Kumasi were more involved in indoor games.

Plate 4.12a: Display of a Tennis Ball and Buts

Plate 4.12b: Drawing of a Flying Kite
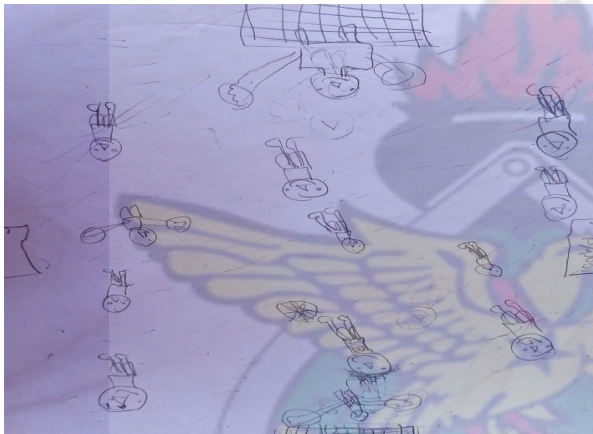
Plate 4.12c: depiction of a football match

Plate 4.12d: A boy doing high jump

Plate 4.12e: Depiction of girl skipping and spurs

Plate 4.12f: Drawing of a boy doing skating
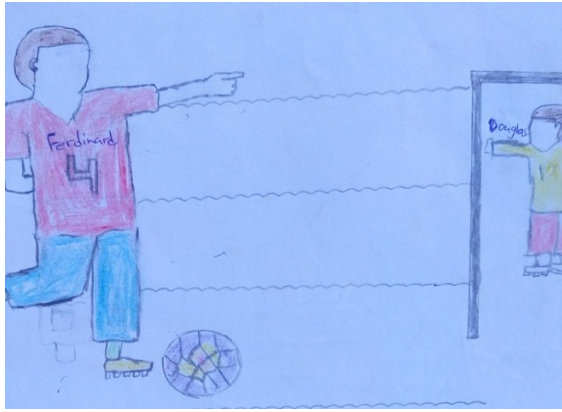
Plate 4.12g: Drawing of a Penalty Shooting Scene

Plate 4.12h: Depiction of a Goal at top post Angle

Source: Field Data, June, 2018.

4.1.2.6 Memories about Events, Stories and Dreams

Urban children drawings also represent some important past memories about their families such as stories that have been told by their parents and dreams they have once experienced. These drawings are captured in Plates 4.13a-c. The elements of Plate 4.13a which were produced by a nine year old boy represent a story regarding a camel on a desert. He said this story was told to him by his mother. Based on the story, he said that a camel was kept in a fence with a small quantity of water stored in a container for a long period. As he doubted, that animal has a stomach that can store more water for a longer period and could even depend on it for more than two years. The boy tried to bring the narrative of the story to reality through drawing. Furthermore, a boy relates the stars in the drawings in Plate 4.13c to the stories his father use to tell him about stars particularly in the night when they appear in the sky. In consistent with these findings, Oslon (2003) in focusing on children's drawings from their own experiences found the children expressing knowledge and events through verbal stories.

Again, the drawing in Plate 4.13b indicates a young girl depicting her memorable dream encounter where she found herself in the sea. Whilst in the sea, she saw a rainbow appearing in the sky after it had rained; she also saw two fishes heading towards an ice cream shop in the sea. Among other elements, Farokhi and Hashemi (2011) also indicated that children naturally use their drawings to represent their dreams. Once more, the elements in Plate 4.13c depict a colourful drawing with pattern of several shining stars and a butterfly. This drawing is a production of an eight year old boy who recounts seeing shining stars and butterflies designed in the wedding dresses that her mother sowed some years ago.

Plate 4.13a: Depiction of a desert horse story

Plate 4.13b: depiction of a dream where a girl found herself in the sea, seeing fishes and a rainbow

Plate 4.13c: Appearance of stars and butterflies in wedding dresses
Source: Field Data, June 2018.

4.1.2.7 Human Figure Drawings

Samples of drawings of human figures are in Plates 4.14a-d. These human figures as said by the children are mainly close family members and a neighbour. In Plate 4.14a, a ten year old girl in Class Four at State Experimental Primary School depicts her family members, that is, starting from her father, mother, brother, sister and a baby. Similarly, Lowenfeld (1987) indicated that draw their parents first before other family members. This pattern of the child's drawing of her family members can be understood from the perspective of Ambert (1997) who indicated children tend to draw their family members across a paper. This order of drawing family members according to Parrot (1995) as cited in Metin and Ustun (2010) show the value children assign to them. Thus, the first drawn figure is the most significant person for the child (Golomb, 2004; Metin & Ustun, 2010). By this criterion, fathers and mothers remain the most important family members, followed by siblings to the children from the urban cultural background. It can also be seen that the child drew the parents bigger, followed by her siblings, whilst the baby looks smaller. These variations in the sizes of the child's family members drawings according to La Voy et al. (2001) also indicates the child's view their worth within a culture. However, in the drawing elements documented by Ekanem (2016), he enlisted relations themselves, my mother, friends and teacher, whiles, Grandastaff (2012) found only friends represented by Grade Five school children.

She also attached the Flag of Ghana because she identifies her family members as Ghanaians. Similarly, another boy of nine year in Class Three at State Experimental School drew his mother and father holding hands. He indicates strong love for her mum's image because he loves the mum more than the father. In the drawing (Plate 4.14b), this is evidenced by a love symbol under the mother's image. Thus, this

family drawing suggests that children can use drawings to communicate their emotions such as loves among other things as indicated by Farokhi and Hashemi, 2011.

To add to this, in the drawing that follows (Plate 4.14c); a ten year old girl in class three depicts the image of his aunty celebrating her birthday. The girl describes the aunty as thick and tall with wider hips and big buttocks, and tried to showcase those features in his art.

Plate 4.14a: Drawing of family members

Plate 4.14b: Depiction of love for parents

Plate 4.14c: A boy depicting her aunty

Plate 4.14d: Aunty in birthday celebration

Source: Field Data, June, 2018.

4.1.2.8 Celebrations (Birthdays, Special Days, Ceremonies and Festivities)

Another important elements contained in the drawings of children pertain to the celebrations of birthdays, special days such as the Father's day, child birth ceremonies, religious festivals such as Christmas. The drawing in Plate 4.15a was produced by a ten year old Muslim girl in Class Four in she depicted herself holding the goat she and her family enjoyed to mark the celebration when her senior sister gave birth to a new baby boy. Additionally, the Rose Flower (Plate 4.15b) was the work of a nine year old boy in Primary Four at State Experimental School. The boy attests he sees a lot of people who buy Rose flower to present and wish people during their birthdays and in Valentine days.

Father's day celebration is also noted by some children and this is illustrated in Plate 4.15c where a child produces a Father's day card to honour his father during the celebration. Another child also designed a Christmas card with the label "Merry Christmas" (Plate 4.15d) drawing of a Merry Christmas card indicating that the child is a Christian. Besides, Plate 4.15d represents a drawing of a girl (10years old) in Class Four schooling at the State Experimental Primary School in Kumasi. Apparently, the drawing shows people matching and saluting the Ghana flag. The child said her drawing represents the annual celebration of Ghana's independence on every year which falls on 6th March.

It is apparent from the urban children's drawings (Plate 4.15a-f) represent happy moments regarding child birth celebration, Fathers day, Christmas, birthday and Independence Day celebrations. These representations provide indicators of the kind of celebrations urban children are experiencing. These moments in the urban children's drawings are consistent with the assertion of Jolley et al. (2004) that children significantly prefer producing drawings of happy moments.

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Plate 4.15a: A goat for child birth celebration

Plate 4.15b: Drawing of a Roseflower

Plate 4.15c: Drawing of a Father's day card

Plate 4.15d: Drawing of Christmas card

Plate 4.15e: Drawing of Birthday card

Plate 4.15f: People matching and saluting during the Ghana Flag during Independence Day

Source: Field Data, June, 2018.

4.1.2.9 Building Elements (Houses, Church and Computer Laboratory)

Another important element of the urban cultural environment experienced by the primary school children includes colourful houses and other buildings such as churches and computer laboratories (Plate 4.16 a-e). Similar to these findings, Lark-Horovitz, 1973; Alberthy and Cogan, 1984 as cited in Clark (1994) pointed out that houses have remained children's drawings universal favourite subject matter. Also, Lebeus (2001); Bareis (1998) indicated that houses are regular motive drawn by children among other elements.

Some of the houses drawn were simple whereas others were fitted with utilities used by the residents such as standing fan and bulbs. The compound of the house is decorated with flowers, with colourful designed steps that led to the house. The drawing of a house depicted in Plate4.15c is labelled by the child as "Blue house". Evidently, the house drawing is dominantly in blue colour where he shows himself in front of the house; and a car is packed in the house's garage. Lebeus (2001) revealed

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that house represent children's fundamental life experiences because they reside there with their family, eat and sleep and seek shelter from rain and cold.

Moreso, urban children produced religious edifice and a computer laboratory. The drawings can be seen in Plates 4.16d and 4.16e. In Plate 4.16d, the child labelled the facility a computer laboratory that clearly depicts arrangement of computers. This drawing suggests an availability of a similar facility in the child's school environment. However, the building depicted in Plate 4.16e represents a church building.

Plate 4.16a: Depiction of a house where a child resides

Plate 4.16b: House showing flowers, fan, and steps

Plate 4.16c: A child drawing of a blue house flag showing himself and car in the garage

Plate 4.16d: Depiction of computer and Ghana

Plate 4.16e: Drawing of a church building

Source: Field Data, June, 2018

4.1.2.10 Elements of Urban Transport ('Trotro' and Taxi)

Some of the elements the urban children depicted in their drawing reflected the types of commercial transport services that are widely utilised in the Kumasi Metropolis. A drawing (Plate 4.16a) by a ten year old girl, she depicted the type of "trotro" which is a means of commercial transportation in Kumasi. This type of transport is widely

boarded by pedestrians in the Kumasi Metropolis. Another child also depicted a taxi in her drawing in Plate 4.16b.

Plate 4.17a: A "trotro" car in Kumasi

Plate 4.17b: A taxi transport in Kumasi

Source: Field Data, June, 2018.

4.1.2.11 Elements on Road Network, Traffic and Market Environment

Plates 4.18a to 4.18d f are samples of these drawings. The drawing depicted in Plate 4.18a indicates that the urban child has experienced some engineered motorable road networks such as road interchange that are available in the Metropolis. This element can be seen in the drawing by an eleven year old boy at the State Experimental Primary School where he illustrates a road interchange where two cars are by-passing from different directions. Similarly, another urban child depicts a pedestrian waiting to cross a busy road under a traffic light (Plate 4.18b).

In some children illustrated (Plate 4.18c) which depicts a market environment where a woman is selling fruits (apples, banana, oranges and papaya) on a table. It further portrays people selling by the busy road side; and another woman is seen hawking by the roadside. Also, a woman is selling candies on the head, whilst a gentleman closer is selling fan 'yogo' and milk products. Similarly, another nine year old boy in Class

Four from the State Experimental School depicted the road side where a lady is hawking (See Plate 4.18d). The urban children's depictions of the market environments in Kumasi are in line with Kitahara and Matsuishi, 2007; Schirrmacher, 1998 that children are conscious of their surroundings and experiences from their environment influence in their drawings.
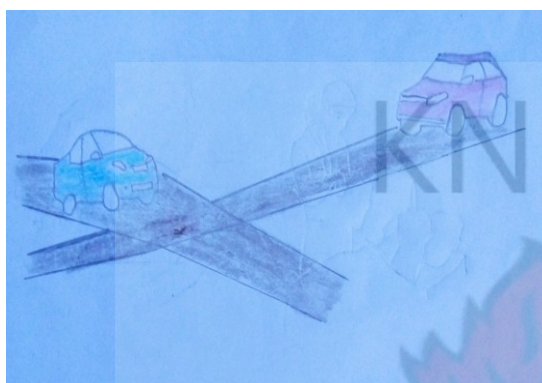
Plate 4.18a: Depiction of a road a interchange found in Kumasi

Plate 4.18b: A pedestrian awaiting to cross a road in Kumasi

Plate 4.18c: Drawing of an open market environment scene in Kumasi
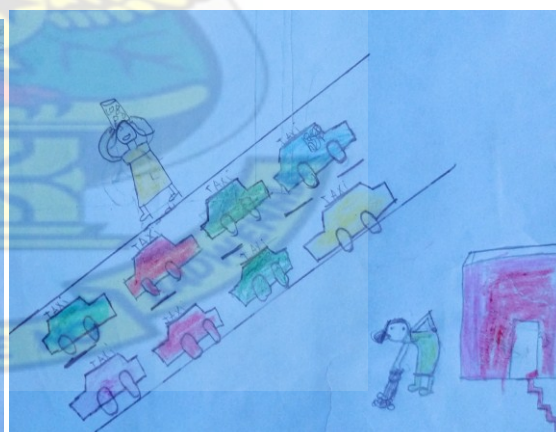
Plate 4.18d: Drawing of hawking activities in Kumasi

Source: Field Data, June, 2018.

4.1.2.12 Food Commodities (Fruits and Vegetables)

Some Class Three girls from State Experimental School have portrayed elements of fruits and vegetables as evidenced in Plates 4.19a and 4.19b. An eight year old girl drew an apple fruit and fresh apple juice. Similarly, a nine year old girl represented carrots, orange, cucumber and tomatoes. These food products may constitute important foods for the consumption by the urban populace in the Kumasi. Furthermore, tomatoes and carrots are widely cultivated by market gardeners in the city.
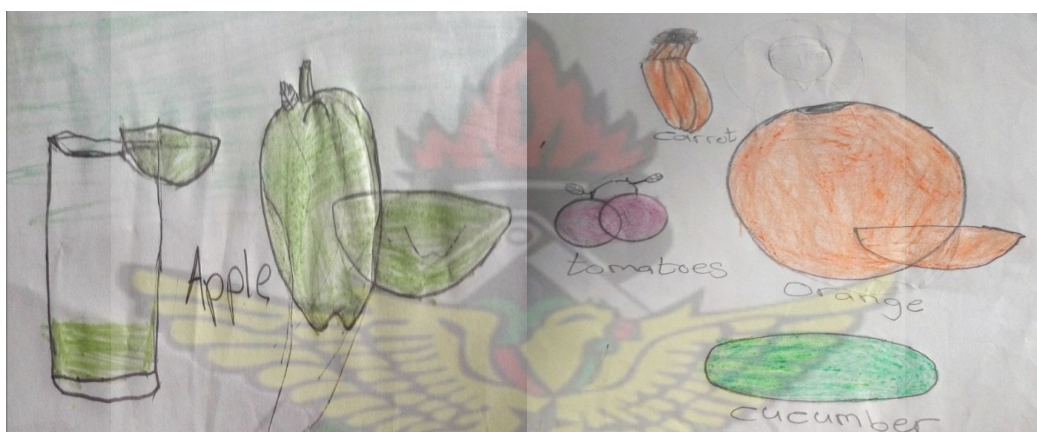
Plate 4.19a: Apple fruit and juice   **Plate 4.19b: Carrot, cucumber, orange and tomatoes**

Source: Field Data, June, 2018.

4.2 Activities for Objective Two

The objective two sought to analyse the factors that influence the elements children from the rural and urban cultural environments in the Ashanti region. In this section, the findings are organised under the rural and urban cultural environments respectively.

4.2.1 Analysis of the Factors Influencing Children's Drawings in Rural Cultural Environment

4.2.1.1 Influence of School Environment and Curriculum Children's Drawings

The explanations provided by some selected children on the elements they depicted on their drawings attest the influence of the objects they find in their school environment as well as the school curriculum. For instance, the depiction of elements such as Ghana Flag in Plate 4.1a was influenced by the fact that a Ghanaian flag is found in her school compound; whilst a table and an exercise books represent what she uses in the classroom. The depiction of another Ghana flag in Plate 4.1d was also attributed to the presence of a Ghana flag in the Motokrodua D/A Primary School. The assertions by Martlew and Connolly (1996) refute these findings as they argued that children in several remote areas of the world have little evidence of public symbol. Nonetheless, the researchers agree that schooling may provide exposure to public symbols which has been confirmed under the present study the school environment and curriculum enable rural children experience the Ghana Flag.

The green leather ball in her drawings also represents the ball she plays with her friend in school particularly during break time (See Plate 4.1a). Other elements that rural children depicted in their drawings were explained by as their experience with their teachers whom they see and interact with on daily bases in the school. This means that the children experience the objects associated with their teachers very often. For instance, the inclusion of a computer in Plates 4.3a and b and in Plate 4.c was explained by one child as "my teacher brings computer to school every day and I love it". Furthermore, the big coloured chair in the mist of the drawing in Plate 4.2b also represents the one used by his classroom teacher. These findings suggest that children adopt elements experienced from their teachers in their drawings. This

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finding may be explained by the reason that children spend essential part of their time learning, interacting with their teachings and playing in the school environment. Qvortrup (1994) pointed out that there not much natural about the classroom environment in which spend their time.

The influence of the elements in the primary school text books was also evident in the rural children's drawings. For instance, a girl explained that the depiction of a Ghanaian flag among the elements in her drawing was because she finds a Ghana flag in her school textbook. Similarly, the airplane that is depicted in Plate 4.3c according to the child was as a result of the pictures of airplanes in his school textbook he experiences. He admitted that he has not physically seen an airplane before. The results confirms Martlew and Connolly (1996) assertion that images found in books also influence elements children depict in their drawings.

4.2.1.2 Influence of Rural Environment on Children's Drawings

The findings established that the influence of some peculiar objects from the rural environment on the drawings of the children. As evident in Plate 4.3b, taxi cars are one of the drawings of the children since they mentioned that taxis pass through the villages and they are one of the means of transport for the villagers. For example from Tetekaaso to Effiduase which is the district capital. This implies that these children see taxis operating daily in their villages; and taxi as important means of commuting from one location to another.

There was the need to understand why some of the children drew elements such as a mosque (Plate 4.2c) and a cow (Plate 4.1d). The interaction with the child reveals that the drawing of the mosque in Plate 4.2c was attributed to the presence of a mosque in a nearby village, hence, he sees mosque on his way to school daily. Thus, the mosque

remains a landmark in the area. Similarly, the cow drawn among other elements in Plate4.1d was attributed the act to the rearing of cows in her village. Qvortrup (1994) opined that there is not much natural in the built up environment where children are growing up and spending their time.

4.2.1.3 Influences of the Family and Household Environment on Children's Drawings

Regarding the elements depicted in Plate 4.1a, the girl explained that the house she produced represents her family house including the bed and the table that can be found in her family bedroom. The girl also depicted a coal pot with the saucepan to indicate how her family prepares their daily meals at home; the barrel used for water storage. Similarly, the depiction of a saucepan and the chair in Plate 4.1b according to the ten year old girl was because she cooks in a saucepan and sits on the chair to cook. These drawings further attest to the influence of kitchen elements on rural girls' drawings. These findings establish the influence of the daily household cooking experience and other household chores in the rural cultural setup on the elements children represent in their drawings.

However, the production of some important rural household elements in Plate 4.1c and 4.1e can also be attributed to the reason that the child experiences the same kinds of elements in their household. In the drawing, the boy produced a television set because he routinely watches football matches with his family and friends in the village. He also stated that "I drew a plantain and a duck because my father is a farmer and he brings home some plantains and also rears ducks". The child also produced an umbrella in his drawing simply because he experiences his mother frequently using one. Besides, the child's intention of drawing a cup was because his family drinks from a similar type of cup. These reasons attest the influence of the

child's immediate surrounding objects and elements in his drawing. The findings in this section imply that rural girls remain under the influence of kitchen objects and household chores whilst boys drawing elements are influenced by TV and football.

4.2.1.4 Influence from Popular Culture on Children's Drawings

The study reveals some level of influence of popular culture on the elements the children draw from the rural cultural backgrounds. The drawing depicted in Plate 4.3 shows Lionel Messi who is a popular footballer of the Barcelona Football Club in Spain. Interaction with the child reveals that the residents in the rural communities (Bouya and Motokrodua) use fuel powered generators to watch important football matches and movies. This reason also underscores the reason why a girl from the same rural settings depicted a television set among other elements (See Plate 4.1e). This finding indicates the penetration of the popular global mass media on children from rural cultural environment where there is limited access to the electricity. Considerable understanding of these findings can be understood from the fact that rural dwellers particularly the younger generation have mobile phones, satellite cables TV (Papageorgious, 2000); and hence children in rural environments are not immune to the process of globalisation and global culture (Panelli et al., 2007).

Rural children's drawings show only one popular figure which is in line with the position of Bradley (1995) that, rural children lack contact with visual imagery influences the limited range of limited range visual imagery they produce. In Bolivia, Punch (2002) also noted that most of the children in the rural communities were relatively isolated, with no electricity and as such they had no contact with television, comic magazines and other common visual images with the mass media.

4.2.1.5 Influence of the Natural Environment and Agricultural Activities on Children's Drawings

The findings from the study also indicate influences of the natural environment elements and agricultural activities people are involved in the rural cultural environments. For instance, the depiction of a snake among other elements in Plates 4.2a and b resulted from the reason that the child sees snakes when he goes to farm with his parents; when he plays in the bushes with his friends; and sometimes snakes come from the bushes to the house in the night. Thus, this finding refutes Findholt et al. (2010) that rural environment may be perceived as safer particularly to play outdoors like the bushes. In consistent with this finding, Clark (1994) indicated that drawing by children fulfills function in their lives by helping them in making sense of their natural environment. Punch (2002) also noted that rural children tend to draw wild animals including snakes.

Additionally, the illustration of an indigenous spicy tree (Okoro) from the rural cultural environment of Bouya in Plate 4.4g, according to the child, is because this type of tree is very common in his father's maize farm. He has also observed that his father cuts some of the trees to construct structures at home. Similarly, a child drew a tree among the elements in her drawing (Plate 4.1d) indicating the presence of forest around her village. This probably arises from the rural people feeling about their environment which is linked to how they live their lives (Neal, 2009).

One of the children depicted the cocoa farms in Plate 4.1d by representing it in a green leaf. According to the girl she was influenced by the presence of cocoa farms at her cottage. He indicated that her father's cocoa farms can be found outside their house. This finding reflects Leyshon (2011) indication that rural children visibly identify the landscape outside the village as central to rurality, which due to its fields

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is closely connected to agricultures and described as the powerful preservative as a way of live.

Another child also produced 'Papaya' tree (Plate 4.4f) which according to her can be found in her father's cocoa farm at Bouya. Proponents like Anim, 2012; Belster and Thompson, 2012 also affirmed that children's drawing elements reflect their surrounding context. Moreover, drawings of a tuber of yam (Plate 4.4h) and several fruits such as pineapple, orange, and mango (Plate 4.4a-c) were found among the rural children. It was noted from the children that this was because those fruits can be found in their farms and they widely enjoy them. Yam also remains an important foodstuff in the area and they are also largely cultivated. The agricultural activities in the Sekyere East rural environments, as explained by Petkovic, 2007; Sljukic, 2003 remain folk oriented, relatively static and inseparable part of the daily lives making it more traditional. Amoako-Mensah (2010) revealed that rural communities are largely engaged in food cultivation.

4.2.1.6 Influence of Travelling Opportunities and Experiences on Children's Drawings

The travelling opportunities experienced by rural children consequently influenced some of the elements they depicted in their drawing. For instance in Plate 4.1d, a child depicted herself in a colourful dress, holding her hand bag and the other hand holding her waist. According to her, the drawing represents her exact outlook when she travelled to Kumasi with her father. Again, in Plate 4.1e, the elements such as Ghana flag represents objects that a child saw at the car station at Effiduase when she had the opportunity to travel to there. From the same trip, she visited the Effiduase Government Hospital where she saw a standing fan at an office and also observed that the environment had several trees. These experiences she had accordingly influenced

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her to draw a fan and a tree in her drawing among other elements. Similarly, a boy drew a police figure on in his drawing since he saw a policeman at Effiduase which is the district capital. The reasons imply that rural children are influenced by their memories on the things they see from travelling to towns and cities.

4.2.1.7 Influence of Sense of Identity and Patriotism on Children's Drawings

Furthermore, the study also identified that some of the rural children made drawings of the Ghana flag to indicate their love for their country. One of the children who illustrated Ghana flag stated that he wants everyone to know that he is a Ghanaian citizen that explains why he drew the flag of Ghana. Thus, this child's drawing can be seen as the influence and pride of his Ghanaian national identity. Also, in Plate 4.3c, there is another depiction of a Ghanaian flag by a boy of being a proud Ghanaian citizen. These findings affirms the following assertions regarding culture being an embodiment of beliefs, symbols, behaviour, and values of given society; culture is not just about material things but also notions of identity (Perso, 2012).

4.2.2 Analysis of the Factors that Influence Children's Drawings from the Urban Cultural Environment

4.2.2.1 Influence of Travelling Opportunities and Excursion Experiences on Children's Drawings

The drawings of the urban children also realised that the elements they experience from the urban cultural environment are due to the influences of travelling opportunities and the excursions they experience. A child explained that the depiction of the colourful airplane was to represent the aircraft he boarded for holidays to London. In his words "That was the airplane I took to London for the first time with my parents and little sister". This reason represents a child's memories of the type of

flight experience with his family. However, the drawings represent the influence of excursion trips made by urban children to interesting places such as Mountain Afadjato, Kakum National Park, British Zoo and Kumasi Zoo in Ghana. In the drawing, the little girl shows a building (left side) as the starting point for her trip on the hanging rope bridge. The building on the right side is what she describes as a restaurant where she and her family had their lunch and relaxed. These drawings ultimately represent memories children experience from excursion trips which have influenced the elements urban children produce in their drawings.

4.2.2.2 Influences of Memories of Events and Celebration on Children's Drawings

Some of the memories of some valuable events and celebration that have been experienced by some urban children influenced what they drew. For instance, in Plate 4.6a, the child depicts a motor accident scene involving his father and this attests to the sad memories she holds on the incident. The study also revealed that children are fascinated by the dreams and stories that they have been told and experienced in their childhood. A clear example is the dream depiction about a girl swimming in the sea and observing fishes and the rainbow in the sky (Plate 4.13b). However, the depiction of the beautiful shinning stars and butterflies are due to the influence of some past memories a child holds about the stories his father told him about the stars during the night; and the mother sowed wedding dresses that depicted some images of stars and butterflies.

Some of the human figures depicted by some of the urban children were associated with memorable events such as family members' birthday celebrations. This was the case in the drawing shown in Plate 4.14c. The boy drew his aunty because of the

memories he still possesses on her last birthday celebration. Indeed, the boy accurately depicted her aunty in her dress, and her happily smiling face.

Also, according to the reason given by the child who produced the Rose flower depicted in Plate 4.15b, he attests that he sees a lot of people buying a Rose flower to wish their love ones happy birthdays and happy Valentines days. This finding considerably portrays the importance of individual's celebration of their live events and popular festivities in the live of this urban child. Added to this, the depiction of people matching and saluting represents the annual celebration of Ghana's independence which occurs 6th March every year (Plate 4.14f). She asserts that her school participates in the national celebration of the annual independence activities. Moreover, she sees people marking the annual independence celebration through live television broadcast.

4.2.2.3 Influences of Interest and Routine Activities on Children's Drawings

Influence of some routine activities on the elements urban children depict in their drawings evident in the study. Refer to Plate 4.7e where the child clearly depicted her favourite TV channel "Adom" on the Flat Screen TV fixed on the wall her family living room. She also depicted herself sweeping the house compound. The girl stated that she sweeps the house compound every day and after finishing this daily house duty, she spends the rest of her time to watching television programmes on her favourite TV channel. However, the drawing displayed in Plate 4.7a indicates the influence of religious factors on the eight year old girl. Indeed, the explanation she gave about her drawing indicates that she enjoys going to church service on Sundays. She also included butterflies because she admires watching them. Thus, the elements in this girl's drawing can be related to the influence of admiration of nature and

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religious activities. These observations are much related to the Nepalese depicting their daily lives in their homes as reported by Lindstrom (2000).

Furthermore, the depiction of cucumber, tomatoes, carrot and an orange (Plate 4.1b) is based on a child's daily trading activities in the market in the Kumasi. According to the girl, she joins her senior sister to sell vegetables and fruits at Kumasi Central Market. The drawing of apple fruit and apple fresh juice in Plate 4.18a is attributed to the selling of these food products at her mother's shop. The findings suggest that urban girls' drawings are collectively manipulated by their household chores, selling activities, watching television, and religious activities. This confirms Jenk (1996) assertion that childhood in Africa remains in the trap during the period of scoialisation.

Furthermore, these activities confirms Grandastaff (2012) believe that drawing can provide indicators of what children are experiencing when it come to daily routines. However, the study revealed that urban boys drawing elements are largely related to their daily sporting activities and games. For instance, a boy drew a table tennis ball (Plate 4.12a) based on the reason he stated "Table Tennis is my favourite game; I love playing it every day". Similarly, another child who illustrated a football action scene (Plate 4.12g) was influenced by the presence of the Baba Yara Sports in Kumasi. This sports facility can be found in his current vicinity which enables him watch football matches regularly. Hence, he indicates that the football scene he depicted represents one of those he observed at the Baba Yara Sports Stadium.

4.2.2.4 Influence of the Urban School Environment and Curriculum

Urban children's drawings are also influenced by pictures found in their school textbooks. For instance, the depiction of a book showing some contents readings:

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"ama is going to school; Kofi is in the market" (Plate 4.7c) represent some of the content of the book she reads in the school. This means that this girl likes reading. Also, the element shown in Plate 4.22b depicts a woman performing a dance. The child who produced this drawing indicates that the image is a reproduction of an image found in one of her school textbooks. In the same way, the drawing of a computer laboratory as depicted in Plate 4.7d is a direct experience of a computer laboratory in the school that he attends.

4.2.2.5 Influences of the Popular Mass Media on the Drawings of Children

The study also reveals some important influences of the popular mass media on the elements urban children depicted in their drawing. Indeed drawing of popular culture images has been quite a long-time been recognised as having significant influences on children's drawings (Clark, 1994). Indeed, the permeation of popular culture themes in the urban children drawings ultimately signifies the centrality of these elements in the daily lives. This can be attributed to the fact that cultures of the early childhood are associated with the consumption of toys, books, television programmes, films, internet and other media (Gonzalez et al., 2017; Grandastaff, 2012). In the present study, interviews conducted with the children in order to understand the factors that influence their choice of popular culture drawing such as cartoon characters, flying rocket and spaceships, and airplanes (Plate 4.8a to 4.8c) reveal that, urban children observe similar images from books, and on television channels. For instance, a revelation of popular foreign football scenes and players (Plate 4.9) were based on the reason that a boy frequently watches European Premier League matches with his father at home on television. Furthermore, the depiction of a man using knife in blocking an arrow (Plate 4.10a) was confirmed as a direct depiction of a scene from a Chinese movie by a boy. A child also reveals the reason why he drew a scene of a two

brothers fighting with swords, whilst their father who tried to killing a crocodile. The child also indicated that he observed the same scene from a movie he recently watched. These findings are also supported by Marsh (2005; 2010) assertion that popular culture is firmly embedded in the social fabric of the contemporary childhoods where young children growing are immersed in from birth. Tilsen and Nylund (2009) have also argued that due to TV and other possible ways of communication, there are common themes of drawing among children irrespective their respective cultures. The influence of popular culture on urban children's drawing may also explain why urban children produced space rockets and space vehicles in this study which are traditionally part of American and Swedish children (Wilson & Wilson, 1982; Lindstrom, 2000).

In addition, the study also shows that urban children drawing elements are influenced by popular TV Series. These programmes are shown continuously for months and urban children routinely spend time to watch them particularly after finishing their evening house chores. Thus, the urban children particularly girls depicted several TV series such as "Verra Dumabis" and "Who Killed Libia" (Plate 4.11a & b) just because they are shown on the local TV channels such as Adom and UTV. Urban children attitudes of watching popular TV programmes can be understood from the perspectives of Kehily and Swann (2003) who argued that cultures of early childhood are profoundly social, expressed patterns of consumption of TV and other media. The mass media culture is important component of the cultural environment that has gained hegemonic status and becoming perhaps the most powerful cultural identity today unseating traditional identities (Monk et al., 2008). These findings are also in the similar line of argument by Clark, 1994; Vollrath, 2006; Thompson, 2006;

Garoian, 2004; Ramphley, 2005 as cited in Grandastaff (2012) that children are consumer of media in their daily lives are strong and persuasive cultural forms.

4.2.2.6 Influence of Family Attachment on Children's Drawings

The urban children's drawings were also related to the strong attachment that some of the children are to their families. Clear evidence was the reason for the drawing depicted in Plate 4.14b. The child indicates that "I love my mother and father". He also attached a love symbol to the mother's image which he attributes to enormous love he has for the mother than the father as his father mostly beats him. Similarly, the depiction of family members (father, mother, brother, sister and a baby) (Plate 14a) was also due to the love this child has for her immediate family members. The findings are consistent to that of Golomb (2004) who indicated that child's composition of drawing may be reflective of their relationship in life. Bombi and Pinto (2008) and Ambert (1997) confirmed that children are programmed to form relationship with others and obviously depend on parents for security. Woodhead (2006) also indicated that young children development is a social process where they learn to think, feel, communicate and act within the social relationship.

4.2.2.7 Influence of the Popular Elements in the Kumasi on Children's Drawings

Among the key reasons some urban children provided to justify the production of the elements in their drawings can be attributed to their observation of some popular elements in the Kumasi where they live. For example, the drawing of a commercial passenger mini-bus as she indicated represents the "trotro" transport services (Plate 4.17a) that is widely used the Kumasi. She is familiar with "trotro" because she and her family members (father, mother, brothers and sisters) board *trotro* from their suburb (Atonsu) to Kumasi business centre (Adum). Similarly, the drawing of the taxi transport service in Kumasi (Plate 4.1b) is associated with the availability of taxis as a

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means of transportation in the city. Similarly, some researches by Smith, 1993; Golomb, 2002; Cox, 2003 and Jolley, 2010 have concluded that children lives and their meaning making, choice of drawing topics, and subject matters, are influenced by their immediate environments.

In addition, road accidents and road traffic for example, traffic light influenced some children since they often wait to cross a road under a road traffic light (Plate 4.18b). Indeed, the scene in the drawing is what the child describes as his weekly experience particularly on Sundays when he is going for church service. This apparently implies the effect of human and vehicular traffic on children routine movement in the Kumasi. This experience from the urban environment according to Amoako-Mensah (2010) is caused by traffic jam in the cities especially in the mornings and the evening's hours when many people use the roads.

It was also identified that some of the drawings are influenced by the market scenes in Kumasi (See Plate 4.18c). He stated that the elements in his drawing such as hawking and selling represent the open market activities he experiences in the city as he goes to the market centre frequently. Indeed, these experiences from the urban children conform to Wilson and Wilson (1982) indication that children build reality through the search for information about the environment in which they live, which they utilise in their drawings. The views of Agyei et al., 2016; Kitahara and Matsuishi, 2007; Schirrmacher, 1998 that children will draw images or scenes they know, or those they have been exposed to on countless number of times which formed imprint in their minds. The results also re-affirm the assertions of Kitahara and Matsuishi, 2007; and Schirrmacher, 1998 that children are conscious of their surroundings.

4.2.2. 8 Influences from Memories about Stories, Excursions and Refreshment

The drawing elements in the urban children's drawings documented some influences of the important memories they experienced from visiting some interesting hotels and restaurants; and zoos in the Kumasi. For instance, the depiction of Sir Max Hotel (Plate 4.5f), clearly represents observations made and activities that happened during the visit. In the same way, a child was fascinated by the animals she had not seen before from Kumasi Zoo. Thus, urban children keep memories from visits they make to important places and these influence the elements that they portray in their drawings. Similar to these findings, Adu-Agyem et al. (2009) in their study on children from well-endowed primary schools in Kumasi depicted memorable excursions and birthday among the urban children. The similarity in the findings by Adu-agyemet al. (2009) and the present study may be explained by the fact that these two studies were all based on children from public well-endowed schools in Kumasi where majority come from affluent homes. Also, the findings are in line with Kisovar-Ivanda (2014) who argued that children in their drawings are under the influence of mainstream cultures whilst remaining alert to the influences from personal cultures nested within it.

Regarding children depiction of stories about the camel in the desert and the stars in the sky; and beautiful stars and butterflies. It was revealed that the children still possess memories regarding stories their fathers shared with him during his childhood about stars in the night; mother also embroiled some wedding dresses that depicted the designs of stars and butterflies. The findings confirm Onwauchi (1972) view that indigenous African societies educated their children among other means through traditional tales and myths. Jenk (1996) also educated us that, children in Africa remain in the trap during the period of socialisation mode. Similarly, among the

Aborigines, Cox (2000) revealed that their drawing culture is passed on through stories where they sit around camp fires and adults tell stories to children about journeys and hunting trips. Besides, the findings imply that children naturally express knowledge and events through visual and verbal stories (Oslon, 2003).

4.3 Activities for Objective Three

Objective three sought to identify and discuss the similarities and differences in the children's drawings produced from rural and urban cultural environments in the Ashanti region.

4.3.1 Differences in the Rural and Urban Children's Drawings in terms of House and Buildings

- **Form and Size of House and Buildings**

The results of the study indicate that some of the houses rural children's produced appear in rounded forms. Moreover, these rounded houses are characterised by the depiction of conical shapes at the top of the houses. Samples of such houses can be seen in Plates 4.20a to 4.20c. Lebeus (2001) indicated that in the beginning, the house drawing of children has more round form but in time will acquire a square shape. Although the house images produced generally appeared round, there are however, some slight observable differences. Firstly, Plate 4.20a appears small rounded and shows pointed roof; Plate 4.20b looks relatively bigger in size and less acute in the roof design, and Plate 4.19c exhibits short, wider base and slightly opened at the top. These characteristic features of the rural children's house drawing are consistent with those observed by Aronsson and Junge (2000) in Ethiopia where children drew round huts. However, the relatively small size houses drawn by the children may be

associated with the low population densities comprising few hundreds of people (McCracken et al., 1991; Aparna, 1998; Petkovic, 2007).

In addition, the house drawings observed from urban children relatively look bigger in sizes than the ones produced by the rural children. Samples of such houses are seen in Plates 4.16b and 4.22a to 4.22d. Apparently, these features distinguish houses produced by rural children from children in urban settings. These differences among the rural and urban children's may be associated with Barazza, 1999; Wales, 1999 assertion that culture of a place present differences in realising pictorial representations and its iconographic conventions.

The differences depicted in the house drawings by the children from the rural and urban cultural backgrounds may also be understood from the perspectives of researchers like Allland, Wales, Barazza, 1999; who argued that even if mental representations of persons are essentially the same, the way in which that representation may be pictorially realised can differ as a function of the representation's place in culture and its iconographic conventions.

- **Detail Features of Houses and Buildings**

In terms of features on the house drawing produced by children from the rural cultural environments, it is clear that the children show limited features. For instance, Plate 4.19a only shows simple house features like the door, two windows, and a sleeping mat. Thus, rural houses look less in complexity and in style may; where there are few household utilities (Amoako-Mensah, 2010; Colom et al., 2006). Nonetheless, in Plates 4.19b-c, the children only indicate the entrances compared to Plate 4.20a where the child indicates the features like a door, window, hanging fan, chairs, pulpit, open space and a pastor delivering a sermon. These features imply the child's public utility

and religious purposes. Furthermore, Plate 4.20b shows some facilities of residents such as a standing fan, computer and a box. Comparatively, Plate 4.20c provides relatively limited features particularly bed and table in the bedroom. It can be deduced that the level of the detailed features that the rural children indicated in their house images provide clues on their standards of living, and the type of the houses they live in and the facilities available in their houses. Again, they suggest simple lifestyles and lack of several facilities among rural dwellers.

Comparable to rural children features found in their drawing of houses, the urban children's showed more features. Plates 4.15b-c and 21a-d are important samples of such drawings. For instance, one of the urban children house drawings show colourful roofing, with a star design, two flowers, furniture, curtains, a door, a television, standing fan and the electricity bulb in the living room (Plate 4.15b). Additionally, Plate 4.15c is distinguished by its blue colour explaining why the child labelled it "Blue house". This house drawing also depicts a car parked in the garage, two big windows, door and steps to the house. These drawings depict both inside and outside features of the houses.

Furthermore, the bedroom represented by beds, the kitchen represented by the 'coal pot, saucepan on fire and some cooking utensils packed in shelves. These features of the house drawings by urban children ultimately portray complex designs, partitions, multipurpose functions, and the use of several facilities and items used by residents. Hence, the findings confirm Alland (1983) assertion that children in different cultures may differ not only on drawing style but detail information.

4.3.2 Similarities in Rural and Urban Children's Drawings of Houses and Buildings

- **Detailed Features of Houses and Buildings**

From the analysis of the drawings by both rural and the urban children, it was realised that all rural children showed doors as important features for the house elements they produced. Refer to Plates 4.19a to 4.19c and Plates 4.20a-c. Similarly, the house drawing produced by the urban children also exhibited the doors as essential features of all the house elements. Besides, both children from the two cultural backgrounds showed utilities available in a house such as fan, bed, electricity, table, TV, and furniture.

- **Form**

Some of the drawings produced by both rural and urban children possess some similarities in terms of forms. Samples of such drawings are those depicted in Plates 4.20a - c. Apparently, the drawings of the rural children likewise the ones produced by the urban children (Plate 4.22a-d) appear in rectangular shapes. Similarly, some of the houses of the rural children appear in triangular shapes.
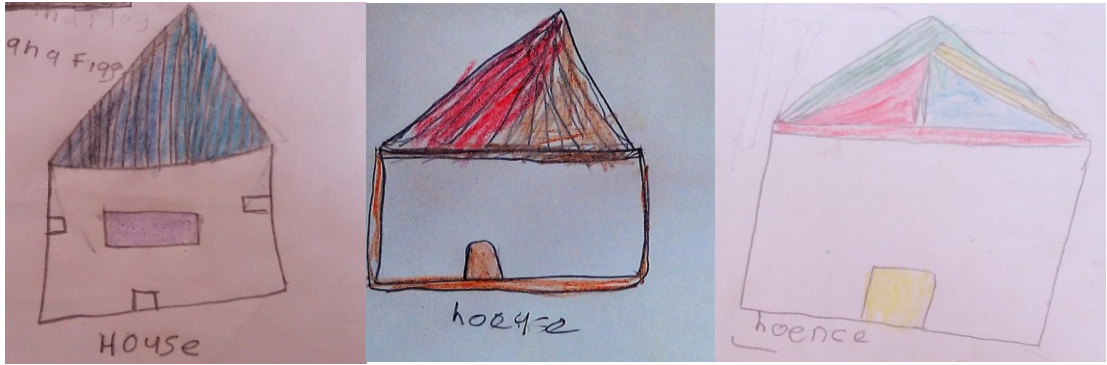
Plate 4.20a   Plate 4.20b   Plate 4.20c

Plate 4.20a-c: Rounded and conical roofed forms of houses produced by rural children

Source: Field Data, June 2018.

Plate 4. 21a   Plate 4. 21b   Plate 4.21c

Plate 4.21a-c: Depiction of rectangular and triangular roofed shape houses with detailed features by rural children
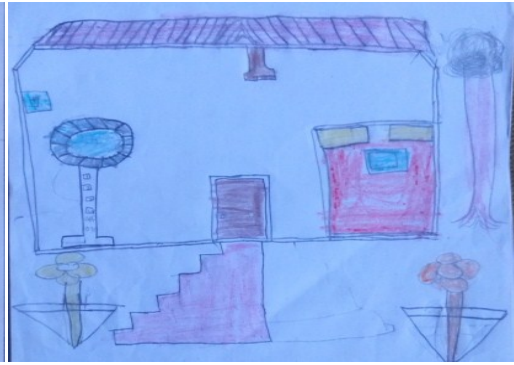
Plate 4.22a   Plate 4.22b

Plate 4.22c   Plate 4.22d

Plate 4.22a-d: Forms and features of houses depicted by urban children in Kumasi

Source: Field Data, June, 2018.

4.3.3 Differences in Rural and Urban Children's Human Figure Drawings

- **Relationship Context**

One feature that distinguished rural and urban children's human figure drawings pertain to the relationship context. The study revealed that urban children showed family relations than the rural children's. Indeed, only one rural child's drawings depicted family members other than self drawing (See Plate 4.1d), popular personalities like police officers and footballers (See Plate 4.3c). Rubelings et al.

(2010) explained that this phenomenon where rural children draw themselves alone is an indication of an independent self-conception. Similarly, Rubelings et al. (2010) also noticed that rural Cameroonian children drew themselves alone. This is not withstanding the reality that rural cultural environment are charaterised by common bloodlines, intimate relationships and interactions (Findholt et al., 2010; Leyshon, 2011; Woods, 2010). Based on the labels of human figure drawings and interviews conducted with urban children, it was revealed that their specifically represent their mothers, fathers, brothers, sisters and aunts (See Plates 4.14a-d). Similarly, Lindstrom (2000) found among Mangolian children's drawing parents and relatives occupying central positions. The drawings of parents, siblings among urban children may be attributed to the fact that urban culture may be characterised by distant bloodlines, unfamiliar relations (Findholt et al., 2010).

- **Mood Dispositions**

From the analysis, it was found that only children in urban cultural environment exhibited some mood dispositions of the individuals drawn. For instance, Plate 4.23a represents an angry mother according to an eight year old girl with urban background. Another example is a little boy's drawing of a happy woman. He indicates "She is happy that is all". The presence of mood dispositions among the urban children's drawings generally may be due to relatively few numbers of human figures urban children produced compared to the limited numbers produced by the rural children. Gerhardt et al. (2015) similarly documented that children from Western and Non-urban educated contexts drew human figures preferred smiling facial expressions. The finding is further supported by Sayil (1998) free drawings of emotional facial expressions among primary school children, where happy was the most successful emotion, followed by angry.

4.3.4 Similarities among Rural and Urban Children's Human Figure Drawings

- **Self Drawings and Popular Figures**

The human figure drawings collected from the children from the rural cultural backgrounds pertain to drawing of children's self images such as a girl depicting herself as 'Hannah' to represent how she appeared the time she travelled to the city with her father in Plate 4.1d. Similarly, urban children represented their self images. A girl in the urban environment depicted herself taking her sibling pictures when they visited Sir Max Hotel in the Kumasi (Plate 4.5e). Another female also drew herself going to church on Sundays in Plate 4.7a and visiting the British Zoo (See Plate 4.5d). In the same way, another girl depicted herself close to a goat which was going to be used for the celebration when her sister gave birth.

Another common feature of the rural and urban drawings is the popular figures they produced. For instance, one of the rural children's drawings illustrates a policeman and a popular football player who plies his football at Barcelona Football Club in Spain (Plate 4.3c). Likewise, the drawings of urban children were associated with popular figures. For instance, the drawing in Plate 4.9 represents a popular footballer called Christiano Ronaldo who was playing for the Real Madrid Football Club, with his team mates playing against another popular football club: Manchester United.

- **Depiction of Actions**

The human figure drawings of the children from the two respective cultural backgrounds: rural and urban all depicted actions of various forms. The drawing in Plates 4.1f depicts two girls holding their waist; another one depicting a posture where she holds a bag in her right hand, whilst the left hand holds her waist (Plate 4.1d). Furthermore, Plate 4.3c represents a player playing football. Obviously, the findings

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of the study presents more evidence of human figures involving in several actions in the urban children's drawings. These includes: skipping, skating, scoring a goal; playing of a penalty; and high jump (See Plates 4.12d to 4.12h). These urban children's drawing showing actions are clearly related to sporting activities. These findings imply that human actions in children's drawings have probably limited cultural and place influence particularly. However, series of actions on the urban children's football playing are similar to the findings by Baluch et al. (2017) regarding Brazilian children putting more action on their football player figures. Furthermore, Lindstrom (2000) found more Swedish children describing sporting context. Other action indicated in the urban children's drawings involves a boy pulling his little dog along as he walks; performing of a Ghanaian traditional dance called 'Adowa' (See Plates 4.23a-b) as well as saluting the flag Ghana. In contrast, Cox (1993) reported of most Western children prefer drawing a static human figure looking static rather than engaged in an action.

- **Depiction of Labels and Symbols on Human Figures, Houses and Objects**

The study from the two cultural settings used labels to provide additional information about their drawings. The rural children made the effort to label all the house images they produced. Correct labels for house can be seen in Plates 4.20a, 4.21b and 4.21c. However, whiles some drawings of houses were labelled right, inscriptions on the other hand were wrongly written (See Plates 4.20b and c). This suggests that some rural children cannot write good sentences at the age eight to ten.

On the other hand, children from the urban cultural backgrounds labelled some of the house and other buildings well. Examples can be seen on Plates 4.16a, c and d). Additionally, some wrote correct inscriptions to label objects drawn such as "my family, "father, mother, brother and sister" and "I love my father and mother" (Plate

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4.14a & b). Furthermore, the images of the several cards produced by the urban children were colourfully labelled in inscriptions such as "Happy Fathers Day"; "Happy Birthday", and "Merry Christmas". The labels can be seen in the drawings already depicted in Plates 4.14c-e. This implies that children from urban cultural environments are inclined to write correct sentences and phrases than children from rural settings. Secondly, these differences in labels provide some indications on the differences in the quality of primary education experienced by rural and urban children in the Ashanti region.

The use of symbols in depicting informations in the various drawings by the children from the two different cultures was present. In the human figure drawings (Plate 4.14b), a child from urban cultural environment showed a big colourful love symbol attached to the mother's image to indicate his strong love for the mother than the father. Furthermore, another urban child associated Ghana Flag with his drawings (See Plates 4.16a and 4.18f). Another child of the urban cultural environment illustrated the Ghana Flag to represent the Ghana's Independence Day celebration whilst people match in front showing their salute. The results show the use and the meaning of national symbols and general symbols among children from the rural and urban cultural environment. The use of important symbols among urban children in their drawings according to Stanton (2003) is that culture as a complex symbols and artifacts created by a given society and handed down from generation to generation. Louis (2005) also concluded that young children draw upon cultural conventions to give shape and forms to their experience.

Plate 4.23a: A drawing of a boy in urban cultural environment pulling his puppy

Plate 4.23b: Drawing of a woman dancing "Adowa" by a girl from urban cultural environment

Plate 4.23a-b: Urban children's human figure drawings involving actions
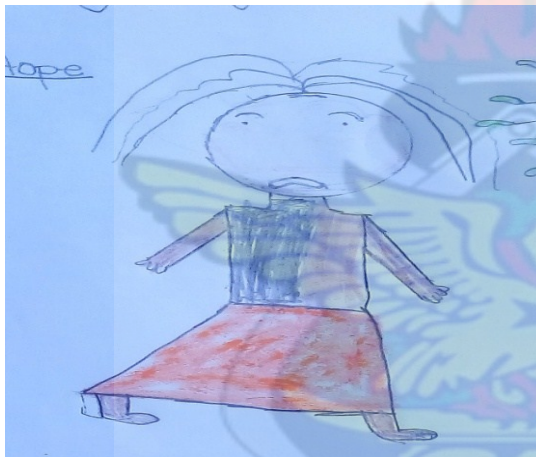
Plate 4.24a: An eight year urban girl depiction of her angry mother

Plate 4.24b: An urban boy drawing of her happy aunty

Plate 4.24a-b: Urban children's drawings associated with mood dispositions

Source: Field Data, June, 2018.

The results of the study documented electric elements such as televisions and computers among both rural and urban children. These may be due to the influence of the primary education curriculum which enables children in Ghana irrespective of their cultural environment to experience common images. Furthermore Gonzalez et al. (2017; Grandastaff (2012) argued that children from different cultures share common

iconography. The finding reaffirms Srinivas (2002) assertion that innovations taking place in the cities percolate down to villages.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

This chapter presents the summary of the study's key findings, conclusions and recommendations with regards to the influence of rural and urban cultural environments on children's drawings using evidence from selected primary schools in Kumasi and the Sekyere East District.

5.2 Summary of Major Findings

In line with the research objectives, the following are the summary of the study's key findings.

5.2.1 Elements that constitute rural and urban cultural environments that children experience in Ashanti region

- The rural children in Sekyere East district drew objects that constitute that they experience from their community, household and the school environments such as a bed, table, cooking pot, saucepan, barrel, television sets, standing fan, mat; domestic animals like duck, chicken, and cow; staple foods (plantain); football, book, pen, teacher's chair and computer, and textbooks.

- The rural children depicted popular cultural and religious elements in their drawings; and chiefly among them pertain to computers, cars, airplanes and popular figures such as football stars; church and mosque.

- Rural children produced elements they experience from the vegetation environment such as oranges, mango; and tuber of yam; trees such as papaya, and 'Okoro' trees.

- Urban children's drawings depicted elements pertaining excursions, travels and trips experienced from holidays visit to London; Sir Max Hotel in the Kumasi; and excursion to Kakum National Park, Mountain Afadjato and Kumasi Zoo with their families.

- The drawings of the children from the urban cultural environment depict some element of popular culture such as cartoon characters with interesting titles like 'Villian and the Super Hero'; 'The Strong Fighter Axe'; and 'Spaceship and the

Rocket'. Urban children produced their favourite scenes experienced from television movies and series. Other elements depicted in the urban children's drawings include scenes from motor accidents and family house and garden destructions.

- Children from the urban cultural environment illustrated routine experiences in their drawings. These included going to church on Sundays; reading story books; watching of TV programmes at home and sweeping house compound; whiles others translated their memorable experiences from dreams, stories and events into drawings.

- Urban children represented several elements of sports and games they participate in their daily activities. They included display of items like long tennis ratchets and cards (spurs); skipping, football, high jump and kite.

- The children from the urban environment also produced several human figures, events and ceremonies in their drawings.

- The urban children produced elements in their drawings that represent scenes from daily experiences such as urban transport and market environments of the Kumasi showing display and selling of items on the tables, selling items on the head, hawking activities in the traffic and by road sides; as well as scenes of pedestrians and scavengers.

5.2.2 Factors that influence the elements children produce from the rural and urban cultural environments in Ashanti Region

- The elements drawn by the children from the rural cultural environment were influenced by factors pertaining to the children's school environment and the curriculum; influence of the elements of the rural cultural elements; household environment; popular culture; nature of the natural environment; experiences from human activities practiced in the rural environment; traveling opportunities to the nearby towns and cities and; and sense of patriotism.

- The elements the urban children produced in their drawings were attributed to the influences of travelling opportunities, excursions and visits; popular celebrations such as religious festivities and special days, fascinations from stories, dreams and events, routine activities; school environment and curriculum; popular mass media

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such as TV movies and series; including the experiences of popular scenes in Kumasi.

5.2.3 Similarities and differences in the children's drawings produced from rural and urban cultural environment in Ashanti Region

- Rural children produce house that are smaller in size, rounded in form and conical roof shapes; with limited features such as doors, windows, and a bedroom. However, urban children drew houses that looked relatively larger in size, rectangular in form and triangular roof shape with detailed features such as steps, doors, bedroom, TV sets, standing fan, furniture and curtains.

- Urban children depicted human figures that are more of family members such as father, mother, brother and aunty; whiles rural children depicted human drawings of self-images and general personalities such as footballers and policemen.

- Rural children depicted few human actions such as a girl holding her waist, a girl matching and a football action compared to urban children depicting more actions pertaining to sporting activities, dance, pulling of a puppy among others.

- Rural children's drawings showed few simple and short labels such as house, fan, computer and box and inaccurate labels, whilst, urban children included more detailed and accurate labels such as "my house, blue house, computer laboratory, father, mother, brother and sister, 'I love my father and mother', Merry Christmas, Happy Birthday, Happy Fathers' Day.

- The drawings of the urban children showed facial mood dispositions such as the angry mummy, and a happy aunty unlike the rural children who did not associate mood dispositions

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5.3 Conclusions

The conclusions drawn from the study include the following.

* Rural children's drawings are essentially representations of elements and activities that they routinely experience from their immediate socio-cultural environment particularly the school and the home; whilst, the drawings of the urban children interestingly point out the influences of affluent parent lifestyle and popular social activities and festivities they experience in the cities.

* Besides it can be concluded that the present global popular media has penetrated through all cultural environments thus, providing children of all cultures some common idiographic and iconographic conventions in their drawings.

* The study attest that houses are specific based on rural and urban environments as differences exist in the rural and urban children representation of houses. These differences permeate in the sizes, shape, roof appearances, detail features, and utilities associated with the house in their cultural settings.

* The results demonstrate that children from rural and urban cultural environment shared similarities in human figure drawings on family, self-drawings and popular figures, indicating some universal production principle on relationship context.

5.4 Recommendations

The following recommendations are offered for Creative Arts teachers, policy makers, and educational agencies and organisation towards improving children drawings, arts, culture and children creativity, and early childhood education.

* It is recommended that Creative Arts teachers in primary schools adopt favourable teaching methods and learning environments that accommodate children particularly those from the rural cultural settings.

* There is the necessity for education policy makers such as the Ministry of Education, United Nations Education, Science and Cultural Organisation (UNESCO) to tap into the voices of rural children by researching into experiences of family life to bring about interventions positive change in their lives.

- There is the need for Creative Arts teachers in Ghana to motivate children to participate in spontaneous and free art activities to enhance their communication and share their stories and experiences from their respective cultural environments. This can be achieved through provision of more time for children's creative activities.

- The Ghana Education Service (GES) should as a matter of urgency put more emphasis on Ghanaian cultural elements in children's drawings in the Creative Arts Curriculum. This should include series of local cultural art works, festivals, folk-music, economic activities, crafts, as popular cultural elements dominate children's drawings particularly those in the urban cultural environments.

- Creative Arts teachers should make drawing part of the primary school's daily routine, since it is through drawings that we know the experiences of the children and use them as the most appropriate example in teaching them. The process of drawing and talking about them serve as important tools for refreshing their ideas.

- It is also suggested that early childhood educators in general, Ghana Education Service, including agencies interested in children's welfares particularly those in the rural areas adopt drawing as an essential research tool to bring rural children experiences in terms of their challenges they face and ideas they possess, emotions, environmental issues into practice. These can provide important parameters for planning their policies and programmes for children.

- The researcher suggests that there should be periodic exhibition of elements from children's cultural environment and popular cultural environments. Here, parents and traditional authorities, including the Ghana Education Service should support in terms of objects, and funds.

- Parents particularly those in rural cultural settings should can expose their children to several elements outside the rural environments through occasional travels, provision of TVs, telling stories, and events. This was because it was found that children in rural cultural environment presented more identical shapes for houses as rounded with conical shape roof tops.

- It is essential for adequate periods to be apportioned particularly for the children in the primary schools by their Creative Arts teachers for drawing activities. In this regard, teachers should motivate children to draw freely by presenting their cultural elements and personal experiences from their environments.

- The children's drawings of Ghana national flag should be promoted and encouraged by Creative Art teachers and primary school curriculum developers to further inculcate in Ghanaian children their sense of identity and culture being in the form of national colours, symbols, emblems, heroes, and natural resources.

- The differences and similarities on both human figure and house drawings among rural and urban children should be utilized by Creative Art teachers to help children better appreciate the cultural elements and experiences in the study of drawing.

- The researcher will publish the work in internationally recognized journals to make it accessible to other researchers, art educators, and parents to understand the factors that influence the elements children draw from their environments especially the rural and urban cultural environments.

- Again, the researcher will organize seminars for teachers to include culturally related elements that are specific to children's cultural environment to enable them relate to learning or creative art better.

- For further studies, extensions on cultural influences children's drawings can be investigated by considering children in other cultural environments such as slums and affluent suburbs, religious culture cultural environments such as Christian and Islamic settings; coastal children and hinterland children.
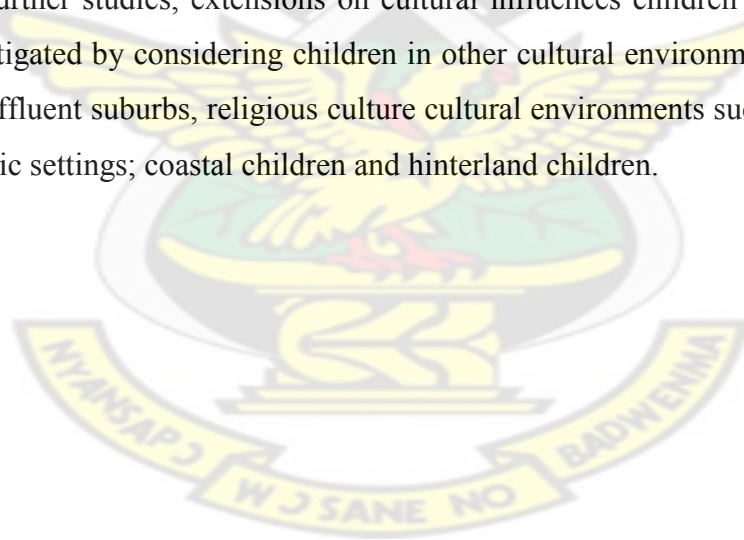
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APPENDIX : GUILDELINES FOR DATA COLLECTION AND ANALYSIS

Children's Drawing Activity

1. Draw what you want.

Section A: Children Background Information

1. Name
2. Sex
3. Age
4. School Name
5. Parental occupation
6. Residential area characteristics
7. Community characteristic
8. Religious affiliation
9. Access to television, radio, internet
10. Availability of social services in the child's community.

Section B: Elements and Content of Child's Drawings

1. People/human figures, Personalities (e.g. mother, father, friend, teacher, musician, footballer etc)
2. Activities (e.g.playing of football game, running, dancing, drumming, sports, cooking, farming, hunting, driving, selling etc)
3. Objects , instruments, and structures (football, drums, cutlass, pickaxe, car, table, house, hut)
4. Special and memorable occasion/event (birthday, Christmas, Ramadam, Festival, outing, school events etc)
5. Environment and nature (Plants, animals, rain, rainbow, flood,
6. Build Up environment (Buildings, roads, market, hospital, bank, police station etc)
7. Display of abstract values (love, beauty, hatred), etc
8. Display of scenes (fight, market accident, gathering etc)
9. Memorable occasions (birthdays, Christmas)
10. Global iconography, fashions, games, sports, food, entertainment, all kinds of arts, designs, drawings, photographs, cartoons, comic shared through popular media: films, TV, Internet, magazines etc
11. Lifestyles (affluent lifestyles, city lifestyles, rural lifestyles, poor lifestyles)
12. Cultural symbolic elements (flag, sword, stool, umbrella, palanquin, crown, staff etc).

Section C: Factors that Influence Children Drawing

1. Personal experiences and observations from home, school, friends, community members, natural environment, mass media.
2. Socialization through social norms and ties impacted through parents, teachers, friends, church, community, etc
3. Community lifestyles, community norms and values
4. Child's daily experiences, plays, actions, activities and
5. Rural cultures influenced by village life style; strong links to natural environment; strong social ties and values, limited mass media, isolation, and social services.

6. Town and city lifestyle which are characterised by availability of social services and infrastructure, multi-cultures, openness, and wider access to multi-media.
7. Popular culture associated with global iconography, fashions, games, sports, food, entertainment, all kinds of arts, designs, drawings, photographs, cartoons, comic shared through popular media: films, TV, Internet, magazines etc

Section D: Details Information

1. Drawing style (thickness of outlines/marks)
2. Actions shown in the drawings
3. Costumes worn by persons in the drawings (e.g. customary dress eg. kente, fugu, etc)
4. Numbers of elements depicted in the drawing
5. The use of cultural symbols such as flag, coat of arms
6. Texts (words, titles, labels)
7. Size and shape of drawing elements
8. Height
9. Colour preference
10. Cultural symbolic elements

Section E: Meaning of the Content Children's Drawings

1. Asking children to elaborate on their completed drawing through written or oral explanations.

2. Asking for clarification of the content of the drawing to them which are not easily understood.

3. Seek for explanation on the meaning of the content of the children drawing art as it pertains to him/her.

3. Explore for explanations on the children's choice of subject matter in their drawings to ascertain the circumstances, experiences, or factors that influenced the child's type/s of drawing elements.