

2015

SANKOFA ART EDUCATION: A CULTURAL BASIS FOR GHANAIAAN ART EDUCATION

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SANKOFA ART EDUCATION: A CULTURAL BASIS FOR GHANAIAN ART EDUCATION

A thesis submitted in partial fulfillment of the requirements for the degree of Master of
Art Education at Virginia Commonwealth University.

by

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May, 2015

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ACKNOWLEDGEMENT

I would like to thank God for granting me the wisdom and strength to complete the research. I would like to thank my husband, Frank for his constant support and encouragement. Special thanks go to my adviser, Dr. Sarah Cunningham, my thesis committee members, Dr. Melanie Buffington, and Dr. Sara Wilson McKay for their direction and patience in accommodating me throughout this process. There would be no “Sankofa Art Education” had it not been for the support of Dr. David Burton. Dr. Burton was the first to discuss my thesis ideas and he built up the confidence in me to pursue the study. Special thanks go to Richard Woodward of Virginia Museum of Fine Art and Marie and Keith Zawistowski for providing me with useful resources. I would like to thank all the participants in this study for their helpful feedback and my family in Ghana for tolerating the endless phone calls. I wish to thank Ms. Wyonia Burke and Ms. Nancy Wilson Young for proof reading my thesis. Last, but not least, I dedicate this study to my children Nhyira and Ayeyi and all the children in Ghana

Table of Contents

CHAPTER 1: INTRODUCTION	1
Challenges in Ghanaian Education.....	2
Literature Review	5
What has been the model of arts education of Ghana?	5
Problems implementing a new Curriculum.....	5
Proposed plan by other researchers.....	6
Culture and Identity in Ghana.....	7
Methodology.....	7
Findings.....	9
Conclusions.....	10
CHAPTER 2: LITERATURE REVIEW.....	11
Introduction.....	11
What has been the model of arts education of Ghana?	11
Problems implementing a new Curriculum.....	12
Proposed plan by other researchers.....	14
Culture and Identity in Ghana.....	17
CHAPTER 3: METHODOLOGY.....	21
Introduction.....	21
Design of the Study.....	22
Instrumentation.....	23
Population and Sample Size for Art History Survey.....	24
Data Collection for Art History Survey.....	25
Data Analysis procedure for Art History Survey	26
Population and Sample Size for Curriculum Survey	27
Data Collection for Curriculum Survey	28
Data Analysis procedure Curriculum Survey	28
CHAPTER 4: FINDINGS/ ANALYSIS.....	30
Introduction.....	30
Findings from Art History Survey	30
Developing the Curriculum	34
Findings from Curriculum Survey.....	36
CHAPTER 5: OVERVIEW OF STUDY.....	40
Significance of this study.....	40
Limitations	41
Suggestions for future research	42
Conclusion	42

LIST OF REFERENCES.....	44
Appendix I.....	51
IRB REQUEST.....	51
Appendix II.....	54
Cover letter for Art History Survey.....	54
Appendix III.....	56
Research Questions for Art History Survey.....	56
Appendix IV.....	58
Cover letter for Curriculum Survey.....	58
Appendix V.....	61
Research Questions for Curriculum Survey.....	61
Appendix VI.....	64
Lesson Plans.....	64
UNIT ONE (1).....	68
UNIT TWO (2).....	78
UNIT THREE (3).....	92
UNIT FOUR (4).....	107
UNIT FIVE (5).....	113
Appendix VII.....	121
Kente cloth and Ghanaian traditional dress styles.....	121
Vita.....	123

Abstract

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A CULTURAL BASIS FOR GHANAIAN ART EDUCATION

By Esi Sam Annan

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Art Education at Virginia Commonwealth University.

Virginia Commonwealth University, 2015.

Director: Dr. Sarah Bainter Cunningham, Executive Director of Research, Office of Research, School of the Arts.

This study is a curriculum research project that focuses on teaching the traditional arts of Ghana and enduring artistic ideas to Ghanaian basic school students. It has been designed based on data from a survey conducted with experts in Ghana arts history and on the traditional arts of Ghana. The curriculum covers the major arts practiced by the traditional artists. It also recognizes some contemporary Ghanaian artists and their artworks.

This study offers insights into Ghanaian basic school art teachers' philosophies and experience with their traditional arts. Through analysis of the findings, the major themes that emerged were changes in the assessment strategies of the national curriculum for Creative Art subject, the opportunities this new curriculum might bring to multicultural education, and the positive effect this curriculum has had on teachers' understanding and designing of traditional art lessons.

CHAPTER 1: INTRODUCTION

Ghana is a sub-Saharan African country located on the west coast of Africa. It has an estimated population of about 25 million (Ghanaweb, July 2013). Historically rooted in farming, the country's economy is dominated by agriculture, which employs about 40 percent of the working population (Ghanaweb, 2013). Ghana has ten regions and many different tribes and languages. Ghana has over 50 ethnic groups whose common values and institutions represent their collective national heritage (Ghanaweb, 2013). Each of these ethnic groups has arts that show cultural features and traditions that give identity, self-respect and pride to its citizens (Ghanaweb, 2013). They also have common arts practiced across different regions, such as basket weaving and woodcarving. Indigenous Ghanaian visual art is believed to have been used for rituals, entertainment, communication, and healing. Indigenous Ghanaian art is a historical and anthropological timeline of natural and supernatural phenomena that defines the Ghanaian cultural background, techniques, style, and materials used for their artworks.

Most Ghanaian students, including me, grow up not knowing the indigenous Ghanaian visual art forms and its importance because these art forms are not included in the visual art curriculum in Ghana. This is contrary to what is stated in the objectives of the cultural policy of Ghana designed by the National Commission on Culture. One objective promotes the cultural awareness of the youth through formal and non-formal education to ensure that they are prepared to play their role in the cultural life of their communities (National Commission on Culture, 2004). Even basket weaving and wood

carving, the common indigenous visual arts practiced across different regions in Ghana, were not taught in my school experience.

Challenges in Ghanaian Education

At independence in 1957, Ghana inherited a culture from the British that paid no attention to Ghanaian way of life and its environment. A colonial form of education made Ghana conform to the western educational style, specifically the British system, ignoring its indigenous cultural practices, the unique characteristics of Ghanaian culture, the national identity and the traditional oral form of teaching. Western education has imposed an abstract form of education that has contributed to alienation of the African people and received the strongest condemnation (Ayandele, 1996; Flolu, 2000). The influence of western missionaries during the colonial era made Ghanaians abandon their heritage and accept a foreign religion that was new to them (Flolu, 2000).

Education reform under the 1987 enactment was introduced by the Ghana Ministry of Education to restructure the educational system to gradually replace the British-based pre-university educational system. The educational reform under the 1987 enactment made the position, popularity or recognition of certain school subjects suffer. The name “visual or performing arts” under the enactment has changed over the years in the basic school level, being integrated with religion and social life and calling it, “cultural studies.” This reform led to the introduction of new subjects, new curriculum content, and the re-naming of certain subjects. At the senior high school level, Visual Art constitutes what is called “Vocational Skills.” The syllabus listed in this Vocational Skills includes textiles, leatherwork, bead making, graphics, printmaking, pottery, calabash art, sewing, catering, book craft, basketry and sculpture (Flolu, 2000). In a 1994 report by the

Education Reforms Review Committee, it was once again given a new subject name, “Ghanaian language and culture.” Without further research and action on what should be the content and methods, art may be threatened by a new name or may be integrated with other subjects that will make art education in Ghana move away completely from its cultural heritage and values.

The influence of contemporary art has made students produce modern artworks that do not draw from indigenous or traditional artworks (Flolu, 2000). Students exposed to modern artworks tend to produce these arts rather than seek to develop their traditional art. Lack of education in indigenous art in Ghanaian schools prevents students from having pride of their indigenous art and so students regard it as old fashioned. Very little research has been done on the Ghanaian traditional art making it difficult for students to have access to significant articles and books to explore the arts of Ghana.

Art education is seen in the Ghanaian society as less academic, preventing an increase in the number of students pursuing art education at the Master’s and Ph.D. level when compared to students in other fields (Flolu, 2000). Even though one can get a Ph.D. in art education, it is not pursued. The fallacy that art is for less intelligent students has prevented parents from encouraging their children to pursue art or art education at the higher level. Also, more students enter into other subjects to be perceived as intelligent and smart.

Among the few trained art teachers in Ghana, a small number of them can teach indigenous art. Local art narrators are called upon to teach indigenous art in schools (Flolu, 2000). They remain the only reliable teachers to teach indigenous art because they

still practice the indigenous arts in chief palaces. They do not have formal teaching licensure, which prevent them from being employed by the Ministry of Education. They are therefore seen as volunteers and, based on their interest and motivation, students may choose to attend a class or not.

Currently in the Ghanaian educational system, art education has no well-designed structure or syllabi for passing standard examinations or tests based on Ghanaian values and standards. The written culture of the west has overshadowed the creativity of indigenous Ghanaian art (Flolu, 2000). Ghana still uses the European values and standards in teaching or training in passing examinations in art lessons (Flolu, 2000).

The researcher was inspired to title this study after the Ghanaian adinkra symbol or motif “Sankofa” which literally means, “Return to the source and fetch” (Tedla, 1995). Ghanaian art education might be inspired by its own adinkra symbol or motif to be able to bring back the indigenous art and values into Ghanaian education. This will help Ghanaians to learn about their traditional forms of art and values that has defined them. Ghanaians can learn from their own past mistakes and correct them in the present and make great achievement in the future. It is never too late for Ghanaian education to have a redesigned curriculum that will reflect their cultural heritage, beliefs and values. This study researched the education of Ghanaian basic school visual art teachers on the traditional arts of Ghana to be able to teach their pupils to fulfill the objective of the cultural policy of Ghana. This research project serves as a tool to help Ghana basic school students discover their cultural values and the role art plays in identity formation. Basic school education in Ghana is for pupils from ages six through eleven. This research

designed a curriculum to help generations learn about their cultural identities as well as western art traditions.

Literature Review

In conducting this study, I consulted literature from Ghana art education and general education. The literature review highlights four different fields of research that is related to this project: What has been the model of arts education of Ghana? Problems implementing a new Curriculum, Proposed plan by other researchers, and Culture and Identity in Ghana.

What has been the model of arts education of Ghana?

Ghanaian education used to be primarily oral tradition and practices (Amenuke, 1976). During colonization in 1874 and afterward everything changed to British education (Lewis, 1960, p.155). Ghana still has not broken free from using the western education even after obtaining independence in 1957 (Flolu, 2000). The impact of western education made Ghanaians concentrate less on their traditional arts thus preventing students from studying their cultural identity and values. Students in Ghana go through school learning a foreign art rather than the traditional art forms and importance that have symbolic meaning and significance in their lives (Amenuke, 1976).

Problems implementing a new Curriculum

Quite a number of problems have been associated with implementing a new curriculum. One of the problems is differentiating between arts and culture, which makes it difficult to teach critical understanding between traditional beliefs and technical skills (Ross, 2004).

Another problem is that the mixed languages, ethnic groups (Cole & Ross, 1977) and lack of written record make it difficult to acquire history on the traditional arts of Ghana (Asihene, 1978). This may understate or overstate the exact details of history on the traditional arts.

Another challenge pointed out was the lack of instructional structure and easy accessibility to raw materials to teach (Amenuke, 1976). For teachers to be professionals and effective in teaching the traditional arts, they should have access to adequate training in the arts and have easy accessibility to the raw materials that will help them to teach. Questions on content, methods, and expected outcomes of lessons have been raised when implementing a new curriculum (Ross, 2004). There has also been a debate on whether there should be a balance between the traditional arts and the western form art.

The history orators/traditional artists have not yet been employed to come to classrooms to educate students about the traditional arts of the various cultures (Asihene, 1973). These people serve as the source of information on the traditional arts and they are needed as resources to obtain this information. Although they are uneducated in many respects, their focus is a commitment, dedication and determination to enhance the quality of the traditional arts by practicing it in the palaces as a way to honor their chiefs and their ancestors.

Proposed plan by other researchers

Amenuke (1976) proposed a comprehensive plan as a foundation for elementary arts and craft in Ghana. Although it was not a detailed plan, it gave some explanation in the differences between traditional art and western art. Tetteh, (n.d) gave some examples of traditional arts including motifs, visual images and symbols incised, casted, painted or

carved in wood, textiles, sculpture, carpentry, furniture, architecture, leatherwork and beads. Asihene (1973) proposed themes, media, products, design and styles to be considered when teaching the traditional art, which ranged from nature to man-made things. These proposals gave a foundation to some traditional arts that could be studied in schools, but failed to give details to teachers on how to implement them in the classroom.

Culture and Identity in Ghana

Culture is the lifestyle manifested by a people or a society, which is taught and learned by social means (Anquandah, 2006). It is expressed in tangible and intangible forms (Asihene, 1978). Ghanaian culture has etiquettes, which are the acceptable rules and forms prescribed by custom to be observed in social life (Asihene, 1978). Etiquette is a sign of respect.

Ross (1998) says identity is a “fixed set of customs, practices and meanings, and enduring heritage, a ready identifiable sociological category, a set of shared traits and/or experiences” (p. 275). Culture and identity are used together to refer to the tangible and intangible thing that has defined Ghanaians. Ghanaian culture, before colonization, was identified by its languages, rich folktales, governance, architecture, music, food, drinks, traditional marriage, occupation, religion, symbolism and the use of traditional medicine to heal (Zeine, 2011). The things that distinguish Ghanaian culture and identity include kente cloth, architecture and symbols.

Methodology

Qualitative data was used as a framework for this project. Survey methodology was effective for this study because my goal was to collect data pertaining to specific questions from a large group of art teachers and experts in traditional art. Their feedback

aided me to formulate my research questions. The research questions were:

- What are the important or unique artworks that have defined Ghanaians?
- Who are the most important Ghanaian artists in history?
- What type of visual arts should be taught in schools and why?

This study was administered in a questionnaire form and distributed through an email link to the participants. Before collecting any data, IRB (#HM20000036) Exempt approval and participants consent were obtained (See Appendix I, II).

Twenty-five people were solicited for participation in the first survey, which was an art history survey; 10 participants responded. These participants included 4 Ghanaian local history orators, 3 art education professors in Ghana, and 3 art historians in Ghana and in the United States. No surveys were received from practicing basic school art teachers in Ghana. Participants were asked in the survey to provide information on the Ghanaian traditional art forms and suggestions on the type of the arts to be taught in schools.

For the second survey, which is the curriculum survey, practicing visual art teachers were solicited from three basic schools in Ghana. These schools were KNUST Primary School, Kumasi, Ashanti region, Ghana, University Primary School, Cape Coast, Central region, Ghana, and Pambe Ghana, Gambaga, Northern region, Ghana. Of these three schools, two responded to participate in the study. The teachers were sent a curriculum and surveys to give their feedback after reviewing the curriculum. In all six (6) surveys were sent to these schools and four (4) surveys were received from them.

Findings

A Microsoft Excel sheet was used to carefully review the findings of the two surveys. The findings of the first qualitative survey, in general revealed that there is little knowledge on the Ghanaian traditional arts. One question asked the participants to state how indigenous art was taught and valued before colonialism. There was a 30% response from art educators and art historians to unanswered questions, which were “don’t know”, “no comment” or left the space for the answer blank. No survey responses were received from the practicing teachers. For the question that asked participants to mention the important or unique artworks that have defined Ghanaians, all of the participants agreed that there are unique artworks that had defined Ghanaians. The artworks mentioned were pottery, basketry, wood carving, leather work, kente weaving, adinkra symbols, bead making, linguist staff, akuaba doll, stools, sculptures in wood and terracotta, palanquins, and royal regalia.

One question asked participants to list top 10 Ghanaian indigenous and contemporary artists. The findings revealed that there are records of contemporary artists and not of the traditional artists. Some of the contemporary artists mentioned were Ablade Glover, Kofi Antubam, Ato Delaquis, Sylvanus Amenuke and Kwame Amoah, Charlotte Hagan, Vincent Kofi, Nana Yaw Ghanatta, Lionel Idan, and El Anatsui. The participants gave lists of contemporary artists after colonization. Ninety (90%) of the participants listed the same contemporary artists.

The findings of the second survey revealed that teachers have different philosophies and experience with the traditional arts. Participants view these new lessons as a way to help students acquire insight into the diverse cultural backgrounds and a

privilege to try their hands on arts of various communities as well as apply the techniques used in their own artworks. Some of the significant things the participants said they learned were how to design lessons that involved critical thinking/ enquiry, problem solving, collaboration skills, life skills and reflection of students' working processes as well as assessment of students' learning outcomes using the rubric.

All of the participants hope to see a national curricular change in the assessment strategies used to assess students' performance and learning outcomes. They hope to see a more detailed form of assessment strategy like the one used in this research.

Conclusions

This study provided basic school art teachers insights into the Ghanaian traditional arts, lesson plan designs, and assessment of students' learning outcomes. It recognizes some contemporary Ghanaian artists and their artworks and offers insights into Ghanaian basic school art teachers' philosophies, and experience with their traditional arts.

This study offers a foundation of understanding from which future studies may be replicated and further enhanced to ascertain the benefit of using traditional visual art and identify the Ghanaian culture practices to be taught in schools.

CHAPTER 2: LITERATURE REVIEW

Introduction

My literature review was selected from a body of research on the traditional arts of Ghana, which is also related to my research topic. The accomplishment of past researchers, (Amenuke, 1976; Asihene, 1978; Flolu, 2000; Ross, 2004), focuses on the need to incorporate traditional arts into Ghanaian school curriculum. Researchers (Amenuke, 1976; Flolu, 2000; Ross, 2004), have dug deeper into the history of Ghanaian education before and after colonization and its benefits and problems.

What has been the model of arts education of Ghana?

Prior to independence, Ghanaian education was primarily traditional (Flolu, 2000). It is evident that a significant part of education relied primarily on oral traditional and practices (Amenuke, 1976). During colonization in 1874, there was a change from the traditional education to a new form of education. The development of education in Ghana owes its pattern and content to Britain. It was developed largely by Christian missionaries whose headquarters were in Britain and administered by government officials whose own education was British, and who were interpreters of policy as advised by the colonial office through the offices of the Advisory Committee on Education in the colonies (Lewis, 1960).

After independence in 1957, educators in Ghana have been faced with the puzzle of how to break away from colonial legacy and develop an educational system that reflects the unique characteristics of Ghanaian culture (Flolu, 2000). The impact of colonialism has made it impossible for Ghanaians to go back to their cultural identity (Flolu, 2000). Research still shows that the current educational system in Ghana teaches

mainly western forms of art and what defines Ghanaians has been replaced with western forms of education (Flolu, 2000). The impact has also affected the visual art curriculum model used in public schools. This situation leaves the existing art curriculum with less adequate information addressing artistic learning of the indigenous art of various Ghanaian cultures. Dimitriadis and Kamberelis (2006) stated that a problematic side effect of colonialism is that in a postcolonial culture, people have to locate strategies for reclaiming their cultural past and prizing its value.

The focus on western art in Ghanaian schools, however, has made it very easy for Ghanaians to forget their identity and cultural values (Flolu, 2000). Students in Ghana go through school not learning the indigenous cultural art forms and their importance but rather foreign art that has little or no symbolic meaning and significance in their lives (Amenuke, 1976).

Problems implementing a new Curriculum

Previous research has done a good job focusing on some of the problems associated with implementing the traditional arts. Coe (2002) points out that part of the resistance to teaching traditional art forms in contemporary Ghanaian schools seems to be located in the ways in which those forms have been taught. In other words, the indigenous educational process teaches traditional beliefs along with the technical skills required to make each art form (Ross, 2004). The absence of an indigenous art curriculum demonstrates the lack of critical understanding of the interrelationship between arts and culture, overreliance on the written culture of the west at the expense of oral creativity and the absence of an explicit policy on the arts in Ghanaian education (Flolu, 2000).

There has also been complexity and confusion on the history of the traditional arts of Ghana. This problem has been associated with Ghana's elaborate mix of languages and ethnic groups (Cole and Ross, 1977) and the fact that not many records of the traditional arts objects were kept (Asihene, 1978). New discoveries by archaeologists and art historians over the last centuries, combined with the oral traditional and written records, help shape our understanding of the prehistory of Ghana now (Cole & Ross, 1977). This discovery has helped other researchers gain better understanding of the traditional arts and has also developed a foundation for further studies. Edusei (1991) states that the purpose of indigenous education was the transmission of accumulated wisdom, knowledge, values, beliefs, and attitudes of the society to its young, a necessary process for maintenance and development of the culture.

Another challenge to implementing the traditional arts is the instructional structure put in place to teach. Amenuke (1976) says some of the problems in the classrooms are attributed to lack of methods of instruction that reflect the traditional arts and a shortage of classroom art/ craft teachers with adequate training in the arts. Thus, teacher training institutions do not adequately prepare their teachers in the type of experience that would develop their skills in teaching art/ crafts effectively. This makes teachers saddled with the teaching of other subjects and they pay less attention to art. Lack of easy accessibility to raw materials to be used in the classroom has also limited the effectiveness of instruction. Even though there are abundant raw materials, the cost of transporting these materials into schools is very expensive (Asihene, 1973).

Researchers have raised questions on what the content of lessons should be. As Ross (2004) puts it, the big question of whether or not the indigenous arts should be

taught in Ghanaian schools raises the questions of content, methods, and expected outcomes. There has also been a debate on whether there should be a balance between the traditional arts and the western form art. Local art forms were originally taught by indigenous methods whose structure and content differed considerably from those common to the European model (Edusei, 1991). Because of this, indigenous art and school education systems in Ghana evolved along parallel paths with separate goals (Edusei, 1991). The purpose and value of the traditional art was based on the basic concept of cultural organization. The art was done mainly to satisfy religion, cultural needs, social needs, balance and unity of its own people. Traditional art was also to express the creativity of thoughts, intense feelings or emotions to impact its audience. This made the art functional, stylish, required the use of quality medium, workmanship, originality and aesthetic qualities.

Schools in Ghana have not yet introduced history orators/traditional artists or employed them to come to the classrooms to educate students about the traditional arts of the various cultures (Asihene, 1973). These people serve as the source of information on the traditional arts and they are needed as resources to obtain these information. They also spend their lives learning about the traditional arts and some have their traditions and cultures passed down to them verbally. They are the only people who still hold on to the quality of the traditional arts. They are committed and dedicated to it and they practice the traditional arts as a way to honor their ancestors.

Proposed plan by other researchers

Some researchers have done more research and proposed plans that can help remodel and introduce traditional arts in Ghana. This has been a huge step for

demonstrating their concern for the traditional arts. Amenuke (1976) proposed a comprehensive plan for elementary arts and craft in Ghana, which was not a detailed plan but was to give educators a foundation of these arts. He explained the difference between the traditional arts of Ghana and western art by defining what they are. He defined traditional arts as the functional Ghanaian creations (visual and performing), which reflect the traditional culture. By explaining the traditional arts first hand in his proposed plan, he helped Ghanaian art educators to understand what the traditional arts are and to be able to identify them.

Another important step taken by other researchers in proposing a plan was to give examples of some of these arts that are encountered in everyday life. The traditional arts include motifs, visual images and symbols incised, casted, painted or carved in wood, textiles, sculpture, carpentry, furniture, architecture, leatherwork, beads and decoration for common everyday activities (Tetteh, n.d). Tetteh (n.d) also stated that these arts distinguish Ghanaians from other countries in Africa and around the world.

These arts have now become a part of a familiar visual vocabulary that serves to identify Ghana (Ross, 2004).

The Ghanaian arts are diverse because there are different cultures and ethnic groups in Ghana, these groups excel in particular styles. Diversity is the different artworks practiced by the various cultures in Ghana. Diversity has ranged from artworks, visual images and symbols that are used to communicate ideas to the public. In the coastal regions of Ghana, there is abundance of woven artworks such as baskets, mats, and carpets using the coconut palm. An example of a tribe in the coastal region is the Fante tribe, which is well known for its basket making and ceramics because of the

abundance of raw materials in the region. Further inland, the central regions are known for their woodcarvings, jewelry making and textile prints. The Ashantes are rich in gold, which makes jewelry-making one of their traditional art forms. The Ewe tribe can be found on the east side of the country. It is well known for making the rich Kente cloth. The upper regions of Ghana are known for their leatherwork because of their high level of cattle production. They are also well known for the architecture of round huts with conical thatched roofs, which provide a particular scenic view (Government of Ghana Official Portal, 2013).

Not only have researchers defined the traditional arts but also developed a plan that focuses on types of subject, themes, media, products, design and styles to be considered in learning about the traditional arts of Ghana (Asihene, 1973). Asihene (1973) recommended different subject areas for exploration, which range from nature to human-made things in the environment. Although Asihene's study is over forty years old, it gives a foundation for which other studies can be developed. Art subjects should be on both nature and man-made things including proverbs, symbolism and the Ghanaian philosophies.

Subjects for art study refer to all the things in nature as well as what man has made in the environment. In, Ghana, proverbs, philosophical thoughts, symbols, social activities and events are all relevant subjects or themes for art study (Asihene, 1973, p.86).

Another relevant area that Asihene pointed to when learning about the traditional arts of Ghana is knowing the themes in traditional arts. To him, subject and theme work closely together. Asihene (1973) claimed that themes are the specific content or symbolic meaning of a particular subject (p. 86). He further explained that media is also a way that

artworks are created, which can be through natural and artificial objects, whereas, products are creative artworks manufactured or produced (Asihene, 1973, 87).

Asihene (1973) says how a media was used is revealed in the outcome of the final product. The product will reveal how creatively the media was used. Asihene's research explained function as the purpose that artworks are supposed to acquire practically because most traditional arts were created for religious purposes (p. 87). To him design is paying attention to content and details that will aid in visual communication. Design also involves the use of art elements such as form, line, space, shape, color and texture (Asihene, 1973). Asihene (1973) claims, "Attention to design as content in art can help achieve: visual communication, urban, industrial interior and fashion design very useful in Ghana today" (p. 87). Asihene (1973) emphasized the use of principles of design such as rhythm, balance, proportion, unity and variety, and finally, the use of style in the traditional arts. He defined style as a work of a cultural group (p. 87).

The plans by these researchers indicate that there has been progress since independence in 1957. Many of the authors cited in this study have offered some valuable suggestions such as Amenuke, 1976 and Asihene, 1973. They suggested some indigenous art forms that can be studied in schools. However there seems to be fewer resources teachers need to implement meaningful art curriculum.

Culture and Identity in Ghana

Culture is the lifestyle manifested by a people or a society, which is taught and learned by social means (Anquandah, 2006, p.1). Anquandah writes "Culture is expressed in intangible or non-material form, for instance in terms of languages, dialects, philosophical thought, cosmology, morals and ethics, religious beliefs and rituals oral

traditions, folklore, festivals, political ideas, music and dance, social customs related to birth, puberty, marriage, family life, work and death. Culture is also manifested in intangible or material form, in terms of types of food procurement and preparation, diverse technology and crafts clothing, body decoration, visual art and symbols, secular and religious architecture, monetary medium of exchange or transport systems” (Anquandah, 2006, p. 1).

Ghanaian culture has etiquette that identifies the different groups. Asihene (1978) has defined etiquettes as the acceptable rules and forms prescribed by custom to be observed in social life (p. 15). Etiquette is a sign of respect. Some of the common etiquettes practiced by all the cultures in Ghana are removing one’s hats when speaking to the elderly and greeting with a handshake. People who violate these rules of etiquette are believed to first of all bring shame to themselves and then to their families, elders and ancestors.

Identity is defined as a “fixed set of customs, practices and meanings, and enduring heritage, a ready identifiable sociological category, a set of shared traits and/or experiences” (Ross, 1998, p. 275). Culture and identity are used together to refer to the tangible and intangible things that define Ghana. Ghanaian culture, before colonization, was identified by her languages, rich folktales, governance, architecture, music, food, drinks, traditional marriage, occupation, religion, symbolism and the use of traditional medicine to heal (Zeine, 2011). One of the great challenges to preservation of culture is the frequent interactions facilitated by technology, inter-ethnic marriages and the boarding schools (Zeine, 2011).

The kente cloth is one of the cultural identities of Ghana. Kente is a hand woven cloth with intricate patterns from brilliant color silk that has symbolism (Asmah, 2004). (See Appendix VII). The kente cloth was worn mostly by the people in the south. Kente is mostly sewn into Kaba and Slit for the women or smaller versions are wrapped around the head, upper torso and the lower body (See Appendix VII) The men wrap the cloth around their bodies, leaving one of their shoulders uncovered (See Appendix VII). The Kaba and the Slit is dressed with traditional beads or gold jewelry accessories and a headgear. The traditional smock, which is associated with people in the north as Fugu and the people in the south as Batakari (See Appendix VII) , is a plaid loose garment made of the hand loomed strip of fine cotton (Mensah, 2013). The smock is mostly worn by the people in the north. The traditional smock is worn with a designed cap.

Another aspect of cultural identity can be seen in the architecture and the settlement of the people. The use of clay, straws, bamboo, wood and palm branches had been part of the materials used by the people. Clay was baked in traditional made kiln. Wood, straws and palm branches were dried and treated to resist insects. The traditional culture used materials that were affordable and easier to be obtained. The framework of the buildings were made with strong poles and tied with palm branches. Kneaded clay or earth is filled in and around the framework and the roofing was done with straws and palm branches. The creativity of the people was best demonstrated on their buildings. The people decorated their buildings with symbols that represented their clan or ethnicity.

Symbols have been used to communicate ideas (Amate, 2011). These symbols range from natural object and abstract designs. Symbols are carved, embossed and printing on a surface such as wood, timber, clay or calabash.

The goal of the literature review is to explore and make connections between the many different studies related to the traditional arts of Ghana and art education in Ghana. Although researchers have done several studies to define the traditional arts and propose plans for art education, there are gaps in locating detailed strategies for reclaiming their cultural past and valuing it in art education. For this reason, I believe that there is research still to be done to formulate detailed lesson plans that will focus on the teaching of traditional arts in schools.

CHAPTER 3: METHODOLOGY

Introduction

Innumerable factors are involved when looking at a debate that has lasted for decades over the position of the traditional arts as a part of art education in the curriculum in Ghana. It has been debated that the meaning of some images in traditional art may have associations with fetishism, superstition, primitive beliefs and practices that may not be appropriate to teach in modern Ghanaian schools (Ross, 2004). More recently, there have been questions raised about content, methods and the expected outcomes if the traditional arts are taught (Ross, 2004). In light of this, defining and selecting the most important principles of a debate that has been ongoing for this length of time between art educators, art historians and advocates of the traditional arts is paramount in order to effectively compare and contrast the foundation of each group, and look for ways that will instill the traditional arts into the art curriculum in Ghana.

This research investigates an in-depth and comprehensive understanding of indigenous Ghanaian visual art, thereby building awareness and positive interactions among Ghanaians. Because the immediate focus of my work revolves around gathering information about my country and using this information to illuminate the potential connections between issues within a specific context, two qualitative studies provide an appropriate framework for this project. Two surveys were designed for this study. The first survey was sent to experts in the Ghanaian traditional arts to acquire more information on Ghanaian traditional arts. The participants in the first survey were put into three sub-groups. The first sub-group was practicing basic school art teachers and art education professors in Ghana, the second sub-group was art historian in Ghana and the

United States and the last sub-group was Ghanaian local history orators. The information acquired from the first survey was used to design a curriculum for the participants in the second survey. The second survey was sent to Practicing basic school art teachers in Ghana to know their knowledge level and experience with the traditional arts, and if they would accept new lessons that would teach the traditional arts. These were teachers from KNUST Primary School, Kumasi, Ashanti region, Ghana, University Primary School, Cape Coast, Central region, Ghana, and Pambe Ghana, Gambaga, Northern region, Ghana.

Design of the Study

Because my research is a curriculum program based on indigenous Ghanaian cultural heritage and values, I compared the circulating history, culture and social norms of the various ethnic groups. After searching in the literature in our field, I found some recent work on the traditional arts at various levels (Amenuke, 1976; Asihene, 1978; Flolu, 2000; Ross 2004), some work on history of Ghanaian art in general (Asihene, 1978), but little that was specific to the designing of lesson plans for Ghana students. The many books and articles from general education about Ghanaian art history address numerous important general concerns. However, for the Ghanaian students to better understand and practice hands-on activities of their cultural arts, I conducted a survey on what should be taught about the traditional arts of Ghana.

In the pursuit to get answers, I discover that researchers must carefully evaluate what the research paradigms have to offer and how they may provide for the objectivity, subjectivity, or goals that have been established for a study. Researchers must also consider their comfort levels and preferences when establishing the criteria for their

studies as these can significantly affect the validity of their results. In support of this, an insight into how qualitative research method is used to create an appropriate methods research paradigm for this study is provided. Qualitative research was used for the data collection. This qualitative study used surveys as the measuring instrument for the collected data.

Before I decided on the questions to ask my potential participants, I contacted some people in Ghana who work with the Minister of Chieftaincy and Culture and also some in the education sector for more insight on what is taking place currently in Ghana Art Education. Their feedback aided me to formulate my research questions. The research questions were:

- What are the important or unique artworks that have defined Ghanaians?
- Who are the most important Ghanaian artists in history?
- What type of visual arts should be taught in schools and why?

Instrumentation

Qualitative research is used to explore reality by trying to understand and interpret meaning through subjective avenues (Burns, 2000; Creswell, 2003; Gall et al., 2003). Maxwell (as cited in Gall et al., 2003) claims the central features of a model qualitative research design consists of five components: purposes, conceptual context, research questions, methods, and validity. Furthermore, he states these components are combined as “sets of issues . . . framed as questions” that are “influences on, or outcomes of, the design” (p. 442).

Qualitative research is much like a reality-based narrative story that describes in

full, rich detail the various facets of the research design (Burns, 2000; Creswell, 2003). It stands to reason, therefore, that the personal, intuitive, and emotional experiences, and responses being interpreted by qualitative researchers, in conjunction with the interests and reasons of the researchers used to formulate the questions of the studies, would be tantamount to the qualitative design process. This rationale coincides with Maxwell's (as cited in Gall et al., 2003) statement that purposes, conceptual context, research questions, methods, and validity are the central ingredients to his qualitative model. The outcomes of qualitative research being valid is supported by research conducted by Johnson (1997) that stated, research validity refers to "qualitative research that is plausible, credible, trustworthy, and therefore, defensible" (p. 1).

Population and Sample Size for Art History Survey

By conducting this survey, my goal was to acquire more information on the traditional arts that have defined Ghanaians, in comparison to the important traditional artists in Ghana's history as well as the kind of traditional arts to be taught in schools. This survey was important to the study because the data derived was to be used to design curriculum to teach basic school students in Ghana.

Twenty-five people were solicited for participation. These participants ranged from 6 practicing basic school art teachers in Ghana, 5 Ghanaian local history orators, 9 art education professors in Ghana, 5 art historians in Ghana and in the United States. Participants were selected based on people's recommendation and their high knowledge in the traditional art of Ghana. The participants were grouped into three subgroups, those in the academic institutions, who are also art teachers, historians, and the local history orators. The art teachers and art historians were contacted through emails. The local

orators were contacted through an interpreter who could speak both English and their native language.

The first sub-group was practicing basic school art teachers in Ghana and art education professors in Ghana. This group had the majority of the participants in this study. They were expected to be living in Ghana and have had more exposure to the debate of the position of the traditional arts as a part of art education in the curriculum. This group represented institutions where teachers had some exposure to the traditional arts.

The second sub-group was art historians in Ghana and the United States. These participants were solicited for their expertise in the traditional arts. They were sought after because of their greater exposure to the traditional arts, and are able to link history to education programs that supports my research.

The third sub-group, Ghanaian local history orators were solicited from historical palaces. An interpreter who could speak English and their native language visited them and sought their consent to be part of this study. Although this group is not educated in formal settings, in many respects their focus is a commitment, dedication and determination to enhance the quality of the traditional arts by practicing it in the palaces as a way to honor their chiefs and their ancestors.

Data Collection for Art History Survey

Twenty-five participants were contacted based on the expertise in the traditional arts of Ghana. One instrument was employed for data collection of the participants in the first and second sub-groups, which were the basic school art teachers in Ghana, art

education professors in Ghana, and art historians in Ghana and the United States. They were sent a questionnaire and a consent form through email to complete if they agreed to participate (See Appendix II, III). These surveys contained the exact same format and questions; they were distributed concurrently and they had the same response deadlines. The participants were told in a cover letter that was attached to the document that the objective of the research was to investigate, document and analyze the forms and patterns of traditional art processes in Ghana and that the findings would be used to develop art lessons for the basic schools in Ghana. The questionnaire contained some open-ended questions and requested participants to add other information that they believe may be helpful to the qualitative questions.

The instrument used for the third sub-group, the local orators was demographic data sheet. Data was collected through an interpreter because this group could neither read nor write in their native language or English. The questionnaire was designed by the researcher in English and the translation of the questionnaire to the native language of the participants, which was “Twi”, was done by the Department of Languages, University of Cape Coast, Ghana.

Data Analysis procedure for Art History Survey

Of the twenty-five participants contacted, I received 10 responses to the survey. In this study, I shared the responses based on the data from the survey. A Microsoft Excel sheet was used to carefully review the findings of the questionnaires. Categories were created for all the findings and were tallied for what was more important as well as recommended more by all participants. The findings were also compared for similarities and differences. Of the 10 responses received, 4 came from Ghanaian local history

orators, 3 from art education professors in Ghana, 3 from art historians in Ghana and the United States. No surveys were received from practicing basic school art teachers in Ghana. The results of the data collection were used to rate the responses from the participants.

The findings of the surveys in general revealed that there is little knowledge on the Ghanaian traditional arts among the respondents. The surveys that were received from the art educators and art historians were not fully completed. 3 responses to unanswered questions were “don’t know”, “no comment” or left the space for the answer blank. No surveys were received from the practicing teachers and upon reminding them a second time for their last chance to participate in the study, 2 responded that they had no knowledge on the questions. This supports what other researchers have said, that the traditional art is not taught in teacher training institution and that most practicing teachers lack knowledge of the Ghanaian traditional art.

Population and Sample Size for Curriculum Survey

The survey received from the art history participants aided the researcher to formulate a curriculum that will teach basic school students in Ghana. The topics covered in the curriculum were the important topics shared by all the participants. The surveys that were attached to the curriculum were to guide the participants to answer the questions as well as to help the researcher get a better understanding on the teachers’ feedback. My goal was to know the teachers knowledge level and experience with the traditional arts, and if they will accept new lessons that will teach the traditional arts.

Practicing visual art teachers were solicited from three basic schools in Ghana.

These teachers had either completed teacher training institutions or the university. They teach the current art curriculum called “Creative Art” to students from class one through class six. The schools selected represent the various regions and cultures in Ghana. The following schools were identified, KNUST Primary School, Kumasi, Ashanti region, Ghana, University Primary School, Cape Coast, Central region, Ghana, and Pambe Ghana, Gambaga, Northern region, Ghana.

Data Collection for Curriculum Survey

The schools identified have at least two full time art teachers that teach the creative art curriculum. These teachers were contacted through emails and phone calls to participate in the study. Lessons and surveys were sent to them upon their agreement to participate in the study. IRB exempt approval was obtained before the lessons and surveys were sent out (IRB consent documents in Appendix I).

These lessons and surveys contained the exact same format and questions; they were distributed concurrently and they had the same response deadlines (See Appendix V, VI). The participants were told in a cover letter that was attached to the document that their participation was voluntary and they may answer all or as many questions as they could (See Appendix IV). The questionnaire contained some open-ended questions, closed ended questions and requested participants to add other information that they believe may be helpful to the qualitative questions.

Data Analysis procedure Curriculum Survey

A Microsoft Excel sheet was used to carefully review the findings of the survey. Categories were created for all the findings and were tallied for what was more important as well as recommended more by all participants. The findings were compared for

similarities and differences. The participants answered all the questions in the survey. Some of the open-ended questions were answered with a “Yes” or a “No” which gave less information on their comments. The findings of the surveys in general revealed that participant had little knowledge on the traditional arts of Ghana and also had different philosophies of the traditional arts of Ghana.

Participants showed great interest in the new lessons that they reviewed. Overall they think the lessons demonstrated critical thinking/ enquiry, problem solving, collaboration skills, life skills and reflection of students working processes as well as assess students learning outcomes. They hope that the national curriculum for the Creative Art subject will have some of this in the coming future.

CHAPTER 4: FINDINGS/ ANALYSIS

Introduction

In an attempt to determine which topics on the traditional arts should be included in visual art lessons for Ghana basic schools, a qualitative research method was used. The first survey was administered in the form of questionnaire and was sent to practicing basic school art teachers in Ghana, Ghanaian local history orators, art education professors in Ghana, and art historians in Ghana and the United States. The questionnaire included open-ended questions. The second survey was sent to only practicing basic school art teachers. Some of these teachers were also participants in the art history survey. The questionnaire for the second survey included both open-ended and closed-ended questions. Of special importance to the relevance, conclusions, and results of this study are the findings of response to questionnaire, surveys that express the views of participants in the qualitative research.

Findings from Art History Survey

The questionnaire contained fifteen questions that received their answers from the questionnaire responses. The analysis and interpretation of the responses to the questions was expected to result in an answer that will compare the similarities and differences and will rank the topics by preference of the participants and their relevance to the Ghanaian traditional arts.

From the participants' surveys, 100% of participants agreed that there are unique artworks that had defined Ghanaians. The artworks mentioned were pottery, basketry, wood carving, leather work, kente weaving, adinkra symbols, bead making, linguist staff,

akuaba doll, stools, sculptures in wood and terracotta, palanquins (a wooden carrier used to carry royalty) and royal regalia. Kente weaving received the highest recognition as the art that has defined Ghanaians, followed by woodcarving and Adinkra symbols (See Appendix III, Question 1). The participants had different views in the elements, principles and themes of Ghanaian art. Of all the participants, only 40% agreed on two elements of design in the Ghanaian art, which are color and shape. For principles of art, 20% of participants agreed that important principles of Ghanaian art are rhythm and unity. The themes mentioned were functional, religious and symbolism (See Appendix III, Question 2).

The surveys revealed that there are records of contemporary artists and not of the traditional artists. One of the participants gave an additional answer that the traditional artists made art to be used by the whole community, and so they did not append their signature on their artworks. It was when independence approached and foreign interest grew that artists were given more recognition, and they started to append signature on their artworks. When participants were asked to list the indigenous and contemporary artists in history, some mentioned contemporary artists such as Ablade Glover, Kofi Antubam, Ato Delaquis, Sylvanus Amenuke and Kwame Amoah (See Appendix III).

The participants gave lists of contemporary artists after colonization. Ninety percent (90%) of the participants listed the same contemporary artists. These artists are Kofi Antubam, Ablade Glover, Ato Delaquis, Sylvanus Amenuke, Kwame Amoah, Charlotte Hagan, Vincent Kofi, Nana Yaw Ghanatta, Lionel Idan, and El Anatsui (See Appendix III, Question 4). The survey respondents indicated that all these artists should be taught in schools. The reasons are that these artists' inspired artistic trends that

continue to influence the art traditions of Ghana. They have helped to bring more insights into the Ghanaian arts by helping to write art textbooks for Ghana schools. Some of these artists' personal artworks have gained international recognition and have made foreigners appreciate the Ghanaian art (See Appendix III, Question 5).

Seventy (70%) of participants agreed that there were female indigenous artists. But the problem is that in the indigenous society, most women were not allowed or were forbidden to practice art publicly. They were at times allowed to work among themselves for their own personal use. Women could only practice art such as pottery, basket weaving and bead making. Although they are valued in the society, there are no written records about these women (See Appendix III, Question 6).

Seventy (70%) of participants think that artists with a Ghanaian descent and any artist who understands the traditions of Ghana should be studied. These artists should be able to portray the Ghanaian cultures and arts in their works. The idea development processes indicated that artists got their ideas by observing nature, taboos and proverbs to be able to produce artworks that were appropriate for the cultures (See Appendix III, Question 8). After conceiving their ideas, the traditional artists would represent the idea in a two dimensional format. The representation of the idea in the two dimensional format helps the artists access whether the idea is feasible or there are need to adjust or add more details to the idea. Next, the artists produce 2 to 4 stages of prototype for the necessary amendment to be made. The final stage is the artists producing the final work.

Indigenous art has been taught through apprenticeship (See Appendix III, Question 9). Young boys are taught as early as their toddler stages. Parents often enrolled

their children in camps of experienced artists for them to learn their skills. The participants mentioned several purposes why arts were made in pre- colonial Ghana. The pre- colonial arts were done for utilitarian, aesthetic, cultural, political hierarchy, personal adornment, ritual and spiritual purposes. Participants agreed that the most used purpose was the utilitarian (See Appendix III, Question 10).

Participants thought that attention should be focused on the types of visual arts for which resources are locally available. The indigenous artists made art from resources locally available to them (See Appendix III, Question 11). For students to explore the arts that define Ghanaians through a lesson they should be able to learn those local resources that are used. Blacksmithing/ goldsmithing, wood carving, ceramic/ pottery, basketry, textile and leatherwork are the types of arts that the participants mentioned should be concentrated in the designing of new lessons because they have resources locally available.

All of the participants stated that art forms from different parts of Ghana should be included in a curriculum and that emphasis should also be placed on the distinct art forms each region practices (See Appendix III, Question 12). Participants' responses indicated that resources for artists were found locally in the ecosystem. These were raw materials that could be obtained from nature. Another way artists obtained resources were through oral tradition, this the older artists passed down special skills to the young generation (See Appendix III, Question 13).

Participants stated that resources are already available to these artists to mass-produce their artworks because they are found locally. 60% of participants stated that

artists needed education on the proper procedure and channel to obtain these resources. Artists are recommended to join art associations to learn as well as share ideas on how to mass-produce their artworks. Ghanaians are losing their traditional arts because they are not mass-produced. Mass-producing helps students and adults know those art forms (See Appendix III, Question 14).

Seventy (70%) of participants agreed that the instructional time in the visual art curriculum should be modified (See Appendix III, Question 15). Quality instructional time is viewed as a critical element in improving student achievement. The more time students spend studying a subject generally have a higher achievement. They suggested that the curriculum design should involve experts in the entire field of the visual arts. The lessons in curriculum should comprise of the historical background of Ghanaian art, analytical thinking and evaluation, field exploration and practical experiment, art valuation, art aesthetic and criticism, art exhibition and documentation.

Developing the Curriculum

The findings from the art history survey influenced the researcher to formulate the curriculum design. The curriculum focuses on the traditional arts of Ghana and enduring artistic ideas to Ghanaian basic school students. It covers the major arts practiced by traditional artists. It also recognizes some contemporary Ghanaian artists and their artworks. It was designed to explain and interpret the traditional arts, give application and help participants to self-assess their knowledge in the arts before and after acquiring the information.

There are five units of instruction in the curriculum. Each unit has a big idea,

infusion subject area, overview of the unit, enduring idea- important art and life issues that have lasting human importance and appear to be a continual concern to humans at different times and in different cultures (M. Buffington, personal communication, 2013), key concepts of the enduring idea (important ideas-aspects of the enduring idea), essential questions- questions that will guide the investigation of the enduring idea and key concepts, unit objectives, classroom activity or a gallery activity, and a unit assessment. Each unit consists of one to three lessons. The lessons have a title, overview, preparation instruction, classroom or gallery activity and additional resources. The unit of instruction has a checklist and a scoring rubric. The scoring rubric is designed in two different styles to help the teacher know the different ways of designing a rubric (See Appendix VI). The topics in the lessons include the Historical background of Ghanaian art, Exploring found local materials, Kente cloth weaving, Using a loom to weave a Kente cloth, Traditional architecture, Using Coil technique to build a traditional house, Bringing traditional architecture into modern architecture, and Cultural identity and Community living (See Appendix VI).

The curriculum format adopted in these units of instruction is the foundation used in most of the National Art Education Association (NAEA) publications on lesson development (Cruz & Smith, 2013) and Understanding by Design (Wiggins & McTighe, 2005). My lessons are directed at utilizing different media so that they meet high quality standards. They assess critical thinking in students, whereby the students will focus on using alternative solutions in evaluating problems or issues (Jones et al., 1995; Lampert, 2006a; Paul et al., 1997; Perry, 1999). They also contain open-ended questions or enquiry-based instructional techniques that will require students to have more than one

solution to a question or to solve a problem (King, 1992, 1994, 1995; Lampert, 2006a, 2006b; Tsui, 2002). Students will use critical enquiry and analysis to explore various artworks (Lampert, 2006a).

Findings from Curriculum Survey

This section discusses the findings from the basic school practicing art teachers' feedback on the curriculum. The participants had different philosophies of the traditional arts. They philosophies stated were arts and crafts that depict the cultural background, beliefs and values of Ghanaian. These arts were used by traditional Ghanaians in their daily lives for basic activities like dressing, cooking, playing, singing and dancing. Participants said they had little knowledge on the traditional arts of Ghana. The little knowledge they had was from voluntarily travelling to nearby villages and towns that practice these arts to learn them and also engaging in some traditional forms of music, dance, and sculpture (See Appendix V, Question 1 & 2).

Participants said they usually choose a topic, divide the topic into sub-topics, and plan activities/art-making steps that the students can do from the topic. They choose materials that students will be comfortable working with and learn from, and then evaluate the performance of each student's work. 50% said they follow their lesson plans thoroughly and make room for student innovation and contribution, such as giving students the opportunity to ask and answer questions in the course of study (See Appendix V, Question 3).

Participants were very enthusiastic about the new lessons and are eager to implement to see the positive effect of the new things they have learned. Some of the

significant things the participants said they learned were how to design lessons that involved critical thinking/ enquiry, problem solving, collaboration skills, life skills and reflection of students working processes as well as assess students learning outcomes using the rubrics (See Appendix V, Question 4). Participants said they have been well informed about the use of rubric that is new to them. They see it as an effective assessment tool to honestly assess students' work. They also liked the prescribed evaluation formats (formative and summative) and the acknowledgement of traditional Ghanaian artists. One participant said “the assessment is very helpful, because of its detailed nature and room for precision and accuracy of student’s performance according to set standards”.

The lessons that were most effective for participants were the weaving, architecture and the field trip. Their reasons were the lessons were treated to the minutest detail with great clarity and precision. The field trip is also a new art concept that they will use as part of their lessons planning (See Appendix V, Question 5). One of the participants commented that “the lessons that are most effective for me are the weaving and architecture which were treated to the minutest detail with great clarity and precision.”

Participants stated that these new lessons will help students acquire insight into the diverse cultural backgrounds and a privilege to try their hands on arts of various communities as well as apply the techniques used in their own artworks. Participants also commented that the new lessons would bring unity and acceptable integration of art from varied backgrounds (See Appendix V, Question 6).

Participants strongly believe students will accept these new lessons because they are very educative and self-expressive in nature. They also said that most students they have taught like to explore new ways of doing things and so they know most students will accept the new lessons that include traditional arts (See Appendix V, Question 7).

All of participants hope to see a national curricular change in the assessment strategies used to assess students' performance and learning outcomes. They hope that in the coming years the national curriculum will have a more detailed form of assessment strategy like the one used in this thesis. The participants highly recommend my assessment strategies and they are eager to adopt it in their teaching. They also stated that they would like to see an increase in time allocation for art and technical lessons (See Appendix V, Question 8).

One of the aspects of the lesson that they found challenging is the one that involves field trips. Participants commented that even though the field trip lesson reinforces student learning, the short time required for teaching each lesson would make it impossible for them to go on a field trip. Another challenge mentioned was the lack of access to traditional materials to follow the appropriate steps used in some lessons (See Appendix V, Question 9).

Twenty (20%) of participants said they would increase the amount of time allocated for practical art lessons while 70% said they wouldn't do anything different. One of the participants said "I wouldn't have done anything differently. I am even wondering if I could have attained this standard." Participants stated that the unit of assessment was very helpful, because of its detailed nature and had room for precision

and accuracy of student's performance according to set standards. It provided a good spread of marks and balance in grade allocation (See Appendix V. Question 10).

All of participants said the lessons were very helpful. Twenty percent (20%) of the participants knew 50% of the information whereas 70% of the participants said they knew about 25% of the information. All of the participants said they acquired 100% of the information after reviewing these lessons. All of the participants said it was easy to adopt to these lessons. All of the participants will use the lessons to teach their students. All of the participants said the units of assessments were very helpful. Overall the participants commented that they liked the output of the lesson plans and its involvement of nature (See Appendix V).

Participants stated that all the lessons were very detailed and appropriate for the intended age group. The lessons and assessment strategies will also help teachers to carefully and accurately assess the strengths and weaknesses of their students. For strengths of the lessons, they liked the historical study of Ghanaian artists, weaving, architecture and traditional art forms. They also liked the assessments strategies such as the formative and summative. They commented that the units of assessment provided consistent evaluation of performances on each lesson.

For weaknesses, participants said some of the instructions couldn't be easily undertaken in Ghana due to the requirements in the timetable allocation of the typical Ghanaian basic schools.

In the next chapter, I summarize the main points of the study and make suggestions for how this research may guide basic school visual art teachers in Ghana.

CHAPTER 5: OVERVIEW OF STUDY

The purpose of this study was to discover the rich traditional arts practices of Ghana and to integrate them into the western educational model currently used. One cannot construct a curriculum without communicating to the people who will be using the curriculum. To be able to communicate better with the participants to get the feedback to further support my research, I employed a variety of data collection methods such as questionnaires and surveys.

The first data set was collected from experts in the traditional arts. I analyzed the data and then designed visual art lesson plans based on the collected data. The lesson plans were sent to basic school visual art teachers in Ghana to review. A second data set was collected from the teachers and their feedback was analyzed.

I found the participants to have different philosophies and understandings of the traditional arts. The themes that emerged from the curriculum data was assessment change in the national curriculum for Creative Art subject. Additionally, I found the participants wanted a national curriculum that will involve critical thinking/ enquiry, problem solving, collaboration skills, life skills and reflection of students working processes as well as assess students learning outcomes using a rubric.

Significance of this study

This study generated findings that will be a foundation for art educators in teaching of the traditional arts in Ghanaian schools to the current generation and the generations to come. The lesson plans will guide teachers to design lessons on their

traditional arts. This will bring back the learning of the rich traditional arts and will have symbolic meaning and significance in their lives. Reinforcing this project would be an important step in validating Ghanaian indigenous visual art as a tool for inspiring Ghanaian education empowerment and meaningful community change.

Limitations

The limitation to this research is that because many ideas and history have been passed orally from generation to generation, there may be understating or overstating of information by the local orators. A problem in the context of a qualitative study is some local orators may not be able to remember the exact details of the history that will result in recall biases.

Sometimes Internet access can be challenging because not many schools in Ghana have access for their staff to use, including checking emails. Some of the teachers may not have email addresses and the ones that do will have to go to a nearby Internet café to pay to be able to have Internet access. This affected their commitment to this study because some did not have the money to go to the Internet café. In order to achieve a higher response rate, a researcher might send a questionnaire ahead of time and also follow up with phone calls for the participants to be able to meet the deadline for data collection.

Another issue was not getting funds to travel to the research site to conduct one-on-one interviews with teachers. The alternative was to send the questionnaire to the teachers through emails. A lot of the teachers could not participate in the research because they didn't have an email address or Internet access to work on the questionnaire

sent to them through email. This reduced the anticipated sample size of participants and their commitment for this study.

Suggestions for future research

This research is a curriculum construct for visual art education program based on indigenous Ghanaian cultural heritage and values. Suggestions for future research are to consider a larger sample size of participants to have varied views. This study would benefit from further research through methods such as surveys into contemporary artists and their artworks, indigenous elements, principles and themes of Ghanaian art, and more lesson plans design.

Conclusion

This study revealed the important traditional arts that have defined Ghanaians. Through data collected from experts in the traditional arts, a curriculum was developed. The curriculum included the traditional arts and practices, historical background of Ghanaian art, contemporary artists in history, exploring found local materials, Kente weaving, traditional architecture, cultural identity and community living. The curriculum was sent to basic school visual art teachers to review. The feedback from the teachers indicated that the lessons were very detailed and appropriate for the age group. The assessment strategies in the curriculum provided consistent evaluation on each lesson. Overall the teachers recommend the traditional arts to be taught in schools. They thought the lessons were very helpful and will serve as a foundation to help teachers to design lesson plans on the traditional arts of Ghana.

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Appendix I

IRB REQUEST



Office of Research

Office of Research Subjects Protection
BioTechnology Research Park
800 East Leigh Street, Suite 3000
P.O. Box 980568
Richmond, Virginia 23298-0568
(804) 827-0868
Fax: (804) 827-1448

TO: Sarah Cunningham

CC: Esi Annan

FROM: VCU IRB Panel B

RE: Sarah Cunningham ; IRB HM20000036 Sankofa Art Education:
A Cultural Basis for Ghanaian Art Education

On 9/17/2013 the referenced research study **qualified for exemption** according to 45 CFR 46.101(b), categories 1 and 2.

The information found in the electronic version of this study's smart form and uploaded documents now represents the currently approved study, documents, and HIPAA pathway (if applicable). You may access this information by clicking the Study Number above.

If you have any questions, please contact the Office of Research Subjects Protection (ORSP) or the IRB reviewer(s) assigned to this study.

The reviewer(s) assigned to your study will be listed in the History tab and on the study workspace. Click on their name to see their contact information.

Attachment – Conditions of Exempt Approval

Conditions of Exempt Approval:

In order to comply with federal regulations, industry standards, and the terms of this approval, the investigator must (as applicable):

1. Conduct the research as described in and required by the Protocol.
2. Provide non-English speaking patients with a translation of the approved Consent Form in the research participant's first language. The Panel must approve the translation.
3. The following changes to the protocol **must be** submitted to the IRB panel for review and approval before the changes are instituted. Changes that do not meet these criteria do not have to be submitted to the IRB. If there is a question about whether a change must be sent to the IRB please call the ORSP for clarification.

THESE CHANGES MUST BE SUBMITTED:

- Change in principal investigator
 - Any change that increases the risk to the participant
 - Addition of children, wards of the state, or prisoner participants
 - Changes in survey or interview questions (addition or deletion of questions or wording) that change the level of risk or adds questions related to sexual activity, abuse, past or present illicit drug use, illegal activities, questions reasonably expected to provoke psychological anxiety, or would make participants vulnerable, or subject them to financial, psychological or medical risk
 - Changes that change the category of exemption or add additional exemption categories
 - Changes that add procedures or activities not covered by the exempt category(ies) under which the study was originally determined to be exempt
 - Changes requiring additional participant identifiers that could impact the exempt category or determination
 - Change in inclusion dates for retrospective record reviews if the new date is after the original approval date for the exempt study. (ex: The approval date for the study is 9/24/10 and the original inclusion dates were 01/01/08-06/30/10. This could be changed to 01/01/06 to 09/24/10 but not to end on 09/25/10 or later.)
 - Addition of a new recruitment strategy
 - Increase in the planned compensation to participants
4. Monitor all problems (anticipated and unanticipated) associated with risk to research participants or others.
 5. Report Unanticipated Problems (UPs), following the VCU IRB requirements and timelines detailed in VCU IRB WPP VIII-7).

6. Promptly report and/or respond to all inquiries by the VCU IRB concerning the conduct of the approved research when so requested.
7. The VCU IRBs operate under the regulatory authorities as described within:
 - U.S. Department of Health and Human Services Title 45 CFR 46, Subparts A, B, C, and D (for all research, regardless of source of funding) and related guidance documents.
 - U.S. Food and Drug Administration Chapter I of Title 21 CFR 50 and 56 (for FDA regulated research only) and related guidance documents.
 - Commonwealth of Virginia Code of Virginia 32.1 Chapter 5.1 Human Research (for all research).

Appendix II

Cover letter for Art History Survey

October 7, 2013
Esi Sam Annan
Department of Art Education
Virginia Commonwealth University
812 W. Franklin St.
Richmond, VA 23284-3084
Phone: 843.608.4522
Email: annanes@vcu.edu

Dear Sir/Madam,

I am a Ghanaian graduate student in the department of Art Education at the Virginia Commonwealth University. I am working on my thesis, which involves research into the Ghanaian cultural values and the role art plays in cultural formation. This research project, *Sankofa Art Education: A Cultural Basis for Ghanaian Art Education*, attempts to investigate, document and analyze the forms and patterns of traditional art processes in Ghana. I am hoping to use the findings to develop art lessons for the basic schools in Ghana.

As part of my research, I am sending questionnaires to people with the knowledge about Ghanaian cultural values for more information. I will therefore be very grateful if you can complete the attached questionnaire and provide any other information which you believe may be helpful.

It would be appreciated if you would return the completed questionnaire through email by November 4th, 2013. I will also like to mention that your participation is voluntary and kindly answer as many questions as you are able. Please do not hesitate to contact me through annanes@vcu.edu or 8436084522 if you have any questions. Thank you very much for your time.

Yours sincerely,

Esi Sam Annan
MAE Candidate

Sankofa Art Education: A Cultural Basis for Ghanaian Art Education Consent Form

The researcher has reviewed the individual and social benefits and risk of this project with me. I am aware that this research will be used to help generate data regarding Ghanaian cultural values and the role art plays in cultural formation and that this survey will be under reviewed by the Virginia Commonwealth University Art Education department. The data gathered in this research is confidential with respect to my personal identity unless I specify otherwise.

*By completing this survey I indicate my willingness to participate in this research. I understand the intent and purpose of this research.

If I have questions about this study, I am free to contact the student researcher (Esi Sam Annan, annanes@vcu.edu, 843.608.4522) or the faculty adviser (Dr. Sarah Bainter Cunningham, sbcunningham@vcu.edu, 571-225-4892).

Participant's signature / thumb print

Date

Interviewer's signature

Appendix III

Research Questions for Art History Survey

The following research questions listed below provide the foundation of the questions that was included in the survey instrument.

1. What are the important or unique artworks that have defined Ghanaians?
2. What are the indigenous elements, principles and themes of Ghanaian art?
3. Who are the most important Ghanaian artists in history?
4. List 10 top traditional and contemporary artists before and after colonization.
5. Which of these artists should be taught in schools and why?
6. Were there female indigenous artists? If yes, were they valued in the society?
7. Should only artists born in Ghana be studied or should any artist with a Ghanaian descent be studied?
8. How was idea development of visual art done before final artwork was produced?
9. How was indigenous art taught and valued before colonialism?
10. For what purpose were the arts made in pre- colonial Ghana?
11. What types of visual arts should be concentrated to help design new lessons to help students explore the arts of Ghana?
12. What part of the countries artwork should be included?
13. What were and are the available resources for these artists?

14. Do resources need to be created for these artists to mass- produce their artworks?
15. What aspect of the Ghanaian visual art curriculum for basic schools should be modified or changed? Why?

Appendix IV

Cover letter for Curriculum Survey

August 23, 2013
Esi Sam Annan
Department of Art Education
Virginia Commonwealth University
812 W. Franklin St.
Richmond, VA 23284-3084
Phone: 843.608.4522
Email: annanes@vcu.edu

University Primary School
University of Cape Coast
Cape Coast
Ghana

Dear Sir/Madam,

I am a Ghanaian graduate student in the department of Art Education at the Virginia Commonwealth University. I am working on my thesis, which involves research into the Ghanaian cultural values and the role art plays in cultural formation. This research project, *Sankofa Art Education: A Cultural Basis for Ghanaian Art Education*, attempts to investigate, document and analyze the forms and patterns of traditional art processes in Ghana.

As part of my research, I am sending these visual art lessons to basic school teachers for their knowledge, evaluation and recommendations on my lessons. I will therefore be very grateful if you can review the lessons. I have also enclosed a survey to be completed after reviewing the lessons and an interview will be conducted to help me get adequate information on your feedback on the lessons. I am hoping to use the findings to develop art lessons for the basic schools in Ghana.

I will appreciate it very much if you are able to help me with this process. I will also like to mention that your participation is voluntary and you may answer all or as many questions as you can. Please do not hesitate to contact me through annanes@vcu.edu or 8436084522 if you have any questions.

Thank you for your co-operation.

Yours sincerely,

Esi Sam Annan
MAE Candidate

August 23, 2013
Esi Sam Annan
Department of Art Education
Virginia Commonwealth University
812 W. Franklin St.
Richmond, VA 23284-3084
Phone: 843.608.4522
Email: annanes@vcu.edu

Pambe Ghana
P. O. Box 47
Gambaga
N. Region, Ghana

Dear Sir/Madam,

I am a Ghanaian graduate student in the department of Art Education at the Virginia Commonwealth University. I am working on my thesis, which involves research into the Ghanaian cultural values and the role art plays in cultural formation. This research project, ***Sankofa Art Education: A Cultural Basis for Ghanaian Art Education***, attempts to investigate, document and analyze the forms and patterns of traditional art processes in Ghana.

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Thank you for your co-operation.

Yours sincerely,

Esi Sam Annan
MAE Candidate

August 23, 2013

Esi Sam Annan
Department of Art Education
Virginia Commonwealth University
812 W. Franklin St.
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Phone: 843.608.4522
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KNUST Primary School
Kumasi
Ashanti Region
Ghana

Dear Sir/Madam,

I am a Ghanaian graduate student in the department of Art Education at the Virginia Commonwealth University. I am working on my thesis, which involves research into the Ghanaian cultural values and the role art plays in cultural formation. This research project, ***Sankofa Art Education: A Cultural Basis for Ghanaian Art Education***, attempts to investigate, document and analyze the forms and patterns of traditional art processes in Ghana.

As part of my research, I am sending these visual art lessons to basic school teachers for their knowledge, evaluation and recommendations on my lessons. I will therefore be very grateful if you can review the lessons. I have also enclosed a survey to be completed after reviewing the lessons and an interview will be conducted to help me get adequate information on your feedback on the lessons. I am hoping to use the findings to develop art lessons for the basic schools in Ghana,

I will appreciate it very much if you are able to help me with this process. I will also like to mention that your participation is voluntary and you may answer all or as many questions as you can. Please do not hesitate to contact me through annanes@vcu.edu or 8436084522 if you have any questions.

Thank you for your co-operation.

Yours sincerely,

Esi Sam Annan
MAE Candidate

Appendix V

Research Questions for Curriculum Survey

Survey 1

1. What is your philosophy of traditional Ghanaian art?
2. What is your knowledge of and experience with traditional Ghanaian art?
3. What do you include in your daily lesson plans? How closely do you follow your plans?
4. Describe your experience(s) with the new lessons. What are some of the most significant things you learned from it? What did you like/dislike?
5. Describe the lessons that are most effective for you?
6. What opportunities might these new lessons to bring multicultural education?
7. Do you think students will accept these new lessons that include the traditional arts of Ghana?
8. What national curricular changes do you hope to see over the next few years?
9. Describe the aspect of the lesson that will not go well with you. What will you do about it?
10. What would you have done differently when designing art lessons?

11. How was the unit of assessment helpful to you?

Survey 2

1. How were these lessons helpful to you?

very helpful Helpful Somewhat helpful Not helpful

2. What percentage of the information did you know before reviewing the lessons?

100% 75% 50% 25% 0%

3. What percentage of the information do you know after reviewing these lessons?

100% 75% 50% 25% 0%

4. How easy was it to adopt these lessons?

Very easy Easy Somewhat easy Not easy

5. Will you use such lessons to teach your students?

Yes May be No

6. How were the unit assessments helpful to you?

very helpful Helpful Somewhat helpful Not helpful

Reasons.....
.....
.....

Comments (Please write about Strengths, Weaknesses and Areas for improvement)

.....

.....

.....

.....

Appendix VI

Lesson Plans

Sankofa Art Education: A Cultural Basis for Ghanaian Art Education

A Curriculum for Ghana Basic School Students

Esi Sam Annan

Virginia Commonwealth University

June-2014

This curriculum focuses on teaching the traditional arts of Ghana and enduring artistic ideas to Ghanaian basic school students. It has been designed based on data from a survey conducted with experts in Ghanaian arts history and on the traditional arts of Ghana. The curriculum covers the major arts practiced by the traditional artists. It also recognizes some contemporary Ghanaian artists and their artworks.

There are five units of instruction in the curriculum. Each unit has a big idea, infusion subject area, overview of the unit, enduring idea- important art and life issues that have lasting human importance and appear to be a continual concern to humans at different times and in different cultures (M. Buffington, personal communication, 2013), key concepts of the enduring idea (important ideas-aspects of the enduring idea), essential questions -questions that will guide the investigation of the enduring idea and key concepts, unit objectives, classroom activity or a gallery activity, and a unit assessment. Each unit consists of one to three lessons. The lessons have a title, overview, preparation instruction, classroom or gallery activity and additional resources. The unit of instruction has a checklist, and a scoring rubric that will help the teacher to assess students honestly (D. Burton, personal communication, 2013) and also learn a new way of assessing students. The scoring rubric is designed in two different styles; this is to help the teacher to know the different ways of designing a rubric.

The curriculum format adopted in these units of instruction is the foundation used in most of the National Art Education Association (NAEA) publications on lesson development (Cruz & Smith, 2013) and Understanding by Design (Wiggins & McTighe, 2005).

My lessons are directed at utilizing different media so that they have high quality standard. They assess critical thinking in students, whereby the students will focus on using alternative solutions in evaluating problems or issues (Jones et al., 1995; Lampert, 2006a; Paul et al., 1997; Perry, 1999). They also contain open-ended questions or enquiry-based instructional techniques that will require students to have more than one solution to a question or to solve a problem (King, 1992, 1994, 1995; Lampert, 2006a,

2006b; Tsui, 2002). Students will use critical enquiry and analysis to explore various artworks (Lampert, 2006a).

TABLE OF CONTENTS

Unit 1: Tradition.....	68
Lesson 1: Historical Background of Ghanaian Art.....	69
Lesson 2: Exploring Found Local Materials.....	72
Unit 1 Assessment.....	76
Unit 2: Expression.....	78
Lesson 1: Kente Cloth Weaving.....	79
Lesson 2: Using a Loom to Weave a Kente Cloth.....	84
Unit 2 Assessment.....	89
Unit 3: Community (Through Architecture).....	92
Lesson 1: Traditional Architecture.....	93
Lesson 2: Using Coil Technique to Build a Traditional House.....	99
Lesson 3: Bringing Traditional Architecture into Modern Architecture....	102
Unit 3 Assessment.....	105
Unit 4: Cultural Identity (Through Symbols and Visual Images).....	107
Lesson 1: Cultural Identity.....	108
Unit 4 Assessment.....	110
Unit 5: Community (Through Symbols and Visual Images).....	113
Lesson 1: Community Living.....	114
Unit 5 Assessment.....	118

LIST OF FIGURES

Figure 1: <i>Tapestry piece made from Aluminum and copper wire</i>	74
Figure 2: <i>El-Anatsui, Sacred Moon 2007</i>	74
Figure 3: <i>Tapestry made from Nigerian liquor bottle caps</i>	75
Figure 4: <i>El Anatsui, Three Continents, 2009</i>	75
Figure 5: <i>Kente weaving step 1</i>	81
Figure 6: <i>Kente weaving step 2</i>	82
Figure 7: <i>Kente weaving step 3</i>	82
Figure 8: <i>Kente weaving step 4</i>	83
Figure 9: <i>Kente weaving step 5</i>	83
Figure 10: <i>A simple frame loom</i>	85
Figure 11: <i>Warping the frame loom</i>	86
Figure 12: <i>Inserting a chopstick into the warp threads</i>	87
Figure 13: <i>Weaving in and out of the warp threads</i>	87
Figure 14: <i>Opening a new shed in the warp threads</i>	88
Figure 15: <i>An outline of a cone house</i>	94
Figure 16: <i>An outline of a rectangular house</i>	94
Figure 17: <i>A cone shape house</i>	95
Figure 18: <i>A rectangular shape house</i>	95
Figure 19: <i>Pockets created on top of a cone house wall</i>	95
Figure 20: <i>A cone roof frame</i>	96
Figure 21: <i>Pockets created on top of a rectangular house wall</i>	96
Figure 22: <i>A rectangular roof frame (gable roof)</i>	97
Figure 23: <i>A traditional rectangular house</i>	97
Figure 24: <i>A traditional cone house</i>	97

Figure 25: <i>A traditional painted house</i>	98
Figure 26: <i>Women in Sirigu painting a wall with traditional designs</i>	98
Figure 27: <i>Images of clay coil building</i>	102
Figure 28: <i>Images of clay slap building</i>	104

UNIT ONE (1)

Big Idea: Tradition

Infusion/ Subject areas: Creative Art, Visual Art and Cultural Studies

Overview

In this unit, students will investigate Ghanaian art history as well as contemporary art, visual art, symbols and traditions. They will learn about the names of some artists before and after independence and their expertise. Students will discuss sample artworks of an artist to encourage them to closely examine the artworks, interpret possible meanings of the artworks, discover Ghanaian/ African traditions, and make personal connections. Students will engage in artmaking activities including research into found objects to create their own traditional sculpture piece. Students will also learn about the idea formation skills of the traditional artists. These explorations will help students experience the creative processes of the traditional artists as well as develop imaginative ideas by producing innovative imagery and exploring the many meanings that artworks might have. The Unit has two lessons and a unit assessment to assess students learning outcome.

Enduring Idea: Tradition

Key Concepts about the Enduring Idea

- A tradition is a custom passed down from generation to generation.
- Tradition may change in different cultures.

Essential Questions

- What is a tradition?
- How does a tradition change in different cultures?

Unit Objectives

- After discussing the history of Ghanaian traditional arts, the students will be able to give a brief historical account of the Ghanaian traditional art practices.
- After learning about artists in the Ghanaian history, the students will be able to list 5 artists before and after independence.
- After discussing the Ghanaian traditional arts, the students will be able to mention 5 traditional arts of Ghana.
- After experiencing the idea development process of the traditional artists, the students will be able to create their own artworks.

Lesson 1

Historical Background of Ghanaian Art

Target Student Group: Classes 3-6

Anticipated # of days for this lesson and length of class period: This is a 2- day lesson and the estimated time is 40-50 minutes per day.

Overview

In this lesson students will learn about the historic background of Ghanaian art, names of some artists before and after independence and artworks by traditional artists. They will also learn about the traditional artist's idea development processes. After learning about the Ghanaian traditional arts, students will create their own artworks using the same idea development processes of the traditional artist. This process will help the students to experience the creative processes of a traditional artist.

Brief Historical Background of Ghanaian Traditional Arts

Ghanaians are known by the arts that have defined them. These arts include Kente cloths, Adinkra cloths, wood carvings, bead making and gold smithing. The main purpose of the traditional arts in the pre-colonial era was for functional purposes, such as for protection, fertility, farming, rites of passage, religious and household usage.

Artworks were made to serve the whole community and so if a work was useful to the society or the family, they valued it. Traditional artists were sometimes worshipped or considered gods, or believed to have special powers and therefore were feared. At times, some of these art forms were solely produced by a spiritual leader in town and so these arts were revered.

Indigenous arts have historically been handed down to children from a very young age and developed further through apprenticeships. In some cases, other parents also enroll their children with family friends who have a special trade. At times, these apprenticeships were done by organizing the youth (boys and girls at puberty age in different groups) and were given informal training by the elders in the society. These apprentices were normally camped/ housed at one place for a period of time until they graduate and then go home to practice what they have been taught.

In the indigenous society, most women were not allowed or were forbidden to practice art forms such as, weaving, carving, blacksmithing and gold smithing. It was a taboo for a woman to participate in such crafts. They were at times allowed to work among themselves for their own personal use. Women were not allowed to weave in public but could practice on their own in their homes. In some communities, such as in

some parts of Volta and Northern part of Ghana, some aspect or type of pottery (for house use), basketry and wall paintings were done by women. In such societies, these women were valued but were not allowed to come publicly to show off their talent and so it was difficult to see women artists. In some communities, indigenous women artists were not valued even when they proved how well they could perform by decorating the walls.

The traditional artists had their own idea development process before a final artwork was produced. The following are the traditional artists' idea development processes.

- Conceiving of the idea.
- Representation of the idea on two dimensional formats.
- Assess whether the idea is feasible or there is the need to adjust or add more details to the idea. (In most cases, a prototype is produced in about two to four stages for necessary amendments to be made).
- Final work is then produced.

As mentioned earlier, in the pre-colonial days, traditional arts were not attributed to individuals because of that artists did not include their signature on their works. The works belonged to the entire society and therefore they were not identified by names. Because of this, it is impossible to trace the names of pre-colonial artists in history. However, as the years of independence approached, foreign interest in traditional African and Ghanaian art grew, this led to a period of mass production for aesthetic pleasure as well as a formal introduction of traditional artworks into art education curriculum.

Preparation Instructions

The teacher will review the lesson and materials needed for this class. She/he will look for useful websites or documentations on the history of Ghanaian traditional arts to prepare for the lesson. Some of the history of the traditional art can be found in the links provided under the additional resource. She/he will also have a ball of yarn ready and will plan that class such that the students will have some time to play a “Tradition Web” game.

Classroom Activity

The students will learn the history of the traditional arts of Ghana by engaging in a “Tradition Web game” and afterwards, the teacher will invite them to use the idea developments process of the traditional artists to create their own artworks. Students will choose from artworks such as traditional pot making and basket weaving. For the teacher to make sure that the students understand the lesson, she/he can also design questions on the topic to ask the students and use the end of lesson performance task below.

End of lesson Performance task: To check for understanding at the end of this lesson, the teacher will do a review game called ‘Tradition Web’. Class sits in a circle while the teacher holds a ball of yarn. The teacher will toss the ball of yarn across the room while still holding on to the end of the string. Next, person repeats this process making sure to hold on to the end of the yarn so that the class makes a giant web. As the class goes around tossing the ball of yarn to each student they will answer one of the following review questions: Name one type of Ghanaian tradition art, name one of the artists discussed today, or list one step of the traditional artist’s idea development process. Teachers can add their own review questions to this classroom activity, as appropriate to the material covered.

Additional Resources

Below is a list of some artists before and after independence. Biographies of these artists can be found in the General Knowledge in Art for senior secondary schools textbook, 1991 and http://en.wikipedia.org/wiki/Theodosia_Okoh.

Artists	Birth- Death	Area of Expertise
Ablade Glover	1934	Painting
Ato Delaquis	1945	Painting and Drawing
Sylvanus Amenuke	1940	Painting
Vincent A. Kofi	1923- 1974	Sculpture
Nana Yaw Boakye Ghanatta	1927	Graphics
Lionel Idan	1930- 1982	Textiles
James K. Amoah	1943	Pottery and Ceramics
Charlotte Hagan	1938	Textiles and Jewelry
Franc D. K. Asare	1936	Painting
D. K Dogbe	Unknown	Sculpture and Historian
Ernest V. Asihene	Unknown	Painting and Sculpture
Kofi Antubam	1922- 1964	Sculpture and Painting
Theodorsia Okoh	1922	Designed the Ghana Flag

Cole, H. M & Ross, D. H (1977). *The arts of Ghana*. Los Angeles: Museum of Cultural History, University of California.

<http://www.ghanaculture.gov.gh/>

<http://www.octobergallery.co.uk/artists/glover/>

<http://www.touringghana.com/cultural.asp>

Lesson 2

Exploring Found Local Materials

Target Student Group: Classes 3-6

Anticipated # of days for this lesson and length of class period: This is a one day lesson and the estimated time is 40-50 minutes.

Overview

In this lesson students will learn about the changes that have occurred in the traditional arts. They will study a contemporary artist who still incorporates the traditional art forms in her/his artworks. They will discuss how they can use the traditional art forms in their own artwork to revive arts in their schools. Students will experiment with local found materials and objects. They will examine a particular instance of local material trash in their natural environment and speculate on how to repurpose it to become a public art. They will learn new vocabulary words such as found materials, sculpture, tapestry and public art.

Brief information on artist El Anatsui

El Anatsui is a Ghanaian contemporary artist who specializes in wood and metal sculptures, ceramics, paintings, prints and drawings (Gee, 2011). He was born on February 4, 1944 in the Ewe town of Anyoko, Ghana (Gee, 2011). He currently lives in Nigeria and continues to use simplest materials to create monumental sculptures (Gee, 2011). El Anatsui's is best known for his metal sculptures made from thousands of West African liquor bottle top (Gee, 2011)s. He works with a variety of medium including clay, evaporated milk cans, cassava graters, ceramic plates and copper wires.

El Anatsui's is one of the many Ghanaian artists who use local found objects. He transforms found objects to tell stories about his personal life, Ghanaian culture and Africa as a whole. He explores Ghanaian and African traditions, beliefs, symbols, languages and culture to make reference to history. His artworks have gained international recognition because they are made in colors, forms and patterns that evoke major themes in Ghanaian, African and world history (Gee, 2011).

Preparation Instructions

The teacher will ask the students to bring found local materials that they will like to repurpose in an artwork to the next class. The teacher should encourage the students not to bring found local materials that are harmful, for example: sharp objects.

The teacher will look for useful websites and print copies of both traditional art forms and western forms in Ghana for student viewing. He will also print images of El Anatsui's work *Sacred Moon, 2007* and *The Continent, 2009* in the links provided in lesson's additional resources.

Classroom Activity

The class will begin by students discussing what they learned in the previous lesson on the historical background on the Ghanaian traditional arts. The teacher will show images of both the traditional art forms and the western art forms currently adopted in Ghana. The teacher will ask the students to tell the differences in the pictures and changes overtime. The teacher will show the student's images of artist El Anatsui works "When I Last Wrote to You About Africa" and ask the students:

- What do they see?
- What kind of materials do students think he used in his artworks?
- How is his work constructed?
- How long do they think it might have taken him to put this together?
- How is his work different from artworks such as paintings and textiles?

The teacher will emphasize that El Anatsui makes art from found objects including, wood, clay, evaporated milk cans, cassava graters, ceramic plates, discarded metal caps of liquor bottles and snippets of copper wire.

Next, the teacher will ask students to think about unused local materials or objects/trash that can be reused in an artwork. Students will sketch their artworks and will be asked by their teacher to create their own traditional sculpture/tapestry piece and critique on their artworks.

Some images of El Anatsui works from the collection "When I Last Wrote to You About Africa," 2007.



Figure 1: Tapestry piece made from Aluminum and copper wire



Figure 2: El-Anatsui, *Sacred Moon* 2007
Aluminum, copper wire
103 x 141 inches
Mott-Warsh Collection, Flint, Michigan, 6



Figure 3: Tapestry made from Nigerian liquor bottle caps



Figure 4: El Anatsui, *Three Continents*, 2009

Found aluminum and copper wire

96 x 192 inches

Private Collection

Courtesy the artist and Jack Shainman Gallery, New York

Additional Resources

The following are links to photos of more of El Anatsui's amazing work and biography:

Gee, E. (2011). El Anatsui: When I last wrote to you about Africa. NY: Museum for African Art. Retrieved from http://www.theafricacenter.org/uploads/resources/docs/el_anatsui_educators_guide.pdf on May 2, 2015.

<http://dossierjournal.com/look/art/el-anatsui/>
<http://www.clarkart.edu/exhibitions/anatsui/content/exhibition.cfm>
<http://africa.si.edu/exhibits/gawu/artworks.html>
<http://www.pbs.org/art21/artists/el-anatsui>

Unit One (1) Assessment Strategies

A checklist and rubric will be used to grade students' artworks. The checklist will be used in the formative assessment and the rubric for the summative assessment. Checklist is used when assessing students' ability to relate their critical thinking process to the written art criticism and also indicates students' interest and knowledge pertaining to the correct step in a particular procedure (Beattie, 1997). A rubric consists of "a series of descriptors referring to a single criterion and arranged in a descending scale, each descriptor specify what is expected at that level and facilitates clarity of thoughts" (Huffman, 1998. pp. 64).

Formative

The checklist will have a rating scale, students' names, grade levels and the list of things to be assessed. Rating scale will help to translate judgment of quality from least to highest and vice versa (Beattie, 1997). Students will be graded on the following:

Checklist

Name _____

Grade level _____

Activities	Score 5	Score 4	Score 3	Score 2	Score 1	Score 0
-Meaningful Participation						
-Contributions						
-Punctuality in Class						
-list 5 artists before and after independence						
-Identify 5 traditional art						

forms of Ghana	
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Summative

The teacher will use the rubric below to grade the overall performance of each student.

Rubric Sheet

Student Name: _____

Title of Work: _____

Creativity/Originality (10 points)

- Generate traditional piece of work using the idea development process of the traditional artists.
- Make connections to prior knowledge (i.e., artists work and methods).

0	4	6	8	10
Poor	Need Improvement	Fair	Good	Excellent

Student understanding of the topic (10 points)

- Identify 5 Ghanaian traditional arts.
- Describe where and how the Ghanaian traditional art practices were done.
- List 5 names of artists before and after independence.

0	4	6	8	10
Poor	Need Improvement	Fair	Good	Excellent

Efforts and Craftsmanship (10 points)

- Used time wisely and produced a complete piece of work.
- The artwork is carefully and patiently crafted.

0	4	6	8	10
Poor	Need Improvement	Fair	Good	Excellent

Total Grade

UNIT TWO (2)

Big Idea: Expression

Infusion/ Subject areas: Creative Art, Visual Art and Cultural Studies

Overview

In this unit, students will learn about three of the most fundamental elements of art, line, shape and color. A lesson on the use of line, shape and color is essential for art students to understand their uses when it comes to creation of successful works of art. Students will discover the physical characteristics of lines and shapes as well as the expressive qualities.

They will use a variety of lines, shapes and color in creation of Kente cloth. Students will learn about the Kente cloth. Kente is a hand woven cloth with intricate patterns from brilliant color silk symbolism (Asmah, 2004). They will design and create their own hand-woven Kente cloth using construction paper and yarn. Throughout these lessons, students will explore, discover, experiment and share their understanding of lines, shapes and colors with classmates. There are two lessons and a unit of assessment in this unit.

Enduring Idea: Expression through lines, shapes and color.

Key Concepts about the Enduring Idea

- Expression can be represented in a variety of mediums.
- There are different patterns and colors in Kente cloth.
- Different patterns and colors in the Kente cloth have deep symbolic meaning.
- Line, shape and color have physical characteristics as well as expressive qualities.

Essential Questions

- What is expression?
- What are the different patterns and colors in Kente cloth?
- What are the symbolic meanings of different patterns and colors in Kente cloth?
- What are the physical characteristics and expressive qualities of line, shape and color?

Unit Objectives:

- After discussing about lines, shapes and color, the students will be able to define a line, a shape and color, and learn to differentiate between the types of lines, shapes and colors.
- After experiencing the Kente cloth, the students will be able to recognize the Kente cloth as a Ghanaian ceremonial cloth that is an expression of lines, shapes and colors.
- After discussing the patterns in the Kente cloth, the students will understand the principles of pattern - to define pattern as lines, colors and shapes that repeat or alternate.
- After learning about the Kente cloth, the students will demonstrate their understanding of the lessons by creating their own Kente cloth.
- After discussing the cultures that weave the Kente cloth, the students will be able to mention the cultures that weave the Kente cloth.
- After experiencing the processes in Kente weaving, the Students will be able to reflect on their artwork.
- After discussing the elements of art, the students will be able to use appropriate art vocabulary to describe their art process.

Lesson 1

Kente Cloth Weaving

Target Student Group: Adjustable for Classes 1-3

Anticipated # of days for this lesson and length of class period: This is a one day lesson and the estimated time is 40-50 minutes.

Overview

In this lesson students will learn about three of the most important elements in art: line, shape and color. Students will learn how line, shape and color are defined in visual art and how to recognize them in an artwork. They will explore the types of lines, shapes and colors as well as use a variety of them in the creation of a paper Kente cloth.

Brief information on the Kente Cloth

Historically, Kente was a royal cloth, however, with time the use of Kente became more widespread and non-royal Ghanaians came to wear it on special occasions (Ansah,

1993). The cloth is hand woven in strips with threads on a loom. Kente gives a visual representation of history, philosophy, ethics, oral literature, moral values, political thoughts and aesthetic principles (Ansah, 1993). Kente is a term derived from the word “Kenten”, which means basket in the Akan language (Ansah, 1993). Historically, the first Kente weaver used raffia fiber to weave. The weave had an appearance of a basket and for that it was called “Kentetoma” meaning basket cloth (Ansah, 1993).

The Asante and Ewe peoples of Ghana make Kente cloth (Asmah, 2004). Beautiful brightly color threads are used to weave the Asante Kente and have colored geometric patterns. The Ewe Kente cloth is made of dark color threads. There are four basic designs that give the appearance of the Kente cloth weaving. The warp designs, which are called “Adwini” in the Akan Language, are the threads that run lengthwise on the loom. The weft designs “Akyem” are the threads that run across the width of the weaving. “Ahwepan,” are the plain horizontal lines at the angles of the warp design and “Nkyeretire” or “Nkyereano” are the designs formed by the warp and the weft at both ends of the strips (Addo, 1994). Kente cloth is woven primarily by men and is made up of many strips, each four to eight inches wide (Asmah, 2004). These strips are cut into pieces and sewn together side by side to make a large cloth (Asmah, 2004). The weaver has the colors and design of the cloth in mind before he begins to weave (Asmah, 2004).

Preparation Instructions

The teacher will review the lesson and have all the materials needed as well as printed images of Akan Kente cloth designs and Ewe Kente Cloth designs. Materials needed include 1” x 6” Strips of colored Construction papers, glue stick, scissors and markers. The teacher will display the printed Kente cloth beginning at the lesson. Students will be encouraged to touch the cloth to tell what it feels like. The teacher will obtain the recommended book “Kente Colors” by Debbi Chocolate, listed in the lesson’s additional resources and will read it aloud to the students.

Classroom Activity

The teacher will begin the lesson by asking the student what a line, a shape and color are. The teacher should also allow students to brainstorm words that could describe a line, a shape and color. After the students give their definitions, the teacher will narrow the definition to their level by defining a line as “a dot that went for a walk,” a shape as “an enclosed space or an outline of a figure” and a color as “a reflected light.” The teacher will again ask the students to mention types of lines, shapes and colors. At this point the teacher will draw all the lines and shapes that the students mention on the board. The teacher will give simple definitions of the various lines mentioned by students.

The teacher will explain to the students that lines and most shapes are expressive, as well as descriptive. The teacher will emphasize that the Ghanaian culture was inspired to use lines that reflected the elaborate line patterns in the spider web. The teacher will also explain that shapes such as a circle represent the earth and femininity in the Ghanaian culture (Asihene, 1978). A square represents masculinity in the Ghanaian culture and a triangle represents a broken calabash (Asihene, 1978). The teacher will explain that color is used to represent the mood of an activity. For example, red is associated with danger, blue is associated with love and calmness, green is associated with fertility or vegetation, yellow and gold are associated with richness and wealth, white is associated with purity, gray is associated with poverty, and black and red are associated with death and sorrow (Asihene, 1978).

The teacher will read the book “Kente Colors” by Debbi Chocolate and show the students samples of Kente cloth and ask what color, shape, and lines they see. The teacher will further ask the students how shapes, color and lines tell stories in the Kente cloth. The teacher will invite students to think of a story about their own lives that they would like to tell in a Kente cloth. Using construction paper, students will create their own Kente cloth.

The following are the steps to create paper Kente cloth.

Step 1: Chose three different colors of construction paper. Make strips measuring 2” x 11” from the construction paper. Pick one strip each from the three colors. Place one of the strips horizontally. Glue the other two strips vertically on top of the horizontal strip. Make sure that the strips glued vertically are done interchangeably in color. The vertical strips will serve as the warp strips. The warp strip is the set of strips that determines the length of the weaving.



Figure 5: *Kente weaving step 1*

Step 2: Choose two different color strips that are different from the colors already used. Take one of the colors and weave it horizontally through the vertical strips (warp strips). Take the other color and weave it through the vertical strips (warp strips). The strips that are woven horizontally through the warp strips form the weft strips. Weft strips are the strips that run across the width of the weaving. Repeat this weaving process making sure that each color has been used twice. Next, secure the weft strip by gluing a strip that has the same color as the first horizontal strip.

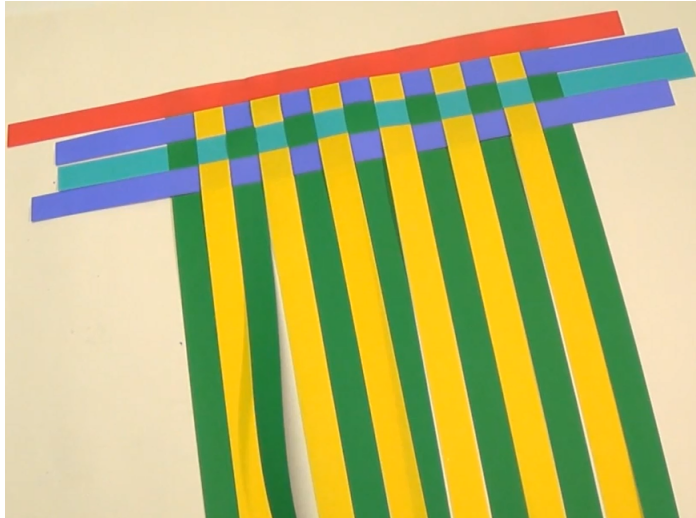


Figure 6: *Kente weaving step 2*

Step 3: Repeat step two by making sure that the weaving is done at least three times. Glue all the ends on the horizontal strips (weft strips) onto the vertical strips (warp strips).

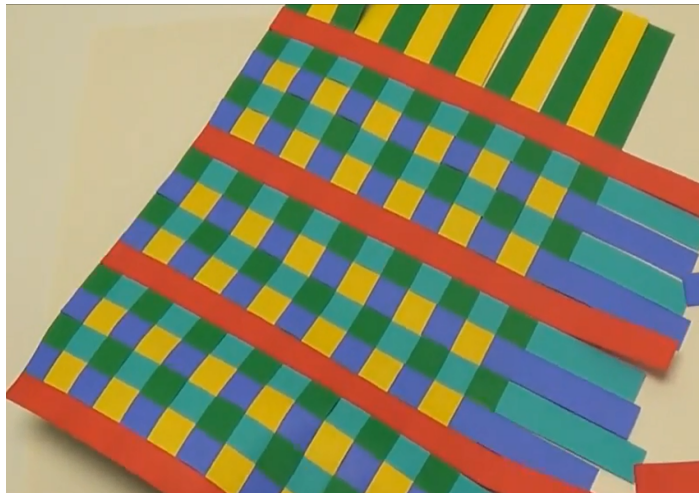


Figure 7: *Kente weaving step 3*

Step 4: Next, cut the excess weft strips on both sides leaving only the excess strips at the bottom. Design the woven strips with lines and geometric shapes.

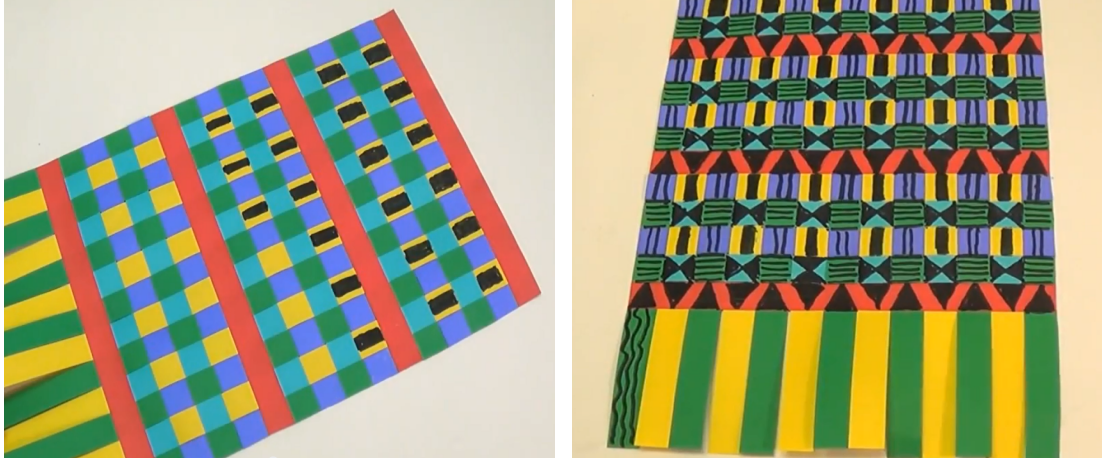


Figure 8: *Kente weaving step 4*

Step 5: Trim the excess strips left at the bottom to form frays.

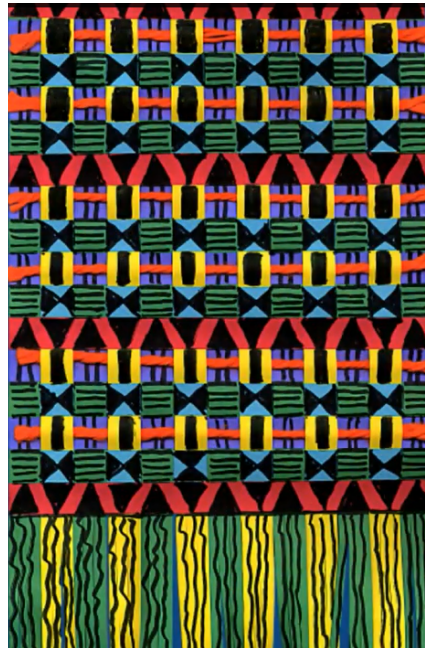


Figure 9: *Kente weaving step 5*

Additional Resources

Ansah, K. O. (1993). *History and significance of Ghana's Kente cloth*. Hyattsville, MD:

Sankofa Publications.

Asmah, A. E. (2004). *Traditional Ashanti Kente*. Unpublished. Department of Integrated Rural Art and Industry, College of arts, Kwame Nkrumah University of Science and Technology.

Chocolate, D. (1997). *Kente Colors*. Gordonsville, VA: Walker and Co.

Fianu, D. A. G. (2007). *Ghana's Kente & Adinkra: History and socio-cultural significance in a contemporary economy*. Accra: Black Mask LTD.

Lesson 2

Using a Loom to Weave a Kente Cloth

Target Student Group: Classes 3-6

Anticipated # of days for this lesson and length of class period: This is a two day lesson and the estimated time is 40-50 minutes.

Overview

In this lesson students will learn how to build a simple loom as well as weave a Kente cloth. They will visit a Kente master weaver and also learn the processes a Kente weaver goes through to weave the Kente cloth.

Brief information on looms in Ghana

Looms are vital equipment for the production of Kente cloth. The basic purpose of the loom is the hold warp threads under tension to help in interweaving of weft threads. The first loom used by the Ashanti traditional artists was the “Ayasedua” (Asmah, 2004). The Ayasedua was a small triangular wooden loom that was placed on the thigh to weave (Asmah, 2004). The Ayase ntoma was the cloth made from the Ayasedua loom. (Ayaase is the part of the body between the belly and the thigh). Ntoma means cloth in the Akan culture.

As interest in the Kente cloth grew, this led to the improvement of the Ayasedua loom to easily operated looms such as Boku loom, Betty loom, Broad loom, Kofi Nsa Dua loom and towel loom (Asmah, 2004).

Preparation Instructions

The teacher will review the lesson and get the materials for building the simple loom frame ready. These include 2 pieces of wood $\frac{3}{4}$ ” x 1 $\frac{1}{2}$ ” x 11”, 2 pieces of wood $\frac{3}{4}$ x 1

½" x 16", 8 pieces of dowels 5/16" x 1 ½", 1 piece of wood ¼" x 2" x 12", chopstick, wood glue, sand paper, mallet , clamp, and a drill with a 5/16" bit. The teacher will have someone to pre-drill holes for the students in case she/he does not have access to a drill. When drilling the holes the two 11" pieces of wood will lie on top of the 16" pieces making sure that the corners are at right angles and the holes are the same sizes for the dowels to fit. She/he will also get the yarns that the students will be using for weaving. The teacher will take the students to visit a Kente master weaver to demonstrate how to weave on a loom.

Field work and Classroom Activity

The students will first visit a Kente master weaver to observe the processes for weaving a Kente cloth. In the next art class, they will build their own simple miniature loom, and use the same processes of the master weaver to weave their own Kente cloth.

Building a Simple Frame Loom (from hallnet.com/Weave)

- “Make a wooden frame by taking the two 16" pieces of wood and clamp them to your work bench or a table.
- Place the two 11" pieces of wood to lie on top of the 16" pieces. The corners should be at right angles.
- Take two pieces of a dowel and put glue around the sides. Using the mallet, hammer each piece into the hole until it is flush with the surface. Wipe off any excess glue.
- Repeat doweling process at each corner.
- The final step is to make the shed stick, also known as the needle- Take a thin 12" long piece of wood and, using sandpaper, round off the ends and edges. This piece of wood is going to be passing through the threads of the weaving and so it shouldn't have any rough areas that might catch on the thread and snap it.

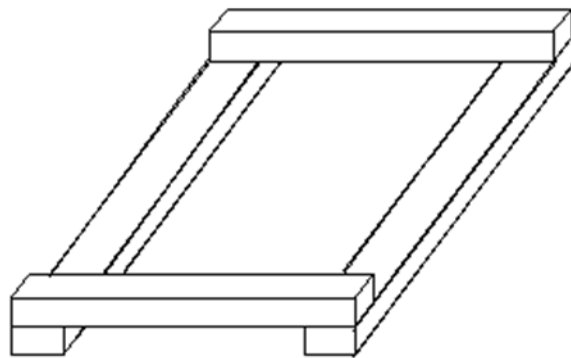


Figure 10: *A Simple Frame Loom*

Warping the Frame Loom (from hallnet.com/Weave)

- First, take a very long piece of thread or yarn, and tie one end in a double knot around the bottom cross-piece of the loom.
- Loop the thread under and over the top cross-piece and bring it down to the bottom and do the same. The warp thread should be kept tight but not so tight that you can't lift the warps up with one finger.
- Continue looping around the top and the bottom cross-pieces making a figure eight pattern each time you go up and back.
- When you have around 20, tie the warp thread off at the top cross-piece.

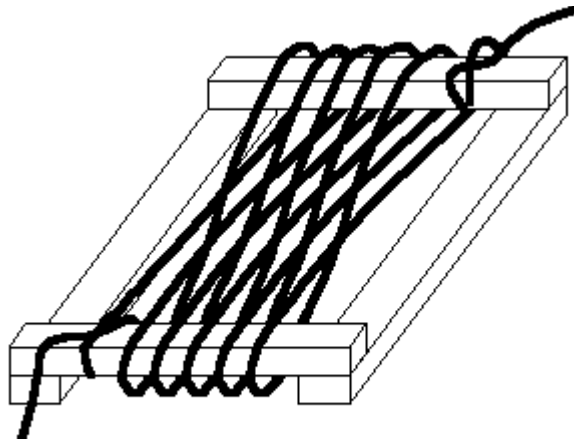


Figure 11: *Warping the frame loom*

Weaving on the Frame (from hallnet.com/Weave)

- The first step is to cut a length of weft yarn that is long enough to make several passes across the loom. The threads that go from side-to-side across the loom are called the weft threads.
- Insert a chopstick into the warp threads going from one side of the loom to the other and just above where the threads cross in the middle of the loom.

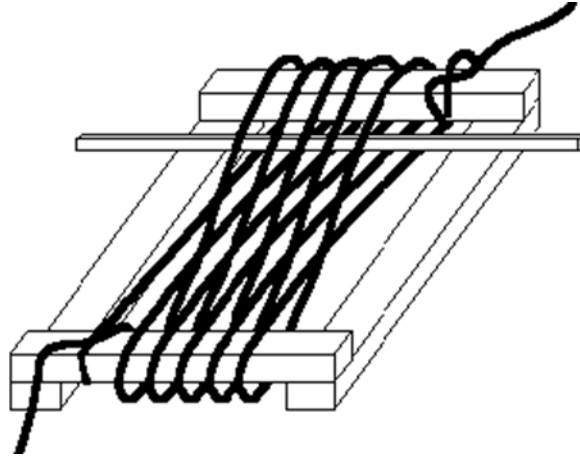


Figure 12: *Inserting a chopstick into the warp threads*

- Pull the chopstick down to the bottom of the loom. This creates tension in the warp threads. The gap between the front and back warp threads is called the shed.
- Pass your weft yarn through the shed from right to left leaving a tail of thread about 4 inches long sticking out on the right. The thread will fall down towards the chopstick.

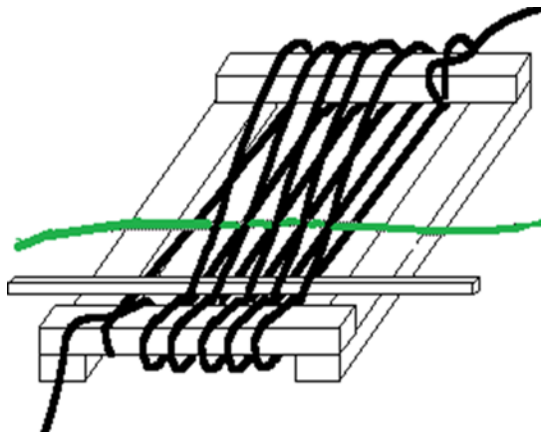


Figure 13: *Weaving in and out of the warp threads*

- Now, take the shed stick - the long flat piece of wood you made at the same time as the loom - and weave it in and out of the warp threads, going under the lower threads and over the top ones.

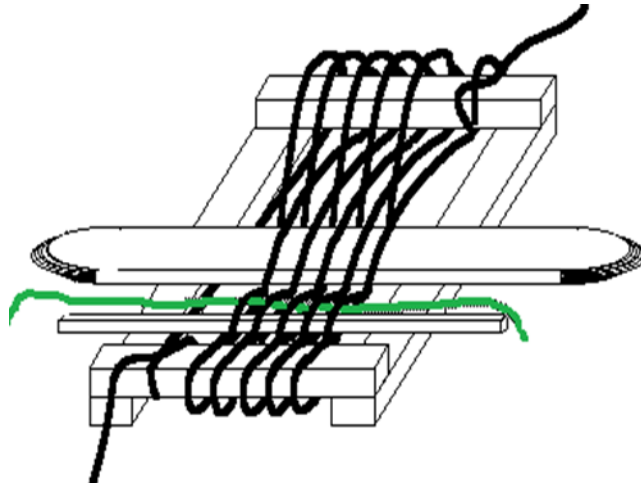


Figure 14: *Opening a new shed in the warp threads*

- With one hand on either end of the shed stick, twist it so that it opens a new shed (an open space created by the shed stick). Pass your yarn through this shed from left to right.
- Now flatten the shed stick again and pull it out of the loom. Your yarn should be on the right and you will be able to see the first two rows of weaving. Push the weft yarn from the last shot down towards the first row. Pack it down nice and tight.
- Pass the yarn back from the right to the left.
- With the shed stick repeat the previous steps, going under the lower threads and over the top threads. Twist the shed stick to open up a new shed and pass your yarn back from the left to the right. Remove the shed stick and pack the weft threads together.

Changing Color of Thread (from hallnet.com/Weave)

- Wherever your last thread ended make a little tail going out of the back of the weaving.
- Make another little tail going out the back at the same place with the new thread and continue on to the end of the row.

Finishing the Weaving (from hallnet.com/Weave)

- Remove the chopstick from the bottom of the loom and push the threads together.
- Cut alternate warp threads at the bottom where they attach the weaving to the loom. Tie these pieces together
- Repeat this until you have cut all of the threads that hold the weaving to the loom, from both the bottom and top.

- Finally, trim the threads at each end of the weaving to the length you desire.”
(hallnet.com/Weave).

Additional Resources

Asmah, A. E. (2004). *Traditional Ashanti Kente*. Unpublished. Department of Integrated Rural Art and Industry, College of arts, Kwame Nkrumah University of Science and Technology.

Fianu, D. A. G. (2007). *Ghana’s Kente & Adinkra: History and socio-cultural significance in a contemporary economy*. Accra: Black Mask LTD.

Hallnet.com (n. d). *How to build, warp, and weave on a simple frame loom*. Retrieved from <http://hallnet.com/Weave.html>.

Musgrove, M. (2001). *The spider weaver: A legend of Kente cloth*. New York, NY: Blue Sky Press.

Unit Two (2) Assessment Strategies

A checklist and rubric will be used to grade students’ artworks. The checklist will be used in the formative assessment and the rubric for the summative assessment. Checklist is used when assessing students’ ability to relate their critical thinking process to the written art criticism and also indicates students’ interest and knowledge pertaining to the correct step in a particular procedure (Beattie, 1997). A rubric consists of “a series of descriptors referring to a single criterion and arranged in a descending scale, each descriptor specify what is expected at that level and facilitates clarity of thoughts” (Huffman, 1998. pp. 64).

Formative

The checklist will have a rating scale, students’ names, grade levels and the list of things to be assessed. Rating scale will help to translate judgment of quality from least to highest and vice versa (Beattie, 1997). Students will be graded on the following: Their participation and discussion in class, the ability to define a line and a shape, the ability to differentiate between lines and shapes, the use of a variety of lines and shapes in their artwork, and their understanding of each activity.

Checklist

Name _____

Grade level _____

Activities	Score 5	Score 4	Score 3	Score 2	Score 1	Score 0
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<p>-Meaningful Participation</p> <p>-Contributions</p> <p>-Identify the three elements of art studied in this lesson</p> <p>-Mention the cultures that weave the Kente Cloth</p> <p>- Pattern created by repeating and alternating lines and colors</p> <p>-Ability to identify Kente as a Ghanaian ceremonial cloth</p>	
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Summative

The rubric sheet below will be used in the summative assessment.

Rubric Sheet

Student Name: _____

Project: _____

Date: _____

Category	5- Extraordinary	4- Excellent	3- Satisfactory	2-Unsatisfactory	1- Poor
Class	-Very strong	-Good	-Some	-Little	No collaboration

Participation	participation by asking and answering questions -Collaborated meaningfully with classmates.	participation in class discussion -Good collaboration with classmates	participation in class. - Some collaboration with classmates	participation in class -Little Collaboration with classmates	
Use of materials	-Visually appealing in the use of lines, shapes and color -Very strong contrast in the use of colors - Pattern created shows strong repeating and alternating of lines and colors	- Use of interesting lines, shapes and colors -Good contrast in the use of colors - Pattern created shows good repeating and alternating of lines and colors	-Little blending of lines, shapes and colors -Little contrast in the use of colors - Pattern created shows little repeating and alternating of lines and colors	No contrast in the use of lines, shapes and colors - Pattern created shows no repeating and alternating of lines and colors	No art
Originality	-Kente cloth shows exceptional expression of lines, shapes and colors	-Kente cloth shows good expression of lines, shapes and colors	-Kente cloth shows little expression of lines, shapes and colors	Kente cloth shows no expression/ boring lines, shapes and colors	No art

Total

Grade _____

UNIT THREE (3)

Big Idea: Community (Through Architecture)

Infusion/ Subject areas: Creative Art, Visual Art and Cultural Studies

Overview

This visual art lesson plan allows students to explore their connection to their neighborhood as community. *Community* is defined as the feelings of sharing things and belonging to a group in the place where you live (Oxford Advanced Learners Dictionary, 2006). This big idea will help students think about their community before and now, and recognize their connection and relationship with the community around them.

Students will engage in artmaking activities that will demonstrate the traditional and modern community architecture. They will do what Piaget calls actively constructing their understanding of the world (Piaget, 1954) and their communities. The topic will help students answer questions about their identity, such as who they are or what defines them. It will also let the students explore other environments that they have interactions such as schools, churches, and homes.

By taking part in this big idea, the students will learn to appreciate diversity through discussions on how it enriches their community. Learning about community and having students talk about community gives them a sense of belonging, a strong sense of self and a sense of connection. In the classroom, students will look at artworks demonstrating community architecture and telling a story about a particular community. They will discuss what they see in the artwork and relate it to their own lives. This will help them feel safe and allow them to take more risks in sharing their observation and opinions (Mulcahey, 2009, p.3). There are three lessons under this unit and a unit assessment to score students learning performance.

Enduring Idea: Community

Key Concepts about the Enduring Idea

- Community changes over time.
- People may be members of multiple communities.
- Communities can be a network of people and their surroundings.
- People impact their communities.
- Community members have roles and responsibilities.
- Members of a community take care of the community.

Essential Questions

- How has your community changed over time?
- What do your community look or sound like?
- Who is in your community and what do they do?
- What are some of your roles in your community?
- How do you impact your community?
- How can you take care of your community?

Unit Objectives

- After discussing about community, the students will be able to discuss their communities before and now, what makes up a community and the different communities one might belong to.
- After learning about community, the students will be able to define words like community, change, diversity, and help.
- After discussing artworks done by local artists, the students will be able to interpret some artworks of local artists.
- After discussing the coil and slab building techniques, the students will be able to demonstrate their understanding of the lessons by creating their own traditional houses and neatly painting them.
- After experiencing each lesson, the students will be able to reflect on their work.

Lesson 1

Traditional Architecture

Target Student Group: Classes 3-6

Anticipated # of days for this lesson and length of class period: This is a two- day lesson and the estimated time is 40-50 minutes per day.

Overview

In this lesson, students will understand the word “Community”. They will understand the concept of difference/ diversity in a community. They will appreciate the fact that diversity/difference makes a community stronger. Students will look at images of modern and traditional community architecture. Students will learn new vocabulary and know the meaning of words, such as community, traditional, modern and diversity/ difference.

Brief description of the Traditional House Construction

Traditional houses were made either circular or rectangular structures. These structures were built only by men. The following materials were used: clay, sand, wood, tall grasses, palm branches, cow dung, rope, sticks, and coal tar. Community was portrayed in architectural planning of the settlement by building houses close to each on a big compound whereby all the people can relate easily with one another. Traditionally, compound houses were built on spacious compounds that belonged to an extended family. (Zawistowski & Zawistowski, 2008) The people in that extended family shared the compound. The compound houses had a spacious yard in the center for all kinds of domestic activities. They had a kitchen, bathrooms, bedrooms and an area to contain livestock.

Construction of House Walls

- The artist began by preparing the earth. The artist added water to clay and sand, and kneaded with his legs.
- The materials mixed were shaped into balls with the hand and set aside.
- Rope was tied into two sticks to look like a compass. The artist uses the improvised compass to draw a large circle. In drawing the circle, one of the two sticks is stationed while the other stick is moved around to draw the circle. When building a rectangular house, a stick was only used to draw the outline of the rectangular house. The drawn line served as a guide for the laying of the earth.

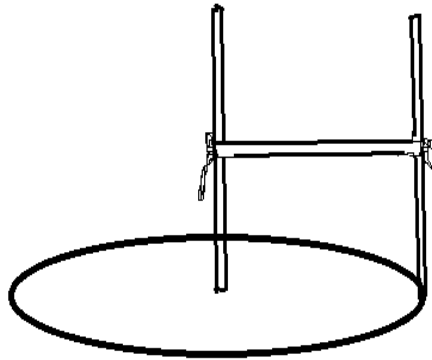


Figure 15: *An outline of a cone house*

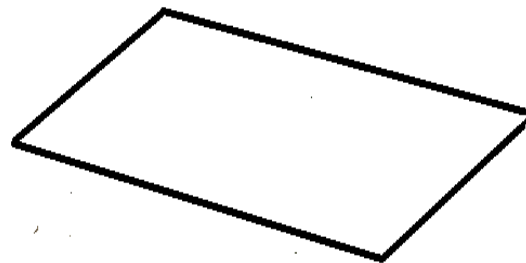


Figure 16: *An outline of a rectangular house*

- The ball of clay was arranged on the outline of the circle. Each ball added was pressed and sculpted to bond with those around it.
- Finally the completed house was coated with a plaster made from fine sand, coal tar or cow dung.

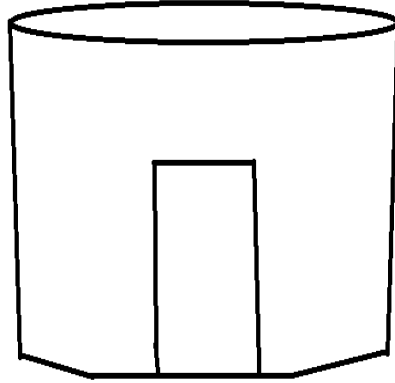


Figure 17: *A cone shape house*

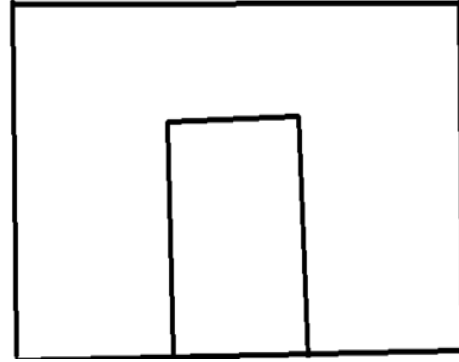


Figure 18: *A rectangular shape house*

Construction of the Roof

The roof of the traditional houses was mostly cone shaped or gable shaped. The roof was a thatch of tall dry grasses or palm branches on a structure of hardwood stick.

- In building of the roof, pockets were first created in the top walls of the house.

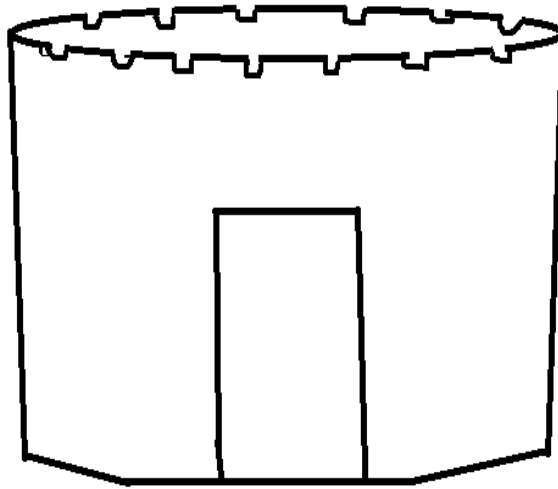


Figure 19: *Pockets created on top of a cone house wall*

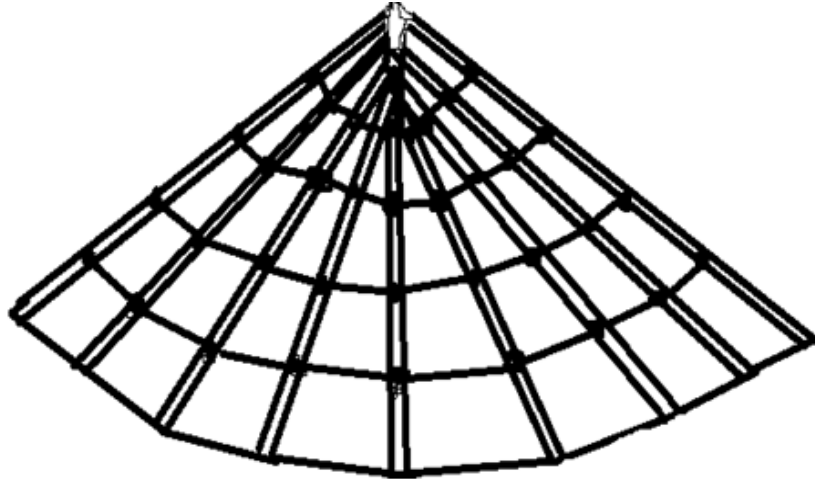


Figure 20: *A cone roof frame*

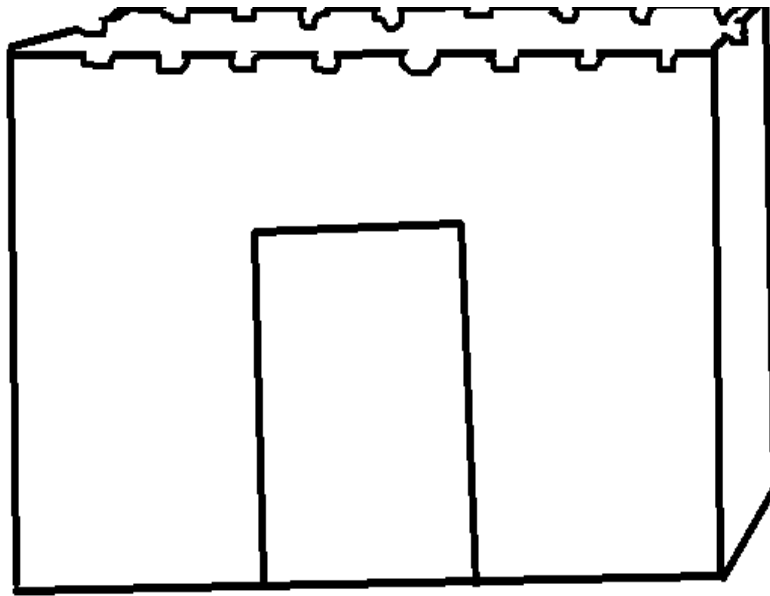


Figure 21: *Pockets created on top of a rectangular house wall*

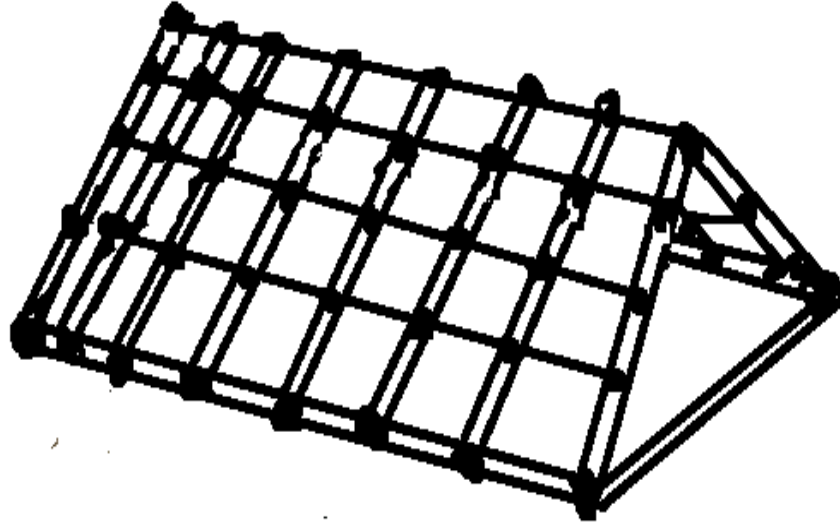


Figure 22: A rectangular roof frame (gable roof)

- The sticks were secured into the pockets with earth and a rope was used to tighten the sticks to make it stronger.
- Dry grasses were woven into rectangular mats and were wrapped around the cone structure roof in an overlapping pattern.
- Rope was finally used to secure both the structure of the roof and the grasses together.



Figure 23: A traditional rectangular house
Photograph by Flying Fourchette, 2013.
Rosalinda- www.flyingfourchette.com



Figure 24: A traditional cone house
Photograph by Rosalinda AKA
(NSIA), 2012.
africanontherise.blogspot.com

Finishing of the House

The role of women in building was designing/ decorating of the walls of the house. They were regarded as potters.

- The women mixed together warm water, heated coal tar, and earth.
- This mixture was smeared on the walls of the building.
- Some of the earth was used to create images of reptiles on the walls for decoration. These reptiles were believed to protect their children from dangers.
- The palm of the hand was then used to smooth the surface of the walls.
- Smooth stones are used to further smooth the surface to give a glossy surface.
- Locally colored stones, including red, white, and black were grounded into powder and mixed separately with water. Building designs and decoration reveal an individual's status within the community. The colors red and black stand for the head of cattle, which was the man being the head of the household (Modern Ghana, n. d). Cattle stand for wealth. White color stands for purity.
- Feathers, used as brushes were dipped into the colors to paint the walls. The walls of the building were also decorated with shapes. For example, the triangle shape stands for a broken calabash. The broken calabash was used to serve water, drink local wine and to serve food.



Figure 25: A traditional painted house. *Aburipoore house*

Photograph by Mediafritiq, 2013.
www.mediafritiq.com



Figure 26: Women in Sirigu painting a wall with traditional designs.

Photograph by The Wu Wei theme,
March, 2013.
Stateofanartworpress.com

Preparation Instructions

The teacher will review the lesson and will look for useful websites and print copies of images of Ghanaian traditional architecture building, and modern architecture buildings for student viewing. She/he will also look for a Youtube.com video on Ghanaian mud house plastering to share with the students. Images and videos are intended to help the students to understand the changes in house building and materials.

They are to help students to observe and learn the creative process and cost efficient in building the traditional house.

Classroom Activity

The teacher will start the lesson by asking the students a series of questions, such as what a community is or what they think of when they hear the word “community.” After the students have shared their understanding of community, the teacher will further explain that a community is a group of people sharing something, for example: interests, goals, or living or working conditions; or a group of people who cooperate and learn to work together. The teacher will ask further questions, such as, who is in your community? After the students have talked about the people in their community, the teacher will then ask: who are you in your community? The teacher will again ask the class: are all the people in your community the same? Are you like the other people in your community? What makes you different from the other people in your community? What do you think of when you hear the word different? The teacher will show images of Ghanaian traditional architecture buildings to the class and ask what they see in the images. The teacher will again show images of a modern architecture building and ask the students what they see in the pictures. The class will also talk about the differences in both images. The teacher will ask the students to share their views on the impact of modern architectural settlement to community living. The teacher can talk about the local materials as well as the imported materials used in both building. Examples of traditional architecture materials are: sticks, bamboo, and earth. Modern architecture materials are concrete blocks, glass doors and windows, automated doors, bricks and tiles. Next, the teacher will talk about how the traditional artists build their houses. For the closure of this lesson, students will take turns to reflect on what they learned.

Additional Resources

Zawistowski, K. & Zawistowski, M. (2008). *The builders of Ghana: Traditions of today and tomorrow*. Blacksburg, VA: OnSite Publication.

Lesson 2

Using Coil Technique to Build a Traditional House

Target Student Group: Classes 2-6

Anticipated # of days for this lesson and length of class period: This is a three day lesson and the estimated time is 40-50 minutes per day.

Overview

This lesson is a three day activity. The teacher will teach as well as demonstrate how to prepare raw clay on the first day and on the second day the students will learn how to use the coil technique to build a clay house. On the third day, the students will paint their houses with colored made from powdered stones.

Brief information on Coil Technique and Traditional Cone House

The coil technique is one of the many building techniques used in pottery and ceramics in Ghana. This technique is used for modelling items such as bowls, pots, mugs and vases into various circular shapes and sizes. Coils are formed by rolling with flat fingers into sausage-like shapes. They have some similarities with the ball of clay made by the traditional artist to build the traditional house. Although a ball of clay is thicker in size and shorter in length than a coil, they are all best used for building circular items. For example: the traditional artist used balls of clay to build a circular house and coils of clay to make round cups and bowls.

Preparation Instructions

The teacher will review the lesson and get all the materials needed ready before the class. The materials needed for this lesson are unprepared clay, 40 mesh sieve, mallet or wooden block, water, wide bowl, plaster bats, sticks, dry grasses or palm branches, wooden spatula, cutting knife, fine sand, smooth stones, and colored stones. Most clay used in schools has already been prepared and made ready for building. In this lesson students will be exposed to unprepared clay and will need to be involved in each step of the clay preparation process to observe and learn the right way to prepare clay. However, because clay can be messy, the teacher should exercise care so that the students do not mess up the whole classroom.

Classroom Activity

On the first day, the teacher and the students will go through the process of preparing raw clay for building. First, the teacher will demonstrate how to determine whether or not the clay can be used for building. The teacher will start by picking up a handful of the raw clay, add a little water and squeeze it in the palm of his or her hand. If the clay seems to hold together, then it could be used for building.

Next, the teacher will spread the raw clay into a wide bowl and together with the class they will take out all unwanted ingredients such as stones and roots. They will then break up all the lumps of clay with a wooden block or mallet to form clay powder. The teacher will mix the clay powder with twice as much water as clay and will allow it to slake for few minutes. The mixture will be strain through a 40 mesh sieve and will be allowed to

settle for hours. Next, the excess water will then be poured from the top and the thick clay slip will be spread out on plaster bats and will be allowed to dry.

The next day, the teacher and students will each take a small amount of the moist clay and knead it on a dry wooden board and test it by rolling it into coils. If there are no breakages then the clay will be ready for building. The teacher will then demonstrate to the class how to build a miniature house using the coil technique.

Construction of House Walls Using the Coil Technique

The teacher will demonstrate through a “Do as I Do” lesson. The teacher will take a small amount of the kneaded clay and will show how to roll clay with both hands. The teacher and the students will roll about 50 strips of clay down before the teacher starts to build the house.

Next, the teacher will get a small wooden board about 5” x 5” for the base of the house. The rolled clay will be laid on a wooden board and coiled into circles. A score (scratch) will be made on the surface of the first coil and a clay slip will be applied before the second coil is laid on top. A clay slip is a mixture of clay and water to form a sticky consistency. It prevents the two pieces from popping apart when dried or fired. Each coil of clay laid on top should be pressed and sculpted to bond with the one beneath it. The process will be repeated until the house reaches a height of 8 inches.

Construction of the Roof

The teacher and students will create pockets on the top walls of the coil house. They will secure sticks into the pockets with earth and a rope will be used to tighten the sticks to make it stronger. Dry grasses or palm branches will be woven into rectangular mats and then wrapped around the cone structure roof in an overlapping pattern. The roof will be completed with a rope tightened to secure both the structure of the roof and the grasses together.

Finishing of the House

The teacher will demonstrate how to fix a roof on top of the house. She/he will use a wooden spatula to draw a door and windows and then cut them out with a blunt knife. The teacher will offer help in the cutting of the doors and windows. The house will be coated with a plaster made from fine sand and clay. The walls of the building will be rubbed with smooth stones and will be allowed to dry.

On the third day, the students will paint their houses with locally made colors from colored stones. The students will complete their houses by choosing the kind of traditional designs they desire. Then the students will take turns talking about their works.

Additional Resources

Zawistowski, K. & Zawistowski, M. (2008). *The builders of Ghana: Traditions of today and tomorrow*. Blacksburg, VA: OnSite Publication.

<http://www.claytimes.com/reference-guide/clay-basics.html>.

<http://www.artforsmallhands.com/2010/01/clay-coil-pots-with-twist.html>.



Figure 27: *Images of clay coil building*

Lesson 3

Bringing Traditional Architecture into Modern Architecture

Target Student Group: Classes 4-6

Anticipated # of days for this lesson and length of class period: This is a three day lesson and the estimated time is 40-50 minutes per day.

Overview

The students will talk about the previous lesson on the coil technique. The teacher will describe a new technique called slab technique. The slab technique is best used in rectangular house construction. The teacher will give an example of how to use the slab technique to build a clay house. Students will sketch their houses and build using the slab technique.

Brief information on Slab Technique, Rectangular traditional and Modern House

The slab technique is one of the many building techniques used in pottery and ceramics in Ghana. This technique is used for modelling items such as square or

rectangular bowls, trays, mugs and vases into various sizes. Slab is formed by using a smooth roller to roll a ball of clay flat onto a flat surface.

The slab technique has some similarities with the rectangular traditional house and even the modern brick or cement block house used in Ghana. They have the same shape and purpose, which is for building rectangular house but have difference in sizes and thickness.

Preparation Instructions

The teacher will review the lesson and have materials needed ready before the students come to class. The materials needed include clay, flat wooden board, roller, blunt knife, sticks, dry grasses or palm branches and fine sand. Cutting of slabs at the same time demonstrating how to build a house can be time consuming, and so the teacher will first show the students how to cut a slab. She/he will give each student a task to cut at least two slabs before she/he begins the slab house demonstration.

When students are building their own houses, the teacher should encourage them to first cut all their slabs before building. Students who have more slabs can share with those who don't. The teacher can also volunteer to cut slabs for students while they work on their houses. This will help the students to work faster.

Classroom Activity

The class will begin with what they learned in the previous lesson on the coil technique. They will reflect on the process in using the coil technique. The teacher will introduce the new lesson on slab technique. The students will draw how they would want the slab house to look and build them by following the steps used by their teacher.

Construction of house walls using the Slab Technique

The teacher will start with a "Do as I Do" lesson on the slab technique. A ball of clay will be rolled on a flat wooden board using a roller. The teacher and the students will cut about 50 clay slabs measuring 2" x 6" using a straight edge and a blunt knife. The first slab will be laid horizontally on a 5" x 5" flat wooden board in a rectangular shape. A score (scratch) will be made on the surface of first slab and a clay slip will be applied before the second slab is laid on top. Each slab laid on top is pressed and sculpted to bond with the one beneath it. The process will be repeated until the house reaches a height of 8 inches.

Construction of the Roof

The teacher and students will create pockets on the top walls of the slab house. Sticks will be attached to these pockets and secured with earth. There must be equal number of

sticks on each side and each couple must be placed in equal position so that each pair of sticks forms a roof frame in the shape of an isosceles triangle. A horizontal stick will be placed above the roof frame to connect the top ends of the pairs of sticks. A rope will be used to tighten the connection between the horizontal stick and the pairs of sticks to make the roof frame stronger. Dry grasses or palm branches will be woven into rectangular mats and then wrapped around the roof frame in an overlapping pattern. The roof will be completed with a rope tightened to secure both the frame of the roof and the rectangular mats together to create a gable roof.

Finishing of the House

The finishing of the house will be done on the second day, teacher will use a wooden spatula to draw a door and windows and cut them out with a knife. The teacher will coat the house with a plaster made from fine sand and clay. The walls of the building will be rubbed with smooth stones and will be allowed to dry. Next, the students will build their own houses they have sketched using the slab technique. The teacher will offer help in the cutting of the doors and windows. The students will rub the walls of their buildings with smooth stones and will dry their houses.

On the third day, the students will painted their houses with locally made colors from colored stones and they will take turns talking about their houses.

Additional Resources

Zawistowski, K. & Zawistowski, M. (2008). *The builders of Ghana: Traditions of today and tomorrow*. Blacksburg, VA: OnSite Publication.

<http://lakesidepottery.com/HTML%20Text/Methods%20of%20Handbuilding.htm>.

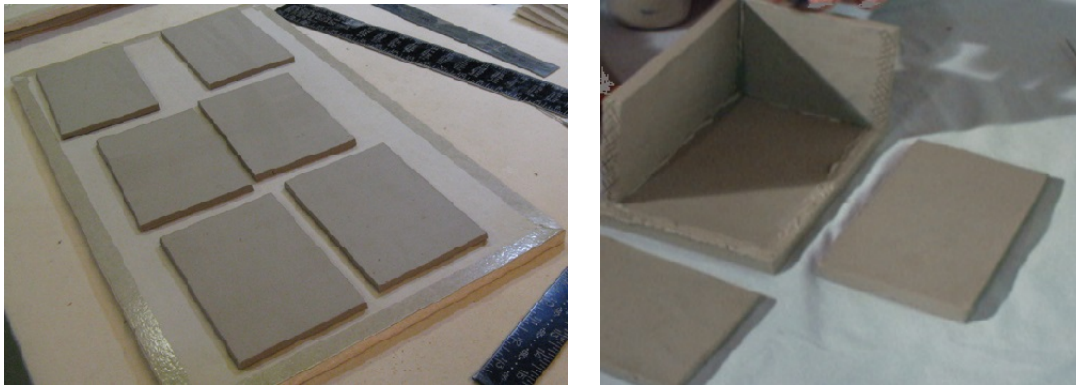


Figure 28: *Images of clay slab building*

Unit Three (3) Assessment Strategies

One rubric sheet will be used for both the formative and summative assessments. A rubric consists of “a series of descriptors referring to a single criterion and arranged in a descending scale, each descriptor specify what is expected at that level and facilitates clarity of thoughts” (Huffman, 1998. pp. 64). Students will be observed and assessed throughout the activities.

Formative

The Performance Assessment strategy that will be used in the formative will include:

- Students participating meaningful throughout the discussion.
- Use of visual art vocabulary.

Summative

Performance Assessment strategy that will be used in the summative will include:

- Students’ artmaking activities indicating an understanding of the objectives of the unit.
- Use of Technique(s) for every activity.
- Use of elements and principles of design.

Rubric Sheet

Student Name: _____

Title of Work: _____

Technique(s) Used: _____

Creativity/Originality (20 points)

- Show community through creation of traditional houses
- Make connections to prior knowledge (i.e., artists work and methods).
- Use of coil and slab techniques in each lesson.
- Neatly painted their traditional houses.

0	10	15	17	20
Poor	Need Improvement	Fair	Good	Excellent

Student understanding of the topic (20 points)

- Verbally describe a community, diversity, change and help.

0	10	15	17	20
Poor	Need Improvement	Fair	Good	Excellent

Efforts and Craftsmanship (20 points)

- Used time wisely and produced a complete piece of work
- The artwork is carefully and patiently crafted

0	10	15	17	20
Poor	Need Improvement	Fair	Good	Excellent

Class Participation (15 points)

- Participated meaningful in class by asking questions and answering questions.
- Collaborate with classmates in a group work.

0	9	11	13	15
Poor	Need Improvement	Fair	Good	Excellent

Use of Elements/ Principles of Art& Design (20 points)

- Plan carefully.
- Carefully chose color scheme in an effective manner to paint traditional houses.

0	10	15	17	20
Poor	Need Improvement	Fair	Good	Excellent

Extra Credits- Above and Beyond (5points)

- Use of visual art vocabulary during reflection of artworks.
- Gave effort far beyond what was required.
- Took pride in going well beyond the requirement.

1	3	5
Good!	Great!	Phenomenal!

Total Grade _____

UNIT FOUR (4)

Big Idea: Cultural Identity (Through Symbols and Visual Images)

Infusion/ Subject areas: Creative Art, Visual Art and Cultural Studies

Overview

In this unit students will learn some Ghanaian symbols and visual images. They will learn about cultural identity and will research into a symbol of interest. Students will brainstorm and engage in artmaking activities that will have personal connections to their identity. Students will take turns to reflect on their artworks. The unit contains one lesson and a unit of assessment.

Enduring Idea: Cultural Identity

Key Concepts about the Enduring Idea

- We can use symbols to communicate ideas.
- There are many different types of symbols.
- Symbols may represent a cultural identity.
- People have cultural identity.

Essential Questions

- What is a symbol?
- What are the different types of symbols?
- What symbol represents your cultural identity?
- What is your cultural identity?

Objectives

- After students studying a Ghanaian symbol and the artist who used it, they will be able to present their findings before the class.
- After learning about Ghanaian symbols, the students will be able to know why the traditional artists used symbols in their artworks.
- After learning about visual art concepts, the students will be able to use visual arts vocabulary to communicate their ideas.
- After discussing the Ghanaian symbols, the students will be able to create their own symbol and make a greeting card that will portray their cultural identity.
- After students researching into symbols and the materials used to create the symbols, they will be able to make choices regarding materials, techniques and ideas for their greeting card.

- After students exploring the symbols, they will be able to discuss the meanings behind their cultural symbols.

Lesson 1

Cultural Identity

Target Student Group: Classes 4-6

Anticipated # of days for this lesson and length of class period: This is a two- day lesson and the estimated time is 40-50 minutes per day.

Overview

The students will learn about the cultural symbols of the Akan people of Ghana and the meanings behind them. They will create their own symbols and use them to make greeting cards.

Brief information on Ghanaian Symbols and Visual Images

Symbols and visual images are used by Ghanaians to communicate ideas of their cultural identity (Tetteh, n.d). They are defined as symbols or ideographs that represent concepts and aphorisms originating from the Ghanaian citizens (Dockray, 2012). They act to communicate short cuts that convey one or more messages (Amate, 2011). Symbols and visual images may be used as an identifier, language concepts, iconic representation, express tangible truths, carry particular meanings, express something unknown, represent something else, pass on stories to generations, convey deeper meaning than words themselves and as a source to connect members in a group (Amate, 2011). An example is the Adinkra symbols of the Akan tribe of Ghana. They are evident in artworks such as sculptures, carpentry, furniture, architecture, textiles and decoration for common everyday activities (Tetteh, n.d). They are depicted on objects by carving and printing using carved calabash stamps and traditional dye made from the bark of the *Badie* tree.

Preparation Instructions

The students will be asked a week before the class to look into the Ghanaian cultural symbols (Adinkra symbols) and choose one symbol of interest. They will also be asked to interview family members or look for information on that symbol. They will be advised to submit their symbol of choice to their teacher two days before the class. The teacher


will invite an African art historian or an African art professor from a university to the class to talk on students' symbols.

Classroom Activity

The lesson will begin by students brainstorming the word “adaptability”. The following open-ended questions may be asked:

- What comes to mind when you hear the word “adaptability”?
- What will your symbol of adaptability look like?

Students will engage in the exercise below to help them brainstorm the word “adaptability”.

Adaptability	A person	Something in Nature (A plant/ Animal)	Something Made by Humans
			

Next, students will present to the class their symbol of choice and the meaning behind the symbols. The teacher will then invite the African art historian to give background information on students selected symbols. Next students will design their own symbols, give them names, and use them to make greeting cards (Greeting is an important way to show respect and one's personal values in Ghana).

This is an additional assignment for class 5 and 6 students: Students will pick a Ghanaian professional artist who uses symbols in his/her artwork and research on how he/she uses it. The art teacher will include open-ended questions in the instruction for the research project. Open-ended questions will make students answer and analyze questions in a variety of ways (Beattie, 1997). Examples of open-ended to be asked are:

- What is a symbol that defines your culture?
- What is the idea behind that symbol?
- What kind of materials and tools did the artist use?

They will also choose a foreign artist who uses symbols and visual images to communicate his/her ideas as well as conduct a research on that artist. They will compare and contrast the Ghanaian artist's artwork and the foreign artist's artwork to point out similarities and differences.

Additional Resources

Dockray, H. (2012). *Ghanaian Adinkra symbols and honoring the dead*.

<http://fortheLoveofChristi.org/2012/10/ghanaian-adinkra-symbols-and-honoring-the-deceased/>.

Tetteh, V. A. (n.d). *Adinkra- cultural symbols of the Asante people*.

<http://www.ghanaculture.gov.gh/privatecontent/File/Adinkra%20Cultural%20Symbols%20of%20the%20Asante%20People.pdf>.

Unit Four (4) Assessment Strategies

The teacher will tell students that this is an opportunity for them to explore their culture values and arts practices. They should look at this exercise as a way to research and also create a work of art. Two rubric sheets will be used in this unit. A rubric consists of “a series of descriptors referring to a single criterion and arranged in a descending scale, each descriptor specify what is expected at that level and facilitates clarity of thoughts” (Huffman, 1998. pp. 64).

The teacher will consider the following formative and the summative assessments strategies that will be used. The degree to which students will be scored will include the following:

Formative

- Student's working processes from researching the symbols to creating one's own symbol.
- Students' understanding of key concepts.
- Student's attitudes towards the content or instructional methodology.
- Students' understanding of unit objectives.
- Student's participating in meaningful class discussion by asking questions, answering questions, taking notes and doing class assignment.

Summative

- Student's involvement in class discussions. The ability to contribute meaningfully in class by asking and answering questions, taking notes and doing class assignment.

- Students' will first self-assess their own artwork and the teacher will give the final score of students' artwork based on their working processes.

Rubric for Assessing students research into the Ghanaian symbols

Category	Excellent- 4	Very Good-3	Satisfactory- 2	Needs Work- 1	Unsatisfactory- 0
Ability to conduct research on selected symbol	-Interpretation of symbol is elegant and articulate. -Meaning is valid and addressed all the important points.	-Interpretation of symbol is thorough and accurate. -Meaning is objective and addressed many of the crucial points.	-Interpretation of symbol is appropriate. -Meaning derived generally from data and addressed some of the main points.	-Interpretation of symbol is inaccurate. -Meaning is inconsistent and addressed few main points.	-No interpretation. -No meaning derived and no connection to important points.
Use of adequate research materials	-Excellent use and careful study of materials.	-Good use of research materials.	-Use of some of the research materials.	-Minimal use of research materials.	-No research materials used.
Draw conclusions about findings	-Conclusions derived from meanings are insightful and solid	-Conclusions derived from meanings are solid and reasonable	-Conclusions are generally consistent with interpretation of meaning from data	-Conclusion are inconsistent with the meaning and the data	-No conclusions for findings
Craftsmanship and development of ideas	-Consistent progression and evolution of thoughts. -Ideas are presented in an orderly manner, readable and dated	-Some level of consistent progression and evolution of thoughts. -Links of some ideas are presented	-Inconsistent progression and evolution of thoughts. -Minimal ideas are presented.	-Less evolution of thoughts and progression. -Rare ideas presented.	-No traces of ideas and not presented orderly.

Total Grade _____

Rubric for Assessing the Greeting Card

Category	Excellent- 4	Very Good- 3	Satisfactory- 2	Needs Work- 1	Unsatisfactory- 0
Art making (greeting cards)	Created symbol shows superior attention to details and prior knowledge.	Created symbol shows adequate attention of details and prior knowledge.	Created symbol shows some attention to details and prior knowledge.	Created symbol shows little attention to detail and prior knowledge.	Created symbol shows no attention to details and prior knowledge.
Reflection for the	-Displays high order thinking	Displays some high order	Rarely display of high order	Display very little high order	No display of effort and

additional assignment for class 4 th and 5 th	and excellent communication of ideas. - Consistent reflection of artists' artworks and personal work. -Consistent use of visual art vocabulary	thinking and communication of ideas. Some level of consistent reflection of artists' artworks and personal work. - some level of consistent use of visual art vocabulary	thinking and communication of ideas. Inconsistent reflection of artists' artworks and personal work. -Inconsistence use of visual art vocabulary	thinking and communication of ideas. Shows little reflection of artists' artworks and personal work. -Very little use of visual art vocabulary	communicatio n of ideas. No reflection of artists' artworks and personal work. -No visual art vocabulary used
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Total Grade _____

UNIT FIVE (5)

Big Idea: Community (Through Symbols and Visual Images)

Infusion/ Subject areas: Creative Art, Visual Art and Cultural Studies

Overview

In this Unit, students will explore their communities through symbols and visual images. They will take part in a gallery and a classroom activity that will help them discuss the word “community”. The students will engage in artmaking activities that will help them explore local materials. Students will produce a collage scene composition and will take turns to reflect on their artworks.

Enduring Idea: Community

Key Concepts about the Enduring Idea

- Community may have social and cultural etiquettes.
- Members of a community may share and use their strength to help each other.

Essential Questions

- What are your community social and cultural etiquettes?
- How can you use your strengths to help other members of your classroom community?

Objectives

- After discussing about the history and current issues in their own community, the students will be able to give a brief account of the history and current issues in their community.
- After discussing about community, the students will be able to give 5 social and cultural etiquettes of their community.
- After learning about local materials, the students will be able to use 4 varieties of materials to portray their community in a collage scene composition.
- After experiencing collage scene composition, the students will be able to reflect on the values and purposes of their artworks.
- After learning about how to critique a work of art, the students will be able to critique each student work.

Lesson 1

Community Living

Target Student Group: Classes 4-6

Anticipated # of days for this lesson and length of class period: This is a two day lesson and the estimated time is 40-50 minutes per day.

Overview

In this lesson students will visit an art gallery, select artworks that portray community and talk about them. They will also have a classroom activity where they will create their own collage scene composition using local materials.

Brief information on Traditional Community Living

The sense of community and humane living are highly cherished values of traditional Ghanaian life. The community is regarded as the second family to everyone. Independent living is not encouraged in the community. The idea that the whole is greater than the sum of its parts is an important concept in the history of the Ghanaian culture (Amate, 2011). Families share food, water and clothing with their neighbors. Art and Music has been a way of uniting people in the Ghanaian communities (Asihene, 1978).

The chief is the head of the community and he is responsible for every individual (Asihene, 1978). Every community has rules and etiquette that must be followed. For example, children have to show more respect to the elderly. Every adult is considered as a parent in the community. Because of that he/she can discipline children and care for them when their parents are absent. The importance of the community is portrayed in symbols, proverbs and in the architectural planning of the settlement. An example of a symbol portraying the importance of unity in the community is the “crossed crocodile”: a crocodile with two heads and two tails, but with a single stomach. This symbolizes the idea that members of a family/community should cooperate rather than fight over something that will ultimately benefit the whole family/ community (Cole & Ross, 1977). The proverb for the crossed crocodile “*funtumfracu denkyem fracu*” literally means united crocodiles share one belly. The philosophical meaning is “there is unity in diversity, therefore, fighting and tribalism is harmful to people who engage in it. There is one lesson and a unit assessment in this unit.

Preparation Instructions

The teacher will plan for two activities in this lesson, a gallery and a classroom activity. The teacher will review the lesson and get all the materials ready for the lesson. The lesson will start with a gallery activity and end with a classroom lesson.

Gallery Activity

The lesson will begin by students brainstorming the word “community”. The teacher will choose three rooms that are close to each other in the museum. The students will identify artworks that portray community in the rooms. The students will discuss one of the three artworks they identified in the gallery. The main focus of discussion will be on visual art production and what the artworks communicate to the audience.

The students will explore how the artist actually made the artwork. The following open-ended questions will be used to discuss the artist’s work:

- What did you notice first when you approached this work?
- What do you like and do not like about the art?
- What is the artist’s big idea?
- What elements and principles of designs are used in this work?
- How will you describe how the artist made some parts of the artwork more important than others?


Next, the students will make sketches of the parts of artwork they like best after the discussion.

Classroom Activity

The lesson will begin by students brainstorming the word “community”. The following open-ended questions may be asked:

- What comes to mind when you hear the word “community”?
- What will your symbol of community look like?

Students will be given the exercise below to help them brainstorm the word “community.”

Community	A person	Something in Nature (A plant/ Animal)	Something Made by Humans
			

In the classroom the students will discuss their community and how their community has changed over time. They will discuss the people in their community and what they do. Students will discuss their own role in their community and how they can impact it.




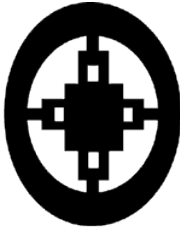

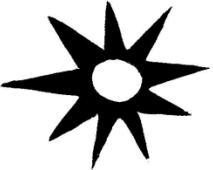

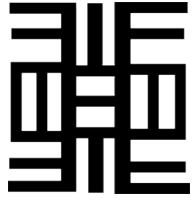
They will then produce a collage scene composition using raw materials such as raffia, strips of bamboo, yarn, palm branches, bark of trees, leaves, clay, sand, shells, heavy cardboard, natural leather and any local material that is convenient to use. Students will adopt the artist's techniques into their artwork. In their collage they should show how they see the community now, how they wish to see it in the future, express their individuality and where they fit in the community. At the end of the project, students will give a personal reflection of their works.

This is an additional assignment for class 5 and 6 students.

By the end of the lessons, students will write an essay paper reporting to community leaders about the importance of understanding traditional arts. The following prompt will be used: "Imagine you are to represent your community in an art exhibition in another country. Write on the importance of your culture and why it should be included in a new art curriculum. Include a brief history of the art that was practiced and a reflection of how you have been impacted by these lessons."

Additional Resources

Big Ideas students can explore using the Ghanaian symbols

<p>Friendship</p> 	<p>Faith</p> 	<p>Authority/ Courage</p> 	<p>Intelligence</p> 
 <p>BRAVERY & VALOR</p>	<p>Happiness</p> 	 <p>CHANGE, LIFE'S DYNAMICS</p>	<p>Knowledge</p> 

Symbol Meaning(s)	Literal Meaning (s)	Philosophical Meaning
Authority/ Courage	Royal/ceremonial sword	The great warrior always has a royal sword of rest even when he retires
Bravery	Hairstyle of Kwakye, a war Hero.	
Faith	Except God	Supremacy of God. Omnipotence and immortality of God
Intelligence	Name of a board game	Knowledge comes by learning
Change	Time changes	There are changes in life's dynamics
Happiness/ Guardianship	The star	A reminder that God is the father and watches over all people
Strength	Ram's horn	The ram will fight fiercely

		against an adversary, but it also submits humbly to slaughter, emphasizing that even the strong need to be humble.
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Additional Resources

Asihene, E. V. (1978). *Understanding the traditional art of Ghana*. Cranbury, New Jersey: Associated University Press, Inc.

Cole, H. M & Ross, D. H (1977). *The arts of Ghana*. Los Angeles: Museum of Cultural History, University of California.

Unit Five (5) Assessment Strategies

A checklist and rubric will be used to grade students' artworks. The checklist will be used in the formative assessment and the rubric for the summative assessment. Checklist is used when assessing students' ability to relate their critical thinking process to the written art criticism and also indicates students' interest and knowledge pertaining to the correct step in a particular procedure (Beattie, 1997). A rubric consists of "a series of descriptors referring to a single criterion and arranged in a descending scale, each descriptor specify what is expected at that level and facilitates clarity of thoughts" (Huffman, 1998. pp.64).

Formative

The checklist will have a rating scale, students' names, grade levels and the list of things to be assessed. Rating scale will help to translate judgment of quality from least to highest and vice versa (Beattie, 1997). Students will first self-assess their performance by checking on the grade in the checklist that they think they deserve daily. They will each grade/ score the other students and state why they deserve that grade (This can be done by class 4 and 5 students). The teacher will have one-on-one interviews with students defending their grade and an open discussion of each student's ongoing process, contributions and participation in the gallery lesson.

Students will be graded on the following:

Checklist

Name _____

Grade level _____

Activities	Score 5	Score 4	Score 3	Score 2	Score 1	Score 0
-Meaningful						

Participation	
-Contributions	
-Punctuality in class	
-Composition	
-Give 5 social and cultural etiquettes	
- Give some history and current issues in their community	
- Neat execution of collage	

Add Comments.....

Summative

Students will exhibit and describe their artworks. Students will critique final artworks (This can be done by class 4 and 5 students). Each student will use the rubric to grade the overall performance of each student. The teacher will review every grade and give a final grade to each student.

Rubric for Assessing the Collage Scene Composition

Category	Excellent- 4	Very Good- 3	Satisfactory- 2	Needs Work- 1	Unsatisfactory - 0
Art making	Superior attention to details and using 4 varieties of collage materials.	Adequate attention to details and using 3 varieties of collage materials.	Some attention to details and using 2 varieties of collage materials.	Little attention to detail and using 1 variety of collage materials.	No attention to details and using 1 variety of collage materials.
Reflection	Insightful	Some level of	Moderately	Shows little	No reflection

	reflection of artist's and personal work.	insightful reflection of artist's and personal work	insightful reflection of artist's and personal work	reflection of artist's and personal work	of artist's and personal work
Critique	Superior expression of ideas or concepts	Artworks reflect ideas and thoughts.	Follows instructions but lacks original thoughts.	Artwork lacks original thought	Don't show up for critique.
Meaningful Participation	Well-prepared and actively involved in class.	Prepared and involved in class.	Some evidence of preparedness and moderate involvement in class.	Minimally prepared and involvement in class.	Don't show up to class

Total Grade _____

Thank you for reviewing these lessons.

For further information, please contact Esi Sam Annan at annanes@vcu.edu.

Appendix VII

Kente cloth and Ghanaian traditional dress styles



Images of Kente cloth



Kaba and Slit



Women Kente wrap



Men kente wrap



Batakari

Vita

Esi Sam Annan was born on May 5, 1985, in Cape Coast, and is a Ghanaian citizen. She graduated from Ghana National College, Cape Coast in 2003. She received her Bachelor of Art in Integrated Rural Art and Industry from Kwame Nkrumah University of Science and Technology, Kumasi in 2008. She has taught art in summer camps in Richmond, Virginia for two years. In 2013, she presented this curriculum at the Virginia Art Education Association conference and at the National Art Education Association convention in 2014, where she got feedback from educators in the audience.