UNIVERSITY OF EDUCATION, WINNEBA

A CRITICAL STUDY OF CHILDREN'S RESPONSES TO ENVIRONMENTAL ARTWORKS IN THE SEKONDI- TAKORADI METROPOLIS, GHANA

KOFI ASANTE-KYEI

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By

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MA (ART EDUCATION); BA (ART)

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May, 2016

DECLARATION

STUDENT'S DECLARATION

I, Kofi Asante-Kyei, declare that this Thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE…….

DATE…….

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of Thesis as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR……..

SIGNATURE……

DATE……

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May, 2016 K. A. K

DEDICATIONS

I dedicate this to my lovely wife Maame Afua Sarfowaa; and my kids Kwaku Asante-Kwakye, Ama Afuanima Asante-Kyei and Yaw Asante-Kyei.

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ABSTRACT

Although environmental artworks are regarded as one of the forms of communication, their huge educational powers as social, historical, cultural, creative and communicative skills as well as cognitive development have been ignored in schools; especially among children. In Ghana, even though creative arts subject is taught at the basic schools, no attention has been given to pupils to interact with environmental artworks. It was based on this that the study commenced to identify and assess pupils' reactions and understanding to environmental artworks displayed on Takoradi Polytechnic's main campus. The study made use of qualitative research method in data collection, analysis and discussion; with two basic schools selected as a case study. The researcher employed observation, interview and visual documentation as data collection instruments. Photographic camera was also used to take pictures of selected environmental artworks interacted and observed by the pupils. The main findings of the study among others are that, pupils do not interact with environmental artworks during creative art lessons; there is the need to value pupils' responses to artworks and to provide them with the opportunity of expressing themselves through environmental artwork since it promotes the cognitive, language, social, creative and emotional development of pupils as well as developing their motor skills. It is therefore suggested among others, that Creative Art teachers should periodically organize educational trips for pupils to visit art galleries and museums, public places and other recreational centres where environmental artworks are found so that the artworks could influence their level of interest and enjoyment. Observation of environmental artworks should form part of basic schools' curriculum activities, since through interactions and observation of environmental artworks, pupils could make their thoughts and intentions

about Ghanaian cultural values known as well as enhancing their intellectual and creative abilities.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

A wide range of environmental artworks such as sculptures, murals, paintings, drawings, and several others are found across Ghana. Environmental art can be created from any medium, permanent or temporarily, large or small. The art form is limited by the place in which it is presented. Sculptures, statues, fountains, made from durable materials are types of art commonly found in outdoors while paintings, murals, prints, drawings, and other delicate artworks are found in interior public spaces. Ghana's education had gone through Education Reform Programmes since 1987. There was also Jophus Anamuah-Mensah's committee which was set up by the then Government of Ghana in 2002, to review the education system and proposed a new structure content. The 30-member Anamuah-Mensah committee report brought about 2007 Education Reform (Anamuah-Mensah, 2002). The committee placed emphasis on, among others, Creative Arts. The new Educational Reform then introduced Creative Arts to the Basic School curriculum. This was to enable pupils exhibit their inherent skills so that these skills could be used to solve problems in the society in which they live. Another reason is that visual art is perceived as an important subject through which creativity can be fostered, make pupils understand the environment, and the need to contribute to its sustainability. Within Ghanaian communities are displayed some environmental artworks that possess inherent qualities and can be very useful in the teaching and learning of Creative Arts. It is this category of artworks located within schools' environments that the researcher seeks to examine pupils' reactions and understanding to the works as means of developing creative and flexible forms of thinking.

1.2 Statement of the Problem

Although visual images are regarded as one of the forms of communication, their huge educational power as social, historical, and cultural text is largely ignored in schools (Pauly, 2003: Tarvin, 2001). Communication can be verbal or non-verbal and these forms of communication can be facilitated through visual images such as environmental artworks. Children develop ideas through the exploration of the environment and by interacting and communicating with their peers and other experiences (National Council for Curriculum and Assessment; Aistear, 2009). These experiences include children's responses to environmental artworks, which is the focus of this research. Again, children have different ways of expressing themselves and make meaning out of the world around them; therefore, the act of reacting to artworks affords children the opportunity to make their thoughts and emotions known to the adult world (Anning, 1999). Children often express their sentiments such as denial of love, deprivation of attention, friendless or failure, anger, or anxiety through the pictures they create or see (Lewis & Greene, 1983). There are a lot of environmental artworks within Ghanaian communities. These artworks contain some hidden qualities which can be observed or influence artists and people in their creative skills. In the same way, children can be influenced by these artworks. In Ghana, especially within the Sekondi – Takoradi Metropolis, it appears no attention has been given to pupils in the basic schools, the opportunity to interact with environmental artworks, which without awareness might have hidden meanings while forming desires from the images and objects that they see; or they lack the terms and skills in appreciating artworks, or could interpret artworks within their own connotations. These hidden meanings might also have cultural and art educational values that could further develop pupils' creative skills. It is against this backdrop that the researcher seeks to conduct a study into pupil's reactions and

understanding to environmental artworks displayed on Takoradi Polytechnic's main campus.

1.3 Objectives of the Study

1. To find out if pupils interact with environmental artworks during creative art lessons in basic schools.
2. To identify and assess pupils' reactions and understanding to environmental artworks.
3. To evaluate how environmental artworks influence pupils' creative skills and aesthetic development.
4. To identify various ways by which creative art teachers can use environmental artworks for effective creative arts teaching and learning in basic schools.

1.4 Research Questions

1. To what extend do pupils interact with environmental artworks during creative art lessons?
2. How do environmental artworks create emotions in pupils?
3. What qualities are inherent in environmental artworks that influence pupils' creativity?
4. What is the role of the creative art teacher in promoting pupils' communication through environmental artworks to enhance effective teaching and learning?

1.5 Delimitation (Scope)

The scope of this research covers school pupils between 9 and 14 years' responses to selected environmental artworks within the catchment areas of main campus, T-Poly. The subject matter was focused on the identification of the artworks, description, and pupils' reactions and understanding of environmental artworks which will enhance and promote effective teaching and learning of creative arts in the basic schools.

1.6 Limitation of the Study

1. There were no or little information in the journals, magazines, internet; and scanty books on African concept of environmental artworks in all the libraries visited. Therefore, the study was limited to some valuable information on African concept of children's responses to environmental artworks.

1.7 Assumptions

1. It is assumed that pupils at the basic school level react with environmental artworks which are not yet known by creative art teachers.
2. Undocumented environmental artworks relating to creative art teaching and learning may be found in Sekondi-Takoradi Metropolis.
3. Environmental artworks could be identified to facilitate and enhance creative art teaching and learning in Ghana.

1.8 Significance of the Study

1. The outcome of the research will be useful to the Curriculum and Research Development Division (CRDD) of Ghana Education Service (GES) with regard to implementing in basic schools' curriculum, practical component of sightseeing of artworks for effective teaching and learning of creative arts.

2. The study can help pupils to increase their creative and communicative abilities by exploring the role and contribution that environmental artworks make in the society.
3. The outcome of the study will be valuable for the training of creative art teachers. This is because it will aid them to identify the appropriate method to use in teaching creative arts in basic schools.

1.9 Definition of Terms

Aesthetics: It is the interaction between an individual and an artwork which provides stimulating harmonious experiences**.**

Environmental artworks: Sculptures, murals, paintings and other artworks that have been displayed publicly.

Pupil(s): Person(s) or respondent(s) in this study aged between 9 and 14 years old.

Responses: The reactions of pupils upon seeing environmental artworks.

1.10 Abbreviations

1. CRDD – Curriculum and Research Development Division.
2. GES - Ghana Education Service.
3. T. Poly - Takoradi Polytechnic.

1.11 Organization of the Rest of the Text

This study is presented in five chapters. The introductory chapter outlined a background to the study; it discussed the statement of the problem and objectives of the study, research questions, the scope and limitations of the study, definition of terms, abbreviations used, importance of the study and organization of chapters. Chapter two

provided the review of literature related to the topic. It mada use of secondary information such as journals, books, newspapers, encyclopedia and internet resources related to the subject.

Chapter three outlines the methodology used in gathering the data. It included the research design, population studied, sampling techniques adopted, instrumentation, primary and secondary data, data collection procedures, and the data analysis plan. Chapter four, dealt with analysis of the field work where major findings from the study were presented and discussed. Chapter five provided the summary, conclusions, and recommendations for the study. References of this research have been arranged according to the alphabetical order of surnames of the authors.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Overview

This chapter constitutes the framework of the study. The researcher selected and reviewed documents that are related to the study. The review focuses on, among others, definitions of communication and artwork, the of art activity in children's development, child development, the developmental stages of art in children and cognitive developments in children. Other reviewed topics include the meaning of aesthetics, aesthetic theories of art, aesthetic development in children, creativity, and symbolism in artwork**.** These were sourced from books, journals, theses, internet and other secondary sources.

2.2 Definition of Communication

The world is surrounded by many things, which communicate to us in many different ways, and this can be verbal or non-verbal. Finnegan (2002, p. 19) defined it as follows; "communication is emphatically not confined to the verbal channel, for we also communicate through clothing, houses, images, representations in film or literature, and our material goods generally". This obviously suggests that, communication is not limited to only spoken language but other variables contribute to making it the medium of expression and this includes environmental artworks, which is the main focus of this study.

A similar definition below, seeks to address the issue of receiving or giving information that pertains to the needs of individuals using symbols or signs and words.

Communication starts from birth using many different ways of giving and receiving information (NCCA- Aistear, 2009).

"Communication may be intentional or unintentional, may involve conventional or unconventional signals, may take linguistic or non-linguistic forms, and may occur through spoken or other modes" (National Joint Committee for the Communicative Needs of Persons with Severe Disabilities, 1992, p. 2 cited in Valenzuela, 2002). In the opinion of the researcher, there is a clear indication that children can observe environmental artworks to convey their "hidden" ideas, which they cannot express through drawing, therefore children's personal narratives and interactive with environmental artworks, formed in an attempt to order and explain the world from all aspects of their experiences, are often part of the silent language that embodies thinking (Ring, 2001).

2.3 Definition of Artwork

Hope (2008) defined artwork (drawing), as a form of meaningful mark making that tends to satisfy people for different purposes, which suggests that it provides people with different visual representations depending on how they view it. Hope (2008) further emphasized that the term artwork (drawing) can be used to describe a product and a process at the same time. By a product, she refers to the end results of mark making and process refers to the on-going drawing activity. This definition is in line with what this study wants to investigate because; children's art activity such as observing environmental artworks is purposefully to communicate a message to and about the world around them. It also confirms what many researchers including Hope (2008) and Anning & Ring (2004) have noted, that, children use artwork (drawing) to develop, create, communicate and record their thoughts. Artwork, as defined by

Matthews (1999) is a dialectical process through which children use visual media as a means of expressing their emotions and by the using different forms of images that emerge on a drawing surface. It is therefore worthy to note that children can use different forms of artwork to articulate their inner feelings as well as making their thoughts conspicuous.

Talking about artwork, Beardsley (1983) defines an artwork as something produced with the intention of giving it the capacity to satisfy the aesthetic interest. He states that what makes a work of art a work of art is the intention of the artist to produce an aesthetic experience. According to Beardsley (1983), a person is having an aesthetic experience during a particular stretch of time if and only if the greater part of his mental activity during that time is united and made pleasurable by being tied to the form and qualities of a sensuously presented or imaginative intended object on which his primary attention is concentrated. Additionally, what determines the value of a work of art is based on Budd's (1995) view that the value of an art work is the value of the aesthetic experience produced by that work. While these considerations are separate and separable, they are linked by the fact that each strongly link to the aesthetic.

2.4 The Role of Art Activity in Children's Development

Art activity such as observing environmental artworks forms an integral part of enhancing the development of children in their early years. There are various roles that art activity plays in facilitating the teaching, and learning process, as well as the language development of the child. Children begin to form symbolic thoughts with any object they can lay hands on (Kress, 1997). Art activity helps children to understand symbols, signs and representations which later become crucial in their encounter with signs and symbols in home and school (Matthews, 2003), which signifies that children

use signs and symbols as the basis of their language development. Matthews further opined that when children begin to observe, or draw and paint artwork, they begin an intellectual journey, which consists of musical, linguistic, logical, mathematical, and aesthetic aspects. Moreover, drawing as an activity allows children to symbolize what they know and feel and it is a very essential outlet for children whose vocabulary, written or verbal, may be limited (De la Roche, 1996).

Furthermore, children can use art activity to express emotional moments such as excitement and sadness. Pictorial arts serve as a vehicle for creative development and provide opportunity for self-expression (Cox, 1992). In another development, Bartel (2010) claimed that there is a sense of emotional satisfaction when children make art activity such as model with clay, draw with crayons or make collage with recycled scraps. When children are able to make an artistic statement, it boosts their moral and gives them joy for having made that particular activity. Bartel (2010) outlined some reasons why art activity is essential to the lives of individuals and to children's development; he said that art activity helps to develop the mental abilities of children, because the mind is always thinking during the process of art activity. Through art activity, children's confidence is improved, new discoveries are made, and stories can be articulated. In furtherance of the above statement, Hope (2008) described art activity as a powerful and accessible tool that allows children to learn and understand the ideas of others in order to effectively develop, generate, expand, and communicate their own ideas. Therefore, art activity such as children's reactions to environmental artworks has a great impact on their facility to communicate and on their development as a whole. However, Brooks (2003) declared that through discussions about children's art activity such as drawing, children can be helped to remember and retrieve their memories from their drawings.

"Art activity acts as a bridge between the inner world of imagination and reason and the outer world of communication and sharing of ideas" (Hope 2008, p.11). Additionally, Hope (2008) identified some key uses of art activities as follows; it helps to generate and develop ideas, it clarifies ideas, observations and relationships; it represents and analyses concepts and it develops understanding and communicates with others. Theses perspectives explain why art activity is useful in developing children's communication in the early stages of life. Again, Hawkins (2002) described children's art activity in three levels; cognitive, affective and linguistic. Cognitively, art activity provides children with a rich way of thinking, knowing and exploring their worlds; affectively, it is a means of allowing children to express and develop their emotions; and linguistically it provides opportunities for children to develop their visual language.

2.4.1 Art Activity as Cognitive Development

Children's ability to observe artwork, draw and portray their intentions has a relationship to their intellectual development. The kind of art activities that children are engaged in, help in developing their cognitive abilities through the discussions and reflections they make on their various art activities. Brooks (2003) confirmed this when she emphasized that, having a dialogue with children while they are drawing or observing artwork, plays an essential in promoting the mental function of children and therefore it becomes a powerful meaning-making tool. This obviously suggests that, when children are able to think deeply about artwork they have drawn or observed, and share their understanding, it enhances their intellectual abilities and various art activities are a reflection of their cognitive competence (Piaget, 1956).

Art activity can be used to explain a concept thereby increasing children's understanding since it serves as tools for remembering, and discussion about an art

activity helps children to retrieve their memories from the activities such as drawing (Brooks, 2003) and children's engagement with art activities may give an essential balance of the child's intellect and emotions (Lowenfeld, 1965).

2.4.2 Art Activity as Emotional Development

Art activity offers children the opportunity to express and control their inner feelings. The various indicators exhibited in children's art activity, when well observed, will help determine the status of the child's emotions at particular period of time. For instance, in drawing, a child in a happy mood can make bold drawings to indicate his happiness (Anim, 2012). In accordance with this, Malchiodi (1998) pointed out that; a child's art activity or drawing is thought to reflect his inner world, which shows various feelings and information in connection with his psychological status and interpersonal style. In relation, Lowenfeld (1965) declared that, a child's art expression is a documentation of his personality, since children exhibit their personal characteristics in their art performance. This signifies that children can exhibit some elements of their emotional state and character in the kind of art activities they make.

2.4.3 Art Activity as Social Development

Communicating with others during the process of art activities such as observing artwork or drawing promotes children's social growth (Lowenfeld & Brittain, 1987). These authors emphasized that when children are able to interact with their peers, it gives them the ability to live cooperatively in society. When children share ideas about artworks, show and talk about their drawings to friends and adults around them, it builds their social competence. Vygotsky (1978) mentioned that children are part of the social community who depend on adults as a source of information about the nature of

art. Children's quality interactions with adults and their peers have a great impact on their learning and development (NCCA, 2009).

2.4.4 Art Activity as a Therapy

Art activity has a therapeutic function in the lives of children who might need additional support in their education. Malchiodi (1998) believed that artwork (drawing) is an effective way for children to show their self-esteem, emotions, social competence and other hidden personalities and this obviously shows how artwork plays an important role in identifying children's problems and finding solutions to them. Art as a therapy provides support for one's ego as children respond to artworks as verbal communication to express their emotions (Kramer, 1979). Therefore, emotions can often be better expressed in art activity, which makes it accessible for therapists to identify and develop interventional strategies to solving problems.

The family has an impact on the constraints on child's meaning making, as parents for instance, see it as a mess when children practice artwork (drawing) everywhere including upholstery, bed linens and wall (Anning & Ring, 2004). Siblings can also contribute to the communicative abilities of children's artwork, through their interaction during art activity such as drawing process. Siblings can provide support when they discuss their emotions through their artworks, even though sometimes this results in an argument (Newman, undated as cited in Anim, 2012). This gesture will eventually enhance communication and social skills as they interact and share ideas with others about their artworks.

2.4.5 Artwork as a form of Communication

Artwork gives children the opportunity to express themselves in many different ways. For children with limited vocabulary it is an effective way of communicating with their peers and adults, both in school and at home. Artwork is regarded as a universal language and it offers children a valuable release for emotion, and it serves as a tool for communication (Sedgwick & Sedgwick, 1993). When artwork is used as a tool for communication, children are able to express themselves and make meanings out of the world around them. Using artwork as a means of communication helps the process of making ideas, thoughts, and feelings available to others (Adams, 2006).

Children have many messages to communicate in their various art activities. For example, in drawing, as pictorial presentation, they usually draw themselves as a form of identity or self-expression, and they can draw the figure of a man or a boy, a woman or a girl to represent gender, as well as drawing many things that are of interest to them, such as buildings, cars, family, trees, cultural events and many more. All these representations are made through artwork to communicate to the people around them, as noted by Danko-McGhee & Slustsky (2003) artworks help children to communicate their understanding and interpretation of the world, and feelings expressed in art activities often communicate better than other activities (Seefeldt, 1995).

Drawing human figures are common features in children's artworks. The kind of figures that children draw can represent aspects of their personality in one way or the other. For instance, Klepsh & Logie (1982) interpret long legs or large arms in children's drawing as a desire for power to control other children, while Koppitz (1968) sees it as the child's willingness to help others. On the other hand, children can draw to describe their friends, family members, and influential people in their community. Cox

(1992) is of the view that, when a child draws a person, it signifies self-identity. Moreover, Hawkins (2002) explained that drawing is a powerful media through which children perceive their self-image, therefore drawing a human being is a representation of who they are and reveals a sense of self-identity

In a related development, Kellogg (1970) in her analytical research on children's artwork, observed that children use anatomy such as breast, hair, phallus, pregnancy to show differences in gender, as well as shorts, skirts, hats, for easy identification of males and females. Children often want to represent reality in their drawings; however, this could be difficult in some situations, as teachers may misinterpret children's inclusion for such graphic details. For example, a teacher may see a child displaying sexual organs in his drawing as being naughty; however, the child may see his drawing to be incomplete without those features (Brittain, 1999). On the other hand, if a child is not able to show all the visible parts in his drawing, it gives a signal that he has difficulty in drawing or he just left them for a purpose for instance to describe a person with disability. When some parts of the body are omitted in children's drawing, it is a sign of something odd in how they perceive the world (Goodnow, 1977).

Children are engaged in different drawing activities either for fun or for expressing themselves in various ways. Scribbling or a mark-making, symbols, line and shapes are all basic elements of drawing. Research indicates that, children use visual media to create and explore line, shapes, and colours in a process that have connection with intellectual domains such as mathematics and language (Matthews, 2003).

Though, many adults think children's scribbles do not give any meaningful illustrations, Striker (2001) emphasized that scribbling is one of the most important art activities of children and as first form of drawing of a child, it should be regarded as the child's first

tool for communication. She further stressed that children scribble for a purpose and it signifies the process of growth since scribbles are made in developmental stages. Striker (2001) continued to say that scribbles could be a reflection of the child's emotions and personality. For example, adults and teachers can use the scribbling made by children to determine whether a child is happy, sad, healthy, or anxious. Scribbles mean a lot to children as they give children enjoyment, help them to release tension and release emotions. In spite of children's drawing that could be non-verbal communications, this study seeks to investigate artworks such as children observing environmental artworks as a form of verbal communication that has been ignored in Schools (Pauly, 2003: Tarvin, 2001).

2.5 Child Development

Lindon (2010) describes the field of child development as multidisciplinary spanning across the domains (social and natural sciences) of developmental biology, psychology, neuroscience, sociology, medicine and philosophy. Theories from these specialized domains have developed the holistic or whole child approach which stress the importance of thinking about and behaving towards children as entire individuals with their varied skills and competencies working in tandem to support their development as a whole. In supporting the broader scope of child development, Hopkins (2005) and Burner (2005) opine that child development has grown exponentially that over the last fifty years that its study has become a multidisciplinary enterprise, gained popularity in broader societal discussions and policies. Some issues that are publically scrutinized are *how* and *when* 'education' should even start before a child ever gets to school; *what* should schools take as their objective, and *in what ways* might the larger social environment help or harm a child's readiness for later school learning? This suggests to the researcher that the study of child development can be broader and could be tackled

from different stages. Hence, the need of this study to focus on pupils from age 9 to 14 years.

Human beings develop in ways like others, but unlike others, each individual has some unique features. Psychologists, therapists, and developmentalists are attracted to both unique and shared characteristics for studying human nature and development. Psychologists see development as "the pattern of movement of change that begins at the conception and continue through the life cycle" (Santrock, 1998, p.18).

2.5.1 Periods of Child Development

The child develops along certain landmarks characterized by certain age-related tendencies which are identifiable in four areas of the child development. Age divisions corresponding to the expected behavioural tendencies might differ from individual to individual, and also from society to society. Generally, however, the periods of development revolve around these: the prenatal period, infancy and toddlerhood, early childhood, middle childhood and adolescence (Santrock, 1998).

The prenatal period is the time from conception to birth, lasting for approximately nine months or thirty-six weeks. It is the time where tremendous growth occurs, starting from a single cell to a complete organism equipped with a brain and behavioural capabilities. Infancy and toddlerhood is the time that extends from the birth of the child to the period between eighteen and twenty-four months. During this period, the child depends extremely on adults. Many psychological activities begin with this period of childhood. Some of these include language, symbolic thought, sensorimotor coordination, and social learning.

Early childhood is the period that runs from the end of infancy to about five to six years of age. Early childhood is the period when young children learn to become more self-sufficient and to care for themselves. The pre- school child develops reading-readiness skills characterized by identifying letters of the alphabet and following instructions. They spend long hours playing with their peers. This period is also known as the preschool years.

Middle childhood is described by Santrock (1998) as middle and late childhood stating the age range as six to eleven years of age, while Papalia & Olds (1985) describe the period as middle childhood and state the corresponding age range as six to twelve. They all recognize that during this period, children improve their fundamental skills in reading, writing and arithmetic and they apply their knowledge of numbers, words and concepts more effectively. The children become better at things they have already been engaged in. They are formally exposed to the larger world and its culture. Self-control increases and achievements become a more central theme of the child's concerns. The period is also called the elementary school years.

Adolescence is the period of transitional development childhood to early adulthood, starting from 10 to 12 years of age and ending between 18 and 22 years of age. However, Wenger & Poe (1996) hold the view that at the developmental stages of children, by regulating nutrition, stimulation, and other environmental factors, parents and teachers alike can intervene dramatically in children's intellectual growth. A study conducted by Wenger & Poe at the Heinrich Heine University in Dusseldolf, Germany in 1995, proved that significant modification of children's brains through training and conditioning improves intellectual growth. They indicate that brain growth to its peak occurs in three distinct spurts. The first growth period begins eight weeks after conception and continues until the thirteenth week. The second begins ten weeks before

birth and continues until age two. The last growth period, which is the critical years of the child's development, occurs between conception and age five. This growth period presents an invaluable window of opportunity during which children can be properly prepared to give to them an unparalleled early advantage.

In another development, Piaget (1970) as cited in All-Bany (2007) studied the nature of children and their developmental stages from birth to adulthood. He identified that as a child approaches age 14 years, the child had developed mental, social, emotional and psychological capabilities. The child could be described as sensitive to social activities and extreme curiosity to find scientific answers to reasons to whatever the adult did and said about the society. Piaget considered that stage as the prime of childhood with the following behaviour pattern among others:

- Children's mental capacity that could reason in abstract.
- Children are eager and able to test their understanding and reasoning by experimentation and observation.
- They are able to achieve hypothetical deductive reasoning (hypothetical is something that is supposed to be true but not yet proven or known to have happened, deductive is determining something from general principles).
- They do propositional thinking – that is the use of abstract logic in the absence of concrete examples.
- They have the nerves to question parents and authority figures.
- They become argumentative and idealistic (Piaget, 1970).

From the previous page behavioral patterns of children, the researcher is of the view that the age group chosen for this study is relevant and in right direction of determining children's behavior and understanding to environmental artworks.

2.6 The Developmental Stages of Art in Children

Every child draws. All children, irrespective of their cultural backgrounds or environmental dispositions, draw. Drawing is therefore, instinctive and innate in children and breaks cultural barriers. Children can use any form of mark to represent an idea, even though adults may not see any resemblance or link to what children wish to communicate by using those marks. As far as scribbles seem to resemble a known object, the child can easily recognize it and name it (Taylor et al, 2011). What children are able to draw is very much determined by the age and experience of the child and as they draw, they try to talk what they are drawing. Taylor, Brandscombe, Burcham, & Land (2011), further argued that, children construct concrete ways to represent what they know and symbolize their experience through the various forms of drawing and as they grow, they move from the scribbling to pre-schematic stage by being able to use marks as representation of ideas. In a similar comment made by Gentle (1985), young children communicate in all kinds of ways such as words, gestures, marks, and movements and as they grow, their experiences widen through their capabilities of forming, communicating, and sharing those experiences. Kindler (1997) traces drawing to toddlerhood where the writer compares drawing to the repetition of kinetic actions which constitute a form of kinetic self imitation of the child which imitates the understanding of resemblance, which is an analogy between action and these traces. Psychologists and art therapists have categorized children's drawing into various stages of artistic development. One of them is Lowenfeld and Brittain (1987) stages of artistic development which has been explained in sections 2.6.1 to 2.6.5 in the next pages.

2.6.1 The Scribble Stage

The scribble stage is linked with children 2 and 4 years old. In this period, children's scribbles are shapeless, purposeless doodles or lines of varied density. Children's strokes appear wavy, following the waves of the hand, the swinging movements of the arm either from the elbow or shoulder likened to the tangled movements of a pen swinging from a pendulum. The nature of the scribbling does not suggest much pressure on from the scribbling medium (e.g pencil) applied from the pivot of the muscle. Significantly, the scribbling stage is the primitively the fundamental base from which all other graphic art grows. Four types of markings are identifiable with the scribble stage each of which is a cumulative progression on the other. These are the disordered, longitudinal, circular and naming stages.

The disordered scribbling are uncontrolled markings of diverse line intensity usually determined by the personality of the child. The child, at this stage, has little or no control over motor activity. The longitudinal markings are controlled repetitions which visually demonstrate an awareness and demonstration of kinaesthetic movements. This advances to the circular stage where there is inherent evidence of a deeper exploration of controlled motions indicating the potential ability to do more complex forms. During the naming stage, children begin to tell stories about their scribbles. Remarkable at this stage is the shift from thinking in terms of motion to imaginative thinking with regards to pictures. This stage marks the development of the ability to visualize in pictures. It is a tremendous turning point in the life of man (Lowenfeld & Brittain 1987).

2.6.2 The Pre-Schematic Stage

Between age 4 and 7, the child is at the pre-schematic stage where drawing is announced by the appearance of circular images with lines which seem to suggest

human or animal figures. During this stage the schema (the visual idea) is developed. Drawings show what the child perceives as most important about the subject. There is little understanding of space. Objects are placed in haphazard way throughout the picture. Where colour is used, it is emotionally than logically presented (Lowenfeld & Brittain 1987).

2.6.3 The Schematic Stage

At this stage**,** the child is between 7 and 9 years old. Drawing at this stage is recognizable by the dominant awareness of the use of space. A defined base and sky line is apparent. Objects in the drawing have a relationship to what is up and what is down. Elements in the drawing are all spatially relatively positioned. Colours are shown just as they appear in nature. Shapes and objects are easily definable. Figures are exaggerated. Human beings could be taller than a house, flowers bigger than humans, family members large and small. This is often used to express strong feelings about a subject. Sometimes the objects appear to be drawn upside down. Another phenomenon is called 'x-ray'. In an x-ray picture the subject is depicted as being seen from inside as well as the outside. Another technique sometimes used is called "folding over" and this is demonstrated when objects are drawn perpendicular to the base line. Read (1964) as quoted in Nsiah-Achampong (2010) calls the latter part of this stage, age nine (and age ten, part of the next drawing stage) as visual realism when the child "passes from the stage of drawing from memory and imagination to the stage of drawing from nature" (Nsiah-Acheampong 2010, p. 56).

2.6.4 The Dawning Realism Stage

Between age 9 and 12, the dawning realism stage also known as the gang age, realism begins to dawn on the child. Group friendships of the same sex are most common. This

is a period self awareness to the point of being extremely self critical. The point of realism is the child's point of view. Realism is not meant to be real in the photographic sense rather an experience with a particular object. In this regard, this stage is the first time that the child is aware of a lack of ability to show objects the way they appear in the surrounding environment. The human is shown as woman, man, boy, girl clearly defined with a feeling for details often resulting in a "stiffness" of representation. Perspective is another characteristic of this stage. There is an awareness of the space between the base line and sky line. Overlapping of objects, types of point perspective and use of small to large objects are evident in this stage. Objects no longer stand on a base line. Three dimensional effects are achieved along with shading and use of subtle colour combinations. Drawing often appears less spontaneous than in previous stages, because of an awareness of lack of ability (Lowenfeld & Brittain 1987).

2.6.5 The Pseudorealistic Stage

In this stage, age 12 to 14 years, the product becomes most important to the child, unlike in the previous stages where the process in making the visual art was of pre-eminence. This period is marked by two psychological differences, visual and non-visual experiences. In the first, called visual, the individual's artwork has the appearance of looking at a stage presentation; the work is inspired by visual stimuli. Visual types feel as spectators looking at their work from outside. The second is based on subjective experiences. This type of non-visual individual's artwork is based on subjective interpretations emphasizing emotional relationships to the external world as it relates to them. Non-visually minded individuals feel involved in their work as it relates to them in a personal way. The visually minded child has a visual concept oh how colour changes under different external conditions. The non-visually minded child

sees colour as a tool to be used to reflect emotional reaction to the subject at hand (Lowenfeld & Brittain 1987).

The research focuses on nine (9) to fourteen (14) years who fall between the gang age (9-12 years) and pseudo-naturalistic stage (12-14 years). According to Lowenfeld & Brittain (1987), children at these stages become independent in their drawings, showing more details to represent reality, and the beginning of more adult-like creations as they become critical of what they draw and see. These writers further explained that, children at these stages have idea about space and therefore they tend to draw a little bit well, with somehow orderly presentation and they are able to perceive what to be important.

2.7 Theories of Child Development and Learning

Several theories of child development and learning have influenced discussions of school readiness. Three of these theories have had profound impact on school readiness practices. These three theories are the maturationist, environmentalists, and contructivist perspectives of development (Powell, 1991).

2.7.1 Maturationist Theory

The works of Arnold Gessell set the pace for the advancement of maturationist theory. Maturationists opine that development is a "biological process" that occurs automatically in predictable, sequential stages over time (Hunt, 1969 cited in Nsiah-Achampong, 2010). This position is one basis of the debate as whether nature (the genetic traits and characteristics inherited from a biological parent), or nurture (environmental influences in the natural setting, including influences from family, society and culture) is the determinant of a child's development (Papalia, Olds, &

Fieldman, 2004). The maturationist theory leads many educators and families to assume that young children, if healthy, will acquire knowledge naturally and automatically as they grow physically and become older.

According to Powell (1991), in the maturationist context of education, the child is ready for school when he can perform such tasks as reciting the alphabet and counting- basic tasks required for learning more complex tasks such as reading and arithmetic. Prior to attending school, parents are to have introduced their children to these practices. When the child underperforms, it is interpreted as the child needing more time to acquire the knowledge and skills needed to perform at the level of his or her peers. DeCos (1997) posits that, corrective measures for the underperforming child in the maturationist system of education include referrals to transitional schools, retention or holding children out of school for an additional year.

2.7.2 Environmentalist Theory

Powell (1991) expounds that proponents of environmentalist theory are Albert Bandura, B.F. Skinner, and John Watson. The environmentalist theory is founded on the basis that the environment moulds the child's learning and behaviour. In other words, human behaviour, development and learning are consequent of the influences of the environment.

In school, success depends extensively on the child taking instructions from the teacher. According to environmentalists, the child is ready for school at the age when he can properly respond to the environment of the school and the classroom. This means that the child must be able to associate with the school rules and regulations, curriculum activities, positive behaviour in group settings and directives and instructions from teachers and other adults in the school.

Educators relying on the environmentalist theory believe that children learn best by rote-learning activities. These include things such as copying letters, tracing numbers, reciting the alphabets repeatedly. In such classrooms, layout is strictly traditional, unlike that of the constructivist type where layout is in segments allowing for free movements and interaction.

In the home setting, parents stuff the place with workbooks containing colouring and tracing activities. These activities require very little parent-child interaction. The child gets involved in a one-way independent activity. In the environmentalist approach, when the child is found to be incapable of certain tasks, he is labelled as having learning disability and is restricted to some classroom measures designed to control his behaviour and responses.

2.7.3 Constructivist Theory

Again, Powell (1991) mentions that the constructivist theory of learning was propounded by Maria Montessori, Jean Piaget, and Lev Vygotsky. Although there are variations in their projections, they all articulate a common context of learning and development. Constructivists believe that learning and development occur when young children interact with the environment and people around them (Hunt, 1969 quoted in Nsiah-Achampong, 2010). They are consistent in the view that young children should be active participants in the learning process. Santrock (2004) stresses Piaget's position that children learn better when they are made an active part of the learning process where they seek solution for themselves. Constructivists require young children to initiate most of the activities for learning and development.

This study is based on the socio-cultural theories of development, which emphasize the

importance of the socio-cultural context as being a crucial component of children's learning and development. This theory, which was proposed by Vygotsky (1986), describes learning as part of social events and it occurs as a child interacts with people, objects, and events in the environment. Therefore, Vygotsky (1978) pointed out that the child is seen as a social construct of meaning who plays a significant role in the world and his immediate environment. Vygotsky believed that children's abilities are influenced by the culture in which they grow; as a result, the socio-cultural theory provides an opportunity to better understand children's learning process and the factors such as peers, adults, and the environment that influence that process.

Children's expressions are viewed as meaningful within the human sphere of their own culture; therefore, children become essential cultural learners when they are guided by the participation of adults (Rogoff, 1990). In a similar context, Bresler & Thompson (2002) argued that the cross-cultural experience of children's artistic abilities and aesthetic values are products of socially mediated processes and the kinds of educational opportunities and limitations of the surrounding context. The external social world is gradually transformed by the child through the mastery and appropriation of signs (Vygotsky, 1999). This statement implies that children can use observe environmental artworks in a gradual and effective way to enhance their communication skills. In view of these statements, this study looks at children's responses to environmental artworks in communication. The socio-cultural perspectives as described above, is an important aspect to consider when examining children's communicative skills.

In schools where the constructivist theory is used, attention is given to the physical environment and classroom arrangement. Classrooms are divided to take smaller number of children and the rooms equipped with developmentally suitable material that

children can play with and manipulate. Classroom arrangement is such that children can move freely and actively about.

Teachers make meaningful use of children's daily activities by incorporating them into the curriculum to foster easy understanding. Constructivists expect parents to engage their young children in reading and storytelling activities in order to encourage children's participation in daily household activities in a way that introduces to them concepts such as counting and language use. Significant in the constructivist theory is that when a young child encounters difficulties in the learning process, he should not be labeled as incapable but rather be given individualized attention and customized to help the child address his difficulties.

2.8 Understanding and Interpreting Children's Art Activity

According to Hurwitz & Day (2001), doing art activity helps children to engage many of their senses especially, those of sight and touch. In addition to the heightening of their senses, art makes children more aware of the physical environment in which they live. Art also helps children's creative, social and emotional selves. In a similar context, Kohl (2014) outlines the importance of art and art activities in a child's development as follow**:** (a) Children gain useful life skills through art activities. Art goes beyond verbal language to communicate feelings that might not otherwise be expressed. (b) Problem-solving skills: when children explore art ideas, they are testing possibilities and working through challenges, much like a scientist who experiments and finds solutions. (c) Social and social emotional skills: art helps children to come to terms with themselves and the control they have over their efforts. Through art, they also practice sharing and taking turns, as well as appreciating one another's efforts. Art fosters positive mental health by allowing a child to show individual uniqueness as well as success and

accomplishment, all being part of self- concept. (d) Self-expression and creativity: children express themselves through art on a fundamental level. Creating art allows children to work through feelings and emotions, and referring to a finished piece of artwork helps a child talk about feelings in a new and meaningful way.

It is usually difficult for adults or teachers to interpret and read meaning into children's art activity such as drawing and therefore, they see children's drawing as mere mark making without recognizing its significance or value in terms of interpretation, or what children are trying to portray in their art activities such as observing artworks or drawings (Anning & Ring, 2004). "Creating, establishing, developing, and communicating meaning become the reasons for drawing" (Hope, 2008, p. 45). In a similar situation, Hopperstad (2010), suggested that, children's art activity such as observing artwork or drawings convey meaning and helps them to articulate ideas and understandings in different ways to that of verbal language and in ways that they may not be able to verbalize it. This implies that children can use both drawing and observing artworks to express their thoughts more clearly.

Furthermore, the Reggio Emilia approach, as described by Edwards, Gandini, & Forman (1993), acknowledges the fact that children can use graphic and other media to explore and express their feelings and to communicate their thoughts more readily and competently in both constructions and spoken words. In a similar development, Hope (2008) argued that children's art activity can be used as a discussion document amongst a group of children whereby they use drawn images and sketches to communicate amongst themselves, therefore the ability to share views with others through artworks depends on the shared capability of reading artwork symbols. This indicates that children, who are engaged in art activities, can use their drawings and artwork observations to generate discussions thereby enriching their communication skills.

On the other hand, it is often common for adults and teachers to interpret children's art activity such as drawing the way it suits them, which may not be exactly what the child intends to communicate as indicated by Brittain (1999) that, adults sometimes misinterpret children's art activity such as drawing which change the meaning in their art activity performance.

2.9 Definition of Learning

According to Shaffer & Kipp (2010), learning is generally defined as relatively permanent changes in behaviour, skills, knowledge, or attitude resulting from identifiable psychological or social experiences. Learning can be physical, social, or emotional as well as cognitive (Seifert & Sutton, 2009). Learning can also be identified as the acquisition of knowledge, skills, attitude and insights. Gagne, Briggs, & Wager (1985) say learning is a change in human disposition or capacity that persists over a period of time. Curzon (2000) defines learning as "any activities that develop new knowledge and abilities in the individual who carries them out, or else cause old knowledge and abilities to acquire new qualities". Another view expressed by Brubaker (as quoted in Curzon, 2000, p. 30) is that "what occurs when a person makes sense out of what he encounters or experiences in interacting with self, others and the environment". Above definitions indicate that learning occurs as the result of given experiences which precede changes in behaviour; learning involves behaviour potentiality, that is, the capacity to perform some acts at a future time as contrasted with performance which concerns the translation of potentiality into behaviour; the modification of behaviour involved in learning is of relatively permanent in nature.

In another development, Tamakloe, Amedahe, & Atta (1996) support the view that learning is the process of having a change of behaviour after going through personal

development in an environment. It can therefore be discerned that change is brought about through perception, observation and the experiences of the individual which make him or her behave in a way the learner otherwise would not have been able to. The learner is acquiring new or modifying existing knowledge, behaviours, skills, values or preferences and may involve synthesizing different types of information. In a similar context, Farrant (1996) admits that learning is a means by which a pupil gains and acquires rote in knowledge, skills, attitudes, understanding and capabilities that cannot be ascribed to inherited behaviour patterns or physical growth. Thus, learning is an activity of discovery rather than the accumulation of facts. What this means is that taking adventure in learning activities particularly in the basic schools about environmental artworks would help pupils to discover new ideas, skills and concepts rather than just a mere knowledge of existing facts.

2.9.1 How Children Learn

Children learn better by being active in touching, seeing, doing, exploring, testing and tasting. Castle (1993) states that, children begin to explore objects close at hand, and in noticing the difference between them, their ability to distinguish between different things and people develops as an essential step in learning. Also, learning is something the child would like to do for himself and is hastened when he or she is an active and willing participant in the learning process. In the view of Goleman (1995), people and for that matter children have two minds namely; thinking and feeling ones. The feeling mind, or emotional brain, is the first to receive input and thus is able to react before the thinking brain (Rettig & Rettig, 1999). A critical look at current schools' system, however, shows that they concentrate on numeracy and literacy, which make use of the thinking mind (Flood & Bamford, 2007). In explaining further, many of the required subjects of study in the schools, such as English, Science and Mathematics, tap

learner's left brain powers: verbal reasoning, organizing and sequencing – thus, their logical thinking skills (Unsworth, 1992). Art or art activity is one of the few subjects that draw on the right brain or emotional brain power (which deals with the senses, imagination and intuition of the learner). Eventually, it is only when the left and the right brain interact that holistic learning has taken place; and it is what determines how a person learns and what he or she becomes (Amenuke, 1995; Rettig & Rettig, 1999; Unsworth, 1992). It is in line with these assertions that this study looks at how children response to environmental artworks. Again, understanding how children learn can help them engage in creative activities. The importance of the art and art activities and their impact on the mind and spirit of every child is crucial since they serve as vehicles for developmental learning for children of all ages and abilities as well as offering essential opportunities for creative expressions, problem solving and social development (Potter, 2007)

2.10 Cognitive Development in Children

Santrock, Woloshyn, Galligher, Petta, & Marini (2010), mention that cognitive development refers to the mind and how it works. It involves how children think, how they see their world, and how they use what they learn. Theorists have suggested that children are incapable of understanding certain aspects of the world until they reach a particular stage of cognitive development. Cognitive development is a process whereby a child's understanding of the world changes as a function of age and experience (Santrock et al, 2010). So understanding cognitive development is essential to understanding how children respond to their environment, in order for the designed environment to support children psychologically and physically as they progress through various developmental stages.

Santrock at al., (2010) expound that there are three main goals for cognitive development; (i) Learning and problem solving – being purposeful about acquiring and using information, resources, and materials. As children observe events around them, ask questions, make predictions, and test possible solutions, learning reaches beyond just acquiring facts. Persistence and knowing how to apply knowledge, expands their learning even further. (ii) Thinking logically – gathering and making sense of the information by comparing, contrasting, sorting, classifying, counting, measuring, and recognizing patterns. As children use logic thinking, they organize their world conceptually and gain a better understanding of how it works. (iii) Representing and thinking symbolically – using objects in a unique way, for instance, a cup to represent a telephone, or a broom to represent a horse, or a drawing to show what happened to a character in a story. Representations and symbols free children from the world of literal meanings and allow them to use materials and their imagination to explore abstract ideas.

Children develop through an intellectual process geared to adaptation to the environment. During their ongoing relationship with the environment, children assimilate new experiences, fitting the information into schemas and then generating accommodations to fit the new environment. A schema is a concept or framework that exists in an individual's mind to organize and interpret information (Santrock et al., 2010).

Theories of child development such as Piaget's theory of cognitive development seek to explain the quantitative and qualitative intellectual abilities that occur during development (Santrock et al., 2010). Piaget believed that the development of a child occurs through a continuous transformation of thought processes. A developmental stage consists of a period of months or years when certain development takes place.

Although children are usually grouped by chronological age, their development levels may differ significantly (Weinert & Helmke, 1998), as well as the rate at which individual children pass through each stage. This difference may depend on maturity, experience, culture, and the ability of the child (Papila & Olds, 1985). According to Berk (1997), Piaget mentioned that children develop steadily and gradually throughout the varying stages and that the experiences in one stage form the foundations for movement to the next. All people pass through each stage before starting the next one; no one skips any stage. This implies older children, and even adults, who have not passed through later stages process information in ways that are characteristics of young children at the same developmental stage (Eggen & Kauchak, 2000).

Deanna (1992) reiterates that no theory of cognitive development has had impact than that of Jean Piaget, a Swiss psychologist that suggested that children move through stages four separate developmental stages in a fixed order that is universal for all children. These stages differ in the quantity of information acquired at each, and also in the quality of knowledge and understanding at each stage. Piaget suggested that movement from one stage to the next occurred when the child reached an appropriate level of maturation and was exposed to relevant types of experiences. Without experience, children were assumed incapable of reaching their highest cognitive ability (Deanna, 1992). The Piaget's four stages of cognitive development are sensorimotor (birth to 2 years of age), preoperational (2 to 7 years of age), concrete operational (7 to 11 years of age) and formal operational (11 years of age through adulthood) (Wood et al, 2001). In explaining the Piaget's four stages of cognitive development, Wood et al., (2001) contend that the first stage, sensorimotor begins at birth and lasts 18 months to 2 years of age. This stage involves the use of motor activity without the use of symbols. Knowledge is limited in this stage, because it based on physical interactions and

experiences. Infants cannot predict reactions, and therefore must constantly experiment and learn through trial and error. Such exploration might include shaking a rattle or putting objects in the mouth. As they become more mobile, infants' ability to develop cognitively increases. Early language development begins during this stage. Object permanence occurs at 7-9 months, demonstrating that memory is developing. Infants realize that an object exist after it can no longer be seen. Similarly, Santrock et al., (2010) state Piaget contended that an especially important cognitive accomplishment in infancy is object permanence. This involves understanding that objects and events continue to exist even when they cannot be seen, heard, or touched. Thus, an infant has no awareness of people or objects that are not present at a given moment, referred to as 'lack of object permanence'. According to Piaget, the person or object that has virtually disappeared is gone forever to the infant. A second accomplishment is the gradual realization that there is a difference or boundary between oneself and the surrounding environment (Santrock et al., 2010).

Talking about the preoperational stage, Wood et al., (2001) agree with Santrock et al., (2010) that, it lasts from approximately two to seven years of age. It is more symbolic than sensorimotor thought. The most important development at this period is language. Children develop an internal representation of the world that allows them to describe events, people, and feelings. They use symbols along with their imagination to express thoughts and feelings. Piaget attributes children in this preoperational stage as having egocentric thoughts (Santrock et al, 2010). The world is viewed entirely from the child's own perspective. Children are unable to differentiate fantasy from reality. They think in magic terms, not according to logic. What the child can see and manipulate concretely is their experience. Concrete examples have more meaning than generalizations or intangible explanations. So a child's explanation to an adult can be

very unclear and uninformative. Again, children in this stage lack an understanding of the principle of conservation. This is the knowledge that quantity is unrelated to the arrangement and physical appearance of objects. Children who have not passed this stage do not know that the amount, length, or volume of an object does not change when the shape is altered. Piaget stated that this is not mastered until the next developmental stage (Santrock et al., 2010).

The concrete operational stage lasts from 7 to about 11 years of age. Concrete operational thought involves using operations. Logical reasoning replaces intuitive reasoning, but only in concrete situations. Classification skills are present, but abstract problems are difficult. Thus, children develop ability to think in a more logical, systematic manner, overcoming some of the egocentric features of the preoperational stage (Wood, Smith, & Grossniklans, 2001). One of the major concepts learned in this period is the idea of reversibility. This is the idea that some changes can be undone by reversing an earlier action, for instance, a ball of clay can be rolled into an elongated shape or back into a ball form. Children in the concrete operational stage have a greater understanding of time and space. According to Piaget, they have limited understanding of abstract thinking (Santrock et al, 2010).

Lastly, the formal operational stage which emerges at about 11 years of age and continues into adulthood is Piaget's fourth and final cognitive stage. At this stage, individuals move beyond reasoning about only concrete experiences and think in more abstract, idealistic, and logical ways. Thus, this period produces a new kind of thinking that is abstract, formal, and logical (Wood et al, 2001). Thinking is no longer tied to events that can be observed. A child at this stage can think hypothetically and use logic to solve problems (Santrock et al, 2010). There are several structures that are developed in this stage: hypothetico-deductive reasoning, scientific-inductive reasoning, and

reflective abstraction. Piaget described the capacity for hypothetico-deductive reasoning as the ability to deal with not only objects and experiences but hypotheses as well, with the possible as well as the real. This highlights the individual's ability to make conclusions by going from generals to specifics: deductive reasoning (Gallagher & Reid, 1981).

Scientific-inductive reasoning is the ability to think like a scientist, to make conclusions by going from specific observations to generalizations. When individuals at this stage have been confronted by a problem, they can think about it abstractly and can think over each of the variables and how they would affect the situation while systematically testing for these (Wadsworth, 1981). Another structure that develops during this stage is reflective abstraction. This is a mechanism by which knowledge is gained through internal thought or reflection based on available knowledge (Wadsworth, 1981). An analogy is an example of reflective abstraction. Analogies are about constructing relationships between objects. However, critics of Piaget's work argue that his theory does not offer a complete description of cognitive development (Eggen & Kauchak, 2000). For example, Piaget is criticized for underestimating the abilities of young children. Abstract directions and requirements may cause young children to fail at tasks they can do under simpler conditions (Gelman, Meck, & Merkin, 1986). Piaget has also been criticized for overestimating the abilities of older learners, having implications for both learners and teachers. For example, junior high school teachers interpreting Piaget's work may assume that their pupils can always think logically in the abstract, yet this is not often the case (Eggen & Kauchak, 2000).

Although not possible to teach cognitive development explicitly, research has demonstrated it can be accelerated (Zirmmerman & Whitehurst, 1979). Piaget believed

that the amount of time each child spends in each stage varies by environment (Kamii, 1982).

From the above stages, the researcher is of the view that improvements in intellectual ability are based on gaining knowledge, experience, and wisdom, rather than on gains in basic cognitive capacity.

2.11 Meaning of Aesthetics

Aesthetic is defined by Allen (2002, p. 36) as "the field of philosophy that studies the ways in which human beings and for that matter children experience the world through their senses. It is especially linked to the recognition and appreciation of particular objects when they strike the senses in a pleasing manner". The observation of environmental artworks or visual images by the children has aesthetic quality. The aesthetic therefore refers to the ways in which humans experience the world through their senses. It is especially concerned with the appreciation of particular objects when they strike the senses in a pleasing manner. As a result, aesthetics most frequently focuses on works of art and other similar objects that are explicitly designed for human sensory enjoyment. So any combinations of qualities that delight the senses are concerned with the appreciation of beauty and anything that is good. Allen (2002) goes further to state that aesthetics mostly focuses on work of art and other similar objects that are purposefully designed for humans to enjoy. However, Allen (2002) indicates that aesthetic appreciation is not limited to art but it is frequently directed to the world at large.

Commenting on human experiences in aesthetics, Gilbert (2002, p. 4) says,

> "Aesthetics is the branch of philosophy concerned with the feeling aroused in us by sensory experiences –

> experiences we have through sight, hearing, taste, touch and smell. Aesthetic concerns itself with our response to the natural world, and to the world we make, especially world of art".

The above quotation suggests that aesthetics can be experienced in artwork, through human senses, and children who are the main focus of this study are not exceptional. Again, environmental artworks constitute part of the world of art; and possess aesthetic qualities. In the view of Veryzer (1993), the word "aesthetics" which is usually used in reference to either sensitivity to the beautiful or to the branch of philosophy that provides a theory of beautiful and of the arts, is derived from the "aisthetikos" which means "pertaining to sense perception". Veryzer (1993) continues to say that the term 'aesthetics' was first introduced in the late 1700's by the German philosopher Alexander Baumgarten who chose it because he wished to emphasize the experience of art as a field of concrete knowledge in which content (knowledge) is communicated in sensory form as opposed to strict reasoning or logic (Berlyne, 1974).

Aesthetics as a discipline studies the nature, content, value and origin of art. The word aesthetics originates from Greek words "aisthanesthai" (to hear, to perceive) and "aesthesis" (emotion, sense). Aesthetics started to be used not only in the field of philosophy but also in the fields of design and fashion. Similarly, "aesthetics" is also used in describing the sensitivity and style of a work of art (Suzen, 2013, p. 33).

Abbs (1991) points out that the "aesthetic", derives from the Greek "aisthe", meaning "to feel, to apprehend through the senses". The word "aesthetic" is associated with the feeling or sensation created from experience, more than with our intellectual understanding of experience. To have an aesthetic sense means that a person is alive, feeling, and conscious of experience. From the opinion of Rand (2010), aesthetics owes its name to Alexander Baumgarten. The first thing to be said about Alexander Gottlieb

Baumgarten (1714-1762) in terms of aesthetics and art philosophy is that he was the first philosopher who used the word "aesthetics". In his work called Aesthetica (aesthetics) he wrote 1750- 1758, he tried to reveal the autonomy, borders and content of this concept as a branch of philosophy. Baumgarten used the word "aesthetics" in the meaning of "perceiving the beauty through senses" particularly in art. In other words, aesthetics is a field studying sensual competence that is beauty. Thus, "aesthetics" was derived from the Greek "aisthanomai", which means "perception by means of the senses". In this sense, the aesthetic approach of Baumgarten is a sensual perception theory. Again, Rand (2010) mentions that the perception theory developed by Baumgarten was turned later into two unique main phenomena: first is the perception of beauty defined as "competence of sensual perception" added to good and correct which are the basic categories of ethics and logic by imposing the meaning of basic category of aesthetics. The second is the art phenomena which find highest expression of beauty in the artistic activity of human beings. In summary, the researcher is of the view that the term 'aesthetics' concerns our senses and our response to an object. If something is aesthetically pleasing, it is 'pleasurable' and one likes it. If it is aesthetically displeasing, it is 'displeasurable' and one does not like it.

In another development, Duncum (2005), agreed that the term "aesthetics" was first used by the German philosopher Alexander Baumgarten in the mid-18th century to refer to the "science of beauty" as a field in its own right. Such use of the term aesthetics involves a philosophical questioning of the value of nature and art. In his work entitled Aesthetica, Baumgarten defined the scope of perceivable knowledge and chose the Greek word aesthetikos "sensitivity", to describe the relationship between our concepts and senses. Today, aesthetics is concerned with the knowledge acquired through our sensory perception or senses (Duncum, 2005).

From another definition, Amenuke, Dogbe, Asare, Ayiku, & Baffoe (1991), explained aesthetics as the study or science of the theory of beauty and it is related to whatever we perceive by the use of our sensory organs and activities. They conceived that these include the sense of touch, taste, smell, hearing, sight and the use of muscular activities. These activities result into spontaneous responses such as expressing love, sadness, pleasure, fear, hope, anxiety, hate and disappointment. They sometimes have compelling influence and reactions in the person. In short, aesthetics is concerned with person's senses of perception which inspires creativity and reaction to beautiful objects, events, ideas and others.

From the above various definitions of aesthetics, the researcher is of the view that aesthetics may be explained as the establishment of such learning conditions that may assist the learner to gain sensual knowledge about the environment through the senses of perception. It includes extra sensitivity, awareness, understanding, appreciation and enjoyment of the natural as well as artistic or artificial environment. No matter one's background, everybody has a sense of perception although the intensity varies. In this study, aesthetics can refer to the love of beauty, criteria for judging beauty and individual taste; especially among children.

2.12 Aesthetic Theories of Art

Zangwill (2001) postulates that aesthetic theory of art is those that tie art essentially to the aesthetic, typically by way of a necessary condition that makes reference to an aesthetically qualified kind (aesthetic experience, properties, objects, purposes, interest, value, and so on). Such theories hold that a thing must meet the aesthetic condition in order to count as art. It is important to note that an interest in the way something looks is not necessarily an aesthetic interest. For example, to look at an artwork to see

whether it is a painting or a collage is to take a non-aesthetic interest in it. It is not this sort of interest concerned with when discussing properties relevant to the appreciation of objects as artworks. Aesthetic theories of art focus upon artworks necessarily having aesthetic properties that are relevant to their appreciation as artworks. In general, aesthetic views consider art perception and interpretation as an interaction between artworks or/and artists, and audience. Distinctions between these approaches are based on the fact that they emphasize the importance of artworks, artists, and art viewers differently. For example, the formalist approach considers the elements of form in an artwork as the most significant factor that can provide art viewers' with both meaning and aesthetic experience (Zangwill, 2001). In another perspective, Bates (2000) reiterates that the formalist theory reflects an interest in formal qualities achieved through art elements and design principles. Thus, the theory emphasizes the relationship of the visible elements and composition of artworks, and the way people respond to those compositions. According to Katz, Lankford, & Plank (1995), the theory reflects lines, textures, spaces, colours, and the arrangement of these elements in a composition can stimulate a special kind of response called aesthetic experience. They further explain that aesthetic experience is a strong feeling that one may have when he or she greatly admires and personally responds to the visual impact of a work of art. What is special about formalism is that the arrangement of visible elements is responsible for stimulating aesthetic experience. In other words, the composition is more important than the subject matter or theme of the artwork. Expressionist scholars pay much particular attention to artists' emotions that are transferred to works of art and stress communication between the works and/or the artist and audience. Emotionalism or expressionism is a theory in which value is derived from expressive or emotional contact of the artwork (Bates, 2000). She further explains that the main concern is the

expression of feelings derived from doing an artwork. The theory relates to emotional life of the artist to the emotional impact of the work of art. In the opinion of Katz et al. (1995), emotionalism promotes the point of view that one is able to examine, explore, and enjoy the breadth and depth of his or her emotions by making and viewing artwork. Judging artwork from emotionalist point of view means that one must look for expression of emotion and meaning in the work. In the view of the researcher, it can be stated that formalist and expressionist approaches share a common notion in some aspects. Thus, both approaches consider that meaning (emotional outcome) lies in work of art. What makes expression theory different from the formalist approach is that the expressionist pays attention to the emotions of artists rather than limiting themselves to the intrinsic value of an artwork (form of art), as promoted by the formalists. In a nutshell, meaning construction based on the expression theory stems from communication between artists and viewers. It should be noted that only qualified viewers who have relevant background knowledge on artists and their work can interpret the meanings artists' express in art (Freeland, 2002). The pragmatist approach concentrates on theory in relation to practice (Freeland, 2002). Subject-matter (content) in work of art is essential in this approach. Pragmatists point out that art provides knowledge, and focuses on communication between art (content of art) and viewers. Bates (2000), mentions that pragmatism is also called instrumentalism. She further opines that, instrumentalists believe that art serves a purpose and leads to some thoughts, action or activity beyond itself. In supporting this assertion, Katz et al. (1995) assert that instrumentalism emphasizes the use of art as an instrument to promote ideas, causes, or point of view. Art has been used in so many instances to serve a purpose. Applying the theory, a work of art would be judged by how effectively it conveyed its message or lesson to viewers. Katz et al. point out that, according to pragmatism, a

good artwork successfully communicates a particular point of view about what is wrong or right, bad or good, worthy or unworthy of support. In this case, expressionism and pragmatism may share a common ground. Nevertheless, pragmatists only focus on communication that presents relevant language to the general viewers. Talking about contextualism, Bates (2000) argues that, it is a belief that the meaning and worth of art can only be determined in the context in which it is made and used. She further contends that, contextualists view art as a social communication system, requiring knowledge of a shared code that is transmitted from the maker of the object to the receiver. The term context refers to the events or conditions that surround a work of art and help to give it meaning (Katz et al., 1995). These conditions or events might include the life of the artist who creates the work, the political events that may have inspired the artist to create the work. They may also include the conditions under which the work of art is interpreted. Contextualism therefore, focuses on understanding a work of art in relationship to personal, social, or historical information that cannot be gathered simply from obtaining the work itself. A contextual encounter would go on to uncover information about the persons and events that might clarify aspects of the work that would not be perceivable by simply looking at.

In constructing meaning in art from the aesthetic approach, Innis (2001) agrees that works of art contain signs that viewers are required to interpret them in order to have an aesthetic experience and grasp the meaning of art. In order to interpret the works, viewers must be skillful to do so, as the process of interpretation is quite complicated. He explains that art contains “language of a very specific sense” or “intuitive symbols” (Cassirer, 1979 in Innis), so viewers who lack background on this type of language may not be able to fully understand art. Innis (2001) further outlines that the process of interpretation involves three stages, which are perceptual, hermeneutic and semiotic.

The perceptual stage deals with recognition and familiarity with the form of a work. These elements in the work are supposed to attract viewers and invite them to find meaning in the work, which eventually leads them into hermeneutic stage. Understanding the work (the hermeneutic stage), which may require time, starts with an engagement with the feeling embedded in the work itself. Afterwards, the viewers start to contemplate the work in order to absorb complicated signs or symbols in the work. The symbols reside in 'the interpretation spaces'. The last stage is semiotic, which entails the comprehension of the symbolic meanings of the work. The researcher sides with Innis (2001) that after the process has been successfully fulfilled, the viewers appear to generate meaning out of the art object and tend to obtain an aesthetic experience as a result.

2.13 Concept of Aesthetics

Concept of aesthetics provides experiences and opportunities for the individual to build skills and knowledge which are essentially sufficient for aesthetic experience in the individual. In the field of aesthetics, there is some degree of agreement in the distinction often made between the terms 'aesthetic' and 'artistic' value. "Aesthetic" refers to sensory perception generally. According to Bernstein (1992), Kant's theory of aesthetics has nothing to do with work of art or beauty specifically; it is an investigation into the condition of human "sensibility". It states that a beautiful object's form and design are the key to the all-important features of purposiveness. Appreciation of beauty has to be disinterested, in other words, instead its purpose and the pleasurable sensation it brings about them. An object is beautiful because it promotes internal harmony or 'free play' of our faculties. Adorno (1997) is also of the view that art is beautiful because it is functional and brings about harmony in a society. This is evident in the environmental artworks displayed in our communities. Nowadays the word

"aesthetic" has moved away from this root, so that we tend to use "aesthetic" to mean anything having to do with beauty or the arts. Thus, the discipline of philosophy dealing with art and beauty usually goes under the name "aesthetic". Words do change their meanings, and obviously, the term "aesthetic" has changed over the past few centuries. "Artistic", by contrast, comes from the Latin "ars", meaning a skill, method, or technique. Works of art, in the original sense of the term, were exercises of that "art"-shoes and pots, just as much as paintings and poems. Like the term "aesthetic", the term "artistic" has of course come to have a different meaning, one that is at once broader and narrower. In what is perhaps now its main sense, it is an adjective picking out anything that has to do with the modern institution of the "fine" arts. Since these terms have moved so far away from their original meanings, there is a straight forward sense in which, in speaking of the "artistic" and the "aesthetic" value of artworks, we are referring to the same thing. In that sense of these terms, the equation of aesthetic and artistic value is unobjectionable.

The researcher is of the view that the terms aesthetic value and artistic value can be used interchangeably in this thesis.

2.13.1 Aesthetic Values

Budd (1995) defines aesthetic value as the value that an object, event or state of affairs (most paradigmatically an artwork or the natural environment) possesses in virtue of its capacity to elicit pleasure (positive value) or displeasure (negative value) when appreciated or experienced aesthetically. Each day, everybody reacts several times to the beauties and attractions of things in the environment. Beside the value in the common enjoyment people derive from nature and pleasure of sensation in perception; they also create aesthetic value in things in their daily lives through concepts of

aesthetics (Budd, 1995). These involve things and experiences they find themselves within their close environment. The aesthetical value that a work of art possesses (and most would extend this to the natural environment) has to do with the sort of experience it provides when engaged with appropriately (Stecker, 1997). If it provides pleasure in virtue of our experience of its beauty, elegance, gracefulness, harmony, proportion, unity, etc., it is described as positive aesthetic value (Budd, 1995). If it provides displeasure in virtue of ugliness, deformity or disgustingness, it is known as negative aesthetic value. It is essential to note that the pleasure or displeasure underwriting aesthetic value is best thought of as directed at the object in question rather than being merely caused by it (Stecker, 1997).

According to Meskin (2013), aesthetic value is the value that an object, event or state of affairs (most paradigmatically an artwork or the natural environment) possesses in virtue of its capacity to elicit pleasure (positive value) or displeasure (negative value) when appreciated or experienced aesthetically. Aesthetic value is a judgment of value based on the appearance of an object and the emotional responses it evokes. While it is difficult to objectively assess aesthetic value, it often becomes an important determining factor in overall value; things people perceive as attractive tend to be in high demand, and will cost more than comparable objects without the aesthetic component. Aesthetic value is thus not restricted to the formal features of artworks, but increasingly tends to be thought of as dependent on, or interacting with, most notably contextual, cognitive, and moral factors (Gaut, 2007). Another trend is the development of virtue aesthetics, which explores the psychological and behavioural dispositions that are most conducive to the recognition and production of aesthetic value (Goldie, 2008; Kieran, 2010). The emerging fields of environmental aesthetics and everyday aesthetics expand the scope

of aesthetic value far beyond the arts so as to include virtually any object (Carlson, 2000; Saito, 2007).

Stecker (2010) postulates that it is plausible that countless things possess aesthetic value in some degree. Among these are artworks and natural objects, but also many everyday objects such as our clothes and other adornments, the decoration of our living spaces, artifacts, and the artificial environment we create. To illustrate the diversity of views about the nature of the aesthetic, Stecker (2010) considered a meal at a restaurant. Such an occasion will appeal to us, particularly to our senses, in a variety of ways. First, the restaurant will create a setting, an ambience, in which we experience the meal, by the way it is decorated, the amount of light provided to the diners, the seating arrangements, and so on. An order (someone's meal) will provide a variety of looks, tastes, smells, textures, to some extent presented sequentially (the different course), to some extent presented simultaneously (the different parts of a single course). Thus, Stecker (2010) stresses that such a meal possesses aesthetic value, it provides an aesthetic experience, and that experience potentially takes in everything mentioned. The properties of the occasion and of the food are aesthetic properties, the tastes and textures of the dishes are aesthetic properties of the meal, the judgments we make about it becomes aesthetic judgments, that it is good, that the dishes complement each other, that is spicy, and that tastes of ginger (or is gingery) and the meal could have aesthetic value. Stecker (2010) reveals that some would agree, while others would not agree with the above properties of the food on that occasion. Again, Stecker (2010) cites Urmson (1957) belongs to the former camp, since he thinks that aesthetic value results from pleasure caused by thy way things appear to the senses. Hence, a judgment that food is good based on the way it appears to the sense is an aesthetic judgment. On the other hand, Kant (1984), one of the most influential philosophers on the aesthetic, while he

might admit that a restaurant's décor could be an object of aesthetic judgment, would deny that the tastes, textures, and smells of food are aesthetically valuable. They are merely agreeable or disagreeable. Kant would say that the pleasure of food is pleasurable sensation (which may be consistent with Urmson's idea that it is pleasure derived from the way food appears to the senses, the way it tastes, smells, look, and so on). But this is not aesthetic pleasure, which should be distinguished from the agreeable for Kant, and the judgment that the food is good is not an aesthetic judgment. Rather, Kant insists that aesthetic judgments are disinterested because, he thought, we are indifferent to the existence of what is being contemplated, caring only for the contemplation itself. The judgments of agreeableness are interested because we care whether the objects of such judgments exist. Kant and Urmson disagree about the characterization of aesthetic experience, but agree that aesthetic judgment has its basis in such experience, which, when the judgment is positive, is some sort of pleasurable experience. Others locate the basis of aesthetic judgments more in the properties than the experience they cause. If food is an aesthetic object, it is because of the tastes and textures we discern, or the relations among them, rather than the experience the properties might cause. In dealing with artworks as a philosophy of art, Stecker (2010) conceives one issue concerning the value of art as art. He explains that not every valuable property of a work is part of its artistic valuable or value as art. For example, most people think that a work's monetary value is part of its artistic value. Similarly, the fact that a work has sentimental value because it was present at a significant moment in one's life does not enhance its artistic value. Hence, aesthetically valuable properties would be properties a work must have to be artistically valuable.

2.13.2 Aesthetic Responses: Jolls (2011) says that several philosophers have characterized what they believed to be the ideal aesthetic responses. While some

philosophers' belief differed greatly, there were also similarities among them. Philosophers Bullough, Dickie, Belle, Hume, and Kant were five influential philosophers who rendered theories on the aesthetic response. While Bullough, Dickie, Belle, Hume, and Kant's beliefs differed, similarities could also be found in regards to what the proper aesthetic response was when viewing a work of art. First, Bullough had an aesthetic theory that was based on distance. Bullough believed that distance played a key role in producing a genuine aesthetic response. He believed that there had to be a certain amount of distance obtained between a viewer and a work of art, in order for the viewer to fully appreciate the object.

From the above deductions, aesthetics may be explained as the establishment of such learning conditions that may assist the learner to gain sensual knowledge about the environment through the senses of perception. It includes extra sensitivity, awareness, understanding, appreciation and enjoyment of the natural as well as artistic or artificial environment. No matter one's background, everybody has a sense of perception although the intensity varies.

2.13.3 Aesthetic Experience: In describing aesthetic experience, Wilson (1971), opines that it is an active and open confrontation with artistic as well as natural phenomena. During this process, the person performs a visual analysis and makes a value judgment of the many qualities and aspects present in that phenomena. A person's own feelings are transformed towards the situation or object so that judgment can be made on the desirability or otherwise of the objects or situation. He explained further that, this experience includes perception, visual analysis and evaluation. Generally, aesthetic experience can be defined as a special state of mind that is qualitatively different from the everyday experience. According to Cupchik & Winston (1996), aesthetic experience is a psychological process in which the attention is focused on the object while all other

objects, events, and everyday concerns are suppressed. Similarly, Ognjenovic (1997) defined aesthetic experience as a special kind of subject-object relationship in which a particular object strongly engages the subject's mind, shadowing all other surrounding objects and events. In both definitions, aesthetic situation and objects of aesthetic interest are specified as fundamentally different from everyday situations and objects of everyday use. Maybe the best example of this contrast could be Picasso's Famous Bull Head: an artistic construction made of a bicycle seat and handlebars. Viewing from the everyday (pragmatic) perspective, the handlebars and the seat are experienced as parts of a bicycle with specific functions (for seating and governing). Also, as with all other objects of everyday use, they can be judged as more or less beautiful, elegant, well designed, and the like. However, only when they lose their everyday pragmatic meaning (as bicycle parts) and transcends into symbolic level of reality (combination into a new whole, a bull's head), does the aesthetic experience emerge. Markovic (2012), identifies three characteristics in the definition of aesthetic experience that are crucial and distinctive. The first characteristic refers to the motivational, orientational or attentive aspect of aesthetic experience. During the aesthetic experience, persons are in the state of intense attention engagement and high vigilance; they are strongly focused on and fascinated with a particular object. They lose their self-consciousness, the awareness of the surrounding environment, and the sense of time. The second characteristic refers to the cognitive, that is, semantic, symbolic, and imaginative aspect of aesthetic experience: a person appraises the aesthetic objects and events as parts of a symbolic or 'virtual' reality and transcends their everyday uses and meaning (for example, we 'see' the bull's head, not the bicycle parts). The third characteristic of aesthetic experience is affective. It refers to the exceptional emotional experience: a person has a strong and clear feeling of unity with the object of aesthetic fascination

and aesthetic appraisal. It must be noted that in aesthetic experience, the object of beauty must transcend from its extrinsic (pragmatic) to intrinsic (aesthetic) values- that is, a beautiful object must become an object of beauty. According to Eco (2003), even ugly things can elicit aesthetic experience (for example, aesthetic fascination with deformation, monstrous, horrible, and other kinds of ugliness). Additionally, Fenner (2003) suggests that not every aesthetic experience will necessarily be positive or entail a fovourable reaction. Some objects can be experienced aesthetically and still have a negative experience. The habit of suggesting by claiming that something is aesthetic that it is aesthetically good is a matter of convenience, not a matter of definition. Aesthetic must cover the good and the bad, else the entire range of aesthetic experiences will be cut out. For instance, one can dislike the work of Ablade Glover. However, in the art gallery, looking at his work, the person is appreciating it, or at least experiencing it aesthetically; and having an aesthetic experience. Now, because the person finds little value in his work, the experience he or she is having is not highly aesthetic, but it is, since the individual is seeking an aesthetic experience, aesthetic to some degree. So aesthetic experiences, like aesthetic objects, can be either good or bad or even indifferent.

Again, Fenner (2003) describes an aesthetic object as any object or event that is the focus of aesthetic attention or the focus of an aesthetic experience. He further states that aesthetic objects are typically objects such as paintings, sculptures, plays, flowers, sunsets, and others. However, in principle, aesthetic object can be any sensible ("able to be sensed") object in the world. This is because any sensible in the environment can be attended to or experienced aesthetically. Generally, aesthetic attitude is the particular manner a person looks at a certain thing or phenomenon, revealing aesthetic interest to it. However, the mere presence of the object neither guarantees any aesthetic interest for

it, nor causes an attitude. Equally true is that not only special objects (works of art) may cause aesthetic attitude. At first glance, what distinguishes the aesthetic attitude from any other kind of attitude (cognitive, practical, and so on) is its selfless nature, meaning that the object of one's aesthetic judgment is looked at for itself, free, with no other purposes. Also, the search of the aesthetic interest for an object has been linked to aesthetic taste. In modern philosophy, the meaning of aesthetic taste indicates the ability to derive pleasure from certain natural or artificial objects. Neilson (2010) quotes Scruton (1997) and Gaut (2007) who have developed accounts of how to determine whether a given property of a work of art is one of its artistic properties, that is, one of the properties that improves or degrades the work of art. Each gives a unique explanation of how to answer the question "Is the property of being 'f' one of work x's artistic properties? As Gaut, the most recent contributor to this debate, points out, there have been two main approaches to addressing the question of what unifies aesthetic properties, and sets them apart from other properties. First, there are those have argued that there is a distinctly aesthetic attitude, of which aesthetic properties are the proper object. They have been called 'aesthetic attitude theorist'. Second, there are those who have attempted to identify some feature that all aesthetic properties share, by which they can be identified. The main challenge of advancing an aesthetic attitude view is to find a way to specify the aesthetic attitude independently of the properties at which it is directed (Gaut, 2007).

According to Carpenter & Graham (1971), it would seem to be a reasonable and straightforward to say 'a thing of beauty created by man is art'. But this raises further question, 'what is beauty?' They argue that it is by no means reasonable to suggest that a work of art must always be beautiful in the generally accepted sense of being something which makes us feel pleased or relaxed. For instance, a visit to any great

collection of art will demonstrate that some of the moving and profound works of art are terrifying and agonized in their forms, and by evoking in us feelings of pity and compassion rather than pleasure. The aesthetic experience is often experienced as a pleasurable and desirable experience, an experience which gives life worth and meaning. In aesthetic theory, all experience can be called aesthetic experience but the quality of aesthetic can be determined by the intensity and duration of an individual's concentration on the experience (Carpenter & Graham, 1971).

Leath (1996) quotes Mauron (1935) describes positive aesthetic experience as a focus on what is being the moment, without a desire to change the perception; control is only to maintain and encourage the pleasurable perception and to explore the associations or feelings it causes in us. The positive aesthetic experience is characterized by concentration on an experience in which the experience is happy with the state of the experience because the person is able to control and change the experience in ways that please or has no desire to change the experience at all. On the other hand, the negative aesthetic experience occurs in the most depressed or terrifying times of our life when we are not content with a situation. We desire an ability to change a situation, to find what we are missing, or to escape what is depressing us. We are intensely concentrated on an unpleasurable motion. The greater our inability to change the experience, and the greater our desire to change the experience, the more concentrated and the more lasting the experience is. Distance from ability to resolve desires, questions, and pain. In other word, lack of control in a situation – has been the cause of much aesthetic expression and experience and that could be described as negative aesthetic experience (Leath, 1996).

Ayine (2009) quoted Gyekye (1986), writing on African Cultural Values, states that aesthetic is characterized by delight, interest, and enjoyment experienced by human

beings in response to objects, events, and scenes. The author goes further to explain that aesthetic values refer to those features of objects, events, and scenes that are considered worthy of sustained appreciation, attention and interest. He says that the concept of beauty is central to the aesthetic experience and evaluation and is generally associated with works of art such as sculptures, murals, paintings, and others. Aesthetic value also deals with judgment of value based on the appearance of an object and the emotional responses it evokes. While it is difficult to objectively assess aesthetic value, it often becomes determining factor in overall value. For instance, things people perceive as attractive tend to be in high demand, and will cost more than comparative objects without the aesthetic component.

Again, Ayine (2009) cited Jessup & Rader (1976) described aesthetic experience as one that makes individuals appreciate feelings, tones, and qualities of given objects and phenomena which in turn gives satisfaction when apprehended. They contended that aesthetic involves a harmonious and uninhibited play of individual's mental faculties, heightened awareness and clarity of vision. That in such an experience, there is the design or form that is enjoyed for its own sake. They further outlined that aesthetic experience is richer than ordinary experience because to see life in its totality where the individual is obliged to make choices based on existing values**.** In short, appropriate aesthetic experience is held to involve the total immersion of the appreciator in the object of appreciation (Berleant, 2005).

In the view of the Bamossy, Scammon, & Johnston (1993), although there does not appear to be any generally accepted definition of aesthetic responses, there seems to be some consensus that the concept involves the registering of affect or pleasure due to the conscious or unconscious influence of aspect (stimulus characteristics) of an object.

2.13.4 Aesthetic Feelings: Frolov (1984) further explains that aesthetic feelings constitute an emotional condition arising in the process of aesthetic perception of phenomena of reality or work of art. Aesthetic feelings are a kind of response to this perception which can be expressed through the feeling of the beautiful or the sublime, the tragic or the comic. This explanation probably indicates that man's aesthetic experience is not limited to aesthetic feelings, but it cannot exist without them. According to Frolov (1984), aesthetic feelings are a product of a man's historical development. They reflect the level of society's aesthetic consciousness. Works of art which materialize the aesthetic feelings in images are an effective means of either ideological or emotional education. They are meant to be a source of human joy and inspiration. Although, the human mind tends to be pleased by some objects, not everyone has the same condition of pleasure. While beauty or ugliness totally belongs to feelings not to a quality in object, certain qualities of objects reveal this feeling. In another development, Hume (1987) mentions that a person is deprived of aesthetic sensitivity if certain qualities of objects, small differences or fine details do not impress him. Secondly, lack of practice could be one of the main reasons of lack of aesthetic feeling or sensitivity. When a person faces for the first time an object with certain qualities, his feelings about it could be vague and confused. He cannot see many beautiful and incomplete parts of an object. Hume goes on to say that "but, let someone gain experience in these objects, his feelings will be more obvious and pleasant" (Hume, 1987). The third one is that a person without an experience comparing types of beauty will not be able to tell the differences what he sees and to make an evaluation and grading among them. Therefore, it is the opinion of the researcher that aesthetic feelings reveal its existence in our daily life. For instance, a person painting the walls of

a building is actually realizing beauty. Thus, the spark of aesthetics shows its splendor in our relation with the world.

2.13.5 Aesthetic Emotions: Talking about aesthetic emotions, Silvia (2009) has pointed out that aesthetic appraisal includes a wide range of specific emotions including pleasure, pride, surprise, anger, disgust, contempt, shame, guilt, regret, embarrassment, confusion, and many others. He suggested that all these emotions are aesthetic, because they are associated with the appraisal of an artistic narrative, but he did not give the explicit criteria which distinguished aesthetic from non-aesthetic emotions (for example, aesthetic anger verses non-aesthetic anger). Again, Silvia (2010) mentions that other different emotions can still be felt in response to art, which can be grouped into three categories. These are knowledge emotions, hostile emotions and self-conscious emotions. Frijda (1989) specified aesthetic emotions more precisely and concisely. He distinguished two kinds of aesthetic emotions: complementing and responding emotions. Complementing emotions are similar to the emotions in real life: they are generated by the artwork content, such as a suffering for the pain of the depicted character. On the other hand, responding emotions are generated by the structure of artwork itself: they are the aesthetic emotions in their fundamental sense, such as a delight and fascination with a perfect artistic form or composition. Similarly, Cupchik (1994) proposed two models of aesthetic emotional processing; reactive and reflective. The reactive model accounts for pleasure and arousal evoked by the specific content of artworks (for example, sentimental feelings of characters), while the reflective model refers to the contribution of emotions to the generating of meanings of multilevel artistic narratives. According to Cupchik (1994), these two models correspond to two cognitive approaches. One is selectively focused on diverse features and qualities of aesthetic objects in isolation (basis for the reflective model), whereas

the other explores the unity which interrelates the single qualities (basis for the reflective model). Reflective orientation is evidently more important for aesthetic experience because it connects and unites the diverse contextual relations and the meanings into a coherent aesthetic (artistic) whole. Aesthetic emotions could be identified as one of the Kubovy's (1999) pleasure of the mind. According to Kubovy (1999), pleasures of the mind have no distinctive physiological and behavioural expressions typical for basic emotions and pleasures of the body. He explained that pleasures of the mind are not simple emotional reactions, but rather collection of emotions distributed over time: for instance, during watching artworks in a gallery or a theatre show excitement, anger, fear, tranquility, and other emotions are transforming one in the other in respect to the changing of the narrative. This collection can be specified as the basis for the generating of an aesthetic emotion. Scherer (2005) also delineated everyday emotions from aesthetic emotions. Everyday emotions have clear adaptive functions, which require the appraisal of goal relevance and coping potential, whereas the aesthetic emotions are not homeostatic and utilitarian (that is, oriented towards the satisfaction of bodily needs), but rather intrinsic, that is, produced by the quality of the aesthetic object itself. According to Scherer (2005), examples of aesthetic emotions are being moved or awed, being full of wonder, admiration, bliss, ecstasy, fascination, harmony, rapture, solemnity, and the like. Scherer (2005) argues that the non-adaptive nature of aesthetics emotions does not mean that they are completely disembodied because in intense aesthetic experiences, some diffuse non-action-oriented bodily responses emerge, such as goose pimples, shivers, moist eyes, and the like.

The above-mentioned definitions suggest that aesthetic emotions are exceptional affective qualities which are functionally specific and non-reducible to everyday emotions. However, everyday emotions are not to generate aesthetic emotions directly,

but rather to support the appraisals of the narrative and composition. Namely, all narratives include some emotional situations, and some narratives are dominantly emotional (for example, sentimental novel), so they require explicit emotional appraisals. In other words, appraisals of inner emotional states of characters and inter-personal relationships are necessary for understanding the basic meaning of artwork. Without the emphatic appraisals, even the very superficial layers of artworks would not be correctly understood (for instance, portrait of a 'sad woman'). In other words, emotions can be used as constitutive parts of narratives which indirectly contribute to the generating of aesthetic emotions. In this case, the aesthetic emotion is an emotion which is emerging through the process of appraisal of more profound symbolic layers of a narrative. It is also important to state that some more diffuse emotions are generated during the perception of simple aesthetic objects and their features. For example, some studies have shown that sharp irregular figures were experienced as more disturbing than oval regular shapes (Jankovic & Markovic, 2009), Light reddish colours were judged as more pleasant than dark brown ones (Palmer & Schloss, 2010).

To summarize, the researcher is of the view that aesthetic emotions are defined as feeling of unity and exceptional relationship with objects of aesthetic experience. Aesthetic emotions such as admiration, delight, awe, rapture and others, are induced by the appraisal of the art work's or natural object's form (for example, symbolic structure and compositional regularities), and they are basically pleasurable. On the other hand, the emotions induced by the appraisal of the content of artwork (for example, empathy with characters of a novel) can be both pleasurable and unpleasurable.

2.14 Scope of Aesthetics and Properties

Sabutey (2009) cited Jessup & Rader (1976), classify the scope of aesthetics experience into three main areas or situations. They are:

1. The enjoyment of nature or natural phenomena
2. The making and appreciation of whatever is beyond practical and intellectual needs of the things and affairs of daily living, and
3. The production and appreciation of fine arts.

This suggests that the concept of aesthetics involves not only all the arts but also anything that can be perceived with human senses. These include products of imagination and conceptual thoughts. Gardner (1983) opines that the scope of aesthetics is broader than the field of the arts. He includes the larger world, and states that there is no limit to delight in all things that can be perceived with all the human senses.

Aesthetic properties deals with qualities that make a work of art (product) attractive to look at, or pleasing to experience, determine its aesthetic appeal. It is through the senses of sight, touch, hearing and smell that aesthetic qualities of a work of art, such as shape, colour, and texture can be appreciated and measured (Gardner, 1983).

In discussing basic shapes, the researcher pays attention to the role of shapes and their relevance to the work of art. According to Amenuke, Dogbe, Asare, Ayiku & Baffoe (1991), a shape can be defined as an area having specific character, which is defined by contour, or by a content of colour, value or texture with a surrounding area. Shape may be regular or irregular. Some of the shapes that will be looked at include circle, oval,

square or rectangle, and triangle that have symbolic significance in Ghanaian traditional societies. These shapes have been outlined by Amenuke et al., (1991) as follow;

- The Circle: This is often used to symbolize the presence and power of God, the spirit of the male in society, purity and holiness. It also suggests eternity, vastness, equality and perfection.
- The Oval: It is a symbol of female beauty. It also forms the basis of all concepts of the ideal shape of the female human figure. This means that to be beautiful, all the main parts of a woman's body should fall into oval shapes.
- The Square or rectangle: Each of these two shapes stands for sanctity (purity) in the male as well as God's influence on society. Sometimes, the square symbolizes the extent of power of a ruler.
- The Triangle: This is a female symbol and it is one of the most commonly used symbols in the art of Ghana. It is the basic shape of the gold ornament usually hanging over the chest of Akan chiefs. Triangles are also used as adornments on the chiefs' headgear, elbow bands, sandals and four stands of their stools. When applied in this way, the triangle signifies 'the attraction and warmth of friendship'.

Jordan & Green (2001) admit that 'aesthetics' concerns human senses and responses to an object. Aesthetics involves all senses – vision, hearing, touch, taste and smell; and emotions. They further suggest that there are many different things that contribute to one's overall perception of something, and their opinion as to whether it is aesthetically pleasing.

Texture addresses the surface quality of an object that is sensed through touch. Abraham (2013) cited Dennis' (1962) definition of texture as the nature of the surface of a work of art perceived by touch, kinesthetic, and sight; these senses are used alone or together in the perception of texture. Dennis (1962) also stated that texture means quality of surface and it could be hard, soft, smooth, coarse or fine. All objects have a physical texture, and artists convey texture usually in two perspectives. In a work of art that is two-dimensional, texture gives a visual sense of how an object depicted would feel in real life if touched. Again, in texture depicted in two-dimensional, artists use colour, line, and shading to imply textures. In three-dimensional works, artists use actual texture to add a tactile quality to the work. For instance, the surface texture of a writing desk should be smooth and hard, and the hard surface is functional for an object that would have been used for writing.

From the above explanations of shapes, it can be concluded that some basic shapes have major significance in the work of art. Therefore, in assessing children's responses to artwork, these shapes portray messages that need to be appreciated and measured. It can also be stated that in assessing the nature of texture in a work of art, it is perceived either by feel or sight.

2.15 Aesthetic Development in Children

Aesthetic development is the theory that artistic appreciation is linked to human development. Others try to accurately describe the role of aesthetic in development or delineate strategies for encouraging development both aesthetic appreciation and art production (Karnac, 2011). It deals with being artistic, learning to appreciate art and beauty, and being able to create art in any way that is pleasing. Aesthetic development has to do with the progressive growth of an individual's ability in thinking about, and

responding to aesthetic objects. Children inherent sensory skills enable them to develop responses to the qualities of things around them.

Aesthetic development in children requires an awareness of their own responses to the qualities of things they observe such as colour, figure, texture, size, balance, volume, movement, and so on. Some experts on art therefore believe that children do not fully acquire aesthetic skills until they have developed their decision making processes. Contrary, studies on children highlight that they can acquire aesthetic skills through "beauty" (Graves, 2002; Kemple, 2002). According to Freeney & Moravcik (1987), a child's aesthetic sense comes long before ability to create with even the simplest media. Children's experiences have an aesthetic component-preferring a soft satin-edged blanket, studying a bright mobile, or selecting a colourful toy. These choices are statements of personal taste. As infants grow into toddlers, the desire to learn through taste, touch and smell as well as through sight and sound grow too. Taunton (1983), indicates that young children tend to respond most favourably to bright and contrasting colours, familiar objects, simple compositions, and unambiguous spatial relations. Additionally, Smith (1982) indicates that as children get older, they prefer realism and complexity in artwork.

Freeney & Moravcik (1987) cited Schwartz's study reported by Metzger (1965) that children's norms of taste and their creations are influenced by exposure to art in their surroundings. According to Cannon (2005), art expressed through various forms, is a foundational and invaluable aspect of society. Art surrounds and inhabits the choices that individuals make everyday: choosing a clothing ensemble, selecting a decorative floral arrangement, preferring certain wall adornments, all require conscious artistic decisions. The purpose of art in our lives remains central to the process of making artistic choices. We typically depend on art to provide beauty, expressiveness, style, and

formal qualities. Our increasingly sophisticated understanding of the various components directly contributes to our aesthetic development (Parsons, 1987).

Children's aesthetic development relates significantly to three areas that Gardner (1983) identifies as the prerequisite skills for success in the arts. He notes that visual memory, perception, and operations inherent in spatial cognition are interdependent features of a child's developing artistic skills. Milbrath (1998), also documented children's development of a visual memory as related to aesthetic development. The framework for this visual memory relates to children's ability to "encode" features of their environment. Milbrath defines "encoding" as the extent which young children concentrate on particular aspect of their surroundings and take detailed records of how things appear. When children's perceptual ability develops, it directly influences their artistic ability. Milbrath (1998) notes that around age seven, a child's perceptual ability to examine and explore what they see significantly advances. Their drawing approach simultaneously transforms. The fact that these processes happen concurrently further supports Gardner's assertion that perception contributes a key element to a child's artistic development. In addition, Malbrath's conclusion highlights the value of a developing perceptual basis; children must increasingly grow in their ability to systematically analyze what they see. From the various views expressed by different authors, the researcher is of the view that aesthetic development is needed and will occur if children are exposed to environmental artworks in their environment within school and outside to facilitate this experience.

The necessity of incorporating some areas worthy for consideration in the setting up of curriculum for children's aesthetic development have been outlined by the Northern Ireland Council for the Curriculum and Assessment (NICCA, 1997) are as follow;

- **Personal, Social and Emotional Development:** this is where children's personal and social skills, values and attitudes obtained through their interactions and experiences within their homes and immediate environment are recognized and fostered. Opportunities to play activities, stories, rhymes, music and drama, the environment and personal health and hygiene are given to children giving them a sense of personal worth, self-control, self-confidence and discipline.
- **Creative/Aesthetic Development:** this is where children express their ideas, communicate feelings, use their imagination through exploration of variety of materials and the appreciation of colour, texture, shape, and sound. Children are made to draw, paint, work with paper, card, wood, fabrics and scrap materials given the opportunities to work with malleable materials and also participate in simple musical activities such as singing and listing to music. All these experiences assist in the emotional development and promote aesthetic awareness and serves as an avenue for self-expression of children.
- **Knowledge and Appreciation of the Environment:** for children to develop knowledge and understanding of their environment opportunities of experimenting with a wide variety of play materials, talk about topics arising naturally from their experiences, the weather and season, where they live, exploration of their immediate inside and outside environment and other activities need to be provided.

The researcher is of the view that the above outlined children's aesthetic developments are related to the study in the sense that these qualities can be found in environmental artworks and can be developed and acquired; if children are given the chance to observe and interact with environmental artworks. The study also views the setting up of

curriculum for children's aesthetic development as; children who participate in the arts of any length of time talk about the pleasure they find in making and looking at work of art. The arts can therefore bring joy to learning and make schools more vibrant places. Hence, allowing children to react to environmental artworks from the views this study, leads to certain personal developments in children.

2.16 Creativity

It has been established that all humans are born with some measure of creative potential (Lowenfeld & Brittain, 1987) and this exists in continuum; from very low levels in non-creative individuals to very high levels (Lubart & Georgsdottir, 2004). Generally, accepted definitions of creativity include: the ability to see things in different ways; breaking boundaries and going beyond the ordinary; and putting unrelated things together into something new. The concept of creativity embraces an aspect of behaviour, a unique attitude of delving into possibilities, searching for answers by questioning and manipulation within an environment (Charlesworth, 1983; Schirrmacher, 1998). In another context, Schirrmacher (1998) defines creativity as the ability to see things in new ways. It is also boundary breaking and going beyond the information given. When one makes something unique and is able to combine unrelated things into something new, we say creativity has taken place. As an attitude, creativity is regarded as a different way of viewing things. That is, there are no right or wrong responses, but only possibilities. According to Schirrmacher (1998), children demonstrate a creative attitude when they try out new ideas and different ways of doing things. For example, they physically play with objects, imagine, engage in fantasy or just day dream, they may solve problems or try to figure things out and ask questions or challenge accepted ways of thinking or acting.

Similarly, Hartmann (1993) also defines creativity as "the ability to imagine or invent something new. It is not something created out of nothing but it is the ability to generate new ideas by combining, changing, or reapplying existing ideas". This describes creativity as an attitude in the sense that it is capable of accepting change and newness, a flexibility of outlook, the habit of enjoying the good while looking for ways to improve it. In viewing creativity as the act of turning new and imaginative ideas into reality, Naiman & Hao (2010) say creativity involves the two processes of thinking and then producing. The explanation is that innovation is the production or implementation of idea, implying that if one has ideas that are not acted on, the person is said to be imaginative but not creative.

Creativity is an elusive and contested concept. There have been many attempts to define it. Creativity has been described as a 'state of mind in which all our intelligence is working together (Lucas,2001) and as 'the ability to solve problems and fashion products and to raise new questions'(Gardner,1993). Creativity can be understood as having the power or quality to express yourself in your own way. Children are naturally creative. Every child is born with creative potential, but this potential may be stifled if care is not taken to nurture and stimulate creativity. According to Schirrmacher (1998), research has shown that creativity peaks just about the age of five, where 80% of our creative potential is used. A rapid drop follows this as soon as one enters the formal school setting; by the age of twelve, our creative output has declined to about 2% of our potential, and it generally stays there for the rest of our lives (Schirrmacher, 1998).

Contributing to what creativity is, Sternberg (2006) states that "creativity is a habit" – a routine response that is expressed in human actions. He continued to say that it is an attitude toward life. He further suggests three essentials required to cultivate creativity: firstly, opportunities to engage in it; secondly, encouragement to avail one's self to

these opportunities and thirdly, rewards when people respond to such encouragement and think and behave creatively. Tudor (2008) adds that individuals should therefore have the opportunity and encouragement to dynamically engage in creative arts, not just in education but throughout life to stimulate and nurture their creative potential.

The study views the above expressions about creativity from different authors as relevant to the study, as children develop their creative talents when they start to manipulate with art or work of art; and allowing children to interact with environmental artworks can be a source of development of creativity in children.

2.16.1 Creative Development in Children

Lowenfeld & Brittain (1987), contributing to how to foster creativity development, postulated that creativity does not just happen, but rather is part of the learning process. They further posit that creativity is more related to thinking abilities and attitude development. Young children are also naturally curious. They wonder about people and the environment. Even before they enter primary school, they already have a variety of learning skills acquired through questioning, inquiring, searching, manipulating, experimenting and playing (Peterson, 2001). Today's world places great emphasis on creativity in individuals, their ability to display advanced aesthetic judgment and see problems through new perspectives. The development of children's creativity and aesthetic characteristics can be supported by activities such as discussing the creative work of others and encouraging children to understand these (Senemoglu & Genc, 2001). Used in this way, art has been found to be highly effective in evoking aesthetic enthusiasm in children. Schirrmacher (1986) reported that talking about the elements that comprise work of art increases children's aesthetic awareness. They can explore how different elements such as colour, form or texture all come together to form a

meaningful whole; a process which activates the senses and stimulates responses similar to other psychological activities (Rinker, 2000; Kreft, 2002). Encouraging children to evaluate work of art in such ways helps them to adopt new and different points of their lives (Epstein, 2001).

According to Schirrmacher (1998, p7), "a process approach to creativity holds that a person can engage in the creative process even though it may not result in a finished product". This means all people are capable of creative process; that is, thinking, speaking, playing, writing, dancing, singing, playing a musical instrument, experimenting with objects, transforming materials and manipulating ideas and objects. The author says the artworks or art activities of young children can be considered creative according to this explanation. This is because the emphasis is on making and doing rather than on completing a project. For instance, children may paint a work but end up throwing the picture away or not claiming it to take home. Hence, children's understanding to environmental artworks could also be considered creative.

2.16.2 Creative Environment

Research around creative culture and general climate had led to the identification of three necessary areas on which creative production occurs namely: intelligence, motivation and suitable environment (Baer & Kaufman, 2006; Lubart & Georgsdottir, 2004). The ideal environment will allow students the time to think, act and learn (Sternberg 2006). It is also believed that learners gain experience by interacting with the environment (Technology, 1998). A creative environment is one where people feel comfortable in expressing their ideas and where constructive support is provided in the development and analysis of those ideas (Thompson & Wheeler, 2008). This includes the physical environment where solid structure and movable fixtures such as

environmental artworks and monuments have been displayed. Hoffman & Weikart (2002) assert that when young children come into contact with real objects, it enhances their thinking in and about art.

The views expressed on creative environment are therefore closely related to the study because, children would require creative environment to facilitate their thinking abilities; and hence sending children to observe and interact with environmental artworks in creative environment is very essential and appropriate to enhance development of creativity in children.

2.17 Environmental Art

The aesthetic characteristics are found in every animate and inanimate objects contained in our surroundings, and the environment is not exceptional (Frolov, 1984). The Oxford Dictionary (2004) defines environment as the surroundings in which a person, animal, or plant lives. Literally, environment means surrounding and everything that affect an organism during its lifetime and this involves artworks. In another perspective, Carlson (1986), defines the class of "environmental artworks" as works that "are in or on the land in a way such that part of nature constitutes a part of the relevant object, and not only is the site of an environmental work an environmental site, but the site itself is an aspect of the work" (p.636). Carlson's comment implies that it is possible to have environmental artworks in which nature can form part of the artworks. Hence, nature can constitute part of the environmental artworks that the children will observe and react to for this study.

According to Philips (2003), environmental artwork is generally expected to bring pleasure to the public, and one of the essential roles is to encourage people to become active participants in a profound aesthetic experience of public life. Indeed,

environmental artwork is expected to evoke emotions, and its audience into aesthetic dialogue that brings pleasure with it. In general sense, environmental art is made to disappear or transform, designed for a particular place (and cannot be removed) or involves collaborations between artists and others (Carlson, 1986).

Hull (2010) expounds that environmental art:

- Informs and interprets nature and its processes, or educates us about environmental problems.
- Is concerned with environmental forces and materials, creating artworks affected or powered by wind, water, lightning, or even earthquakes.
- Re-envisions our relationship to nature, proposing new ways for us to co-exist with our environment.
- Reclaims and remediates damaged environments, restoring ecosystems in artistic and often aesthetic ways.

Environmental art fulfills a variety of functions within the public domain. For instance, it provides opportunities for, among other things, artistic self-expression, community dialogue, education and enjoyment. It also inspires participation in appreciation and creation of art, community problem solving, enhancement of the physical infrastructure and environment, demarcation, celebration and transformation of place (Umbanhowar, 2013).

Contemporary artists have developed conventional ideas about art and art display. They have introduced new subjects, mediums, and approaches to art making. During the 20th century, many artists have challenged traditional ideas about sculpture and painting. They sought to explore the space where the artwork was exhibited as an integral part of the work itself. This dramatic use and embrace of space showed a radical change from

more established art forms and subjects. It has become a new way for both artists and viewers to interact with an artwork (LACMA, 2010).

2.18 Interpreting and Making Meaning in Artwork

Rose (2001) theorizes that interpreting artworks may be framed by three sites, namely the image or artwork itself; the site where it is seen by an audience and the site of production. Hence, the appropriateness of this study as it would take place bearing in mind all these three sites. A literature on interpretation raises questions about intentionality (artist's intended meaning) and personally constructed meaning. For instance, Buchana (1995) claimed that interpreting art was about 'meaning making' with the aim of discovering or establishing intentionality. But in the twenty-first century, the dominant view held by art educators like Barrett (2003) and Efland (2002) is that interpretations are personally constructed. Moreover, there is a general recognition that they carry with them like an individual's upbringing; 'the baggage they bring to the understanding of given situations' (Claxton, 1990:23). In a similar way, Evans (1998) concludes that meanings individuals give to artworks and texts are, in part, determined by cultural factors such as race, gender, education and class. According to Barnes (2002:181), they are "enculturated".

A work of art is an expressive object made by a person, and unlike a tree or a rock, for example, it is always about something (Danto, 1981). Thus, unlike trees and rocks, artworks call for interpretations. Also, for Barrett (2003:198), artworks are 'always about something' but viewers receive and respond to stimuli through different lenses and life experiences and for these reasons, interpretation varies from one person to the next.

Barrett (2000) wrote:

> To interpret is to respond in thoughts and feelings and actions to what we see and experience, and to make further sense of our responses by putting them into words. When we look at a work of art we think and feel, move closer to it and back from it, squint and frown, laugh or sigh or cry, blurt out something to someone or to no one (7).

The writer further mentions that when writing or talking about what we experience in the presence of an artwork, one builds meaning but not merely report it. In the view of Barrett (2000), interpreting a work of art has two poles namely; (i) individual and personal and (ii) communal and shared. He explains an individual and personal interpretation as the one that has meaning to oneself and for his or her life. A communal and shared interpretation is an understanding or explanation of a work of art that is held by a group of individuals with shared interest. Barrett (2000) continues to point out that in an interpretation, there is the need to seek a balance between the personal and communal. This is because, an interpretation that is wholly individual and personal runs the risk of being overly idiosyncratic or too personal. An interpretation that is too personal is one that does not shed any light on the object that is being interpreted (Barrett, 2000). If one heard the interpretation and saw the object being interpreted, one would not be able to see relevant connection between the interpretation and the artwork. Such an overly personal interpretation may reveal a lot about how and what the interpreter thinks but fails to reveal anything about object being interpreted (Barrett, 2000).

Again, Barrett (2000) says that an interpretation that is wholly communal runs the risk of irrelevance to the individual interpreter. If the individual viewer receives an interpretation that has no bearing on his or her life, knowledge and experience, it is not a meaningful interpretation to that viewer. No matter how accurate it may be, it ought

not to count as an interpretation for that viewer at all. That is why Barrett (2000) concludes that shared or communal interpretations and individual or personal interpretations are not mutually exclusive ideas. He stresses that an interpretation that is both individual and communal is an understanding of a work of art that is personally meaningful to the interpreter and relevant to his or her life. It is also an interpretation that is meaningful to the community of interpreters who are interested in that work of art because it sheds light on the artwork. The researcher therefore shares the same opinion with Barrett that an interpretation should is better delivered if it has both personal and communal.

In recent times post modern theorist have argued that interpretations are no longer fixed (Efland, 2002) and are always contradictory, multiple, open-ended and unstable (Ross, 2006). Even though artworks 'attract' multiple interpretations, Barrett (2003:198) suggests that some are better than others. He maintains there is a range of interpretations any artworks allow and they are no longer limited to an artist's intended meaning. In this Barrett (2003) recognizes the artist's intention remains one of the interpretations of an artwork.

In the view of Goodman (1968), art communicates knowledge about the world around us and also claims that works of art are messages conveying 'facts, thoughts, and feelings'. Understanding his analysis of the structures of symbols and their impact on meaning making in art is the view, supported by Eisner (2002), that interpretation is a cognitive venture. He contends that words and images are used to construct thought (cognition) and recommends that art education supports pupil's visual literacy by teaching them to read and decode symbol systems in language (verbal and visual).

2.19 The Concept of Appreciation

Oslen's (1998) definitional consideration of appreciation in the *Encyclopedia of aesthetics* can be summarized as "the act of understanding a work of art with enjoyment" (p.66). However, Sabutey (2009) quotes Eisner and Ecker (1966), who indicated that:

> Appreciation is not the same thing as enjoyment. To enjoy is to like something, to feel the pleasure of it, to respond to it positively. Like if one enjoys a work of art, he likes it. Or he may appreciate it but not enjoy it. (273)

They opined that appreciating a work of art is to make a decision about it- to decide, for instance, whether it belongs to this society or that, or whether it expresses some essential aspect of culture. Oslen (1998) is of the view that, appreciating a work of art does not necessarily mean the person enjoys it as demonstrated above by the writers. This can be supported by what Amenuke (1995), stated that appreciation enables us to assess and appraise a work of art without passing judgment on it. Thus, in appreciating a work of art, the spectator tries to ignore the flaws of the content of the work so that he can enjoy the pleasing effect of it. Hurwitz & Day (1995) define art appreciation:

> The word appreciate means 'valuing' or having a sense of an object's worth through the familiarity one gains by sustained, guided study. Appreciation also involves the acquisition of knowledge related to the object, the artist, the materials used, the historical and stylistic setting, and the development of a critical sense (309-310).

Hurwitz & Day (1995) connect appreciation with valuing that requires knowledge. They weaken relations of appreciating and knowing, however, when they write: "knowledge, however, is not a precondition for deriving pleasure from works of art; if it were, people would not collect African or Asian art or anything else about which they

know little but which nevertheless has the power to capture and hold their attention" (311).

In understanding the nature of art appreciation, it is important to specifically explain how this concept is operationalized. There are major appropriate dependent variables associated with aesthetic appreciation including preferability, likability and/or pleasingness that are used to measure art appreciation. Even though these terms are often used interchangeably, and are highly inter correlated, they are not identical (Russell, 1994).

2.20 Symbolism in Artwork

According to Agbo (2006), symbolism is the representation of ideas by the use of signs, literacy and artistic inventions to express emotions, ideas and abstractions in place of realism. By these definitions, it can be deduced that symbolism is used by artists to express their state of mind on certain practices and ideas in the society. Symbols have been important to artists from the earliest times. This is because works of art do not usually include words and so symbols are normally used in order to tell the viewer a message or even a story. It must also be noted that any object representing a symbol has a name and conveys an idea, thought, belief, norms, values, culture, notion and others; else it ceases to be a symbol (Agbo, 2006).

Bonvillain (2006: p. 32), says, "a symbol is a sound or object that represents or stands for an idea, event, meaning or sentiment." Some institutions, nations, ethnic groups, companies and others, use marks, signs and objects to represent ideas or identify various entities and activities. Symbols reflect and convey perceptions, concepts, ideas, thoughts, proverbs, behaviours, lives and culture. Human communication is hardly limited to language. We also convey information non-verbally, through gestures, facial

expressions, body posture, use of space and touch. Some forms of non-verbal communications may be universal, in that, they mean the same thing to everybody, regardless of culture. Therefore, all the various people in the world including children employ symbols in all aspects of their lives. As symbol communicates a fact or an idea or stands for an object, some symbols, such as flags and stop signs, are visual. Others, including music and spoken words, involve sounds. Symbols rank among our oldest and most basic inventions. Almost everything can be a symbol. For example, the letters of the alphabet are among the most important symbols because they form the basis for almost all written and spoken communication. Gestures and sounds made by human beings also symbolize ideas or feelings.

From all that has been said about symbols, it generally stands for something visible: an object, a mark or an abstract idea. Adding to the observation made by Bonvillain (2006) on symbols, Field (1980) points out that a symbol can be a mark or an object used to represent an idea, sentiments, an institution, a nation, or something else. There are many kinds of symbols. They include colour, objects, work and pictures. Basically, all symbols are for identification. They are used to identify various entities and activities in life, and are therefore synonymous with the things they represent. A typical example is the golden stool of Ashanti, which is a symbol of the Asante people.

In respect of this, a symbol is an image, an object, a design or colour has meaning that goes beyond its physical appearance or outside its normal usage. In line with the definition given on symbol by Bonvillain and Field, Schultz & Lavenda (1998) are also of the same view expressed and therefore say that “a symbol, be it a word, image, or action is something that stands for something else. It signals the presence of an important domain of experience”. For example, the lion is a symbol of courage. This definition tends to emphasize the fact that symbols can serve as catalysts and realms of

encoding and decoding certain messages and secrets. However, Sarpong (1974) debunks the idea that a symbol is an event or a concrete thing. He suggests that, "a symbol generally stands for some abstract notion as power, wisdom, humility, purity, prudence, group solidarity and so on". He therefore explained that symbols enable people to represent abstract ideas which would be impossible for them to represent to themselves directly.

On symbols' effect on emotions, Rieser (1978) explains that in visual art, human feelings and emotions are expressed in symbolic form using colours and shapes to communicate meanings, which can be conveyed only with difficulty in normal language. Symbols have deeper and more complex meanings than signs, for symbols provide opportunities for analyzing abstract problems. He refers to circle "**O**" as: 'one of the most significant symbols used universally, for the circle or sphere expresses the totality of human and environment'.

Amissah (2009) also citing Gyekye (1986, p. 127) refers to symbols as being 'a potent medium of artistic production, expression, or appreciation meaning and ideas were given expression through (symbolic) art'. Colleen (2006, p. 1) opines that symbols "something used to represent something else". They can represent beliefs, ideas, doctrines and feelings. They can also have powerful meanings and evoke emotions. It is a remarkable fact that making of symbols are purely an artwork, whether the symbol is produced by an artist or non-artist. Symbol also includes creativity in transferring emotions and concepts into art forms, so that all the qualities seen and perceived in terms of beauty can be made manifest. In every artwork, and for that matter, a symbol, must be aesthetically appealing, meaningful and must have a reason for being created. Nowadays, realistic and abstract symbols are being used to convey several human thoughts and issues. Asamoah-Hassan (2011) quotes Sarpong (1974) that a symbol has

a meaning but not all things that have a meaning are symbols. Symbols most often represent abstract like patience, wisdom, cowardice, peace, unity and others. Symbols may also express ideas and values, for instance, the flag of a nationalism causing nationals who see the flag, to respect it and by extension, feel what it stands for.

Gilbert (1998) considers symbols as: "images or signs that represent something else, because of convention, association, or resemblance". From the researcher's point of view, no matter what meaning a symbol may take as listed above by Gilbert, the fact still remains that symbols are abstracted versions of ideas. They are also indirect means of communication. They bear proverbial or literal meaning in the Ghanaian or African context. For instance, in Akan tradition, the linguist bears a staff which has a proverbial symbol at the top. The nature of any symbol also depends on the attitudes and general outlook on the life of the clan. For example, a bird with the head turned backwards picking something from behind (the Sankofa bird). This indicates that there is nothing wrong in returning to fetch something that has been forgotten, left behind or thrown away. It implies that we can correct our mistakes. Again, Moyeart (2004), defines symbol as: "something such as an idea, object, conventional or non conventional that is used to represent something else. It could be abstract or not. Abstract symbols are symbols that do not depend on their concrete material substance. These are abstract entities that are capable of abstracting themselves, freeing themselves, purifying themselves from their possible concrete substance. This indicates that an object can be described as a symbol of something else if it seems to represent it because it is connected with a lot of people's mind. For instance, indigenous Ghanaian pottery is made in particular forms that communicate specific messages. A pot in a globular form is a symbol of purity (Amenuke et al, 1991).

2.20.1 Uses of Symbols

Describing the uses of symbols, Dzegblor (2004) mentions some uses of symbols. He states that symbols are used to communicate complex knowledge, abstract truth and ideas about and its meaning. A symbol is a vehicle for the conception of an object, enabling a person to conceive or form a view of an object. Thus, it calls forth 'mental images'. The mind plays an important role in forming objects as symbols. However, the experience acquired through seeing, helps the mental representation of images. Additionally, Microsoft Encarta Encyclopaedia (2008) the online version also outlines that 'in human history, symbols have been used to express ideas, communicate meanings and convey emotions'. Symbols can be attributed to be tools of communication or means of sending messages across. Amissah (2009) quotes Jung (1964, p. 257) classified symbols as follows: "Natural objects- animals, plants, stones, mountains, valleys, sun, moon, wind, fire and water. Man-made things: cars, houses, boats and others. Abstract forms- circle, triangle, square, rectangle, and so forth" It must be made known that almost anything can be a symbol. However, what might be acceptable as a symbol in one community might also not be acceptable in another community. For instance, while there is nothing intrinsically dangerous about the colour red, it becomes a symbol for danger in a number of cultures and societies. Therefore, it is a fact that the meaning given to symbols is not universal and generalizing the meaning will miss the actual meanings from context to context (Jung, 1964). Also, a symbol can only have importance if its viewer is aware of its meaning. This indicates that it is necessary for one to understand what that symbol represents, in order for it to be of any benefit. Again, in trying to know the meaning of a symbol, it is essential to look back at its indigenous origin, the culture it is coming from, so that one can get its

meaning right. Many at times, symbols are used to inform or educate people on the norms, principles and values of society (Amissah, 2009).

Thus, symbolism may be expressed as the most important representational signs and codes functioning as embodiments of societal concepts, ideas, socio-cultural values, philosophies and imaginations. Symbolism can therefore be applied for various reasons; to educate, to entertain, or prompt members of a society to take appropriate actions on certain issues affecting the society.

Hence, this study is appropriate in finding out how the children could connote meanings to symbols from the environmental artworks they observe.

2.20.2 Symbolism of Colours

The symbolism of colours is the use of colour to represent cultural, indigenous, or even religious ideas, and certain concepts to evoke physical or emotional reactions (Bonvillain, 2006). According to Maund (1995), western concepts of colour are based on scientific principles. He asserts that scientifically, the source of colour light. Colour is seen when there is light, either natural or artificial. It is very tense under strong bright sunlight. Colour is symbolic and sometimes becomes a representation of an idea; and also can be used to recognize personalities, objects and several others. In this study, colour plays a major role since most of the environmental artworks to be assessed are one way or the other made up of colours. However, Amenuke et al., (1991, p. 183) state that "indigenous meanings assigned to colour are not based on modern scientific theories but on philosophical, psychological, and spiritual meanings related to life". Engelbrecht (2003) argues that there is the basic biological reaction to colour and that 'the psychological reaction to colour does not preclude the basic biological reaction that stems from human evolution'. Colour transmitted through the eye is argued to affect

mood, mental clarity and energy levels. Camgoz, Yener, & Guvenc (2003) suggest that bright colours on any colour background attract an individual's attention. They assert that when an individual sees a colour or think of a colour, certain reactions take place in the mind. However, the effects of such reactions and the possibility of consistencies between people are much more debatable.

Depending on the age of children, different colours are considered stimulating; younger children prefer bright colours and patterns while adolescents prefer more subdued colours (Engelbrecht, 2003). However, Pile (1997), suggests strong, warm colours for young children, and warns against the use of intense primary colours. Different preferences for particular colours have been found between males and females (Read, Sugawara, & Brandt, 1999) with Radellof (1990) suggesting that males prefer bright colours with female prefer soft colours. Conversely, Ou., Luo., Woodcock, & Wright (2004) argue there is no difference in colour preference between males and females. However, Sundstrom (1986) points out that those experiments that determine people's colour preferences generally involve small patches of colours that are viewed for a short period.

In summing up about colour symbolism in Ghanaian context, the researcher is of the view that colour symbolism can vary from culture to culture. Again, colours whether intense or soft or otherwise are identified not so much on the basis of reflected light or shadow but rather in terms of the meaning or feelings associated with them.

CHAPTER THREE

METHODOLOGY

3.1 Overview

This chapter deals with the main approaches adopted by the researcher in completing the study. It includes the research methodology used, design, the size of the population for the study, and sampling techniques employed in selecting the participants from whom data were gathered for the study. This outlines a clear explanation of the population and sample size, and the data collection instruments and procedures used.

3.2 Research Design

The study employed the qualitative method of research. This method made it possible for information, facts, and ideas, to be presented chronologically and logically in the study. Qualitative research involves the use of data to investigate unique issues associated with interpretative tradition that focuses on institutions or people with the aim of finding multiple truths from different perspectives (Robert-Holmes, 2005). Again, qualitative research is concerned with non-statistical methods of inquiry and social phenomena; describes systematic observations of social behaviour with no preconceived hypothesis to be tested. It draws on an inductive process in which themes and categories emerge through analysis of data collected (Rubin & Babbie, 1997).

The qualitative research enabled the researcher to explore the pupil's reactions and understanding to environmental artworks.

There are several methods of conducting qualitative research including case study. Case study was adopted for an in-depth study for a defined period of time and for the

collection of extensive data on selected basic schools in the Sekondi-Takoradi Metropolis. The case study, helped in soliciting the perceptions and feeling of the respondents towards environmental artworks.

3.2.1 Case Study

With case study, the researcher focuses on its deepest complexity. Leedy & Ormrod (2005) further explain that, case study data collection tools include observation and interview. Since this study focused on children's responses to environmental artworks, case study was found appropriate for conducting the study for the following reasons:

1. To get ample time to study the pupils in their natural setting, that is, pupils observing environmental artworks;

2. To understand fully, the pupils' reactions to and understanding of environmental artworks; and

3. To get a first hand information on the pupils' communicative skills.

The case study period moreover covered the period between October, 2014 and July, 2015. Within this period, the necessary data were collected for analysis and interpretation.

3.2.2 Library Research

The researcher visited the following libraries: Takoradi Polytechnic Library; Osagyefo Library, UEW, Winneba; KNUST main Library; College of Art Library, KNUST; Department of General Art Studies Library, KNUST; all in Kumasi; Balm Library, University of Ghana, Legon; and UCC Libraries, Cape Coast. The internet was also used as a source to solicit sizable information related to the study.

3.3 Population for the Study

The target population for the study was one hundred and seventy-two (172) respondents consisting of male and female pupils from the two (2) selected schools who were between the ages of nine (9) and fourteen (14) years. Data from the statistical records of the selected basic schools for 2014/2015 academic year indicated that172 pupils had attained between the ages of 9 and 14 years. The criterion for selection of the population was based on the fact that in art developmental stages, children between ages 9 and 14 years (gang age to pseudo-naturalistic stages) were more sensitive to work of art, pay attention to details on physical environment, aware of shadows and highlights of objects, become extremely sensitive and self-conscious about their work and work of art (Hurwitz & Day, 2001; Schirrmacher, 1998). Moreover, the study focused on only basic schools within the catchment area of Takoradi Polytechnic main campus; where most of environmental artworks could commonly be found. Below is the target population distribution of pupils in selected schools;

3.3.1 Characteristics of the Population of Pupils Studied

The population was divided into four main categories comprising;

Category A: The male pupils of Pentecost Preparatory School; Takoradi

Category B: The female pupils of Pentecost Preparatory School; Takoradi

Category C: The male pupils of Bishop Essuah Basic School, Takoradi;

Category D: The female pupils of Bishop Essuah Basic School, Takoradi;

Category	Target Population
A	42
B	44
C	41
D	45
Total	172

[Source of data: statistical records of selected schools for 2014/2015 academic year]

3.3.2 Accessible Population

The smaller population is also the same as the accessible population which ultimately represents the sample population. Target respondent is the audience that the researcher was looking for. Accessible is the audience a researcher has readily available to 'access'. Since it is normally not possible to reach all the members of a target population (in this case pupils from age 9 to 14 years of the selected basic schools), the researcher identifies a portion of the population which is accessible.

The accessible population for the study is as follows: male pupils of Pentecost Preparatory School is 42, female pupils of Pentecost Preparatory School is 44, male pupils of Bishop Essuah Basic School is 41 and female pupils of Bishop Essuah Basic School is 45 obtained from the statistical records of the selected basic schools as shown on table 1.0 in the next page.

Table 1.0: Schematic overview of stratified random sampling design

Population level	Stratum (ST) 1	Male pupils of Pentecost Preparatory School; Takoradi	42
	Stratum (ST) 2	Female pupils of Pentecost Preparatory School; Takoradi	44
	Stratum (ST) 3	Male pupils of Bishop Essuah Basic School, Takoradi	41
	Stratum (ST) 4	Female pupils of Bishop Essuah Basic School, Takoradi	45
Equalization of sampled population	ST 1 + ST 2 + ST 3 + ST 4 42 + 44 + 41 + 45 = 172		
Random sample 30%	ST 1 + ST 2 + ST 3 + ST 4 42 44 41 45		
Total randomized stratified sample	13 + 13 + 12 + 14 = 52		
Data level	52		

Table 1.0 shows the schematic overview of the stratified sampling design employed in determining appropriate respondents from the pupils of selected basic schools for the study. On the population level, stratum 1 represents male pupils of Pentecost Preparatory School numbering forty-two (42). Stratum 2 on the other hand represents female pupils of Pentecost Preparatory School numbering forty-four (44). Stratum 3

further shows male pupils of Bishop Essuah Basic School with a total of forty-one (41). Last but not the least is on stratum 4 representing female pupils of Bishop Essuah Basic School showing a total of forty-five (45). However, on the equalization of sampled population all the four strata were put together given a total of one hundred and seventy-two (172) pupils.

According to Leedy (1993), more than one-third of the total accessible population will give sample size to reflect truly the entire accessible population. Additionally, Best and Kahn (1993) say that care in selecting the sample is more important than increasing the size of the sample. Therefore, a percentage of thirty (30%) was used to calculate random sample from each of the four strata as shown on table 1. The minimum 30% was chosen because it is the acceptable percentage for any major research (Leedy, 1993). Next is a total of randomized stratified sample which gave thirteen (13) for male pupils of Pentecost Preparatory School, another thirteen (13) for female pupils of Pentecost Preparatory School, twelve (12) for male pupils of Bishop Essuah Basic School, and fourteen (14) for male pupils of Bishop Essuah Basic School. Finally, this gave a total of fifty-two (52) as the sample size (data level) to gather data from the pupils for the study based on the schematic overview of the stratified sampling designed in table 1.0 above.

3.3.3 The sample and Sampling Techniques

Based upon the above information, the researcher selected a sample of fifty-two (52) to be therepresentation of the total population. The 52 therefore became the accessible population. The importance of the above categorization is that it would help to get adequate information needed to study pupils' responses to environmental artworks. It

would also afford the respondents the opportunity to give their respected views about environmental artworks.

The study made use of stratified random sampling technique. In the opinions of Cohen, Manion, & Morrison (2007), stratified sampling technique involves dividing population into homogeneous groups of subjects with similar characteristics. Thus, the stratified random sample is the sub-division of the population into smaller homogeneous groups in order to get more precise representation. This sample was considered the most appropriate for this study because it is least biased and also gave room to the researcher to generalize his findings to the entire population. This technique had been used to select the sample of 52 (30%) of the total population. They were selected as sample of interest.

With respect to creative art teachers interviewed, the purposive sampling was used to select two teachers from each school. The criterion for sampling 4 teachers was those who taught Creative Arts in the basic schools. Therefore, the purposive sampling technique was considered appropriate. Again, the purposive sampling was used to select ten (10) environmental artworks comprising 4 - paintings, 3 - murals, 2 - sculptures and 1 - ceramic art within T-Poly main campus. The reason was that, the study itself concerned artworks and the selected artworks possessed inherent qualities that could be useful in teaching and learning creative arts. Convenience sampling was used to select 2 out of the 10 basic schools within the catchment area of T-Poly. Several factors accounted for the choice which included proximity, financial and time constraints.

3.4 Data Collection Instruments

Instrumentation refers to a process used to solicit information in research (Ary, Jacobs, & Razaviel, 2002). The researcher employed triangulation as an appropriate method in

collecting data for the study. As stated by Cohen, & Manion (1995), triangulation is the use of two or more methods of data collection techniques in a study. Therefore, the data collecting instruments used were observation and interview. Document analysis in the form of visual documentation involving environmental artworks was also employed. These instruments were carefully structured to obtain the right information from the pupils concerning the reactions and understanding to environmental artworks.

3.4.1 On-site and Direct Observation Made

In order to ensure that accurate facts were presented in the study, the sociological approach for collecting information about people's beliefs and attitudes, that is, direct observation and participation, was used because one can describe better what one sees with one's eyes as compared to describing things only from pictures taken which may not always present the objects accurately. As a primary data collecting tool, observation is a skilled activity which extensive background knowledge, understanding, capacity for original thinking and the ability to spot significant events, is required (Lisa, 2008). There are types of observing behaviour; however, participant and structured observation techniques were adopted for the study in order to achieve the stated objectives. Participant observation is a method of data collection in which the researcher participates in the activity being observed. In this study, the researcher adopted the role of observer as participant; where the researcher observed without taking part in the same way as the 'real' participants. Thus, the researcher does not directly involve him or herself in situation he or she is observing (Given, 2008). These techniques were considered appropriate for the study because, they gave the researcher and his team, the chance of gathering primary data and also recording precisely the necessary data.

Observations were used to describe the reactions and understanding of the pupils, more especially, related to posture and emotions upon seeing environmental artworks with

observation checklist (see appendix B for observation checklist). The observation provided the opportunity to conduct the research in a natural setting, that is, where environmental artworks (T-Poly Main Campus) were located. Furthermore, the observation allowed the researcher together with his team of research assistance to identify the potential benefits of environmental artworks in communication skills and in other areas of development.

3.4.2 Interviews Conducted

Interview is a means of gathering information from an individual or a group in regard to the person or persons' experience or knowledge, opinions, beliefs and feelings. Interview has the merit of allowing the interviewer to solicit information from a respondent and seek clarifications on the spot if necessary. On the fields of the study, interviews were conducted by the researcher with the pupils to seek their views and understanding to environmental artworks located within their schools' catchment areas. The questions were based on the choice and identification of environmental artworks, interpretation, aesthetic, cultural and educational values. The questions were mainly centered on the respondents' knowledge and level of understanding and their interest and appreciation of the environmental artworks (see appendix A). Four art teachers (2 males and 2 females) from the selected schools were interviewed. All the four teachers were given letters of consent with details about the purpose of the research. Time and dates were arranged to suit all the participants and questions for the interview focused on the research questions. In order to avoid ambiguity, to get more information, and to get ample time for the interview, participants were given an outline of what would be discussed before the interview.

Furthermore, participants were made aware of the intention to audio record the interviews (see appendix C). The interviews were conducted in a relaxed manner,

which gave both the researcher and the participants confidence to ask and answer questions appropriately.

Thus, semi-structured interviews were specifically adopted to solicit information from the selected 52 pupils and the 4 art teachers for this sudy. The interview guides used can be found in appendices (A and C). Semi-structured interviews are somehow non-standardized as compared to structured interviews and are frequently used in qualitative analysis. The interviewer does not do the research to test a specific hypothesis (David & Sutton, 2004). The researcher has a list of key themes, issues and questions to be covered. In this type of interview, the order of the questions can be changed depending on the direction of the interview. Also, an interview guide is used, but additional questions can be asked (Corbetta, 2003).

3.4.3 Document Analysis

Document analysis is a tool used for obtaining relevant documentary evidence to support and validate facts stated in a research (Robson, 2011). One major source of document is visual documents including artworks. Therefore, the study also used visual documentation of pictures and images. A digital camera was used to take photographs during the study. In all, ten (10) environmental artworks located on the main campus of Takoradi Polytechnic were selected and documented in the form of pictures and images. These artworks were also documented because they served as focal points of observation by the children and also, used in accessing their communicative skills. Again, photographs of selected children were taken while reacting to the various environmental artworks; comprising 26 pupils (12 males and 14 females) from Bishop Essuah Basic School, and 26 pupils (13 males and13 females) from Pentecost Preparatory School; all in Takoradi. The total number of pupils was fifty-two (52).

3.4.4 Validation of Instruments

The interview guide and observation checklist to solicit information for the research were proof read by the researcher and colleagues and were finally approved by the supervisors for implementation. The interview guide was also piloted, with some school pupils to make the questions free from error.

3.5 Types of Data

Two types of data were used namely, primary and secondary data. Primary data are information that deal directly with the study collected by observations and interview. Any information that is related to the study but culled from books, magazines, journals, and the internet are considered as secondary data.

3.6 Data Collection Procedure

Appointments were made with individual four (4) visual arts teachers and headteachers in the selected schools, where the researcher had the opportunity to interact with them and solicited information and their views, in connection with issues relating to visual arts activities in the schools. Certain information from teachers which needed confirmation and clarification were sought from the heads as well as others from the heads was clarified by the art teachers.

One set of questions was designed as a guide for use in the interview in the schools. The questions generated were categorized under five questions namely 1, 2, 3, 4, and 5 meant to answer the research questions (see appendix c). Again, another set of questions was designed as a guide for use in the interview for the pupils on the field of study. The questions were also categorized under four questions namely 1, 2, 3, 4 meant to answer the research questions (see appendix b). The conversations and interviews were recorded using MP3 IC Recorder. This was later played back after leaving the

field to extract and classify key concepts of responses and transcribed into text. Quick notes were also taken where necessary to supplement some of the recorded material. Relevant and key concepts of responses were grouped into categories that reflect the various aspects of the research questions and the various meanings identified used to develop an overall description for the study. The researcher visited the selected schools more than twice and during such visits had the opportunity to observe facilities available for visual arts activities.

The data collected on the field of study covered the subject matter, organizational structure of the composition, the qualities of art elements, visual relationships within the work, expressive and communicative qualities and personal meanings they portrayed. The researcher then recorded what had been observed in a field note book which was later transcribed for the study. Similarly, still pictures and video coverage were taken from the field of observation on main campus, T-Poly using a DSC-S750 Sony Cyber Shot. All still pictures taken were later processed with Hewlett- Packard Compaq (***hp***) 6720s Windows Vista-laptop computer to determine picture quality and video coverage also played back for editing.

3.7 Pre-Study Preparation Conducted

Before conducting this study, the researcher visited the pupils in their schools and explained to them, in understandable language who and what the researcher was doing. This could help to establish familiarity, trust and rapport. Introductory meetings were held to introduce research (field) assistants and to show the pupils any equipment such as cameras, videotapes and audiotapes that were to be used for the study. Pupils were also encouraged to ask questions, even if they were not related to the actual study, as that could help to establish rapport. However, the researcher was mindful of the fact

that when discussing the study with the children, it was worth considering how much information was to be revealed.

3.8 Ethical Approach

The main population of the study was pupils. The ethical integrity of this study was maintained by seeking permission from the selected school authorities for the involvement of children in the study. The purpose of the study was duly explained to the children in the language they understood before commencement and participants were assured of confidentiality, especially taking of photographs, audio and video recordings to enable them fully participate in the study. It must be acknowledged that it is the responsibility of a researcher to do all in his or her power to ensure that participants in a research study are protected from physical or psychological harm, discomfort, or danger that may arise due to research procedures (Fraenkel & Wallen, 2009). Therefore, the researcher designed the research procedure with this ethical antecedent in mind because data gathered involved children who may not understand the purpose of the research or be aware of their rights and thereby must be protected.

3.9 Data Analysis Plan

The raw data collected were first looked at for emerging themes and recurrent events. Relevant and key concepts of responses and observation were then grouped into categories that reflect the various aspects of the research questions and the various meanings identified were used to develop an overall description for the study. The categorization generated more themes that guided the development of the study. The facts and meanings gathered were related to the literature reviewed for the study to draw conclusions and recommendations. A Hewlett Packard Compaq 6720s Windows Vista-laptop computer was used to transcribe the raw data from the observation and

interview into text. Where applicable, tables and pictures were used to give more details and discussed in chapter four. Conclusions were drawn and recommendations made in chapter five.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1 Overview

This chapter deals with the presentation and discussions of findings gathered from respondents, using qualitative research methods with the main tools being observations and semi-structured interviews. The data collected were guided by the research questions stated for the study to generate emerging themes to reflect the main objectives set out in this research. The first part was direct observation made during practical art lessons in the selected basic schools to find out if pupils interacted with environmental artworks during creative art lessons. The second part was also on direct observation at the sites of the environmental artworks that was flexible, and gave pupils enough room to express their feelings and thoughts while in the third and fourth parts, there was interview guide where the data gathered from the field have been categorized and represented in a descriptive form to facilitate interpretation.

4.2 Objective 1: Current Art Activities in the Selected Basic Schools

The researcher on six (6) occasions visited both selected basic schools to observe creative art teaching and learning activities. When the creative art teachers were asked to mention key topics in the creative art syllabus, the following topics were mentioned: basic drawing, casting, stitching, weaving, modeling, drumming, sewing, colour work, pattern making, print making and lettering. However, attention was given to only basic drawing and colour work since the subject was not examinable. The lesson observed was crayon etching in both schools. The Pentecost Preparatory School art lesson was taught by a female teacher and lasted for 15 minutes whereas Bishop Essuah Basic

School art lesson lasted for 30 minutes and was taught by a male teacher. These two creative art lessons were taught in class 6.

- **Lesson Presentations:**

It was observed that the teaching methods used by the two teachers were different although the topic was the same. The teacher in Pentecost Preparatory school used the lecture method in delivery of her art lesson while the questioning method of teaching was employed by the teacher in Bishop Essuah Basic School. In the introductory part of the lesson, the teacher in Pentecost Preparatory school used explanation form of introduction. Here a clear step by step processs of making the crayon etching was given to the pupils. The teacher in Bishop Essuah Basic School used the questioning form of introduction. A lot of questions were asked of the pupils to elicit their understanding in the lesson since they had alredy been introduced to crayon etching in their previous lessons.

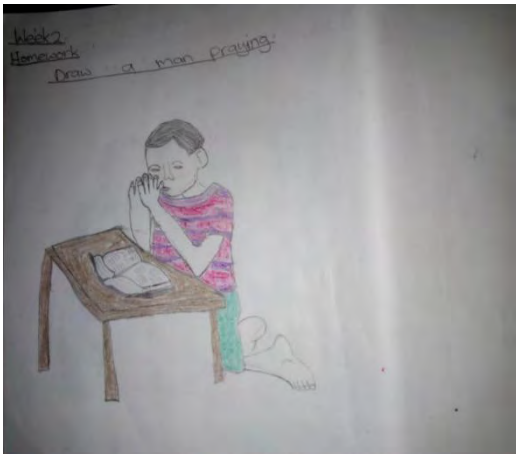
In Bishop Essuah Basic School, the creative art teacher presented the lesson by intermittent demonstration of a new or a difficult stage in the work coupled with assisting pupils as the need arises. The other teacher from Pentecost Preparatory School told the pupils to do the work and went back to her seat. The techniques used in making the “crayon etching” in both schools were slightly different. The difference lay in the use of poster colour in Pentecost Preparatory School as the first coat after which crayon was rubbed on it before the etching was done while in Bishop Essuah Basic School, two colours of crayon were used: one colour was used as the first coat and the other colour as the final coat.

Pupils in both schools employed the use of tooth pick and nails in the etching process. Majority of the pupils in creative art class did not have the needed materials so they

were seen moving up and down looking for these materials from their friends. Tyding up, and display of pupils' finished work, according to Farrant (1996), are the conclusion of every practical lesson, but in these lessons, none of the creative art teachers displayed the pupils' works and allowed the pupils to talk or appreciate their works, thereby depriving them of social, creative, and aesthetic skills. The teachers just collected the pupils' work right after the lesson for marking. The two creative art teachers did not demonstrate how to make or produce an artifact in crayon etching to the class. This can be attributed to their lack of practical skills in the Creative Arts. It came out clearly from the observation that pupils did not talk or appreciate their artworks; and had not interacted with any environmental artworks during creative art lessons in both schools. Hence, the pupils would lack intellectual, social and creative abilities inherent in environmental artworks (Pauly, 2003).

Pupils' active participation in the creative art lessons by asking and answering questions posed by the teachers indicated that when given the chance to talk about their artworks, pupils would have acquired artistic languages, communicative and aesthetic skills as well as cognitive skills. These attributes confirmed Brook's (2003) assertion that having a dialogue with pupils while they are drawing or observing artworks, promotes mental function of pupils and becomes a powerful meaning- making tool. Again, Piaget mentioned that it enhanced pupils' interlectual abilities and is a reflection of their cognitive competence (Piaget 1956).

It came to light during the observation that even though pupils engage in other forms of art activies such as, drawing and crayon etching, allowwig pupils to talk about artwork or having interactions with environmental artwoks was missing. As a result, the pupils were taken out from their classrooms to observe and interact with environmental artworks displayed on T-Poly main campus.

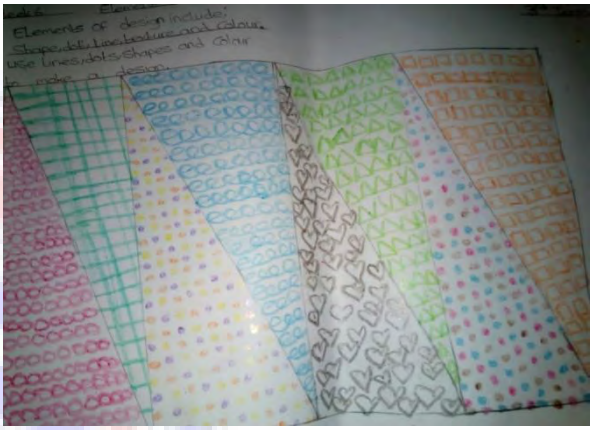


(a)

(b)

Plates 1.0 (a – b): Samples of human figure drawings by pupils in the selected schools.

(a)



(b)

Plates 2.0 (a – b): Samples of object drawings by pupils in the selected schools.

4.3 Visual Documentation of Selected Environmental Artworks on Main Campus, Takoradi Polytechnic

For the purpose of this study, the following environmental artworks located on the main campus of T-Poly were selected; and the pupils were allowed to give possible titles to the selected artworks. The emerging themes for the proposed titles were used to title the artworks as stated on pages (pp. 101 -105).

Fig. 1: Pupils' proposed title for environmental artwork 1: 'student statue'

Source: Field work data (2014)

Fig. 2: Pupils' proposed title for environmental artwork 2: 'royalhood mural'

Source: Field work data (2014).

Fig. 3: Pupils' proposed title for environmental artwork 3: 'human health mural'

Source: Field work data (2014).

Fig. 4: Pupils' proposed title for environmental artwork 4: 'environmental awareness painting'

Source: Field work data (2014).

Fig. 5: Pupils' proposed title for environmental artwork 5: 'fishing scene painting'

Source: Field work data (2014).

Fig.6: Pupils' proposed title for environmental artwork 6**:** 'art industry painting'

Source: Field work data (2014).

Fig. 7: Pupils' proposed title for environmental artwork 7: **'**traditional music and dance painting'

Source: Field work data (2014).

Fig. 8: Pupils' proposed title for environmental artwork 8: 'metal cattle sculpture'

Source: Field work data (2014).

Fig.9: Pupils' proposed title for environmental artwork 9: 'okro vases'

Source: Field work data (2014).

Fig. 10: Pupils' proposed title for environmental artwork 10**:** 'music makers mural'

Source: Field work data (2014)

4.4 Pupils' Choice of Environmental Artworks

The 52 respondents were allowed to choose the environmental artworks they would like to observe and respond to them. It must be noted that during the observational processes by the pupils, environmental artworks 'A' alternated with environmental artworks 'B' on each row of table 2.0 as shown below;

Table 2.0: Environmental artworks observed by the pupils

E.A (A)	no of pupils (i)	E.A (B)	no of pupils (ii)	total no of pupils (i +ii)
Student statue	23	Royalhood mural	29	52
Human health mural	29	Environmental awareness	23	52
Fishing scene	28	Art industry	24	52
Trad. music and dance	30	Metal cattle sculpture	22	52
Okro vases	27	" Music makers" mural	25	52

Note: E.A (A) = Environmental Artworks in group A; E.A (B) = Environmental Artworks in group B.

From the above table, 23 pupils opted to observe and respond to the 'student statue' artwork while 29 pupils chose to oserve and observe the 'royalhood mural' artwork as an alternative; given a total of 52 pupils. Again, the 52 respondents were given the opportunity to choose between 'human health mural' and 'environmental awareness painting', 29 respondents preferred 'human health mural', and 23 respondents selected 'environmental awareness painting'. In another observation, out of the 52 respondents, 28 pupils decided to observe 'fishing scene painting, while 24 pupils

also observed 'art industry painting'. Addressing further observation, out of the 52 respondents, 30 pupils picked the 'traditional music and dance painting' while 22 decided to observe the 'metal cattle sculpture'. From the last observation made by the 52 respondents, 27 respondents chose the 'okro vases' whilst 25 respondents went for 'music makers mural'.

It must be noted that each pupil had the opportunity to observe and respond to a total of five (5) environmental artworks out of ten (10) artworks selected for the study. This method was deemed appropriate because the respondents were pupils and spending too much time on all the ten (10) environmental artworks could result in fatigue and boredom. It could also affect the data to be collected from the pupils as they would no longer be interested in giving out information for the study.

4.5 Objective 2: Pupils' Reactions and Understanding to Environmental Artworks.

The second objective of the study was to "identify and assess the pupils' reactions and understanding to the selected environmental artworks". To realize this objective, the interview guide (see appendix A) was used to elicit responses. The responses received clearly proved this objective as the pupils were able to observe the environmental artworks and responded apprppriately.

In discussing the various themes emerged during the observations on the field, pupils' responses were categorized and represented by using alphabets A. B, C, et cetera depending on the number of categorized responses emerged.

4.5.1 Pupils' Reactions and Understanding to Environmental Artwork 1

❖ **Product identified:** 'student statue'

Plate 3.0: 'Student statue'.

❖ **Processes:** Outcome of pupils' interactions emerged on 'student statue'.

When the pupils were asked to give reason(s) for the choice of the 'student statue', the following themes emerged from twenty-three (23) pupils who opted to react to the statue:

- Realistic nature of the student statue
- Educative nature of the student statue
- Monumental nature of the student statue

Inferring from themes emerged, 9 of the pupils denoted as pupils A: "the artwork looked realistic. Physical appearance of a human being's features can be identified in

the statue". Eleven (11) of the pupils denoted as pupils B: "the artwork is very educative. The statue depicts a male student learning in a school". Three (3) of the pupils represented as pupils C: "the artwork has monumental features because it is very gigantic and is above the normal size of a person". The various explanations from the pupils support Adorno's (1997) assertion that art is beautiful because it is functional and brings about harmony in a society. This is evident in the literature reviewed in section 2.13. Additionally, this confirms stecker's (2010) postulation in section 2.13 of the literature reviewed that artworks possess aesthetic value in some degree.

(a)

(b)

(c)

(d)

Plates 1.1 (a – d): Pupils of Bishop Essuah school having interactive sessions to 'student statue'.

When the pupils were asked to describe the artwork, the following themes emerged from the pupils:

- Academic environment
- Priest reading a bible
- Lazy student

Fourteen (14) of the pupils denoted as pupils A: "the statue represents an academic environment. The sculpture is a life size statue. The figure is a realistic work and naturalistic in a sitting posture. The posture appears in a triangular shape framing at the upper torso. The arms are heavy with well defined anatomy. It has small eyes contrasting with deep spaces under the eyebrows. Slightly indentations are carved out under the cheek bones and creases spread from the sides of the nose. There is a great gentleness in the face or a fleshy facial texture and a receding forehead is gently shown. The statue was nicely proportioned and symmetrical in form and stands at a balanced position. The formal unity in the work derived from its massiveness, columnar body, relaxed pose, emphasis on facial treatment, and the great gentleness in the slightly drapery masses sweeping across. All these attributes stimulated a sense of life and movement in the statue. The facial details and agitation of the posture create the impression of a quiet studious personality in a brainstorming mood. It is a self-contained figure in a contemplative mood. The student can be a serious student in the sense that he is defiling all odds to study. The torch light he is holding represents success in life and his foot on the books can mean he is a knowledgeable person". However, 3 of the pupils denoted as pupils B: "the student can be a lazy student who waits till last minutes before studying for examination. The torch light can represent a power outage or no electricity in his environment. The student's foot on the books

means it is not only education that determines one's destiny. The torch light he is holding represents success in life, brighter future, and there can be flying colours after studying hard. His foot on the books can mean he is a knowledgeable person; and has conquered all the ideas in the books. One has to learn in order to understand and conquer all the ideas in the books before becoming a scholar in the society". It suggests that they also engage in studying activities as school pupils, and hence could easily identify someone learning. Six (6) of the pupils represented as pupils C: "the statue represents a priest reading a Bible and the torch light represents God as the light of the world". It can be related that these 6 pupils could come from environment where they commonly see religious statues. This could further mean that the religious statues have affected their visual culture. Hence, anyone opening a big book is related to priesthood. The ideas expressed by the pupils demonstrate their creative skills. It asserts to earlier discussions in the literature reviewed section 2.16 revealed by Schirrmacher (1998), that children demonstrate a creative attitude when they try out new ideas and different ways of doing things. For example, they physically play with objects, imagine, try to figure things out and challenge accepted ways of thinking or acting.

In the course of describing the artwork, the pupils could identify basic shapes. Out of the 23 pupils, 7 of the pupils denoted as pupils A: "we can identify cylinder from the torch light". Three (3) of the pupils represented as pupils B: "we can identify oval shape from the human head. The oval shape could symbolize female beauty. It can also form the basis of all concepts of the ideal shape of human figure, especially women". This suggests that to be beautiful, all the main parts of a woman's body should fall into oval shapes. Thirteen (13) of the pupils represented as pupils C: "we can identify rectangles from the books". It can be deduced that most of the pupils were able to identify rectangles from the books. It further means that the high number was due to the fact that

the pupils were familiar with the use of books in the schools. The rectangular shape could stand for sanctity (purity) in the male as well as God's influence on society. This confirms Amenuke et al's (1991) observation in section 2.14 of the literature reviewed that shapes have symbolic significance in Ghanaian traditional societies.

When the pupils were asked whether they enjoyed looking at the 'student statue', the following responses emerged:

Table 3.0: Pupils' appreciation of the 'student statue'

Emerged theme(s)	**no of pupils**
Very interesting	18
Not interesting	5
Total	23

Table 3.0 shows that 18 of the pupils denoted as pupils A: "the 'student statue' is very interesting and we feel excited. We wish the same artwork can be erected on their schools' compound. The statue is well executed by the artist. It has a very attractive property. The statue has physical features that make it very attractive". It could be deduced that these pupils at that moment had experienced aesthetic feelings upon observing the sculpture piece. This attests to Frolov's (1984) explanation in section 2.13.4 of the literature reviewed that aesthetic feelings constitute an emotional condition arising in the process of aesthetic perception of work of art. Aesthetic feelings are a kind of response which can be expressed through the feeling of the beautiful or the sublime. Again, it could mean that the pupils at that stage had started developing aesthetic experience and interest in the statue. This confirms Cupchik & Winston (1986) assertion that aesthetic experience is a psychological process in which the

attention is focused on the object while all other objects, events, and everyday concerns are suppressed. Similarly, Ognjenovic (1997) agrees that aesthetic experience is a kind of subject-object relationship in which a particular object strongly engages the subject's mind, shadowing all other surrounding objects and events. These assertions are evident in section 2.13.3 of the review of related literature. Five (5) of the pupils denoted as pupils B: "the artwork is not interesting because the sculpture artwork looked too huge and scary. The statue is too huge and too big for our liking, and that no human being can be of that stature. It is also not child friendly". This could be that the 5 respondents had not seen any big sculpture artwork in their life time. It further suggests that these pupils had not developed aesthetic taste for the artwork (student statue). The pupils could as well be described as being aesthetically emotional due to the huge and scary nature of the art piece. This agrees with Silvia (2009) in section 2.13.5 of the literature reviewed that aesthetic emotions including anger, disgust, contempt, shame, guilt, regret, embarrassment, confusion, and many others. Moreover, it could imply that the pupils had lost aesthetic value in the statue. This affirms Meskin's (2013) observation in section 2.13.1 of the literature reviewed that aesthetic value is the value that an object possesses by virtue of its capacity to elicit pleasure (positive value) or displeasure (negative value) when appreciated or experienced aesthetically.

Table 3.1: Types of emotion/mood and some verbatim quotes on the 'student statue'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I feel happy and excited in my gut and in my heart when I see someone learning. • The smooth feeling of the statue makes me happy. • I like the posture of the statue. It brings joy into my mind.
• Disinterestedness and sadness	• I am feeling discomfortable because the statue is too huge. • I am not interested in the artwork. It is too big. • I feel sad because the student is studying under pressure. He might not pass his examinations. Oh! Lazy student.

When the pupils were asked about the colour(s) they preferred in the 'student statue' artwork, the following responses were outlined:

- Brown colour
- No preference

Seventeen (17) of the respondents denoted as pupils A: “we prefer the brown colour. The bronze can represent an authority. The student will become a person of high authority in society after completion of school". This affirms Amenuke et al’s (1991) opinion in section 2.20.2 of the literature reviewed that indigenous meanings assigned to colour are not based on modern scientific theories but on philosophical, psychological, and spiritual meanings related to life. The remaining 6 of the pupils represented as pupils B: “we cannot prefer any colour and cannot give any symbolic meaning of the colour of the statue”. It could infer that those 6 pupils had little knowledge about colour symbolism. It could also be that they were not in the mood or psychologically not ready to react to colours. This conforms to assertion made by Engelbrecht (2003) in section 2.20.2 of the literature reviewed that colour transmitted through the eye is argued to affect mood, mental clarity and energy levels.

(a)

(b)

(c)

(d)

Plate 3.2 (a - d): Pupils of Pentecost school sharing ideas on the 'student statue' artwork.

4.5.2 Pupils' Reactions and Understanding to Environmental Artwork 2

- **Product identified:** 'royalhood mural'

Plate 4.0: 'Royalhood mural'.

- **Processes:** Outcome of pupils' interactions emerged on 'royalhhod mural'.

When the pupils were asked to give reason(s) for the choice of the 'royalhood mural', out of the 29 pupils, the following responses were gathered:

- Traditional cloths
- Human beings
- Regalia

Looking at the themes above, 13 of the pupils denoted as pupils A: "the traditional cloths worn by the persons in the mural as the reason for their choice. We can experience movement in the arrangement of the cloths". It suggests that the pupils were employing basic principles of design in the choice of the artwork. Ten (10) of the pupils represented as pupils B: "the human beings in the mural. Even though the human beings are not realistic, the artist made use of shapes like oval, triangles and others in forming the human beings". This supports Amenuke et al's (1991) assertion in section 2.14 of the literature reviewed that a shape be it regular or irregular has a specific character defined by its contour. Six (6) of the pupils denoted as pupils C: "the regalia adorned by the female human being in the mural is the reason of our choice. The beads or golden necklaces depict Ghanaian rich culture". This confirms Buchana's (1995) position in section 2.18 of the literature reviewed that interpreting artwork was about 'meaning making' with the aim of establishing intentionality.

(a)

(b)

(c)

(d)

Plates 4.1 (a – d): Pupils of Bishop Essuah school reacting to the 'royalhood mural'.

When the pupils were asked to describe the artwork, the following responses came out:

- Royals learning
- Community library
- Royals gathering

Fourteen (14) of the respondents denoted as pupils A: "it is about royals learning. We can see traditional dressing or the costumes and books in the artwork. It is about studying and that education can lead to success in life. Again, children can study hard and become royals in the future". Thirteen (13) of the pupils represented as pupils B: "it is about library. We can identify human beings and books in the artwork depicting a learning process". Two (2) of the respondents denoted as pupils C: "it is about royals gathering like a traditional festival because we can also identify traditional costumes of Kings and Queens". The thoughts of the pupils support Goodman's (1968) claims in section 2.18 of the literature reviewed that artworks convey messages of facts, thoughts and feelings.

In the course of describing the artwork, the pupils could identify basic shapes. Out of the 29 pupils, 14 of the respondents represented as pupils A: "we are able to identify circles and ovals from the piece. We can also identify circles from the regalia and it can

mean an endless, smoothness, firmness, and fairness. It suggests that a circle has no beginning and no ending. We can also identify ovals from the human heads and it can mean leadership and headship". Twelve (12) of the pupils denoted as pupils B: "we are also able to identify rectangles from the books, and that the books can mean wisdom, knowledge, and peace since there should be no noise when studying". The interpretations given by most of the pupils affirm Hoffman & Weikart (2002) assertion in section 2.16.2 of the literature reviewed that, when young children come into contact with real objects, it enhances their thinking about artwork. The remaining 3 of the pupils denoted as pupils C: "we can identify triangles and lines but cannot give any meanings to them". It could be that these 3 pupils found the environment not conducive, or lack the basic skills in creativity and as such found it difficult to interpret the artwork. This confirms Sternberg's (2006) position that the ideal environment will allow students and for that matter pupils to think, act and learn. This is also evident in section 2.16.2 of the literature reviewed.

When the pupils were asked whether they enjoyed looking at the royal hood mural, the following responses were gathered:

Table 4.0: Pupils' appreciation of the 'royalhood mural'

Emerged theme (s)	**no of pupils**
Very delighted	26
Not delighted	3
Total	29

Table 4.0 shows pupils' appreciation of the 'royalhood mural'. Twenty-six (26) of the pupils denoted as pupils A: "we are very delighted in looking at the artwork. Traditional

costumes such as the traditional cloth and the regalia depict Ghanaian rich culture more especially, among the 'akans'. The artwork has cultural features". It could be that most of the pupils have witnessed traditional festivals where the cultural values within their societies had been displayed. The explanation given by the pupils conform Evans' (1998) conclusion in section 2.18 of the literature reviewed that meanings individuals give to artworks are determined by cultural factors. Only 3 of the respondents represented as pupils B: "we are not enjoying the mural". This could be that the 3 pupils had not seen any mural artwork of that nature or seen it as not appealing. This affirms Oslens' (1998) assertion in section 2.19 of the literature reviewed that appreciation is not the same thing as enjoyment. If one enjoys an artwork, he likes it. Or he may appreciate it but not enjoy it.

Table 4.1: Types of emotion/mood and some verbatim quotes on the 'royalhood mural'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I feel excited when I see traditional leaders. They are kings and queens. • I like the artwork. They are traditionally dressed. I am happy. It displays our culture.
• Disinterestedness	• I am not interested in the artwork. How can people dress traditionally and learn at the same time.

When the pupils were asked about the colour(s) they preferred in the royalhood mural, the following responses were outlined:

- Gold
- No preference

Twenty-six (26) of the pupils denoted as pupils A: "the golden colour of the mural. The colour gold symbolizes richness, joy, royalty and is used by traditional leaders such as chiefs and queen mothers". The ideas portrayed here by the pupils support Maund's (1995) conception in section 2.20.2 of review of related literature that colour is symbolic and sometimes represents ideas, personalities and objects. The remaining 3 of the pupils represented as pupils B: "we cannot give any explanation to the colour of the mural". It could be that the 3 pupils had no idea about colour symbolism.

(a)

(b)

(c)

(d)

Plates 4.2 (a – d): Pupils of Pentecost school sharing ideas on the 'royalhood mural'.

4.5.3 Pupils' Reactions and Understanding to Environmental Artwork 3

❖ **Product identified:** 'human health mural'

Plate 5.0: 'Human health mural'

❖ **Processes:** Outcome of pupils' interactions emerged on 'human health mural'. When the pupils were asked to give reason(s) for the choice of the 'human health mural', the following responses were gathered:

- The image of the smoke
- Human being

- Drawing of the cigarette

The above themes highlighted pupils' reason(s) for the choice of 'human health mural'. Twelve (12) of the pupils denoted as pupils A: "the representation (drawing) of smoke in the mural as our choice. We can visualize skeletal images in the smoke. Smoking can be dangerous and leads to death". Six (6) of the respondents represented as pupils B: "the smoker (human being) in the mural as our choice. We can count the ribs of the smoker. Smoking has caused the man to grow lean". Eleven (11) of the pupils denoted as pupils C: "the representation (drawing) of the cigarette as their choice of the mural. The curvature nature of the cigarette stick and smoking can be harmful to both the smoker and non-smoker in the environment". The explanations given by the pupils confirm Barrett's (2003) and Efland's (2002) conclusions in section 2.18 of the literature reviewed that interpretations in work of art are personally constructed.

(a)

(b)

(c)

(d)

Plates 5.1 (a – d): Pupils of Bishop Essuah school reacting to the 'human health mural'.

When the pupils were asked to describe the artwork, the following responses came out:

- Health issues
- Hunger
- Could not describe

The themes emerged showed pupils' description of the 'human health mural'. Fifteen (15) of the respondents denoted as pupils A: "it talks about health issues concerning smoking of narcotic drugs such as marijuana popularly known as 'weed', cigarette or other hard substances. The artwork is representing cemetery, and the skeleton in the smoke is educating the public not to smoke because smoking can kill. It is also associated with air pollution because of the smoke, and also it is advising students not to smoke when they are in school. The artist is trying to tell us what goes on in the spiritual world". Eleven (11) of the pupils represented as pupils B: "it is about hunger because we can see and count the ribs of the man in the mural. Smoking can lead to loss of appetite, and when prolonged would result in lean growth. Hence, we can count the ribs of the smoker. It means that prolonged hunger can lead to death". It can be concluded that majority of the pupils could identify the main theme of the artwork. This confirms Hull's (2010) assertion in section 2.17 of the literature reviewed that

environmental artwork is expected to inform and interpret nature and its processes, or educate us about environmental problems. The remaining 3 pupils denoted as pupils C: "we cannot describe the mural". It could mean that they had lost aesthetic interest in the mural.

During the description processes, the 29 pupils were able to identify various basic shapes in the human health mural. Three (3) of the pupils denoted as pupils A: "we can identify circle from the artwork. It represents the life cycle of a man. The circular shape can mean the passage of birth to death". Nine (9) of the pupils represented as pupils B: "we can identify oval from the human head and it means disobedient man, outcast man, and drug addict". Ten (10) of the pupils denoted as pupils C: "we are also able to identify rectangle from the background and the rectangle represents coffin, death, and an isolated land". The remaining 7 of the respondents denoted as pupils D: "we can identify cylinder from the human bones and cigarette sticks in the mural. The irregular shapes of the bones demonstrate challenges that the man has gone through in life". It could be concluded that these pupils had developed creative and aesthetic skills from the mural. Again, the interpretations given by the pupils support NICCA's (1997) assertion in section 2.15 of the literature reviewed that when children express their ideas and communicate feelings through appreciation of shapes, it assists in creative and aesthetic developments as well as self-expression of children.

When the pupils were asked whether they enjoyed looking at the 'human health mural', the following responses were gathered:

Table 5.0: Pupils' appreciation of the 'human health mural'

Emerged theme(s)	no of pupils
Very delighted	12
Very sorrowful	17
Total	29

Table 5.0 indicates pupils' appreciation of the 'human health mural'. Twelve (12) of the pupils represented as pupils A: "we are very delighted in looking at the artwork. We feel happy in the sense that it educates us to refrain from smoking. However, we are emotionally touched because the man can be on the verge of dying, and that smoking can lead to death". It could be concluded that most of the pupils were aesthetically emotional. Thus, the pupils had emotionally experienced the hazardous nature of smoking in the mural. It further suggests that the mural contained physical features of skeletal and death related identities. The thoughts expressed by the pupils about the images on the mural, contend with Eisner's (2002) assertion in section 2.18 of the review of related literature that interpretation is a cognitive venture; and that words and images are used to construct thought. Seventeen (17) of the respondents denoted as pupils B: "the whole artwork looks very sorrowful, because we can see the man as a ghost and also skeleton depicting death. The scene is scary because it can be associated with cemetery". The views expressed by the pupils support Fenner's (2003) suggestion in section 2.13.3 of the literature reviewed that not every aesthetic experience will necessarily be positive or entail a favourable reaction.

Table 5.1: Types of emotion/mood and some verbatim quotes on the 'human health mural'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I feel happy because the artwork is very educative. I am not supposed to smoke as a pupil. • I am excited. I like the artwork. It will remind me of how to lead a good life.
• Disinterestedness and sadness	• I am not interested in the artwork. It brings sadness into my heart. The man has died. • Oh! I am sad. I did not know when you smoke, it can be harmful to your life. • Hmm! I feel like crying. The man is dead. He looks like a skeleton.

When the pupils were asked about the colour(s) they preferred in the 'human health mural', the following responses were outlined:

- Brown colour
- Black colour

The themes above addressed the pupils' preference(s) of colour(s) in the 'human health mural'. Out of the 29 pupils, 18 of the pupils represented as pupils A: "the colour brown

and it looks like colour of the earth. The colour brown in the mural represents that smoking cigarette can lead to the death of the man, be buried and decayed; and form part of the earth". Eleven (11) of the pupils denoted as pupils B: "the colour black and the black colour in the mural can mean that smoking can lead to death. Again, black represents sadness, mourning, and unhappiness. When the smoker has died, people would wear black cloths to attend his funerals, as we often see our communities when someone dies". It can be concluded that all the pupils could associate their preferred colours to Ghanaian culture. These communications from the pupils affirm Adams' (2006) position in section 2.4.5 of review of related literature that when artwork is used as a tool of communication, children are able to express themselves and make meaning out of the world around them.

(a)

(b)

(c)

(d)

Plates 5.2 (a – d): Pupils of Pentecost school sharing ideas on the 'human health mural'.

4.4.4 Pupils' Reactions and Understanding to Environmental Artwork 4

❖ **Product identified:** 'environmental awareness painting'

Plate 6.0: 'Environmental awareness painting'.

❖ **Processes:** Outcome of pupils' interactions emerged on 'environmental awareness painting'.

When the pupils were asked to give reason(s) for the choice of the 'environmental awareness painting', out of the 23 pupils the following themes were gathered:

- Environmental issues

- Educational issues
- The crow

Eight (8) of the pupils denoted as pupils A: "environmental issues depicted in the painting are the reason for our choice". Five (5) of the pupils represented as pupils B: "educational issues in the painting are the reason for our choice". Ten (10) of the pupils denoted as pupils C: "the crow in the painting is the reason for our choice. We are emotionally touched about the attitude of the crow". This confirms what Malchiodi (1998) pointed out in section 2.4.2 of the literature reviewed that a child's art activity could reflect his inner world.

(a) (b)

(c) (d)

Plates 6.1 (a – d): Pupils of Bishop Essuah school observing the 'environmental awareness painting'.

When the pupils were asked to describe the artwork, the following responses came out:

- Environmental education
- The wise crow
- Unpatriotic citizen

The themes above demonstrated the pupils' description of the 'environmental awareness painting'. Seven (7) of the pupils denoted as pupils A: "it is about environmental education advocating cleanliness of the environment. The physical appearance of dust bins and littered sachet rubbers on the compound demonstrates unclean environment". It further suggests that the artwork had environmental philosophy of cleanliness attached to it. Ten (10) of the pupils represented as pupils B: "it as the wise crow. The crow is on expedition for food; and the man's attitude of dropping rubbish on the floor and the crow picking it and appropriately dropping it in the dust bin means the crow is even wiser than the man and we can term the crow as 'the clean bird' because of its attitude". The remaining 6 of the pupils denoted as pupils B: "it is unpatriotic citizen. The man's negligence to keep the environment clean can lead to land pollution and outbreak of communicable disease such as cholera and dysentery. The covered part of the person dropping the sachet rubber portrays the bad practices of people towards the environment". It suggests that most of the pupils could identify the main theme of the wall painting. The communication skills exhibited by the pupils on this artwork support what Lowenfeld & Brittain (1987) mention in section 2.4.3 of the literature reviewed that communicating with others during the process of art activity such as observing artwork promotes children's social growth. Again, the ability of the pupils to relate the artwork to social issues confirms what Vygotsky (1978)

mentioned in section 2.4.3 of the literature reviewed that children are part of social community who depend on adults as a source of information about nature of art.

In giving description to the artwork, out of the 23 pupils, 8 of the respondents denoted as pupils A: "we are able to identify circles from the piece". Five (5) of the pupils represented as pupils B: "we can identify squares from the sachet rubbers". Ten (10) of the pupils denoted as pupils C: "we can also identify cylinders from the dust bin. The covered dust bin means that it was full up and that 'everything that has the beginning must have an end' in our society. It can also be depicting stubbornness in the sense that the crow was still piling up refuse, even though it was full". However, 3 pupils out of the 10 pupils denoted as pupils D: "we disagree; it can be empty even though it was covered". The opinions expressed by the pupils support what Piaget (1956) says in section 2.4.1 of the literature reviewed that when children are able to think deeply about an artwork, it enhances their intellectual abilities and is a reflection of their cognitive competence.

When the pupils were asked whether they enjoyed looking at the 'environmental awareness painting', the following responses were gathered:

Table 6.0: Pupils' appreciation of the 'environmental awareness painting'

Emerged theme(s)	no of pupils
Very delighted	20
Not delighted	3
Total	23

Table 6.0 shows pupils' appreciation of the 'environmental awareness painting'. Twenty (20) of the pupils denoted as pupils A: "we feel very delighted in looking at the

artwork. The artwork is very educative in the sense that it is demonstrating cleanliness to the extent that even if human beings fail to keep the environments animals are prepared to do this. We can become advocators of environmental cleanliness in our societies. We are emotionally touched because the crow is showing the man how to keep the environment clean". Only 3 of the respondents denoted as pupils B: "we are not enjoying the scene". This could be that the 3 pupils had not developed aesthetic interest in the work. This affirms Oslens' (1998) assertion in section 2.19 of the literature reviewed that in art appreciation, if one enjoys an artwork, he likes it. Or he may appreciate it but not enjoy it.

Table 6.1: Types of emotion/mood and some verbatim quotes on the 'environmental awareness painting'

Sub-theme	Some verbatim quotes
Emotions and feelings such as: • Excitement and enjoyment	• I feel happy because the artwork is very educative. I am not supposed to litter the environment. • I am excited. I like the artwork. It reminds us to keep the environment clean.
• Disinterestedness and sadness	• I am not interested in the artwork. How can a crow keep the environment clean. • I am very sad. It appears the crow is behaving very well than the man.

When the pupils were asked about the colour(s) they preferred in the 'environmental awareness painting', the following responses were outlined:

- White
- Black

The themes above exhibited the pupils' preference(s) of colour(s) in the 'environmental awareness painting'. Out of the 23 respondents, 13 of the pupils represented as pupils A: "we prefer the white colour of the sachet plastic in the painting. It represents purity and the environment must be kept clean and pure". The remaining 10 of the pupils denoted as pupils B: "the black colour of the crow and the dust bin. The back colour in the painting can represent bad luck or misfortunes such as outbreak of diseases and sicknesses in the society if the environment is polluted. The outbreak of diseases can lead to death. The death would bring about sadness, mourning, unhappiness and anger. All these can represent black in this context". The ideas expressed by the pupils support Maund's (1995) conception in section 2.20.2 of the literature reviewed that colour is symbolic and sometimes represents ideas and objects.

(a)

(b)

(c)

(d)

Plates 6.2 (a – d): Pupils of Pentecost school sharing ideas on the 'environmental awareness'.

4.5.5 Pupils' Reactions and Understanding to Environmental Artwork 5

- **Product identified:** 'fishing scene painting'

Plate 7.0: 'Fishing scene painting'.

- **Processes:** Outcome of pupils' interactions emerged on 'fishing scene painting'. When the pupils were asked to give reason(s) for the choice of the 'fishing scene painting', out of the 28 pupils the following responses were gathered:

- Fishing activity
- Nature of the water body
- Nature of the sky

Eleven (11) of the pupils represented as pupils A: "the fishing activity in the painting is the reason for our choice. The canoes and the fishermen which lead the viewer into the picture are appropriate". Ten (10) of the pupils denoted as pupils B: "the nature of the water body as our choice. The water body in the middle ground opens the space between the mass of foliage in the foreground. This deep space contributes to and harmonizes with the atmosphere of unbounded peace surrounding the water body". Seven (7) of the pupils denoted as pupils C: "the nature of the sky in the painting is our choice. The blue colour blended with white applied to bring out the naturalistic effect of the sky is well executed'. It suggests that the pupils had a deep emotional response to the artwork. The emotions expressed by the pupils confirm what Silvia (2010) mentions in section 2.13.5 of the literature reviewed that different emotions can be felt in response to a work of art.

(a)

(b)

(c)

(d)

Plates 7.1 (a - d): Pupils of Bishop Essuah school sharing ideas on the 'fishing scene' artwork.

When the pupils were asked to describe the artwork, the following responses came out:

- Fishing expedition
- Island

The themes above showcased the pupils' description of the 'fishing scene painting'. Sixteen (16) of the pupils denoted as pupils A: "the composition shows a great interest in the precise observation of men going for fishing. It is about fishing expedition. It is a realistic detail and it depicts two fishermen with canoes taking off for their fishing expedition in a water body. It can be educating on how people at the coastal areas go on fishing and also travel by water. The silent atmosphere portrayed in the painting reflects the vision of the isolation of the human spirit in a region beyond time and place. One looks at this picture and sees or feels loneliness. It is like the artist felt he was an outcast, pushed away from town and all that he had were waters, mountains and the clouds". Twelve (12) of the pupils represented as pupils B: "it as an island. There is a stretch of water body with a strip of land in the middle ground of the picture. One scene is about two boys pulling a canoe from a river that has a small island and the other is a scene that included 3 men, one was riding a canoe on the river and the other too was sitting in the canoe at the bank of the river, but they are all in the same picture. The

reflection of highlight at the extreme right side corner leads the viewer towards the island instead of the canoe and the fishermen which is heavier. The reflection on the island from the east signals the onset of morning, and enough of the ground gives an understanding of that particular moment". The responses given by the pupils affirm Jolls' (2011) assertion on Bullough's belief in section 2.13.2 of the review of related literature that aesthetic responses had a certain amount of distance between the viewer and a work of art, in order for the viewer to fully appreciate the object (fishing scene painting).

As part of the description processes, the 28 pupils had the capability to identify basic shapes in the fishing scene. Twelve (12) of the pupils denoted as pupils A: "we are able to identify lines in the artwork. The sharp light line on the horizon leads the viewer's eye into the picture towards the village at the shore. Similarly, the sharp line along the stretch of the water body on the right hand side sends the viewer's eyes back into the sea water. These two lines help to balance the picture at the top". Ten (10) of the pupils represented as pupils B: "we can identify oval from the heads of the human beings. The men can also be fishermen sharing ideas about how to enjoy pumper fish harvesting". Six (6) of the pupils denoted as pupils C: "we can identify the canoes as stretched cones from the artwork. The shapes as the canoes can represent wealth, a means of transportation, unity, and communal spirit". It could be concluded that these pupils had developed creative skills and as such found it easy to interpret the artwork. The creative ideas expressed by the pupils affirm Schirrmacher's (1998) definition in section 2.16 of the literature reviewed that creativity is the ability to see things in new ways.

When the pupils were asked whether they enjoyed looking at the 'fishing scene painting', the following responses were gathered:

Table 7.0: Pupils' appreciation of the 'fishing scene painting'

Emerged theme(s)	no of pupils
Very delighted	25
Cannot tell	3
Total	28

Table 7.0 shows pupils' appreciation of the 'fishing scene painting'. Twenty-five (25) of the pupils denoted as pupils A: "we are very delighted in the sense that it demonstrates about "two scenes" in one picture when looked from different perspectives. The artist has developed a fine composition with a strong feeling for space. The distance between the front and back planes is great". Three (3) of the pupils represented as pupils B: "we cannot affirm enjoying the wall painting". This could be that the 3 had not developed aesthetic taste for this artwork. It also suggests that these pupils were not skillful or lack the terminologies in appreciating the artwork. This supports Innis' (2001) explanation in section 2.12 of the review of related literature that artworks contain "language of a very specific sense or intuitive symbols", so viewers who lack background on this type of language may not be able to fully understand art.

Table 7.1: Types of emotion/mood and some verbatim quotes on the 'fishing scene painting'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I feel delighted because the artwork is very interesting. • I am excited. I like the artwork. It is about fishing in our communities.
• Disinterestedness	• I am not interested in the artwork. It is too complex for my liking.

When the pupils were asked about the colour(s) they preferred in the fishing scene painting, the following responses were outlined:

- Blue
- White
- Brown

The themes above represented the pupils' preference(s) of colour(s) in the fishing scene. Generally, the pupils admitted that the composition was beautiful in the absolute control of arrangement and colour distribution. Out of the 28 pupils, 18 of the respondents denoted as pupils A: "we prefer the colour blue. The blue represents the sky which is the place where God lives. Again the colour blue is associated with water, serene appearance, coldness and calmness". Five (5) of the pupils represented as pupils B: "we prefer the colour white. It symbolizes purity, happiness, and faultlessness of God who created the water body". The remaining 5 of the pupils denoted as pupils C:

"we also prefer the colour brown of the canoes. The brown colour of the canoes indicates that the timber logs used to make the canoes were grown on the soil. The brown colour represents the earth". It suggests that all the pupils could give interpretations to their preferred colours. It further suggests that the pupils could aesthetically appreciate the wall painting. This supports Barrett's (2003) assertion in section 2.18 of the review of related literature that artworks are always about something but viewers receive and respond to it through different lenses and life experiences, so interpretation varies from one person to the next.

(a)

(b)

(c)

(d)

Plates 7.2 (a – d): Pupils of Pentecost school interacting with the 'fishing scene' artwork.

4.5.6 Pupils' Reactions and Understanding to Environment Artwork 6

- **Product identified:** 'art industry painting'

Plate 8.0: 'Art industry painting'.

- **Processes:** Outcome of pupils' interactions emerged on 'art industry painting'. When the pupils were asked to give reason(s) for the choice of the 'art industry painting', out of the 24 pupils the following responses were gathered:

- Business activities
- Human beings

Nineteen (19) of the pupils denoted as pupils A: "the busy activity of various art industries in the scene is our choice. It is an exciting scene because if people are seen busy working all the time, it can promote economic growth and national development". Five (5) of the pupils represented as pupils B: "the abstracted human figures in the scene are our choice. We are enthused about the faces of the figures painted in varying combination of shapes which differentiate them". These explanations by the pupils support Amenuke et al's (1991) assertion in section 2.14 of the review of related literature that a shape can be defined by its contour and it can be regular or irregular.

(a)

(b)

(c)

(d)

Plates 8.1 (a – d): Pupils of Bishop Essuah school sharing ideas about the 'art industry' artwork.

When the pupils were asked to describe the artwork, the following themes emerged from the response:

- Production of artworks
- Display of human figures

The themes above pointed out the pupils' description of the art industry scene. Out of the 24 respondents, 16 of the pupils denoted as pupils A: "it is about production of artworks at a social centre. We can physically recognize the production of artworks such as weaving of textiles materials, throwing of ceramic ware on potter's wheel, painting of artworks on canvas, using of computers for graphic design, sewing of

fabrics, and many others". Eight (8) of the pupils represented as pupils B: "the scene is a display of human figures. The painting looks like it was produced without forethought, but its development was actually directed through the artist's steady manipulation of the painting medium. The man on the potter's wheel can be a potter, representing the Supreme God who used clay to create man. It can also be that God is the giver of life, and that God can take off the lives of humans; just as the potter can destroy the clay. Again, we can also see a man painting; representing cleanliness and the importance of ensuring clean environment. We can see weaving processes. It can represent the source of wisdom because of the technicalities and thinking involved. The anatomical structures of the figures are not proportional. The human figures are abstracted. The facial expression of the figures can convey seriousness and concentration on their activities".

Again, the 24 pupils had the chance to identify basic shapes in the art industry scene. Thirteen (13) of the respondents denoted as pupils A: "we are able to identify cylinders and circles from the scene. The shape of cylinders and circles can be derived from the pot and the potter's wheel. The pot which can be used to store water symbolizes purity because water is life". This supports Amenuke et al's (1991) claim in section 2.20 of the review of related literature that a pot in a global form is a symbol of purity. Eleven (11) of the pupils represented as pupils B: "we can identify squares from the heads of the human figures. It can symbolize the sanctity (purity) in the male. We see rectangles in the computer set, signifying a technological era and the sandal as a movement since it supports the human foot". This confirms Dzegblor's (2004) assertion in section 2.20.1 of the literature reviewed that symbols are used to communicate complex knowledge, abstract truth and ideas about and its meaning.

When the pupils were asked whether they enjoyed looking at the 'art industry scene', the following responses were gathered:

Table 8.0: Pupils' appreciation of the 'art industry scene'

Emerged theme(s)	**no of pupils**
Very delighted	16
Not delighted	8
Total	24

Table 8.0 indicates pupils' appreciation of the 'art industry scene'. Sixteen (16) of the pupils denoted as pupils A: "we are delighted because of the workaholic spirit possessed by the artists at work. The working spirit in the scene if exhibited by Ghanaian workers at various work places, will increase productivity and promote national development". This could be that the pupils had developed aesthetic taste and appeal for this artwork. Eight (8) of the pupils represented as pupils B: "the human figures in the scene make us enjoy looking at the artwork. The human figures identified either seated or standing means that when human beings are engaged in art activities, it can lead to the development of the total person- the hand, heart and hands". It suggests that engaging in art activities could lead to the development of the person's cognitive, affective and psychomotor talents. This supports Bartel's (2010) assertion in section 2.4 of the literature reviewed that art activity is essential to the lives of individuals because the mind is always thinking during the process of art activity.

Table 8.1: Types of emotion/mood and some verbatim quotes on the 'art industry painting'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I am very happy because the artwork is educating us to work very hard. • I am excited. I like the artwork. I can also work very hard.
• Disinterestedness	• I am not interested in the artwork. It is too crowded for my liking.

When the pupils were asked about the colour(s) they preferred in the 'art industry scene', the following responses were outlined:

- Yellow
- Green
- Blue
- Red
- Brown

The themes emerged showed the pupils' preference(s) of colour(s) in the art industry scene. Out of the 24 pupils, 7 of the pupils denoted as pupils A: "we prefer yellow in the painting. The yellow colour in the work is a symbol of joy and happiness; as exhibited by the various activities in the painting". Six (6) of the respondents denoted as pupils B: "we prefer the colour green. The green in the work symbolizes prosperity and growth. The colour green can mean the vigour and youthful exuberance being

expressed by the human figures in the various activities in the painting". Five (5) of the pupils represented as pupils C: "we prefer the blue colour. The colour blue in the artwork can mean the love and peaceful nature of co-existence among the human figures. It can represent the involvement of technology and technical skills possessed by the artists (human figures) in the painting". Four (4) of the respondents denoted as pupils D: "we prefer the colour red. The red colour in the work symbolizes strong emotions of strength, speed, excitement, and energy that is being exhibited by the human figures. They red colour can mean the seriousness being expressed by the various activities in the painting". The remaining 2 of the pupils represented as pupils E: "we prefer the brown colour. The colour of clay used for the pot is close to the soil. The pot also has the function of holding water, wine or oil". The ideas given by the pupils about the symbolism of colours confirm Engelbrecht (2003) argument in section 2.20.2 of the literature reviewed that colour transmitted through the eye is argued to affect mood, mental clarity and energy levels.

(a)

(b)

(c)

(d)

Plates 8.2 (a – d): Pupils of Pentecost school interacting with the 'art industry' artwork.

4.5.7 Pupils' Reactions and Understanding to Environmental Artwork 7.

- **Product identified:** 'traditional music and dance painting'.

Plate 9.0: 'Traditional music and dance painting'.

- **Processes:** Outcome of pupils' interactions emerged on 'traditional music and dance painting'.

When the pupils were asked to give reason(s) for the choice of the 'traditional music and dance painting', out of 30 children the following responses were gathered:

- Traditional cloths
- Entertaining aspects

The themes above measured the pupils' reason(s) for the choice of 'traditional music and dance painting'. Nineteen (19) of the pupils denoted as pupils A: "the traditional cloths worn by the human figures are the reason for our choice. It represents the traditional and cultural costumes of the people from Northern Ghana". Eleven (11) of the pupils represented as pupils B: "the entertaining aspects are the reason for our choice. It is because the human figures are in joyful mood enjoying drumming and dancing. It can be a form of good exercise for the human body; and when citizens are in good health, the amount of money government spends on importation of drugs for hospitals; can be channeled to educate every Ghanaian child. Therefore, more pupils will grow up as very educated and become future leaders". The creative ideas expressed by the pupils affirm Tudor's (2008) assertion in section 2.16 of the literature reviewed that individuals should have the opportunity to and encouragement to engage in creative arts in order to nurture their creative potentials.

(a)

(b)

(c)

(d)

Plates 9.1 (a – d): Pupils of Bishop Essuah school observing the 'traditional music and dance painting'.

When the pupils were asked to describe the artwork, the following responses came out:

- Traditional festival
- Naming ceremony
- Funeral celebration

The themes above depicted the pupils' description of the 'traditional music and dance painting'. Out of the 30 respondents, 11 of the pupils denoted as pupils A: "it is about a traditional music festival that normally take place in the northern part of Ghana". Ten (10) of the pupils represented as pupils B: "it is a scene of drumming and dancing during naming ceremony in the northern part of Ghana". The remaining 9 of the pupils denoted as pupils C: "the scene is about drumming and dancing during funeral celebration in the northern part of Ghana". It suggests that the unrealistic physical expressions of the artwork depict the cultural and traditional values of the people from the northern Ghana. The costumes and movements of the human figures, trumpets, and drums in the scene suggest celebration of social events such as festivals, naming ceremony, funeral celebration and several others. The symbolic meanings expressed by the pupils support Jung's (1964) indication in section 2.20.1 of the literature reviewed

that in trying to know the meaning of a symbol, it is essential to look back at its indigenous origin, the culture it is coming from, so that one can get its meaning right.

In the description processes, the 30 pupils could identify various basic shapes in the artwork. Seventeen (17) of the pupils denoted as pupils A: "we can identify circles and cylinders from the 'dondo' drum, which symbolizes drumming and also communicates message and emotions". This affirms Microsoft Encarta Encyclopaedia (2008) in section 2.20.1 of the literature reviewed that symbols have been used to express ideas, communicate meanings and convey emotions. Thirteen (13) of the pupils represented as pupils B: "we can identify cones from the trumpet and ovals from the human figures. The trumpet symbolizes a tool of communication or means of sending message across in the traditional music. The human figures are traditional dancers who dance to appease and invite ancestors during festivals and they can see images (invited ancestors) afar from the dancers". This supports Dzegblor's (2004) assertion in section 2.20.1 of the literature reviewed that a symbol is a vehicle for the conception of an object, enabling a person to conceive or form a view of an object (mental images).

When the pupils were asked whether they enjoyed looking at the 'traditional music and dance painting', the following responses were gathered:

Table 9.0: Pupils' appreciation of the 'traditional music and dance painting'

Emerged theme(s)	**no of pupils**
Very excited	26
Not excited	4
Total	30

Table 9.0 shows pupils' appreciation of the 'traditional music and dance painting'. Twenty-six (26) of the pupils denoted as pupils A: "we are very excited because of the joyful and dancing mood expressed in the scene. We can also see movements in the human figures. The movements can represent drumming and dancing". It could mean that the pupils had developed aesthetic interest and taste for the artwork. This supports Fenner's (2003) definition in section 2.13.3 of the literature reviewed that the meaning of aesthetic taste indicates the ability to derive pleasure from certain natural or artificial objects; and that if an object has some ingredients, then it would trigger a certain response to the viewers. The remaining 4 of the pupils represented as pupils B: "we are not excited because the artwork was scary. It is due to the unrealistic human figures in the composition". It could mean that the pupils had not developed aesthetic taste and appeal for the artwork.

Table 9.1: Types of emotion/mood and some verbatim quotes on the 'traditional music and dance painting'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I am very happy and excited. I can feel the music and dancing within my heart. • I am excited. I like the artwork. The smooth feeling of the artwork makes me happy.
• Disinterestedness	• I am not interested in the artwork. It is too scary for my liking. How can people dance like this?

When the pupils were asked about the colour(s) they preferred in the 'traditional music and dance painting', the following responses were outlined:

- Blue
- Green
- Brown

The themes emerged highlighted the pupils' preference(s) of colour(s) in the 'traditional music and dance painting'. Out of the 30 pupils, 12 of the respondents denoted as pupils A: "we prefer the dominance of the blue colour. The blue in the work can depict the spiritual sanctity and good fortunes of the dancers. It can also represent the harmony, love and peaceful co-existence of the members in their community". Ten (10) of the pupils represented as pupils B: "we prefer the green colour. The green colour in the work can symbolize the spiritual rejuvenation of the dancers. The green colour can also depict a traditional festival in which the dancers were asking from their ancestors, good health and fruitfulness in life". The remaining 8 of the pupils denoted as pupils C: "we prefer the brown colour. The colour brown is associated with the soil on which plants are grown. The plants are the raw materials used to obtain the drum and others. Again, the trumpet which can be manufactured from metal or bronze are precious minerals obtained from the soil". It suggests that all the pupils could aesthetically appreciate the artwork. Meanings assigned to colours by the pupils support Amenuke et al's (1991) position in section 2.20.2 of the literature reviewed that colour symbolism in Ghanaian context are based on philosophical, psychological and spiritual meanings related to Ghanaian life.

(a)

(b)

(c)

(d)

Plates 7.2 (a – d): Pupils of Pentecost school interacting with the 'traditional music and dance painting'.

4.5.8 Pupils' Reactions and Understanding to Environmental Artwork 8

- **Product identified:** 'metal cattle sculpture'**.**

Plate 10.0: 'Metal cattle sculpture'.

- **Processes:** Outcome of pupils' interactions emerged on 'metal cattle sculpture'. When the pupils were asked to give reason(s) for the choice of the 'metal cattle sculpture', out of 22 pupils the following responses were gathered:

- Metal composition
- Could not give reason(s)

The themes above showed the pupils' reason(s) for the choice of 'metal sculpture'. Nineteen (19) of the pupils denoted as pupils A: "the metal composition of the artwork is reason for our choice. We are particular about the artist's ability to assemble and construct pieces of metals". Only 3 of the pupils represented as pupils B: "we cannot give any reason(s) for our choice".

(a)

(b)

(c)

(d)

Plates 10.1 (a – d): Pupils of Bishop Essuah school observing the 'metal cattle sculpture'.

When the pupils were asked to describe the artwork, the following responses came out:

- Cattle grazing grass land
- Cattle about to rest

The themes emerged represented the pupils' description of the 'metal cattle sculpture'. Fourteen (14) of the respondents denoted as pupils A: "it is about cattle grazing grass land. It can be a friendly cattle which has eaten satisfactorily and not an aggressive or hungry one; and would make peace with everyone in the community. That is why we are able to touch the body of the cattle. It can be related to how hunger can lead to wars, misunderstandings and chaos in societies. There is a popular adage that 'a hungry man

is an angry man'. The cattle is busily eating and making peace with us". It suggests that the physical environment (grass land) had contributed to the description given by the pupils. This confirms Carlson's (1986) position in section 2.17 of the literature reviewed that part of nature can constitute a part of environmental artwork. Eight (8) of the pupils represented as pupils B: "it is a cattle about to rest. It is due to the physical posture of the figure (kneeling of forelegs)". The description given by the pupils suggests that they had developed the creative skills. This supports Schirrmacher's (1998) contribution in section 2.16 of the literature reviewed that creativity as an attitude is regarded as a different way of viewing things.

The 22 pupils had the opportunity to identify basic shapes in the 'metal cattle sculpture'. Fifteen (15) of the pupils denoted as pupils A: "we are able to identify shapes like circles and cylinders from the anatomy of the cattle. The shape of the cattle is much muscled, which symbolizes strength and energetic". Seven (7) of the pupils represented as pupils B: "we can identify ovals from its head and cones from the horn. We are also able to identify the horn of the cattle as a very real. The cattle's head can mean very courageous, fearless, bold and aggressive". The generated meanings could be due to the hostile nature of cattle.

When the pupils were asked whether they enjoyed looking at the 'metal cattle sculpture', the following responses were gathered:

Table 10.0: Pupils' appreciation of the 'metal cattle sculpture'

Emerged theme(s)	**no of pupils**
Very excited	17
Scary	5
Total	22

Table 10.0 shows pupils' appreciation of the 'metal cattle sculpture'. Seventeen (17) of the pupils denoted as pupils A: "we are very excited because it looks very nice, more especially its posture and the green grass that supports it". It could be concluded that the pupils had developed aesthetic taste and appeal for this artwork. This confirms Philips' (2003) position in section 2.17 of the literature reviewed that environmental artwork is generally expected to bring pleasure to the public. The remaining 5 of the pupils represented as pupils B: "we are not excited about the artwork because it is scary. It is also due to aggressive nature of cattle. It is unnatural for cattle to be created from metal". It suggests that these pupils had no aesthetic interest in the artwork.

Table 10.1: Types of emotion/mood and some verbatim quotes on the 'metal cattle sculpture'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I am very happy and excited. I can see that the cattle is friendly. I can touch it. • I am delighted. I like the artwork. I never knew metal can be used to make a cattle like this.
• Disinterestedness	• I am not interested in the artwork. It is too scary for my liking. How can a cattle be made from metal.

When the pupils were asked about the colour(s) they preferred in the 'metal cattle sculpture', the following responses were outlined:

- Brown colour
- Green colour on the ground

Fourteen (14) of the pupils denoted as pupils A: "we prefer the brownish colour of the cattle. It is related to how closeness of the cattle to the soil. The brown colour is associated with soil". The remaining 8 of the pupils represented as pupils B: "we prefer the green colour of the grass. The green colour symbolizes vegetation. It is through the green grass that the cattle would feed to grow and become strong". It demonstrated that all the pupils were able to enjoy aesthetically the appealing nature of the artwork. This supports Berleant's (2005) assertion in section 2.13.3 of the literature reviewed that appropriate aesthetic experience involves the total immersion of the appreciator in the object of appreciation.

(a)

(b)

(c)

(d)

Plates 10.2 (a – d): Pupils of Pentecost school sharing ideas on the 'metal cattle sculpture' artwork.

4.5.9 Pupils' Reactions and Understanding to Environmental Artwork 9

- **Product identified:** 'okro vases'

Plate 11.0: 'Okro vases'.

- **Processes:** Outcome of pupils' interactions emerged on 'okro vases' artwork.

When the pupils were asked to give reason(s) for the choice of the 'okro vases', out of 27 pupils the following responses were gathered:

- Humanistic figure
- Explosive features

The themes above highlighted the pupils' reason(s) for the choice of 'okro vases'. Nineteen (19) of the pupils denoted as pupils A: "the resemblance of human figure is the reason for our choice of the artwork. The artwork's physical appearance has a structure of human characteristics". Eight (8) of the pupils represented as pupils B: "the explosive features of the artwork are the reason for our choice". It supposes that various opening parts of the piece might have accounted for their choice.

(a) (b)

(c) (d)

Plates 11.1 (a – d): Pupils of Bishop Essuah School sharing ideas on the 'okro vases' artwork.

When the pupils were asked to describe the artwork, the following responses came out:

- Okro pot

- Unrealistic human figure

The themes emerged indicated the pupils' description of the 'okro vases'. Fourteen (14) of the pupils denoted as pupils A: "it is a flower pot that has been created in the form of okro. It resembles real okro vegetable and can be used to hold flowers". It could be due to the opening outlets of the pot. Thirteen (13) of the pupils represented as pupils B: "the artwork looks like an unrealistic human figure. The work has a human anatomy structure". The descriptions given by the pupils implied that they had developed the skills and creativity to describe the artwork and as a result could give interpretation. The pupils' ideas about the work confirm Eisner's (2002) position in section 2.18 of the literature reviewed that interpretation is a cognitive venture.

The description processes allowed the 27 pupils to identify basic shapes in the 'okro vases'. Nineteen (19) of the denoted as pupils A: "we are able to identify cylinders from the scene. The shape of the vase is abstracted human beings that are much muscled, which symbolizes strength and energetic. The vases can be used as water container and for storage purposes". This affirms Amenuke et al's (1991) assertion in section 2.20 of the literature reviewed that indigenous Ghanaian pottery is made in particular forms that communicate specific messages. Eight (8) of the pupils represented as pupils B: "we can identify cone from the foot of the artwork. It appears the person is wearing socks". It suggests the artwork had human features embedded in it.

When the pupils were asked whether they enjoyed looking at the 'okro vases' artwork, the following responses were gathered:

Table 11.0: Pupils' appreciation of the 'okro vases' artwork

Emerged theme(s)	no of pupils
Very excited	24
Not excited	3
Total	27

Table 11.0 represents pupils' appreciation of the 'okro vases'. Twenty-four (24) of the pupils denoted as pupils A: "we are excited because the artwork looks very nice. We can recognize real features of okro vegetable in the artwork even though it has explosive characters". This affirms Amenuke's (1995) position in section 2.19 of the review of related literature that in appreciating a work of art, the spectator tries to ignore the flaws of the content of the work so that he can enjoy the pleasing effect of it. Only 3 of the pupils represented as pupils A: "we are not excited because of the physical features of the artwork". It suggests that the pupils had not developed aesthetic interest in the artwork.

Table 11.1: Types of emotion/mood and some verbatim quotes on the 'okro vases' artwork

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I am very happy and excited. I can see real okro vegetable from it. • I am delighted. I like the artwork. Hahahaha!!!! It looks like a person without a head. Very interesting, how can such a person

	live without the head?
• Disinterestedness and disgust	• Mmmm!!!!! I am not interested in the artwork. I feel disgusted because of the explosive nature of the artwork.

When the pupils were asked about the colour(s) they preferred in the 'okro vases', the following responses were outlined:

- Green
- No preference

The themes above addressed the pupils' preference(s) of colour(s) in the 'okro vases'. Twenty-six (26) of the pupils denoted as pupils A: "we prefer the green colour of the 'okro vases'. The green colour symbolizes growth as well as vegetation of which the soil is part; and okro grows on the soil". This indicates that all the pupils were aesthetically appreciating the colour of the artwork. Again, this supports Engelbrecht's (2003) position in section 2.20.2 of the literature reviewed that younger children prefer bright colours and patterns. Only 1 of the pupils represented as pupil B: "I cannot give preference to any colour in the artwork".

(a)

(b)

(c)

(d)

Plates 11.2 (a – d): Pupils of Pentecost school observing the 'okro vases' artwork.

4.5.10 Pupils' Reactions and Understanding to Environmental Artwork 10

Product identified: 'music makers mural'

Plate 12.0: "Music makers mural".

❖ **Processes:** Outcome of pupils' interactions emerged on 'music makers mural'. When the pupils were asked to give reason(s) for the choice of the 'music makers mural', out of 25 pupils the following responses were gathered:

- Traditional instruments
- Human figures

The themes above indicated the pupils' reason(s) for the choice of 'music makers mural'. Fourteen (14) of the pupils denoted as pupils A: "the traditional instrument (xylophone) in the artwork is the main reason for choosing it". Eleven (11) of the pupils represented as pupils B: "The human figure is the reason for our choice". The pupils' ability to give reasons for their choice to observe the artwork suggests that the pupils had exhibited aesthetic development. This confirms Freeney & Moravcik's (1987) position in section 2.15 of the literature reviewed that a child's aesthetic senses come long before ability to create with even the simplest media.

(a)

(b)

(c)

(d)

Plates 12.1 (a – d): Pupils from Bishop Essuah sharing ideas on the 'music makers mural'.

When the pupils were asked to describe the artwork, the following responses came out:

- Traditional music
- Traditional instrument

The themes above showed the pupils' description of the 'music makers mural'. Fifteen (15) of the respondents denoted as pupils A: "it demonstrates traditional music, especially in the northern part of Ghana. It is a semi-abstracted mural showing three men playing musical instruments, that is, one traditional northern base drum, a xylophone and a horn. The mural has been done without any attention to detail. The human figure playing the xylophone wears traditional smock demonstrating Ghanaian cultural values. It had quality cultural values creating a light-hearted mood upon seeing it. The composition seems to distract the viewer but it was purposeful as it gave and conveyed feeling and spirit that pervade the scene. The artist has used subject matter to elicit emotional responses. One can easily observe the figures fully absorbed into and enjoying the activity they perform. The artist really communicated his message well, for the emotions are still very clear to the viewer". The explanations given by the pupils support Fridja's (1989) assertion in section 2.13.5 of the literature reviewed that

responding emotions are generated by the structure of artwork itself. Ten (10) of the pupils represented as pupils B: "the scene is about traditional instrument (xylophone) because it was well emphasized and well executed by the artist". It suggests that the xylophone had dominance of the scene.

The 25 pupils in the description processes identified various basic shapes in the 'music makers mural'. Eleven (11) of the respondents denoted as pupils A: "we are able to identify rectangles and ovals from the xylophone. These shapes can represent joyful mood". Nine (9) of the pupils represented as pupils B: "we can identify triangles from the human figures. These shapes can denote the energetic nature of the human figures and expression of joyous mood". The remaining 5 of the pupils represented as pupils C: "we can identify cylinder from the drum. The cylindrical shape of drum can be communicating message". The creative ability to associate meanings to basic shapes from the scene by the pupils confirms NICCA's (1997) assertion in section 2.15 of the literature reviewed that children develop creative skills when they express their ideas, communicate feelings, and use their imagination through exploring and appreciating various shapes.

When the pupils were asked whether they enjoyed looking at the 'music makers mural', the following responses were gathered:

Table 12.0: Pupils' appreciation of the 'music makers mural'

Emerged theme(s)	**no of pupils**
Very excited	23
Cannot tell	2
Total	25

Table 12.0 shows pupils' appreciation of the 'music makers mural'. Twenty-three (23) of the pupils denoted as pupils A: "we are very excited because the overwhelming feeling of the 'music makers' is much felt in the scene". It could suggest that the pupils had developed aesthetic emotions for this artwork. This confirms Philips' (2003) position in section 2.17 of the literature reviewed that environmental artworks is expected to evoke emotions and draws its audience into aesthetic dialogue that brings pleasure with it. Only 2 of the pupils represented as pupils B: "we cannot tell whether we enjoy looking at the artwork". It suggests that these pupils had no aesthetic interest in the artwork.

Table 12.1: Types of emotion/mood and some verbatim quotes on the 'music makers mural'

Sub-theme	Some verbatim quotes by pupils
Emotions and feelings such as: • Excitement and enjoyment	• I am very happy and excited. I can feel they people are enjoying their music. • Hahahaha!!!! I am delighted. I like the artwork. I am beginning to feel that music can bring happiness.
• Disinterestedness	• Eiii!!!!!!! I am not interested in the artwork. I cannot feel the music in the artwork. • Mmmm!!!! I am even scared of the human beings.

When the pupils were asked about the colour(s) they preferred in the 'music makers mural', the following responses were outlined:

- Bronze
- No preference

The themes emerged showed the pupils' preference(s) of colour(s) in the 'music makers mural'. Twenty-two (22) of the respondents denoted as pupils A: "we prefer the bronze colour. It symbolizes the celebration of traditional music". It suggests that most of the pupils could appreciate the colour in relation to the artwork. The interpretation of the colour by the pupils confirms Maund's (1995) explanation in section 2.20.2 of the literature reviewed that colour is symbolic and sometimes becomes a representation of an idea. Only 3 of the pupils represented as pupils B: "we cannot prefer any colour in the scene".

(a)

(b)

(c)

(d)

Plates 10.2 (a – d): Pupils of Pentecost school interacting with the 'music makers mural'.

4.6 Outcome of Observations

The researcher used an observation checklist (see appendix B) to observe the pupils' posture, reactions and mood upon seeing the environmental artworks on the sites. It was realized that some of the children were attracted to the artworks in the sense that they were seen touching the art pieces even before the beginning of the exercise. The feelings exhibited by the pupils affirm Castle's (1993) position in section 2.9.1 of the review of related literature that children learn better by being active in seeing, exploring, touching and testing. Additionally, the touching of the environmental artworks by most of the children could be that the works had aesthetic properties that made them very attractive to look at, or pleasing to experience through touch. The application of sense of touch by the pupils affirms Jordan & Green's (2001) admission in section 2.14 of the literature reviewed that, aesthetics involves human senses including touch. Again, this confirms Abraham's (2013) assertion in section of the review of related literature that the texture of a quality surface can be determined through touch. Furthermore, when the pupils were observing the environmental artworks, they got themselves physically and emotionally involved in the observational processes. These manifested in the form of movements complemented by audible and in some cases inaudible expressions, and body gestures. Vygotsky (1999) refers to the

audible and inaudible expressions of children as "private speech", that is when children talk to themselves during art activity or when involved in some other motor activity. Berk (2001) claims that this "private speech" is an essential part of cognitive development for all children.

It was observed that most of the pupils were very excited when reacting to the environmental artworks. The excitement portrayed by the pupils supports Umbanhowar's (2013) assertion in section 2.17 of the literature reviewed that environmental art fulfills a function within the public domain including self-expression, education and enjoyment. Few were also scared about some of the artworks, especially figure 5 (human health mural).

It was also observed that the pupils were sharing ideas about the environmental artworks among themselves and trying to come out with common themes. Thus, pupils learned some social skills (socializing) through the interaction they had about the environmental artworks. This affirms Adams' (2006) position in section 2.4.5 of the review of related literature that using artworks as a means of communication helps the process of making ideas, thoughts, and feelings available to others.

4.7 Objective 3: Influence of Environmental Artworks on Pupils' Creative skills and Aesthetic Development:

To achieve the above objective, this analysis will determine the extent to which the views of the pupils reflected to the themes that emerged from the data as identified in the review of related literature.

The themes that emerged are as follows:

- Environmental artworks for the development of language and communication skills,
- Environmental artworks as a way of learning about other subjects,
- Environmental artworks to express identity, relationship, and emotions

4.7.1 Environmental Artworks for the Development of Language and Communication Skills

Data obtained from the observations made on the field of environmental artworks indicated how artworks could be an effective way of promoting communication with pupils in schools. As the pupils observed the artworks, the researcher and his team of research assistants then used the visual images in the environmental artworks to generate discussion by asking the pupils to point out what they saw in the artworks, and to talk about it. According to Curtis (1998), visual images or pictures serve as excellent stimulus for discussion and can be used to develop children's language skills and stimulate their imagination.

Pupils began to name the objects, shapes, forms, as well as the colours that could be found in the artworks, which confirmed what Matthew (2003), and De la Roche (1996) noted in section 2.4 that, artwork is an activity that allows children to symbolize what they know and feel. Based on the features identified in the artworks, the pupils began to touch the artworks. The researcher used the opportunity to involve all the children in the activity by asking individual children to name any basic shapes, or identify any object in the artwork. Pupils did this activity with enthusiasm as they mentioned identified objects. That activity was meant to direct pupils' attention towards relevant feature or objects in the artwork; thereby enabling them gain understanding and knowledge of the world around them as well as communicative skills (Curtis, 1998).

In order to focus pupils' attention and sharpen their perception on the artworks, the researcher involved the pupils in a discussion on what they were to observe in the artworks. The activity was introduced by asking the pupils to identify some differences and similarities in the artworks containing humans. Some mentioned the gender in the artworks, while others talked about the heights, the colours, and the emotions and actions expressed in the facial gestures such as sad, happy and smiling. This evidence has been mentioned in section 2.4.5 of the literature reviewed by Hawkins (2002), who said that artwork is a powerful medium through which children perceive their self-image, therefore artworks, showing human beings are a representation of who they are and a reflect a sense of self-identity.

As the pupils were responding to environmental artworks, they shared ideas and thoughts with people around them (Adam, 2006). The fact that pupils interacted and shared ideas when they were reacting to artworks, showed that environmental artworks played a key role in developing pupils' creative skills as well as communicative skills.

4.7.2 Environmental Artworks as a way of Learning about other Subjects

Having given the chance to choose the artworks the pupils wanted to respond to, pupils were seen trying to be in a group. When pupils work together in groups, they are most likely to have extended language and challenging discussions as they learn to take turns to listen to each other (Curtis, 1998). There were thorough discussions among the pupils who tried to relate some of the symbols and objects identified in the artworks to their communities and cultural values. For instance, when some pupils pointed and mentioned the cultural connotations of symbols identified in the artworks, the rest were laughing and said they were hearing it for the first time. Some used the expressions 'nice', 'beautiful', and 'fantastic' ideas to appreciate the explanations given by the own

colleagues. Again, during the exercise it was evident that 2 pupils had this conversation while observing figure 5 (human health mural).

Pupil A: wow!!!! This is related health and personal hygiene we learned in General Science.

Pupil B: why are you saying that?

Pupil A: because it demonstrates that smoking is dangerous to health. Prolonged smoking can cause lung and respiratory diseases.

Pupil B: Ah!!! Brilliant idea from you. So how is this artwork important to us?

Pupil A: it is educating us and the general pupil that we should avoid smoking which is dangerous to human health.

The above illustration attests to the fact that environmental artworks can be used to teach other subjects (social studies, general science, and others), and also affirms Piaget (1956) and Brooks (2003) assertions as found in section 2.4.1 of the literature reviewed that art activity enhances cognitive development.

The observation made also revealed that some pupils were able to identify basic shapes (circles, lines, ovals, cylinders, etc) in the environmental artworks that contributed to the visual vocabulary. This justifies the assertion by Kellog (1970) that the basis of artwork consists of horizontal and vertical lines, open and closed lines, loops, spirals and circles. According to Beal (2001), children connect all these shapes to make more complex artworks later on in their developmental stages.

Many ideas emerged when pupils were observing and talking about the environmental artworks at the same time; some talking about feelings and perceptions, while others

talked about how they could do some artworks for their classrooms and homes, and others made the attempt to sketch or make traces of the artworks. This activity promoted pupils' social skills as they interacted among themselves and were to communicate both verbally and non-verbally (sketches) while developing their linguistic, creative, and imaginative skills. Conversing together while observing the artworks, made the pupils feel closer to one another, which made the interactions very enriching.

4.7.3 Environmental Artworks to Express Identity, Relationships and Emotions

As indicated in the literature reviewed, artworks can make pupils express their emotions, to talk about themselves and about their families (Lowenfeld, 1965: Malchiodi, 1998). Lowenfeld and Brittain (1987) reiterated that no art expression is possible without self-identification with the experience expressed. These authors believed that children use artworks as a form of expression according to their own personal experiences. In observing the artworks, some pupils expressed joy and happiness, sadness, and others disinterestedness in some of the artworks. This supports what Malchiodi (1998) affirmed that, children can use artworks for emotional expression, and the discussion around them reflected their inner worlds, depicting various feelings. Moreover, this indicated how the pupils were aesthetically expressing their emotions, as evident in the literature reviewed in section 2.10.4 by Silvia (2010) who grouped this type of emotion as self-conscious emotion, Fridja (1989) describing it as responding emotion, and Cupchik (1994) also describing it as reflective emotions. The pupils also aesthetically expressed feelings about the artworks, as supported in literature reviewed in section 2.10.3 by Frolov et al., (1998) who explained that aesthetic feelings constitute an emotional condition arising in the process of aesthetic perception of phenomena of reality or work of art. Again, the pupils aesthetically had

experiences and self-satisfaction; and in describing aesthetic experience, in section 2.10.2 of literature reviewed, Wilson (1971), affirms it as an active and open confrontation with artistic as well as natural phenomena. The freedom to choose environmental artwork to observe allows pupils to feel comfortable and leads to more self- discoveries.

4.8 Objective 4: The Role of the Creative Art Teachers in Facilitating Pupils' Communication through Environmental Artworks

The third objective has been realized by this study through the responses from the interview guide (see appendix C) for art teachers in the selected schools. The role of the art teacher could be a key factor in ensuring that pupils could use environmental artworks for most of their interactions for effective teaching and learning of creative arts in basic schools. In an attempt to discover how pupils can use environmental artworks to communicate and the role of the teacher in facilitating it, interviews were transcribed and categorized into the following themes (Blaxer, 2006) and to ensure anonymity, each participant was presented by a letter from the alphabet;

- The value of pupils' basic drawing in relation to environmental artworks
- Interpretation of pupils' drawing
- Facilitating pupils' involvement to observe environmental artworks
- The impact of environmental artworks on pupils, communication
- Facilitating pupils' observation of environmental artworks

4.8.1 The Value of Pupils' Basic Drawing in Relation to Environmental Artworks

The four creative art teachers from the selected basic schools were interviewed to elicit their views on how basic drawing and environmental artworks could be used to enhance

pupils' communication. According to the teachers, huge emphasis should be placed on the creative arts and observing environmental artworks should argument drawing in basic schools. At the beginning pupils find it difficult to hold pencils but once they develop motor skills and can use pencils, it becomes possible for them to draw and they could also develop their creative skills when allowed to observe environmental artworks (teacher A). Teacher B and C also expressed the same opinion when they said drawing is very important in terms of the use of the pencil for developing writing skills. In addition, they were of the view that talking about/ or while drawing enhances pupils' language development and as a result giving further opportunity to pupils to experience environmental artworks would also help to develop their artistic languages and social competence. Teacher D explained that, pupils' drawing is valued by having displays of their works on the public place especially schools' notice board for parents and peers to see and for parents to track pupils' achievement, and for that matter exposing them to environmental artworks would enable them to better appreciate artworks. Drawing and allowing pupils to appreciate environmental artworks should be one component of the creative arts in the curriculum, teacher D said. These views expressed by all the four creative art teachers are confirmation of what other researchers such as Anning & Ring (2004), Beal (2001), and Hope (2008) have reported on the importance of artwork in children in the literature reviewed.

4.8.2 Interpretation of Pupils' Drawing

With regards to teachers' understanding and interpretation of pupils' drawings, all the four creative art teachers said it is difficult to interpret pupils' drawings as highlighted in the literature reviewed section 2.8. In order to understand what pupils communicate through drawing it is essential to talk to them and to encourage them to talk about their drawing (Wright, 2007). Therefore, the best way to understand pupils' drawing in most

cases is to invite them to tell the teacher about their own drawings. When pupils talk about what they have done, and at the same time are allowed to observe environmental artworks, it would help them to communicate their intentions and to develop their communication skills. Narratives about environmental artworks would allow them to share ideas with peers and the adults around them (Wright, 2007).

According to teacher A, drawing and for that matter artwork is part of the routine of the day, since it is used in all learning areas, and it forms part of the home activities. Even though some parents see it as a mess, they are encouraged to allow their pupils to draw at home and observe environmental artworks within their vicinities as a form of learning as well as playing, since pupils are inclined to draw during free time, and also based on the resources available. This is because pupils are motivated to draw when they are provided with the necessary materials for drawing. They could also be motivated to observe artworks if parents assist them to do so. When pupils get pencils, the first thing they do is to make marks or draw on any surface leading to scribbling and drawing (Kellogg, 1970). For learning, parents can assist their pupils to use drawing to develop their writing skills, and letting their pupils observe environmental artworks for their artistic language and cognitive developments through discussions of the pupils' drawing and experience with environmental artworks with them; by providing them with the necessary drawing materials as well as having access to environmental artworks.

Teachers B and C believe that drawing is a closure on a lesson, thus, drawing concludes a lesson, and every time spent on an activity ends up in drawing. They said that for creative arts and most subjects, drawing is included, because usually lessons begin or end with a drawing. For instance, in science lessons pupils draw. The above statement underscores the importance of drawing in basic schools and when permitted to observe

environmental artworks would sharpen their creative skills and cognitive development. Teacher D believes apart from drawing, the pupils should experience environmental artworks which would motivate them to draw, and schools should place emphasis on pupils observing environmental artworks as an aspect of creative arts. If pupils have access to environmental artworks as resources available to them they would observe. This confirms what Beal (2001: p 47) that "whenever pencils and paper are available, children will automatically draw". Again, Matthew (1999) stressed the need for parents to encourage their pupils to develop confidence in drawing by providing the physical environment, mental space and resources to explore painting and drawing. The same courtesy could be extended to environmental artworks to assist pupils further develop their confidence and communication skills; as puipls will share ideas and express their thoughts when observing artworks.

4.8.3 Facilitating Pupils' Involvement to Observe Environmental Artworks

When asked about how they could involve pupils to observe environmental artworks, creative art teachers explained that pupils are involved in art activities in many different ways. Teachers A and B stated with their experiences as art teachers, they believe pupils like to draw, and practically pupils of all ages are involved in drawing (Lowenfeld and Brittain, 1979). They would show pictures or artwork that will be of interest to them and when they get inspired, they would respond to it by sharing ideas. On the other hand, they could take them to public places where environmental artworks are displayed, discussed the works of the artists, and through that, pupils would be encouraged to share ideas and express opinions; resulting in cognitive development.

Teacher C held the view that drawing is not just for artwork; rather it is used for everything. She said she would have a discussion with the pupils about closed

environmental artwork and base it on a topic after which she would ask the pupils to draw based on the topic. Since pupils' art activities are determined by their stages of development alongside the things around them, the teacher's response to this corresponds with the arguments made by Lowenfeld and Brittain (1979) and Kellogg (1970), that children's art activities are based on the stages of development. Once they are given instruction to draw, they can draw everything they wish to draw, said the teacher. Teacher D, in his explanation emphasized that involving pupils in art activities such as observing environmental artworks by feeling the artworks would help them to develop their motor skills.

There are some factors that influence pupils' artwork, as noted by all the four creative art teachers. They mentioned that, pupils have their own ways of drawing and most often, pupils' drawing are based on events; and that experiencing environmental artworks through school trips, or a visit to the art gallery could influence their drawings leading to the development of creative skills. This supports Anning and Ring (2004) assertion that art activities are generally related to topics and seasons such as issue connected to life experiences.

4.8.4 The Impact of Environmental Artworks on Pupils, Communication

In an attempt to find out how environmental artworks can have impact on pupils' communication, all the four creative art teachers confirmed that environmental artworks could have great impact on pupils' communication and the creative art teachers' approach of facilitating pupils' experiences of environmental artworks could place huge emphasis on artistic language. They further stressed that talking fluently about pictures, and interacting with environmental artworks would be an effective element for

developing communications skills as reported by Hope (2008) in section 2.4 of the review of related literature.

4.8.5 Facilitating Pupils' Observation of Environmental Artworks

When asked how they could facilitate pupils observing environmental artworks, teachers A, B and C believed that this could be possible by making the observation of environmental artworks form part of the schools' curriculum, and ensuring that pupils visit public places where these artworks have been displayed, and allowing the pupils to take part in the observation of environmental artworks. As they share ideas, the pupils would develop their communication skills and artistic language. Teacher D was of the view that, if pupils are given the freedom to choose whatever they would like to observe, and are encouraged describe whatever they observe, it would promote their self-confidence and help pupils to give a wonderful interpretation of the environmental artworks and motivate them to draw. He emphasized that he would try not to be deductive in what he asks pupils to do. 'I would give them the freedom to choose what they want to observe, as it would enhance their interest and creativity', he said. It was noted by Gentle (1985) and Striker (2001) that the teacher's role is to maximize pupils' interest in art activities, therefore, the positive attitude of teachers would help to achieve this. According to Wright (2007, p 6) "Children are at liberty to experiment and to present ideas and actions in whatever they choose". Teachers would give pupils open-ended assignments in environmental artworks, whereby children would have the freedom to explore independently (Bae, 2004).

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1 Overview

In this final chapter, the researcher made an attempt to summarize the work, draw conclusions and recommendations based on findings from the study.

5.2 Summary

The burden of this research was to study the responses of children to environmental artworks, look at their reactions and understanding of environmental artworks, how it influences pupils' communicative and creative skills; and aesthetic development, and also for effective teaching and learning of creative arts in basic schools. The first chapter dealt with the introduction of the study; here, background information to the research, statement of the problem, objectives, importance of the study, etc.., were elaborated.

Chapter two is the review of related literature. This consisted of all related areas that have direct and indirect bearings on the effective realization of the stated objectives. The following were reviewed; definitions of communication and artwork, art activities in children, developmental stages in children, aesthetics and its theories, etc.

Chapter three outlines the methodology employed in writing the thesis; qualitative method of research was used in conducting the study. Library visits were made to collect information on related issues on the study. The population and sampling techniques were stated. The data collecting tools were interviews and observation as well as visual documentations in the form of document analysis.

Chapter four is made up of presentation and discussion of findings. Data gathered through data collecting instruments were assembled and analyzed in the form of tables, figures, and photographs. This was done to ascertain the inherent information in them. Chapter five addresses the summary, conclusions and recommendations.

5.3 Conclusions

Based on the findings of the study, the following conclusions are made:

1. Even though, creative arts are taught in basic schools, pupils are not allowed to interact with environmental artworks.

2. Creative art teachers do not allow pupils to talk about their artworks or art activities they undertake.

3. Creative art teachers do not follow prescribed creative art syllabi because the subject is not examinable at the basic education certificate examination.

4. Majority of the pupils in creative art class did not have the needed materials so they move up and down looking for these materials from their friends.

5. During interactions with the environmental artworks, most of the pupils interpreted the artworks based on their own understandings.

6. Expressions from the pupils during interactions with the environmental artworks were culturally inclined to their communities, especially the colours identified in the artworks.

7. Most of the pupils during the interactions tried to touch the environmental artworks to express their feelings, emotions or moods about the artworks.

8. Providing pupils with opportunities to engage in conversations with peers about environmental artworks could influence their level of interest and enjoyment.

9. Creative art teachers could facilitate pupils' involvement to observe and interact with environmental artworks.

10. Through interactions with environmental artworks, creative art teachers could assist pupils to improve upon their creative, cognitive, artistic, visual and communicative skills.

5.4 Recommendations

In view of the conclusions drawn above, the following recommendations are being put forward by the researcher for the attention of educational authorities and other organized art associations in Ghana.

1. The current syllabi for creative arts for basic schools should be remodeled to inculcate observation of environmental artworks by pupils. The CRDD of GES should join hands with organized body like Ghana Art Teachers Association (GATA) to write syllabi to place value on the need for pupils to have interactions with environmental artworks; as it helps in the holistic development of pupils in terms of cognitive, language, social, and creative skills.

2. During practical lessons, pupils should be allowed to talk about their artworks. If pupils share ideas and communicate with their peers after executing an artwork, it would help in developing their social and communicative skills.

3. GES should make Visual Art a subject on its own and examinable at Basic School level. That is the Visual Art should not be put under Basic Design Technology (BDT) where Pre-technical skills and Home Economics are combined with the Visual Art. If it

becomes examinable, creative art teachers would not do “pick and teach”, but would ensure that all aspects of the syllabus are covered.

4. Supervision, monitoring and evaluation of vocational education should be strengthened by GES to ensure that the right syllabi are followed by creative art teachers. Again, funds meant vocational education activities are used judiciously by providing basic drawing materials to the basic schools. Parents and guardians should also provide their wards (pupils) all art materials needed so that during practical lessons they would have full concentration on their artworks.

5. Artists such as sculptors, painters, ceramists, and others, should be encouraged to mount artworks, especially the educative ones on the compounds of basic schools so that they could be used as means of observation for pupils during art lessons since through creative arts, activity such as interactions with environmental artworks could promote pupils’ social, creative and communicative skills as well as cognitive development.

6. The Government should revisit the re-introduction of cultural programmes into basic education system. These used to teach pupils drama, story telling, dance, drum language and poetry recital so that pupils could better interpret artworks in relation to Ghanaian cultural values in order to enhance intellectual and creative abilities in pupils.

7. Parents and teachers should encourage pupils to engage in art activities such as having interactions with environmental artworks, in order to aid pupils’ artistic communication potentials, and also exhibiting emotional development as well as creative and aesthetics skills.

8. Creative Art teachers should periodically organize educational trips for pupils to visit art galleries and museums, public places and other recreational centres where environmental artworks are found so that the artworks could influence their level of interest and enjoyment. They will also be experiencing feeling of excitement, anticipation, wonder, discovery, confidence and accomplishment.

9. The researcher in conjunction with recognized associations like Ghana Art Teachers Association (GATA) should try and organize periodic workshops and seminars for creative art teachers at the basic school level to sensitise them on the benefits that could be derived from allowing pupils to observe environmental artworks.

10. During practical lessons involving pupils' interactions and observation of environmental artworks, creative art teachers should be encouraged to show pictures or artworks that would be of interest to them and when pupils are inspired, they would respond to it by sharing ideas. This would promote relationships and creative skills among the pupils.

11. Further and detailed research should be conducted into pupils' drawings as a form of art activity which could be aimed at pupils' reactions and understanding of their own drawings as a contribution to academic potentials of the pupils.

In the researcher's view, if the above recommendations are fully considered and implemented, creative arts subject teaching and learning in the basic school education can be improved. It will also promote the cognitive, language, social, creative and emotional development of pupils.

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APPENDICES

APPENDIX A: SEMI-STRUCTURED INTERVIEW GUIDE FOR SCHOOL PUPILS

This research is intended to study children's responses to environmental artworks designed by Ph.D student of the University of Education, Winneba. These data are for academic purposes only and pupils' responses will be handled confidentially.

Choice and Responses to Environmental Artworks

1. Why will you choose this specific work of art?
2. How will you describe this specific artwork of choice?
3. What enjoyment do you derive from looking at a specific artwork of interest?
4. Which colour(s) do you prefer in this artwork and is there any interest in the choice of colour(s)?

APPENDIX B

Observation Guide/Schedule for the Researcher on Environmental Artworks

Observation Processes

- Observe pupils' posture upon seeing the artworks.
- Observe pupils' reactions towards the artworks.
- Observe pupils' conversation about the artworks.
- Observe pupils' mood after conversation about the artworks.

APPENDIX C: QUESTIONS FOR SEMI-STRUCTURED INTERVIEW GUIDE FOR CREATIVE ART TEACHERS

This thesis is undertaken by Kofi Asante-Kyei a Ph.D candidate in the Department of Music Education, School of Creative Arts, University of Education. This is to seek information from creative art teachers in basic schools within the catchment area of main campus, Takoradi Polytechnic. Information provided is totally confidential and solely for academic purposes. This is to improve the teaching and learning of art activities in the basic schools.

1. How will you value pupils' drawings in relation to when allowed to observe environmental artworks?

2. How will you interpret and read meaning in pupils' drawings?

3. How do you involve pupils in art activities?

4. What are your views regarding pupils observing environmental artworks and its impact on the children's communication?

5. How can you create an enabling environment for pupils to observe artworks?