USING CONCEPTUAL ART FORMS AS A MEANS OF THERAPY FOR JUNIOR HIGH SCHOOL STUDENTS

by

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DECLARATION

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

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ABSTRACT

Adolescence is regarded as a transitional period because of prevalence of stress and anxiety which are likely to affect the academic performance of students of that age. This research explores possibility of the use of art therapy to manage prevailing circumstances of the adolescent students in J.H S. 1 and 3, by designing variety of art activities that can assist them to express themselves and reduce stress, and assess the effect of these exercises. The questions for the research also seeks the role of art therapy in schools, how conceptual art forms can help J.H.S. students relax and relieve stress as well as the effect of the activities. The descriptive type of research methodology was adopted using a Post-drawing Interrogation (P.D.I.) and House-Tree-Person (H-T-P) model as data gathering and interpretation devices respectively. The sampling procedure that was employed was the purposive type. The variety of projective drawings rendered depict the level of consciousness of the students about their environment and also show some activities that make some students pick up certain behaviours such as bullying and absenteeism. As a matter of policy, Ministries, departments and agencies should empower institutions under them to use the creative arts therapy as a means for relaxation and stress relief.
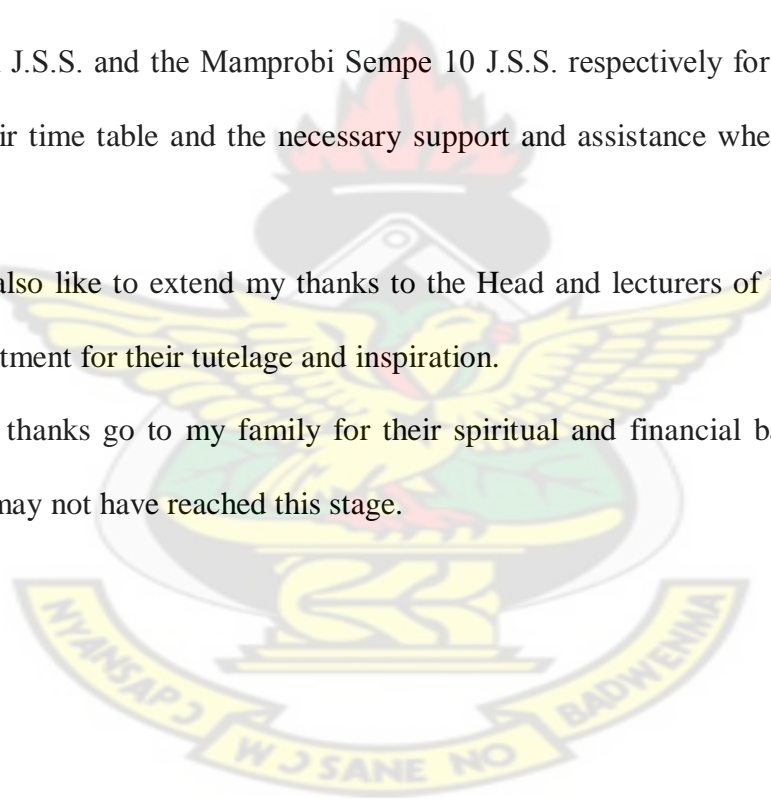
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LIST OF ABBREVIATIONS

D.F.I.D.: Department for International Development

G.H.S.: Ghana Health Service

H-T-P: House-Tree-Person

J.H.S.: Junior High School

P.D.I.: Post Drawing Interrogation

S.H.S.: Senior High School

1.1   Overview

This introductory chapter discusses the background to the study, states the problem as identified as deficient in Ghana. It also states the objectives of the research as well as the research questions. The scope of the research is also highlighted in this chapter, with the problems that were encountered. Some common words that were used as terminologies have been explained in this chapter.

1.2   Background to the Study

There have been alternative approaches to diagnosis and healing in mental health, some of which are psychoanalysis, psychotherapy, psychiatry and hypnosis. These approaches have been and continue to be widely used in certain parts of the world (Case and Dalley, 1992). Later, art therapy was introduced. In Ghana, the Visual Arts have not been effectively explored and to a larger extent have been perceived as an activity for hobby and its products for only decoration, without paying attention to its therapeutic benefits.

Adolescence is a period of transition and re-organization, and there is no doubt that adult behaviour is influenced at this stage where stress and anxiety are prevalent (Tandon, 2004). To manage these challenges, the adolescent is engaged in various activities either with peers or alone. Child developmental studies focus on normal and abnormal development and try to understand and predict those factors that will keep children and adolescents mentally healthy, and maintain them on course to become mentally healthy adults as well

(Tandon, 2004). As societies depend on their people for development every individual has to take up one responsibility or the other. For example, they have to function well at home, in school and other various communities. These can be achieved if the individuals are free of disabling symptoms that can lead to psychotic disorders. It is important to have a society with individuals who are mentally healthy.

The Visual Arts are expressive, and as such a healing process that is art-based will enable the client to express himself. Similarly, the approach known as art therapy has not been used effectively in Ghana except in research cases such as Tiase (1997), Gombilla (1997), Issahaku (1999) and Enti (2008). The attitudinal approach towards the Visual Arts differs between a child and an adult. While most adults are usually concerned with aesthetic features of an art work, the child's primary concern is the expressive nature of the art work he is involved in (Lowenfeld and Brittain, 1970). In this regard the child's input becomes conceptual. Art forms that are conceptual emphasize on ideas and the process by which they are achieved. Children are more engrossed in artistic processes in that their thinking, feelings, perceptions and reactions to their entire environment become the focus of the activity (Lowenfeld and Brittain, 1970). Their expressions grow out of them and these expressions are a reflection of the total child.

The therapeutic process in art is characterized by the expression of feelings and thoughts either in the past, present or future. At this point, the art forms are regarded conceptual. The ideas presented by the individual are treated in the state in which they are. This write up to the best of its intent and purposes

will prove useful to the educationists, academics and other professionals in the field of psychology.

1.3   Statement of the Problem

Art is a way of expressing inner feelings and it comes in various ways such as verbal, performing, visual, etc. The verbal and performing arts are mainly music, oral literature, poetry, drama, dance, etc., which are acted with body postures. On the other hand the Visual Arts are the ones that could be perceived mainly with the eyes and they include painting, sculpture, graphic design, ceramics, photography, leatherwork, etc. (Curriculum Research and Development Division, 2003).

The ages of Junior High School (J.H.S.) students range between twelve and fourteen years on the average. This stage is regarded transitional hence crucial, in the sense that, those in J.H.S. 1 have just graduated from Primary 6 and those in J.H.S. 3 will also be graduating into the Senior High School (S.H.S.). Also, this is a period of adolescence and as such stress and anxiety is prevalent (Santrock, 1996). It is at this stage that peer influence is strongly experienced and basic human instincts and drives are rarely controlled (Tandon, 2004). At this stage for example, there are disagreements between adolescents and their parents due to peer influence, media, drug and alcohol abuse, etc. (Santrock, 2004).

According to the Ghana Health Service (G.H.S.) (2005), 'In Ghana as in other developing countries, a lot of young (adolescent) people are frustrated' (p. 69). C. Osae-Asiedu, the Headteacher of Kwashieman Anglican J.H.S., comments that various institutions like schools and churches have introduced

Guidance and Counseling services (as well as games, sports and recreational activities) to help adolescents cope with their prevailing circumstances (such as stress, anxiety, depression, etc.), yet they have in most cases, neither been very effective nor satisfactory (C. Osae-Asiedu, personal communication, November 3, 2006). Similarly, the verbal and performing arts to some extent are being used in some schools at the J.H.S. level, yet they have also not been able to help students to overcome their stress and anxiety effectively.

The Visual Arts on the other hand are virtually non-existent in Ghanaian basic schools, as C. Osae-Asiedu says Catering is predominant in Ghanaian basic schools today, and even where the Visual Arts do exist, they have not been explored and used as a vehicle for stress relief, relaxation or other therapeutic benefits. It is therefore not easy for an art therapist to enter a classroom to identify students with problems. However, because adolescence is regarded as a period of transition characterized by stress and storm (Santrock, 1996), it is the opinion of Barber (2006), that people who feel they are problem-free (including adolescent students), should be given the opportunity to explore issues within themselves through art. The researcher would therefore design a variety of art-based activities for J.H.S. students to serve as a therapeutic exercise for relaxation, stress relief and other benefits.

1.4 Objectives

The objectives of this research are to:

i. design a variety of art activities for J.H.S. students from selected Basic schools in the Accra Metropolitan area;

ii. assist students to express themselves and reduce stress in academic work through spontaneous art-based activities;

iii. assess the effect of the exercises mentioned above.

1.5   Research Questions

i. What role could art therapy play in schools?

ii. How can conceptual art forms help J.H.S. students relax and relieve stress?

iii. What is the effect of these art activities on J.H.S. students?

1.6   Delimitation

This research limits itself to two groups in the Basic school. These are students in J.H.S. 1 and J.H.S. 3 with average ages of between 12 and 13 years on one hand and 15 and 16 years on another hand, respectively. It will seek to find out how these groups of individuals react to their environment at their various stages of development, via art-based activities. Two schools are going to be selected from the Accra Metropolitan area.

1.7   Limitations

Every research has its own attendant problems. One such problem encountered was the acquisition and use of various art media. This was as a result of low preferential treatment meted out to the visual arts. Currently in most schools, Catering is the most taught subject under the Pre-vocational Skills. As a result the students do not have tools to work with in the field of Visual Arts. Even where there is an aspect of the Visual Arts, it is more

academic, that is, it forms part of the school's curriculum. Since the students do not have the art media by themselves, the researcher had to provide them. This led to extra financial burden on the researcher. The only art medium available in one of the schools chosen for this research was a set of twelve poster colors through the capitation grant, and that was woefully inadequate.

There was also lack of interest in the use of wet media in some instances. The students were more comfortable using dry media. This led to the sparing use of the inadequate poster colour available, and as a result they could not explore much into other art media.

Access to schools to use for this research was difficult. The reason was that, the time to be allocated for the research would delay the school's academic work, especially for the subject area whose time has been allocated. In some cases the researcher was regarded as a practicing teacher and the area of discipline to be researched into, that is, art-based was not available in the school. In the two schools which were accessed, the researcher was subjected to bullying by some permanent teachers. This took the form of frequent abrupt interruptions during the art activities by some teachers, demanding extra tuition fees and other forms of levies from the students. These frequent interruptions sometimes ended the session midway.

Non-availability of Ghana-based literature especially in the fields of psychology and art therapy as well as the time-bound nature of the research hindered the progress of this research. Information related to the subject matter was scanty because of its tentative nature in this part of our world.

1.8 Definition of Terms

Adolescence: the developmental period of transition between the childhood and adulthood that involves biological, cognitive and socio-emotional changes.

Anorexia nervosa: an eating disorder that involves the relentless pursuit of thinness through starvation.

Art form: the looks of an art work in totality, that is, style, composition, type, figures, media and expression.

Bulimia: an eating disorder in which the individual consistently follows a binge-and-purge eating pattern.

Cognition: the act of knowing, including consciousness of things and judgment about them.

Conceptual art: an art form in which the underlying idea or concept and the process by which it is achieved are more important than any tangible product.

Consciousness: the state of personal awareness that is derived from our ability to think, feel, perceive, sense, and dream.

Counter transference: the therapist's own feeling response to the client and the image in a therapeutic situation.

Transference: an occurrence in which a patient transfers strong infantile feelings that originates from childhood experiences or early relationships onto the therapist.

Unconsciousness: the portion of mind where impulses, fantasy and primary process reside out of awareness.

1.9   Importance of the Study

This study was intended to make education and youth policy makers aware that, the use of art therapy can be employed where Guidance and Counselling services have not been effective. It would therefore be beneficial to our education system especially to students at the J.H.S. level.

As an alternative to Guidance and Counselling services, school authorities at the J.H.S. level could use it as a guide to identify some behavioural problems of some students who find it difficult to express themselves verbally. In that way they may be able to find some solutions to curb the prevailing circumstances of their adolescent students.

Juvenile prisoners, who are mostly in adolescence, would benefit from this study. It may be able to bring to the fore, some of the inner conflicts they may be encountering, through images, which hitherto, they have not been able to express verbally. Prison authorities, as part of their reformation exercises, could identify some of the real problems of their inmates through the images produced in art therapy. However, in all these exercises, whoever has to use art therapy should be a trained art therapist or someone with an art therapy background.

1.10   Organization of the rest of the text

Chapter Two of this write-up deals with the review of related literature. This is a summary of what other writers and researchers have said about the subject matter and their relationship to this research. The relationship can however support or contradict the purpose of the write up.

The general procedures or methodology follows in Chapter Three. Information gathered from libraries, the type of research method used and how the whole write up was done and arranged in a chronological order, can be found in this chapter.

Chapter Four consists of presentation and discussion of findings. The outcome of the various observations and how they conform to the research questions could be found in this chapter.

Summary, conclusions and recommendations are found in Chapter Five. The success and failure as well as suggestions as to how the project could be done in a better way are consisted in this chapter.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1   Overview

Researches are regarded as the search for new truths and therefore initial information has been documented in various reference materials. This chapter reviews some of the literature related to the topic of this research under various headings such as the structure of education in Ghana, adolescence, art and art therapy.

2.2   The Micro and Macro Environments of the Adolescence

The home is regarded as the immediate environment in which every child grows. It is made up of the nucleus family which includes the father, mother and other siblings where available. The next environment is the family as in recent past and still characteristic of most African communities. Then there is the outer environment that forms a larger community which is made up of variety of families, tribes, villages, towns and cities outside the initial home. Currently, the larger environment is not just made up of families, farming and smithing, but formal education or schools as well as foreign religious bodies such as Christianity and Islam are components (Bronfenbrenner, as cited in Santrock, 1996).

The societies often depend on their people to take up responsibilities in order to be functional. Various institutions like formal as well as non formal educational institutions have been established to train individuals for these social functions or roles. The trainees are also expected to be in their right minds in order to cope with the acquisition of various skills and knowledge. It is

therefore important to ensure that very individual in the community is mentally healthy.

2.3 The Structure of Education in Ghana

The structure of education in Ghana suggests that between ages of 12 and 14 years an individual would be in the Junior High School (J.H.S.). These ages fall in the category of adolescence which is associated with various stages of development where changes occur in the physical, cognitive and emotional aspects of life processes (G.H.S, 2005).

2.4 Table 1.1: Historical Overview of Concept of Adolescence

PERSONALITY	BACKGROUND	CONCEPT ON ADOLESCENCE	PERIOD
Plato	Early Greek	Age of Reason	4th Century BC 1968 translation
Aristotle	Early Greek	Age of Choice	4th Century 1941 translation
Jean-Jacque Rousseau	French	Reason and self consciousness	Middle ages(1762/1962) Translation
G. Stanley Hall	American	Adolescence	End of 19th century and early 20th century

(Santrock, 1996)

From the table (1.1), the four personalities have different names for the period now referred to as adolescence. According to Santrock (1996), Plato described human development in three facets namely desire, spirit and reason. He opines that, reason is the highest facet and does not develop in childhood, instead it appears about the age we refer to as adolescence today. Like Tandon (2004), who believes that our experiences as we grow up

contribute to our personality character as adults, Plato stressed the importance of early experience in the formation of character as well as experiences in later years that have the tendency to modify our character.

The hallmark of maturity according to Aristotle (as cited in Santrock, 1996) is self-determination. It is at this period of human development that the individual develops the ability to choose. Lowenfeld and Brittain (1970) buttressed the opinions of Plato and Aristotle by identifying some ages 12-14 years 14-17 years in human development as periods of reasoning and decision making respectively.

Rousseau (as cited in Santrock, 1996) also stratified the stages of development for which stage three is between 12 and 15 years. The characteristics of this stage are the development of reason and self consciousness with abundant physical energy. The stages of development as mentioned by the earlier writers namely Plato, Aristotle and Rousseau and supported with age ranges by Lowenfeld and Brittain (1970) can be said to be the period of adolescence. Below is a further discussion on adolescence by some contemporary writers.

2.4.1   Adolescence

"Adolescence is the developmental period of transition between the childhood and adulthood that involves biological, cognitive and socio-emotional changes" (Santrock, 1996, p. 26), for which the best and worst of times are encountered by an individual. Adulthood behaviours take their roots from the period of adolescence and this is supported by Tandon (2004) that "our experiences as we grow up contribute to our personality or character as an adult"

(p. 40). These experiences, however, differ from one environment to the other. For example, anthropologist Margaret Mead (as cited in Santrock, 1996) viewed adolescence from a socio-cultural perspective. Mead's view is opposed to G. Stanley Hall's opinion, (as cited in Santrock, 1996) whom historians labelled as the father of scientific study of adolescence and states,

> Hall believed that all development is controlled by genetically determined psychological factors and that environment plays a minimal role in development, especially during infancy and childhood. Hall did acknowledge, however, that environment accounts for more change in the development in adolescence than in earlier periods. Thus, at least with regard to adolescence, Hall believes as we do today-that heredity interacts with environmental influences to determine the individual's development. (p. 10)

Hall then describes adolescence as a period of storm and stress. The storm-and- stress view is Hall's concept that "adolescence is a turbulent time charged with conflict and mood swings" (Santrock, 1996). This view Mead opposed because of her study of adolescents on the south sea island of Samoa. "She concluded that the basic nature of adolescents is not biological as Hall envisioned, but rather socio-cultural" (as cited in Santrock, 1996, p. 11). Her argument was based on the socio-cultural setting in Samoa which provides a smooth and gradual transition from childhood. This allows the adolescent to know clearly adult roles such as observing sexual relations, seeing babies born, regarding death as natural and engaging in sex play. These observations according to Mead can promote a stress free adolescence. "However, in cultures like the United States, in which children are considered very different from adults and where adolescence is characterized by the aforementioned experiences, adolescence is more likely to be stressful"(Santrock, 1996). The arguments advanced by Hall and Mead suggest that adolescence is characterized

by various determinants namely, physical or biological development as well as socio-cultural settings.

As to a specific year adolescence begins and ends opinions vary considerably. While Hall opines that adolescence is a period from 12 to 23 years, Santrock (1996) states that "although cultural and historical circumstances limit our ability to place a range on adolescence, in America and most other cultures today, adolescence begins at approximately 10 to 13 years and ends between the ages of 18 and 20 for most individuals" (p. 26).

In Ghana, a study by the Ghana Health Service and the Ministry of Health (2005) identifies adolescence between "10 – 19 years" (p. 14). These age ranges were further classified under young adolescents (10 – 14 years) and older adolescents (15 – 19 years) (p. 2).

2.4.1.1 Characteristics of Adolescence

The characteristic nature of adolescence is determined by different factors in human development. The human being as a single unit is divided into various departments of development. These are physical or biological, cognitive and socio emotional developments.

2.4.1.1.1 Physical or Biological Development

One observable feature of a potential adolescent is physical change. The commencement of adolescence is characterized by pubertal features. Some of the observable physical characteristics are specialized hair growth, muscle development, height and weight.

Hair growth in male adolescents appears around the genitals, in the armpit, around the cheeks and the chin, above the upper lip, chest and the abdomen. On the part of female adolescent, hair grows around the genitals, on the arms, and in the armpit. With regards to skeletal and muscular components of growth there are changes in height and weight. Whilst there is the tendency for an increase in height, some by virtue of generic influence or hormonal deficiency become stable.

Putting on of weight amongst contemporary adolescent females is on the decline. Even though, Sigmund Freud theorized long ago with regards to the pleasure principle, for example, it still has a considerable amount of significance in our present way of life. As Tandon (2004) states, "Freud's clinical experience led him to view sex as much more important in the dynamics of the psyche than other needs" (p. 29). Most adolescent females presently would prefer to be slimmer in order to exhibit their body shape. This proves the standard awareness of the adolescent female of her physical change. Another factor that influences changes in weight is eating disorder. "Eating disorders are complex, involving genetic inheritance, physiological factors, cognitive, and environmental experiences" (Stunkard as cited in Santrock, 1996, p. 529). "And in one recent study, girls who were both physically involved with their boyfriends and in pubertal transition were the most likely to be dieting or engaging in disordered eating patterns" (Caufman as cited in Santrock, 1996).

For adolescents who have the passion and appetite for food are most likely to be obsessed. There are two other prominent eating disorders, and these are, anorexia nervosa and bulimia. According to Santrock (1996), anorexia nervosa is "an eating disorder that involves the relentless pursuit of thinness

through starvation" (p. 531) whilst bulimia is "an eating disorder in which the individual consistently follows a binge-and-purge eating pattern" (p.532). In the latter case, the bulimic goes on an eating spree and then purges by self induced vomiting or by taking laxative. These behaviours further prove the level of consciousness of the adolescent, especially females, with regards to physical development. These behaviours also come about as a result of the pursuit of attraction and attention from the opposite sex mostly and less concern from the same sex.

One other activity that puts on a check on weight gain is physical exercise. Disciplines like soccer, jogging, swimming, tennis and even walking are some of the activities in physical exercises. Some of the adolescent males in Ghana engage in body building, soccer and jogging while some of their female counterparts join keep-fit clubs for jogging and in recent times, participate in aerobic exercises. However, the kind of environment in which the adolescent lives as well as the social class sometimes determines the kind of exercise he or she does.

2.4.1.1.2 Cognitive Development

The relationship between the physical development and cognitive development is the awareness of changes especially in muscular and skeletal changes and it includes height and weight. The fact that a female adolescent deliberately engages in eating disorders and exercises in order to check her body implies that she is conscious of her physical development. Cognition is defined by the Longman Dictionary of Contemporary English as "the act or action of knowing, including consciousness of things and judgment about them" (p. 204).

To buttress the definition of the dictionary, Magnavita (2002) describes consciousness as "the state of personal awareness that is from our ability to think, feel, perceive, sense and dream and, one can readily see in this description the foundation of our unique personality" (p. 115). Furthermore, the characteristics of the adolescence in cognitive development being idealism, abstractism, reasoning and hypothetical in thinking are supported by Jean Piaget's theory of the stages of development. Viewing the nature of Piaget's theory of the cognitive process Santrock (1996) states that "In Piaget's view, adolescents actively construct their own cognitive worlds; information is not just poured into their minds from the environment. To make sense out of their world, adolescents organize their experiences. They separate important ideas from less important ones. They connect one idea to another" (p. 105).

The most relevant stage of Piaget's theory of the stages of cognitive development as far as this research is concerned is the fourth and final stage known as the formal operational stages. This stage emerges from 11 to 15 years of age. At this stage, adolescents developing power of thought opens up new cognitive and social horizons which are more abstract and hypothetical, according to Santrock (1996).

2.4.1.1.3 Socio-emotional Development

Societies are bound by rules and regulations that are also inculcated in their culture. Culture is the totality of a way of life of a particular group of people. It is defined by Santrock (1996) as "the behaviour patterns, beliefs and all other products of a particular group of people that are passed on from generation to generation" (p. 18). It is made up of ideas, values, norms, beliefs,

assumptions, etc. Irrespective of the size of the society, its culture influences the identity, learning and social behaviour of its members.

Whenever cultural values are violated or when expectations are ignored, people react emotionally. For example, in the Ga traditional area of the Greater Accra region, a ban is placed on noise making in a particular period of the year, and any individual or group of persons who violates that norm, is dealt with in accordance with the rules of the traditional council, sometimes resulting in chaos. The emotions attached to cultural practices affect the adolescents due to choice making at that stage of development.

Adolescence is often preceded by puberty and so in some societies the adolescent is formally introduced to values, responsibilities, norms, etc. so as to be conversant with particular roles in the society as an adult. In Ghana for instance, remnants of such practices do exist. Examples are 'bragoro' and 'dipo' of the Akan and Krobo tribes respectively, which are puberty rites performed for females. The rare existence of these practices is as a result of western cultural influences and formal education. Santrock (1996) acknowledges that and states,

> Africa especially Sub-Saharan Africa has been the location of many rites of passage for adolescents. Under the influence of Western culture, many of the rites are disappearing today, although some vestiges remain. In locations where formal education is not readily available, rites of passage are still prevalent" (p. 285).

Some of the electronic and print media have been vehicles employed in the spread of western culture, especially newspapers and magazines for the print media and televisions and videos for the electronic media. As a result, culture of the youth is conflicted with the kind of culture their parents or the elderly

would like to impart on them especially in the area of fashion and issues related to sex. Hence there is emotional stress on the adolescent, which often tends to affect the academic performance in those years. This characteristic feature of the adolescent is the socio-emotional process of human development, and it is defined by Santrock (1996) as "changes in an individual's relationships with other people, in emotions, in personality, and in the role of social contexts in development" (p. 23).

For the purpose of this research, the researcher sought some of the socio-emotional problems that the adolescent students encounter, through art works, which affect their academic performance. Some remedies would then be given through art based activities.

2.5   Art

In a broader sense, art has been put into classifications such as the visual and performing arts, but the focus of this research limits it to the visual arts. In the Ghanaian context there is no definite description of the visual arts, rather, they are regarded as crafts (Amenuke, Dogbe, Asare, Ayiku, and Baffoe, 1991).

Among the indigenous arts of Africa, for that matter Ghana, are sculpture, paintings on walls and bodies, blacksmithing, goldsmithing and pottery, to mention but a few. The indigenous African arts were made not for making sake, in other words, not for aesthetic purposes, rather, they were meant to serve particular purposes, and this Gyekye (1996) states that "the African held a functional and symbolic conception of art" (p. 126). The functions of the indigenous artworks vary considerably as "a particular work of art may be destroyed or discarded after use no matter how beautiful or expressive it may

be" (Amenuke et al, p. 110). As characteristic of art therapy, the aesthetic qualities of the images are not the primary focus and therefore they were not given any attention.

Awoonor (1975) buttresses the purpose of the indigenous African arts as being functional and symbolic. Its primary function according to Awoonor, is religious "emphasizing the people's need for magic and charm through talismanic objects and amulets and such other carvings that become the media of communication and contact with the spiritual world" (p. 56). The contemporary use of the visual arts could also be found in art therapy, as it produces projective images through painting, drawing, carving, modeling, etc., that serve as media of communication between the client and the therapist in the healing process. The World Book Encyclopedia (1994) briefly describes art as a skill in making or doing, in broad sense. "A job or trade needing skill especially with one's hands" is referred to as a craft according to the Longmans Dictionary of Contemporary English (p257). To buttress the definition of the dictionary is an assertion by the World Book Encyclopedia that art is sometimes also called handicraft and defines it as "the creation of objects by hand." It further explains that the range of handicrafts however, is limited only by an individual's imagination and ability.

The culture of a people makes them ethnocentric and egocentric. I refer to the explanation of ethnocentrism by Tandon (2004) which states that "Everyone grows up in a culture that existed before their birth. It influences us so subtly and so thoroughly that we grow up thinking 'this is the way things are' rather than 'this is the way things are in this particular society" (p.17). Erich Fromm refers to it as the social unconscious and it is very powerful. With

regards to egocentrism, Tandon (2004) states that "each of us, beyond our culture, has specific details to his or her life-genetics, family structure and dynamics, special experiences, education and so on-that affect the way we think and feel, ultimately, the way we interpret…"(p. 17).

What this means is that, the understanding of art differs from one society to another as well as the individual's own conscience, thoughts, perceptions and experiences. And to support that stance, Gilbert (1998) states that "people today are exposed to art from different times and place" (p. 18). These varying cultures, in effect make a work of art subjective because works of art we see are products of their own culture, with their own prevailing standards of taste (Gilbert, 1998). They represent what the artist as well as the audience or viewers for whom the work is intended, believe them to be and no matter how straight a work (of art) may seem, it is influenced tremendously by the artists own perspective and by his or her culture.

2.5.1 Art Forms

Art is an outward expression of inner feelings and emotions and as such any form of art would have to be characterized by that. This research will approach art in a more expressive nature as defined by Gilbert (1998) who states that "By expression we mean the artist's unique view of art and of the world, an outward manifestation of the artist's emotions, thought, feelings, fears, dreams and observations. Expression is what the artist- in visual terms-says to the viewer or to the world" (p. 31).

The research procedure required adolescents who by virtue of their stage of development might have emotional problems and would exhibit characteristics of anxiety and stress that can affect them academically.

Therefore in order to manage the amount of stress and anxiety, the adolescent student was encouraged to express his or her emotions non-verbally by means of the visual arts.

2.5.2   Conceptual Art and Its Characteristics

Concepts are an individuals general ideas, thoughts and understanding, therefore conceptual art as a derivative of concept deals with works of art that are based on the artist's ideas. Gilbert (1998) defines conceptual art as "An art form in which the underlying idea or concept and the process by which it is achieved are more important than any tangible product" (p. 491). The process of expressing emotions in a work of art could be observed through conceptual art making. A critical observation identified the aggressiveness of the artist, herein referred to as the student, anxiety, extraversion, introversion, etc., when the individual manipulates his art media and the kind of idea it conveys.

The research was intended to draw out the subjective or reflection of thoughts of the adolescent student using images. The purpose of conceptual art in this research is to make the student express ideas about himself and his perception of people's idea about him. These thoughts have the tendency to affect the students' developmental-physical, cognitive and socio-emotional process and an art-based activity would therefore allow the student to communicate through the images that have been created, which would serve as an exercise for relaxation, stress relief and other benefits.

This kind of art style is characterized primarily or solely on an idea, which is actually the art. The total appearance of the art work does matters

including the idea behind it. This research, however, relied on the subjectivity of the students' ideas.

2.6 Characteristics of Adolescent Art (12 – 14 years)

The child's thoughts at this stage are hypothetical, abstract, idealist etc., and these are portrayed in their works of art. Age twelve marks the onset of the stage of reasoning where works of art are pseudo- naturalistic. Human figures at this stage exhibit detail as well as awareness of sexual characteristics. In the latter part of this stage, which is about fourteen years, the child develops eagerness towards artistic skills. He sometimes depends on other materials that contain pictures from which he copies (Lowenfeld and Brittain, 1970).

Art at this stage does not take the form of spontaneity, rather drawings are made from what is seen. This section identifies some of the characteristics of adolescents' representation of space and composition, human figures and colour.

2.6.1 Space and Composition Representation

Gilbert (1998) defines composition as "the organization of lines, shapes, colours, and other elements in a work of art." This definition is more often applied to two-dimensional art. Space as an element of art is described as an open area without boundaries, for example, a drawing plane. It is basically in two forms namely positive and negative spaces. The positive space is the area occupied by the image while the unused space represents the negative areas.

The use of space in art therapy varies in meaning. A large space in a composition, in the context of art therapy, according to a guide by Levine,

indicates a feeling of inadequacy. Perhaps, it represents a feeling of isolation too. On the other hand, a big figure with small space indicates hypersensitivity.

Feelings could always be portrayed in the works of art of artists, however, for some beginners there are mechanical rules of drawing to guide them. One such rule is the representation of space in three-dimension on a two-dimensional surface, where perspective is taught and applied. In perspective, the viewer sees objects in the distance smaller and indistinct, whereas objects closer to the viewer appear bigger and clearer. Also, one other effect of the mechanical rule of perspective is the photographic nature the art work assumes, which may not reflect the feelings and emotions of the artist, for example, as Lowenfeld and Brittain (1970) put it, "… at this age the rules to follow become merely mechanical and have no relationship to the world that they experience" (p.261). Lowenfeld and Brittain (1970) opine that it is better children introduce perspective in their work through their own experiences.

Again, Lowenfeld and Brittain (1970) were certain that a child at this stage of development, who has an inclination towards haptic responses, could be frustrated when going through lessons in perspective. In the case of the Accra Metropolitan basic schools that were used for these exercises, the situation could be similar as stated by Lowenfeld and Brittain (1970) that "Although school systems vary from one part of the country to another, most youngsters of this age will be in the junior high school years…" (p. 256). One factor is due to the non-availability of art as a subject in previous classes at the primary school level, and as a result, the students are not visually minded to reduce distant objects in size. The whole exercise thus turns out to be more academic rather than an expression of feelings and emotions.

A therapeutic process in art must bring out the student's own past experiences, emotions and feelings. If the work of art in the therapeutic process is viewed from the angle of mechanical rules, it defeats the purpose of the therapeutic exercise. The composition and images obviously will vary in meaning. For example, a smaller and indistinct figure or object could mean something else other than a figure or object in the distance.

The presence of perspective in the therapeutic drawings may not be entirely unnecessary as it presents a diverse meaning to the size of objects in relation to their position in the composition. For instance, a child, as referred to at this stage of development by Lowenfeld and Brittain (1970) is in the pseudo-naturalistic stage, which ranges between 12 and 14 years. The national Adolescent Health and Development (ADHD) programme's training manual for healthcare providers in Ghana (2005) refers to a child in the above age range as "younger adolescents – 10-14 years" (p. 2). This age range especially that of Lowenfeld and Brittain (1970), make up the students in the junior high schools in Ghana. Their interest has the tendency to exaggerate figures and objects and isolate those that are of less importance to them, as Lowenfeld and Brittain (1970) point out that "If a youngster is concerned about his nose he may exaggerate this or leave it out entirely…" (p. 260). In another instance, a smaller figure in the distance could be the cause of a client's predicament and therefore cannot be ignored. That smaller element could be worked around to unmask the real problem a client is facing. The positive and negative impact on the presence of perspective is balanced.

2.6.2 Human Figure Representation

A manifestation of physical or biological development is portrayed in the drawings of the child. It is common to see the sexual characteristics in the drawings being exaggerated indicating the concern of the child over his physical development and a self-conscious approach to his environment. According to Lowenfeld and Brittain (1970) the child is

> …concerned about how he looks, how he dresses, what he says, and particularly he is concerned about how he appears to others. To a great extent, he is searching for himself. He wants to know who he is, what he believes in, what he can do, and what is important in life (p. 257).

This stage might be better understood if it is thought as a transition in which the young adult is beginning to assume an important role to an all-powerful adult world.

Children who are visually minded strive for greater naturalism when drawing, introducing drapery, shadows, etc. as well as baselines to show stability. On the other hand, a non-visually minded child uses cartoons, to represent human figures through satirical drawings. This according to Lowenfeld and Brittain (1970) is characteristic of boys who seem "particularly interested at this age in developing this ability and sometimes will enjoy making cartoons of teachers, parents, and those of their classmates who hold enviable positions" (p. 259). Furthermore, students are sometimes taken through art activities that depend on formulas for drawing symmetrical figures. The effect is that, the drawings become less expressive of the self and are artistically less meaningful.

2.6.3 Colour Representation

The environment in which we live has a great influence in our developmental process. It affects our endeavours like the way we think and attribute meanings to events, objects etc. The meaning, choice and use of colour are no exception. The meaning and choice of a colour is subjective due to the different environments in which we live. Corcoran (1953) (as cited in Lowenfeld and Brittain, 1970), indicates that, "Much has been written about the psychology of colour and its emotional effects on individuals. Such emotional reactions to colour are to a large extent determined associatively, through the effect of past experiences" (p. 264). Colour can be highly subjective in meaning and therefore no generalizations should be applied in teaching that will deny the child's creative approach to colour. For example, horror might mean red associated with blood by one individual while to another individual green, and might associate it with decay. This makes individual's emotional reactions to colour highly individualized, and more especially a non-visually minded child may use colour in contradiction to colour (Lowenfeld and Brittain, 1970).

Children in this part of the world also associate colour to their cultural setting or environment. The meaning of colour is not individualized because of their symbolic meaning in our society. In the southern part of Ghana, for example along the coast of Accra, black and red are used for mournful occasions like funerals and in some cases, white for someone over seventy years of age. However, white is also used when a twin is deceased irrespective of the age as well as a traditional priest. Apart from mournful occasions red is associated with danger while white is also used during joyous occasions like naming ceremonies, victory in court cases, etc. These emotional associations

with these particular groups of colours are culturally subjective. Nevertheless, a child with limited exposure to certain colours that are rarely used in his environment is likely to use them in an individualized subjective manner. It is the duty of the therapist to find out reasons why particular colours are used.

2.7   Art Therapy

Most works of art are a portrayal of the individual's way of expressing feelings, emotions and perceptions. To Case and Dalley (1992), referring to the theory of Melanie Klein, "Artists are therefore able to recreate, their own inner worlds and to give them life in the external world" (p. 80). These expressions sometimes come about as a result of past experiences. The ideas and images that are presented serve as a source of information which can be used to heal an individual, who for one reason or the other is going through a period of turbulence. The healing process which is done with works of art is what is referred to as Art Therapy. Barber, (2006) explains that, "At some point in their lives, people may find themselves overwhelmed by the intensity of the emotions which are difficult to face either by themselves or with others. Art therapy offers an opportunity to explore these intense or painful thoughts and feelings in a supportive environment."

The individual's experiences are influenced by various factors in his environment such as cultural practices and the transitional period of the child is also characterized by fantasies that were carried on from infancy. These infantile fantasies, according to Levine (2006) are images that we have thought of before we had words and are termed as preverbal thinking. According to Case and Dalley (1992) "Fantasies colour the infant's experience of real objects and the

impact of reality constantly modifies fantasy life. Fantasy life expresses itself in symbolic ways" (p. 78).

Segal (as cited in Case and Dalley, 1992) is of the view that "All art is symbolic by its very nature and it is a symbolic expression of the artist's fantasy life" (p. 78). Therefore Barber, (2006) is of the opinion that art therapy should be for every body, thus recommends it

> For managers and staff under pressure, for people who are generally stressed and overwhelmed, for people with mental health problems, for people with severe learning difficulties", and more especially for the purposes of this research "for children and young people who have problems conforming in school and with personal problems at home, for people who feel they are problem free but would like the opportunity to explore issues within themselves.

The last two target groups of Barber, (2006) are very significant to this research in that most of the basic public schools in Ghana virtually have no avenues for referrals for emotional counseling. It is therefore a difficult task for a therapist to enter a classroom and begin to identify students with problems. However, with the assumption that the students are problem-free, yet they should be given the opportunity to explore issues within themselves through art, such activities will enable the students to express themselves in a non-verbal way. The therapist therefore gets the opportunity to observe and identify some behavioural traits and other related problems which can be used as a spring-board for further therapeutic sessions. Edwards (as cited in Case and Dalley, 1992) is of the opinion that "a persons state of mind could be read from a picture." This assertion I do agree with and it further strengthens my stance that the use of art for healing or relief purposes is beneficial to the adolescent.

2.7.1 The Therapeutic Process

Processes in art therapy require physical as well as non-physical components put together to ensure a good relationship between the therapist and the client for a successful therapeutic encounter. The physical component includes the structure which contains offices, studios, shelves, sinks, notice boards, chairs, tables, art media, etc. The non-physical ones include a right ambience, the environmental setting, speeches that come in the form of interviews, interrogations, conversations, interactions, recollections, reflections, etc. All of the above mentioned and more are needed to enhance a smooth therapeutic process (Case and Dalley, 1992).

In some institutions, mostly outside Africa where art therapy is widely used, a whole department is set up for art therapy. Therefore the physical structure that houses the department has its interior design purposely for art therapy sessions. As explained by Case and Dalley (1992) "…it is important that the space fits the client in that the organization of the room gives opportunity for the particular client group to make full use of their potential in therapy" (p. 22). In these structures or rooms are fitted with sinks, furnished with the appropriate furniture set, shelves, notice boards, etc. These create the right physical environment where the client can explore his maximum potential in terms of inner feelings using images. In some cases the media to use, that is colour, clay, paper, etc. are readily available. Unfortunately, in this part of our world there is no such infrastructure available for use especially at the state run basic schools. There are no studios, offices, sinks, etc. to be used during art sessions. The only available space for any art related activity is the classroom. Any other art related work that is done peripatetically is outside the classroom,

for instance the school compound where art works are done in situ. This research activity was conducted in the classroom except where the students decided to go out of the classroom.

Since art therapy involves the expression of emotions and feelings, it is very important to create a conducive ambience during sessions. The right environment has to be set in order not to restrain the client from expressing himself. The right environment depends on the setting of the therapeutic scenery or space that is bound by rules, time, day duration, venue, and in some cases cost of consultancy. The latter is applicable where the sessions are made on contractual terms by individuals who see therapists privately. Cox (1978) (as cited in Case and Dalley, 1992) defines the therapeutic space as "a term which can be used metaphorically to describe an invincible boundary to the 'space' within which the therapist and patient meet, and where the phenomena of transference and counter-transference are housed" (p.56).

This research was conducted in schools where there were no special structures as studios or art therapy department. Also, there were no special times allotted for art therapy sessions, therefore the researcher and the headteacher as well as some subject teachers, most especially teachers who teach art related subjects , discussed what time and duration be allotted per session on the time table for the research activities. The venue for these activities was the classroom. The rules remained the same as the school's rules except that the students had to be made aware that there was not any form of assessment by giving of marks and the drawings that were made were not for competition purposes. This was done in order to make the activity less stressful.

When the right environment is set in terms of physical and non-physical conditions, then a therapeutic process has been established. This is what Cox (1978), (as cited in Case and Dalley, 1992), refers to as the sequence of integrating energies released in a patient as a result of her interaction with the therapist. Common things that are likely to occur in the therapeutic process are transference and counter-transference.

2.7.1.1 Transference

As an integral component of the therapeutic process it is described by Case and Dalley (1992) as something that "occurs when a patient transfers strong infantile feelings that originate from childhood experiences or early relationships onto the therapist" (p.60). Some other concepts of transference have been formulated by psychoanalysts and art therapists(as cited in Case and Dalley, 1992) for example, Freud refers to transferences as new editions or facsimiles of the tendencies and fantasies that come up and made conscious in the analytic process. These fantasies in Freud's view are series of psychological experiences that are poured unto the therapist. Case and Dalley (1992) summarized Freud's concept of transference as a phenomenon that occurs in the present situation between therapist and patient. Klein, (as cited in Case and Dalley, 1992) is also of the view that transference is an expression of unconscious fantasy in the here and now of the session.

As much as Freud and Klein do accede to the fact that transference deals with the pouring out of fantasies, infantile experiences, anxiety etc, the destination of these expressions differ. To Freud, the destination of transference is the therapist but to Klein it is the analytical process. In both cases however, it

is the analyst or therapist that helps the client to overcome those traumas, anxieties and fantasies.

The position of the researcher was that this aspect of the therapeutic process will not be so much relevant as the research was not intended to seek for neurotic or psychotic traumas. It is well noted that some of the key words used in explaining transference are fantasies, anxiety and trauma. This research however did not rule out the possibility of the future where fantasies and anxieties would play their various roles. Focus was on relaxation, stress relief from academic activities and other benefits as has been recommended by Barber (2006) that art therapy should be for everybody including people who feel they are problem-free, but would like the opportunity to explore issues within themselves. The other benefits included children and young people who have problems conforming in school and with personal problems at home.

Freud and Klein are psychoanalysts whose activities procedurally are not necessarily art based. Their clients or patients are taken through other procedures other than art therapy through their concepts that are widely used during art therapy sessions. In view of that, whilst transference occurs verbally in psychoanalysis, in art therapy it is through an image. The emotions, past infantile experiences, anxieties and fantasies are expressed through artistic images, and these images are in turn used to correct some of the problems the client is encountering. Weir (1987) (as cited by Case& Dalley, 1992) writes "As art therapists, this can inform our understanding of how the process of transference operates within art therapy and the effect of introduction of the art object made within the relationship" (p.62). They continue to explain that there is communication between therapist and client, client and painting and then

therapist and painting. The image often becomes the focus through which the transference relationship is explored. It holds the significance of feeling in that it acts as a receptacle for the fantasies, anxieties and other unconscious processes that are now emerging into consciousness for the client in therapy. It therefore must not only contain aspects of the transference relationship but a separate response also takes place in terms of the painting in its own right. Schaverien (as cited in Case and Dalley, 1992) makes the distinction between two sorts of images and states,

> There are times when the pictures merely exhibit the transference. These pictures enhance and widen the scope of psychotherapy but are distinct from the pictures which embody feeling. When the picture embodies feeling, and movement starts to occur in relation to the image created, it is then that change is possible through the medium of the picture itself. This is similar to the transference relationship to the therapist but here the focus is the picture (p.62).

In effect it is the image that is communicating, as expressed by Hammer (1980) that "Psychiatric patients, I have found, can frequently express themselves more easily through graphic means of communication than through verbal ones" (p. 6). A discovery also made by Freud (as cited in Hammer, 1980) spoke of difficulties patients often have when communicating their dreams and writes, "'I could draw it', the dreamer says frequently, 'but I don't know how to say it.' " In earlier discussions of this write up the visual arts have been described as an expression of inner feelings through images, be it on a two-dimensional surface or in-the-round.

2.7.1.2 Counter-Transference

At one point in a therapeutic process the therapist plays the role of a receptacle for the client's past and infantile experiences. But the management of these experiences has to differ between the therapist and the client. What the therapist receives is what is termed transference, on the other hand the way the therapist manages those experiences in order to help the client cope and overcome his existing conditions is counter transference. According to Case and Dalley (1992) "counter-transference is the therapist's own feeling response to the client and the image in a therapeutic situation" (p.63). Counter-transference in other words is the opposite of transference but takes its source from the transference of a client. It is also handled in different ways, for instance Heimann, (as cited in Case & Dalley 1992) states:

> The aim of the analyst's own analysis is not to turn him into a mechanical brain which can produce interpretations on the basis of a purely intellectual procedure, but to enable him sustain his feelings as opposed to discharging them like the patient (p.63).

Counter-transference is not a means of interpretation of images where the therapist on receiving the feelings of the client uses his intellectual ability to assume what they are, rather, according to Case and Dalley (1992),

> The therapist's feelings or counter-transference can be understood as a useful indicator of the patient's state of mind in terms of being a specific response rather than the intrusion of the therapist's own neurosis and neurotic transference into the psychoanalytic work (p. 63).

2.8   Media and Imagery

There are varieties of art media available for students to use in making their art   works. These include dry media such as pencil, crayon, pastel etc, and

wet media such as poster color, water color, acrylics for drawing and painting. Other kinds of media are clay, wood, sand, paper, plastics, leather etc for three-dimensional art forms. The choice of media is very important because they play a uniquely individual role. For instance, with color work some people use particular colours for particular feelings and emotions. However it is not so every time, and care must be taken not to make hasty judgments and interpretations as to what particular colours mean in the drawings. "The materials in art therapy have a profound purpose and can be used in many different ways to indicate states of mind, feelings, thought and ideas" (Case and Dalley, 1992, p. 99)

As part of the boundaries to be created in the process, an appropriate medium has to be used and should suite the classroom process. This is so because most basic schools in Ghana have no special facilities like studios as well as workshops, to be used. According to Case and Dalley (1992) "The room must feel safe enough to do this and open access to all the materials can make available many possible avenues of expression" (p.99). For instance, clay works will not have shelters to stand on to dry and there are no running taps for washing and tidying up. But there is a relationship between the medium and the image in that, clay is malleable and can create three-dimensional forms, some parts can be taken off and replaced, moods can be changed as well as positions. These have the tendency to capture the interest, anxiety, feelings and emotions of the individual.

To Case and Dalley (1992),

> Images made in art therapy embody thoughts and
> feelings. It is the capacity of art, and the arts in general,
> to be a bridge between the inner world and outer reality
> which gives the image the role as mediator. The image

mediates between unconsciousness and conscious, holding and symbolizing past, present and future aspects of a client (p. 97).

The client in art therapy tries to inculcate aesthetic experience by making what can not be expressed verbally. This is an inner feeling that has been expressed outwardly through images. It is based on these images that the therapist is able to observe and interrogate the client for further explanation.

A deductive analysis of this statement implies that the images are sometimes like Freudian slips, where they are made unconsciously yet have been uttered (through images). Images also are significant to an individual and have the tendency to reflect cultural or societal backgrounds. Hammer (1980) has stated that:

> Historically, man used drawings to record his feelings and actions long before he employed symbols that recorded specific speech. From the cave man through the ages, man-both primitive and cultured-has expressed his emotions, feelings, religious ideas, and needs by art work (p. 7).

The above statement is possibly true due to the fact that prehistoric activities involved sympathetic magic which according to Gilbert (1998) "…many experts believed the ancient paintings were done for magical assistance in the hunt, to ensure success in bringing down game animals" (p. 348) This was clearly a matter of the state of the mind. Thus in the words of Hammer (1980):

> In projective drawings, the subject's psychomotor activities are caught on paper. The line employed may be firm or timid, uncertain, hesitant or bold, or it may consist of a savage digging at the paper. In addition, as we shall later see, the subject's conscious and unconscious perception of himself and significant people in his environment determine the content of his drawing (p. 6).

Hammer (1980) in summing up, observed that, an examination of creative works by individuals tend to portray drawings that were done unwittingly [unconsciously] and sometimes unwillingly [apathy or psychic distance] about themselves as they are, or would like to be. Therefore, the conceptual art form approach used by this research was based on the concept of the self on the part of the student, and his environment.

CHAPTER THREE

METHODOLOGY

3.1   Overview

This chapter describes the strategy for conducting the research. These include the general plan for collecting, analyzing and evaluating information.

3.2   Research Design

The research design employed is the qualitative type. To Ary, Jacobs and Razevieh (2002), "Qualitative researchers seek to understand a phenomenon by focusing on the total picture rather than breaking them into variables. The goal is a holistic picture and depth of understanding rather than numeric analysis of data" (p. 25). Best (1981) alludes to research methodologies as having two faces namely logical-positivism and phenomenological inquiry, that dominate educational research. To Ary, Jacobs and Razevieh, qualitative research deals with the understanding of a phenomenon. A deductive analysis from the definitions by Ary, Jacobs and Razevieh (2002) and Best (1981) indicates that phenomenon inquiry falls in the category of qualitative research.

Deducing from the different definitions of a qualitative research, numerical analysis is less utilized or not used at all. However, in this research, the researcher agrees with Best (1981), that "The detailed descriptions collected in qualitative research can be converted later to numerical data and analyzed quantitatively…" (p. 253).

Research designs vary depending on the type of research being conducted. Qualitative research is no exception. The elements that have been considered in this research design include:

i. statement of the problem;

ii. reviewing of literature related to the problem;

iii. selecting a research methodology;

iv. presentation and discussion of findings on data gathered, deductive analysis and interpretation of data.

3.2.1   Descriptive Research

The research method used is the descriptive type. In a descriptive research data or information are gathered for the purpose of describing and interpreting present conditions, such as problems being encountered. As Ndagi, (1997) describes it, "Descriptive research is concerned with the collection of data for the purpose of describing and interpreting existing conditions, prevailing practices, beliefs, attitudes, on-going processes, etc." (p.99). He however concludes that it is not just for description sake but for the discovery of meaning.

This research sought for some attitudes and behaviours of some adolescents describe and analyze these behaviours and find out why those behaviours and attitudes are inherent at that particular stage of human development. It also sought how these behaviours may affect the adolescents' cognitive development as well as finding some ways in managing these behaviours.

3.3   Population

Population as in research according to Best (1981) is "any group of individuals that are of interest to the researcher" (p. 8). This research was

targeted at students in the range of 12 and 14 years of age from the Junior High School (J.H.S.). A sample is normally selected from a population. It is described by Best (1981) as a small population of a population selected for observation and analysis. Samples were therefore picked from J.H.S. 1 and J.H.S. 3. The Mamprobi Sempe 10 J.H.S. and the Kwashieman St. Luke's Anglican J.H.S. all in the Accra Metropolis, respectively, were the targeted population from which samples were picked.

3.4   Sampling

The type of sampling technique used was the non-random or non-probability sampling in the form of purposive or judgmental sampling. Purposive or judgmental sampling requires that the researcher picks cases to be included in the sample. According to Cohen and Manion (1985) "In purposive sampling, the researcher handpicks the cases to be included in his sample on the basis of his judgment of their typicality. In this way, he builds up a sample that is satisfactory to his specific needs" (p.100). The method uses only a limited sample because that is all what is available. It is also significant for this research due to the emotional and confidential nature that is characterized by some sessions with students. It does not allow the researcher to scoop out information by force. For example, a student may decide to be unco-operative during discussions on art works for analysis to be done though he has been sampled. This type of sampling was used both at the Sempe 10 J.H.S. Form1B as well as the St. Luke's Anglican J.H.S. Form 3A classes. For example at the Sempe 10 J.H.S. Form 1B class, it was used to seek information from students who usually absented themselves during the period of research.

3.5   Library Research

In order to have a better understanding of some of the various concepts of the write up, for example, adolescence, art, conceptual art, art therapy, media in art, etc., visits were made to some libraries in some public institutions. Some of the libraries visited were the Kwame Nkrumah University of Science and Technology libraries, Kumasi, Aglionby Library, Accra Academy, Accra and personal collections. Other sources of information were websites, personal interviews with professionals as well as articles of some professionals from journals.

3.6   Data Collecting Tools

Accurate information is vital in a research in order to make it valid and reliable. Three data collecting devices were therefore used in this research namely, observation, interview and the H-T-P model.

3.6.1   Observation

One way of identifying a student who qualifies to be selected for art therapy is through observation (Bush, 1997). "It may not be possible for the art therapist to see every student who needs treatment…" (Bush, 1997, p. 50). Observation, thus, plays a key role where the therapist observes behaviour problems that are manifest in the school environment such as excessive absences, peer pressure etc. Bush (1997) also suggests that the therapist can observe the artwork of the student to identify some behaviours. Direct observation was therefore made during one-on-one and group sessions with the students. An observation guide was prepared in order to check and answer the

objective of the observation. The direct observation sought the external characteristics of the student in the process of drawing. For example, the mood, awareness or consciousness and interest of the student in the art activity.

The choice for observation was informed by the possibility of obtaining information at first hand from the people and activities. Also, according to Nkpa (1997),

> Observation is preferred when studying children, illiterates, traits that cannot be tested with pen and paper, and phenomena which must be looked at. It may be used alone or to supplement information collected using other methods. The observation method of data collection uses systematic procedures to identify target phenomena, to categorize, observe, and record (p.87).

There is no doubt that this research applied some of the information mentioned in the statement above, and as such makes it relevant for the use of observation as a requisite tool for data collection.

3.6.2 Interview/Post Drawing Interrogation (P.D.I.)

An interview requires a face-to-face interaction with students. The interview conducted was an informal type which sought to bring out explanations of compositions and images drawn by the students. Though informal, it sought explanations on aspects of drawings such as exaggerations of body parts, mood and activities in the composition, etc. The nature of the questions depended on the image that had been produced and was spontaneous.

Collaboration was made with tutors in charge of visual arts on observation and interview schedules respectively. The interview was recorded by taking mental notes followed immediately by written notes taking. Also direct information was collected from the students through drawings and

explanation, where some traits were identified. Some of the information was given by the tutors in charge of the respective classes.

3.6.3   The House-Tree-Person (H-T-P) Model

Buck (1992) describes the H-T-P model as a design to aid in obtaining information concerning an individual's sensitivity, maturity, flexibility, efficiency, degree of personality integration and interaction with the environment. It also provides a structured context for the projection of the unconscious. Among other things, it is appropriate for individuals who are non-English-speaking and educationally deprived. A post-drawing inquiry is required to describe and interpret the drawings made by an individual, which includes general observation, proportion, irrelevant details, line quality and the use of colour. The model interprets drawings using intra and inter-subjective paths. For the sake of this research, the inter-subjective path was used, which considers features indicative of a certain emotional tendency.

To Case and Dalley (1992), the use of the H-T-P model enables the individual to describe himself symbolically. The model also allows the individual who has problems identifying himself do so in a conceptualized manner in concrete but abstract ways.

The various sub-headings in this chapter are chronological presentations of how the activities in this research were undertaken. This served as a guide for the activities in the next chapter.

CHAPTER FOUR

PRESENTATION AND DISCUSSION OF FINDINGS

4.1   Overview

This chapter produces observations made on how human figures and objects in the drawings were represented. It analyzes these pictures using the House-Tree-Person (H-T-P) model.

4.2   Activity 1 (Group Work 1 as Barrier Breaker by J.H.S. 3 Students)

The effect of the environment on an individual's developmental process is substantial, however, different individuals from different backgrounds may exhibit similar developmental tendencies that will allow for generalizations to be made. For example, Piaget's theory (as cited in Santrock, 1996) of the developmental processes, though were made in a different cultural background, could be applied in Africa. In other words, the H-T-P model was used as a guide in an attempt to interpret the representations of figures in the drawings by the students. Also, one of the problems this research sought to solve was to take the students through art-based activities to serve as therapeutic exercises and the end result being relaxation, stress relief and other therapeutic benefits.

The activities in this therapeutic process need no special skills in art or artistic ability. Guidance and support was offered to individuals in order to make them explore issues within themselves, using various art media. The other benefits that could be derived from these activities also include students who have difficulties with written and verbal communication, especially in English language, to express themselves through visual images. This is so because "Images made in art therapy embody thoughts and feelings…" and "… continue

to reveal new meanings or suggest different thoughts and feelings" (Case and Dalley, 1992, p. 97).

The interpretations by the H-T-P model only give possible meanings to the images drawn since it is quite difficult to use words to describe them, as in the statement of Case and Dalley (1992) that several authors have written about the difficulty in using words to describe image experience. In this chapter we shall attempt to struggle with this difficulty and present some ways in which the art therapist works with the image. However, some of the students who were willing to talk about their works were randomly selected to talk about the images they had drawn. It is in this regard that the researcher agrees with the assertion made by Case and Dalley (1992) that it may take many months of working in therapy but the disclosure of emotions depends largely on how the client feels. It is not the duty of the therapist to encourage 'spilling' out of emotions. A Post Drawing Interrogation (P.D.I.) was also used which requires the therapist to ask the client questions that will describe and interpret the drawings (Buck, 1992).

This first activity shows a group drawing made by J.H.S. 3 students from the St. Luke's Anglican J.H.S., Kwashieman representing Plate 1 (p. 48). The items have been numbered from 1-30 representing each student that took part in the activity, with subsequent descriptions and analysis for possible meanings using the H-T-P model. It also sought for the concept of the student about himself and his environment. The purpose of this first activity was to break a certain barrier at the first meeting with the students because "A child faced with a therapist often feels a little unsure. Is this person a teacher? Should I be good at art?" (Roger Arguil, as cited in Waller and Gilroy, 1992, p. 144).

Firstly, they regarded the researcher as a new teacher, which implies that the activity would take an academic dimension. Secondly, they had some sort of apathy towards the visual arts even though their Pre-Vocational subject was calabash art. The researcher was a total stranger to them and therefore "how do we co-operate", they may be asking themselves. Due to these factors, it became very difficult to have any of the students to make the first mark on a paper. What clearly made it more difficult was that there was no theme for the activity. But as peers, it was easier to break that barrier using the group activity.
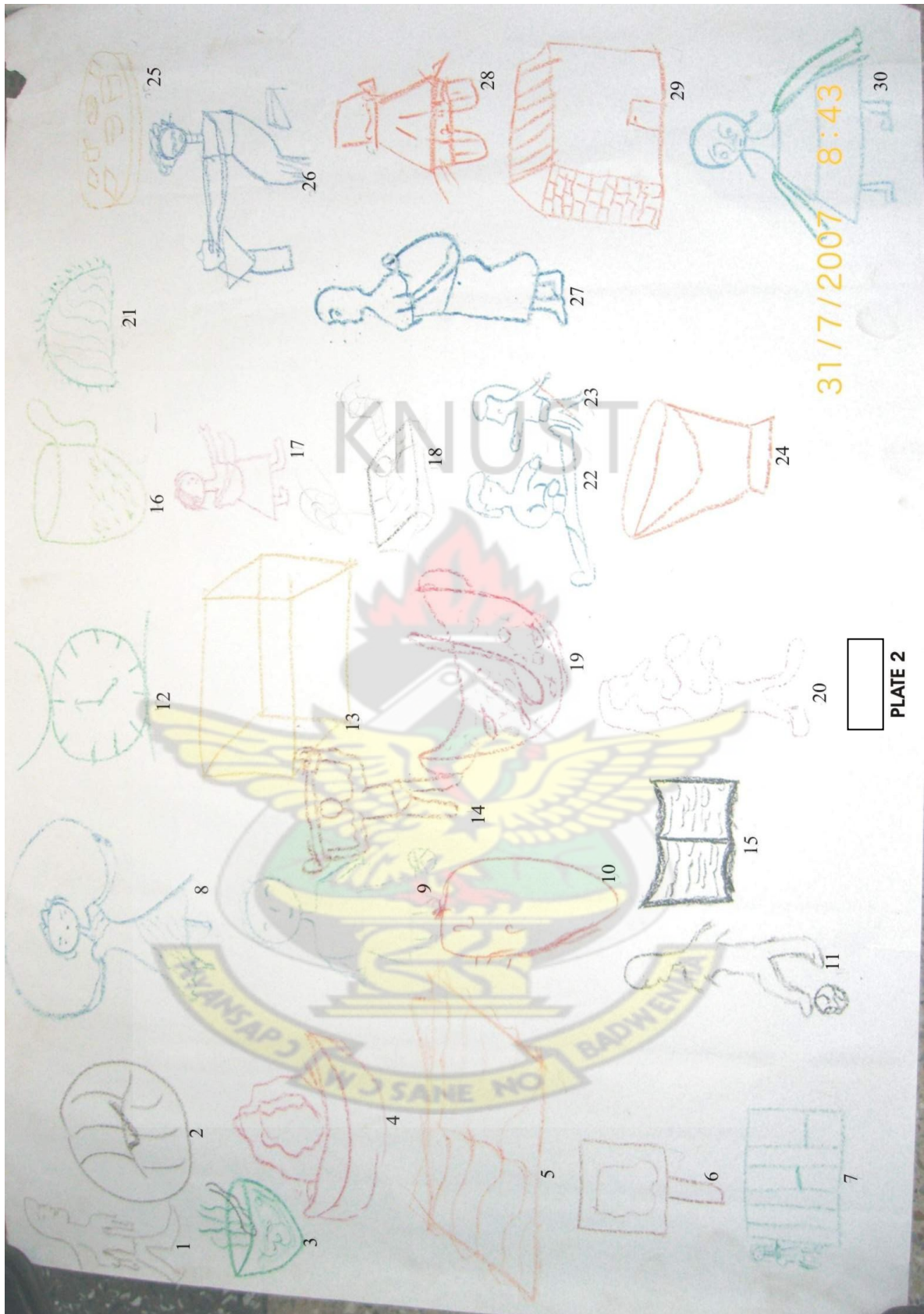
Plate 1 (Group work 1): Breaking of barrier by JHS 3 students

As unique individuals, one could expect different ideas, as had been done in the drawing activities in Plate 1. However, for drawings numbered 1 and 2 there was some sort of similar line of thought. Actually, the picture numbered 2 was firstly drawn and was described as a basketball, according to P.D.I. Then another student drew a human figure beside the ball, apparently in an attempt to kick it. In the human figures numbered 22 and 23, the students who drew them termed it 'the brawl', but these figures were drawn unconsciously. Images that are produced unconsciously are done without the awareness of the meaning and reasons for making them (Arguil, as cited in Waller and Gilroy, 1992). The pose of the figure numbered 22 in split legs compelled another student to draw a figure in a stretched arm gesture to depict a fight.

Some of the drawings influenced other students to draw similar or near similar things and activities. At this stage of the developmental process the students are hyperactive and therefore engage in physical activities. Some of the physical activities that appeared in this drawing were skipping (no.8), playing football (nos.1, 9, and 11), body building (no.14), the brawl (nos.22 and 23) and a fighting stance (no.20). Another similarity in ideas were containers with varying contents as in (3) which is a calabash containing hot porridge with spoon, a metal bowl containing soup with ladle (19) then a cup containing water and an empty bucket (24).

Numbers 25 and 4 is a tray with a cup of tea, margarine, sugar bowl, a milk bowl and three loaves of bread and a bowl containing kenkey respectively. The former (25) has revealed something that usual to this student. P.D.I. revealed that the tray and its contents are a usual thing at home every morning. In other words, breakfast is served from a tray before being laid on a table. But

for the latter (4), the usual food that he takes is kenkey during the school's first recess. This was confirmed by his peers in the classroom in a humorous manner. The explanation given by these students attests to the fact that some of the drawings made by individuals in therapeutic sessions, though unconsciously made, but are brought to the level of consciousness, thus exhibiting their level of awareness of the self and the environment.

At adolescence, tasks are given in the form of house chores. This is done to groom the individual into adulthood. Children at this stage are made to take up responsibilities such as cooking, baby sitting or caring for younger siblings and this is shown in drawings numbered 26 and 27. Carrying of babies on the back is mainly, but not absolutely, done by females, however, the drawing of a woman carrying a baby at the back was done by a male student. Explaining the rationale for that particular drawing through P.D.I., humorously, he replied that was his future wife.

In the picture is a house (29) which represents a perception of self-concept, according to the H-T-P model. It gives possible meanings to some of the features of a house such as emphasis on the roof, the arrangement of blocks on the wall on one side, a door with a knob or handle. There is a baseline introduced in the picture indicating the level of visual expression by the student, though artistic skills are not a focus of this research.

The size of the door as compared to the size of the building is smaller, which indicates a feeling of inadequacy and reluctance to make contacts, according to the H-T-P manual. Though the roof has been given much prominence, it is not excessively large to warrant possible meanings, however, normalcy can also be featured to indicate a personal psychological function or

self image. Walls are a representation of ego and personal boundaries. In this drawing one part of the wall has been given much detail as to how the blocks were laid. The H-T-P model describes it as a conscious effort to maintain control. But there are no windows on the building which could be an indication of oppositional tendencies such as fear or insecurity. But due to the time bound nature of the research, further drawings were not made to ascertain whether there was an element of abnormally which is as a result of the recurrence of a particular feature that takes over the personality uncontrollably. What was featured may be coincidental, and for that matter the drawings were just made unconsciously.

4.3 Activity 2: (The Concept of Representation of the Self with a Tree)

The second activity was preceded with discussions with the students about who they were. Asked if they could tell the class individually about themselves through verbal means, the response was silence. By that expression, the researcher took the opportunity to suggest if they could put that into drawing. In spite of the fact that the psychological barrier had been cleared there was a section that felt uneasy. This may suggest that there was still an element of uncertainty regarding self disclosure. However, they were reminded that the exercise was not academic. More so, because there was not a particular theme for the drawing it was difficult to make the first mark, therefore a discussion ensued and the researcher acting as a facilitator suggested that the students looked around the environment and select anything that could be used to represent the self apart from a real human figure. Through the window, the only things readily available were buildings, plants-hedges, trees, patches of grass.

The trees gained recognition, and the choice for the tree was due to its foliage, stem and base including the roots. All these represented the head, trunk and legs of a human figure respectively. After the discussions and subsequent descriptions, the researcher asked the students to draw a tree to represent themselves.

Different concepts of the self being a tree were produced. The figures have been labeled 1a, 2a, 3a … 31a, representing the number of students that took part in this drawing exercise. At this stage of the developmental process, art does not take the form of spontaneity, rather the drawings are made on what is seen (Lowenfeld and Brittain, 1970)). However, the foliage of the trees as represented by the students were scribbles, either in part or whole, which is not a characteristic feature of the adolescent and could be seen in figs. 1a, 2a, 3a, 5a, 6a, 8a, 9a, 10a, 11a, 12a, 14a, 16a, 17a, 18a, 19a, 21a, 25a, 26a, 27a, 28a and 30a. The number of students that used the scribbling technique in representing the foliage was twenty which represents 66.7% of the class size that took part in the drawing activity. Scribbling as a visual art activity allows the individual to release certain energies in the form of kinesthetic energy. In effect it may be a gainful therapeutic exercise due to its pleasurable nature (Lowenfeld and Brittain, 1970), thereby relieving the student from academic stress. The remainder 33.3% made efforts at representing the foliage in a realistic way, and this could be seen in figs. 4a, 7a, 13a, 15a, 20a, 22a, 23a, 24a, 29a and 31a.

The sinuous representation of the foliage, though could be attributed to between the ages of two to four years, is a revelation of infantile tendencies of the concept of the self which has been unconsciously made, but a conscious attempt is being made to represent it as the head of a human being. The pre-

drawing discussion in one way had an influence in that respect. This was evident in some of the trees being given branches that represent arms as seen in figs. 1a, 2a, 3a, 6a, 11a, 12a, 18a, 19a, 21a and 30a. In some cases, facial features such as eyes, nose and lips can be identified in the foliage, as in figs. 1a, 2a, 12a, 18a, 21a and 30a.

Fig. 25a has two trees, a bigger and smaller tree and which according to the H-T-P model, represents an imagination, hence, pathological. According to the student who drew the trees, the bigger one represents her and the smaller tree her younger sister who is a pre-school pupil. She takes her to school in the mornings and picks her up after school. Furthermore, according to P.D.I. it does not affect her studies in any way because she is used to it. Her presence in the drawing was attributed to fondness. This could not be a subjective thought, since P.D.I. reveals a conscious awareness of her activities in the environment.
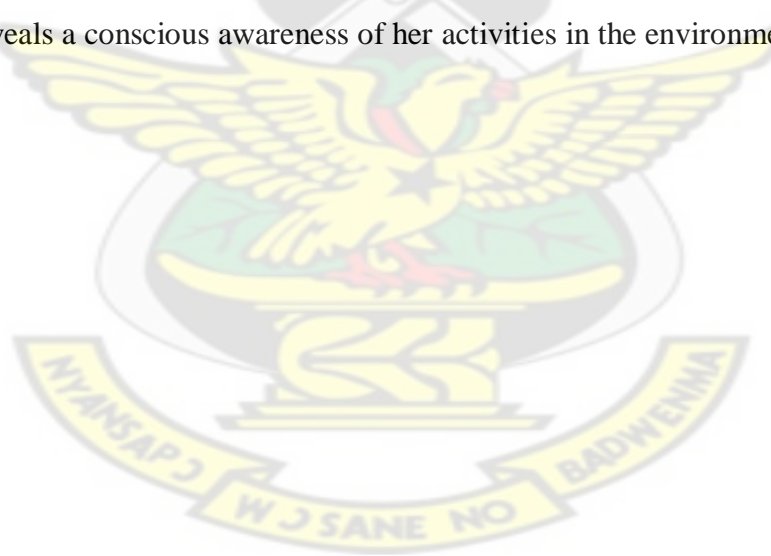
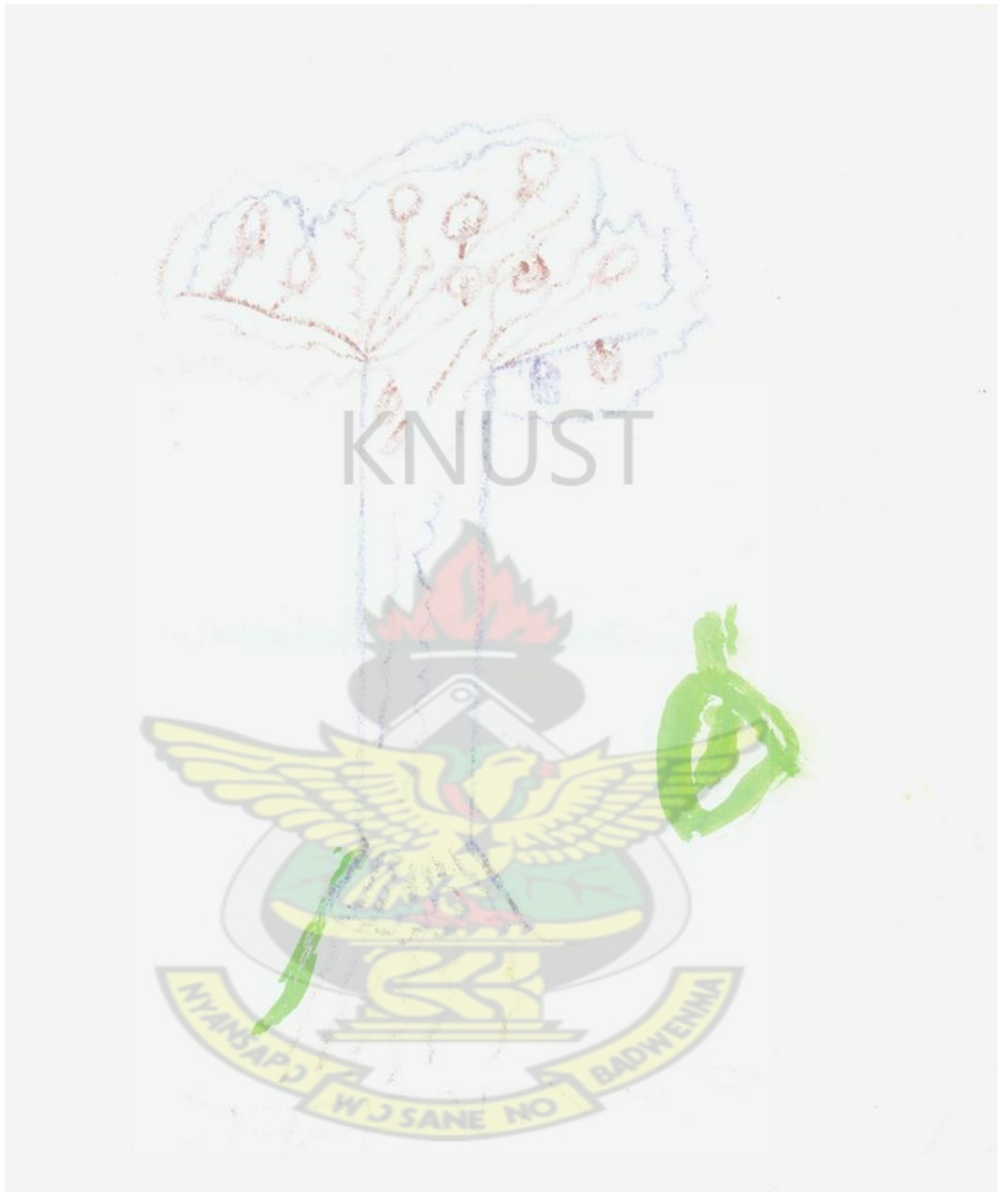**Fig. 1a**

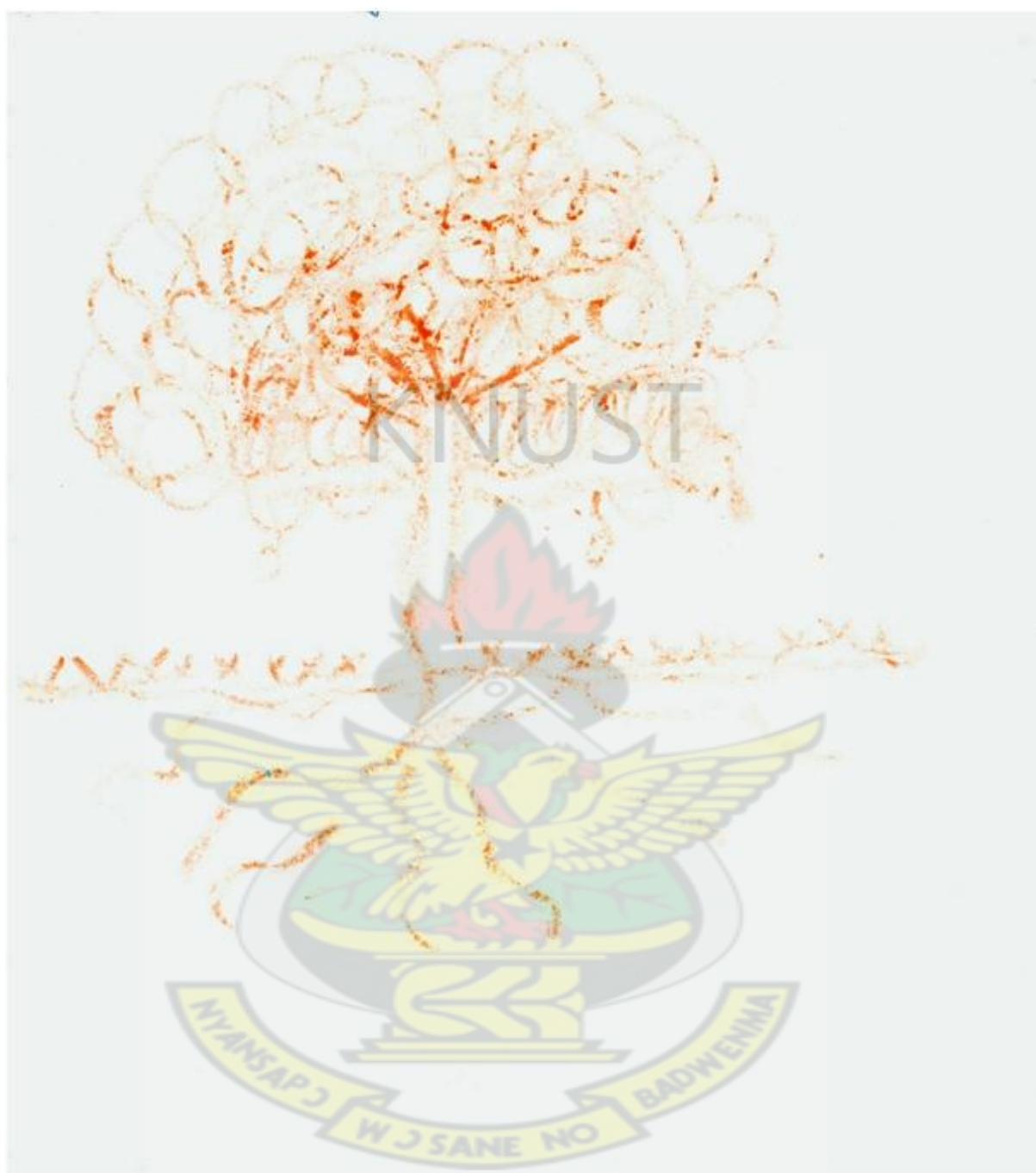**Fig. 2a**

Fig. 3a

Fig. 4a
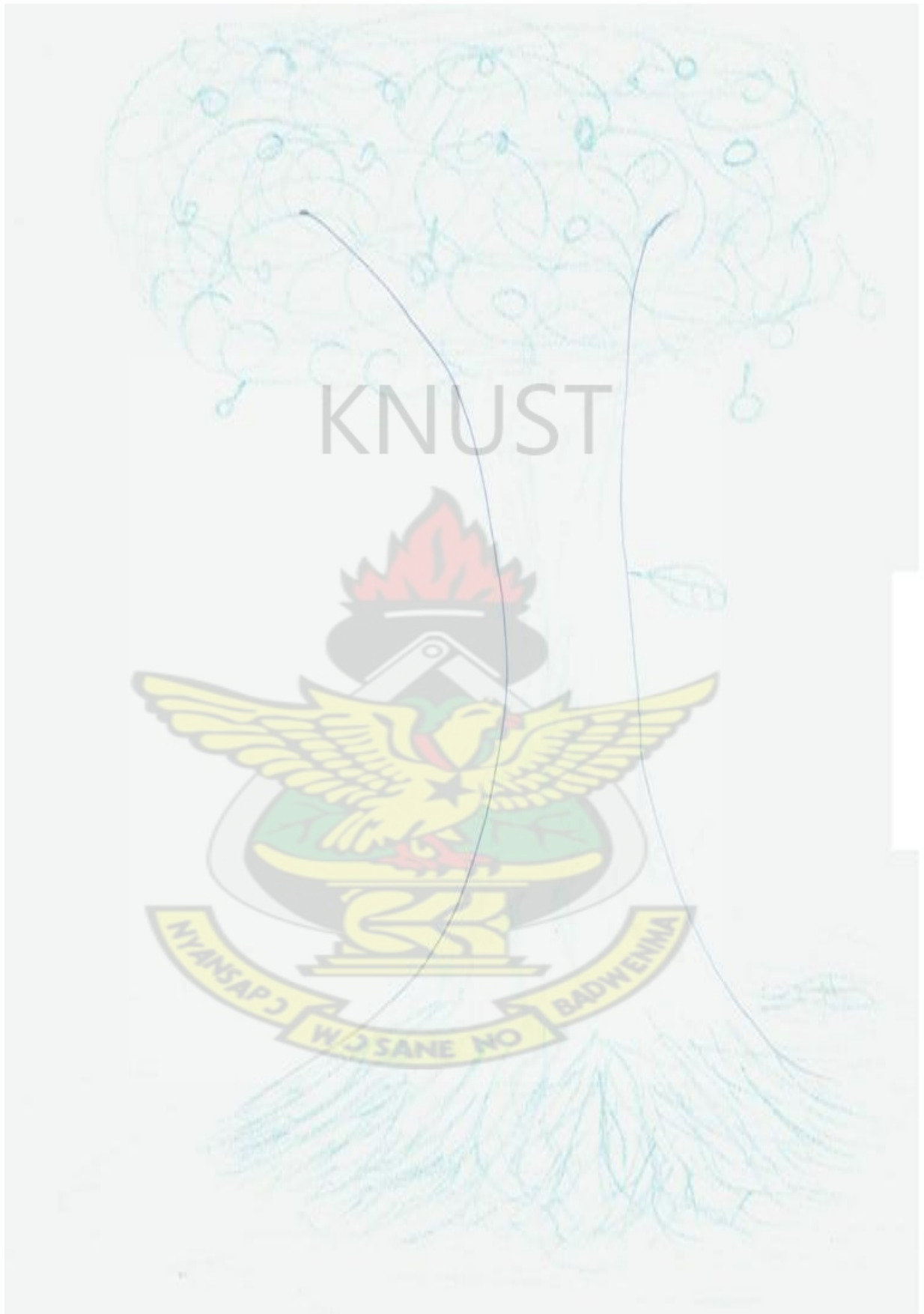
Fig. 5a

Fig. 6a

Fig. 7a

Fig. 8a

Fig. 9a

Fig. 10a

KNUST

Fig. 11a

Fig. 12a

Fig. 13a

Fig. 14a

Fig. 15a

Fig. 16a

Fig. 17a

I have a big [tree] so I will become a big person in future. I have many roots so I can stand against any evil things.
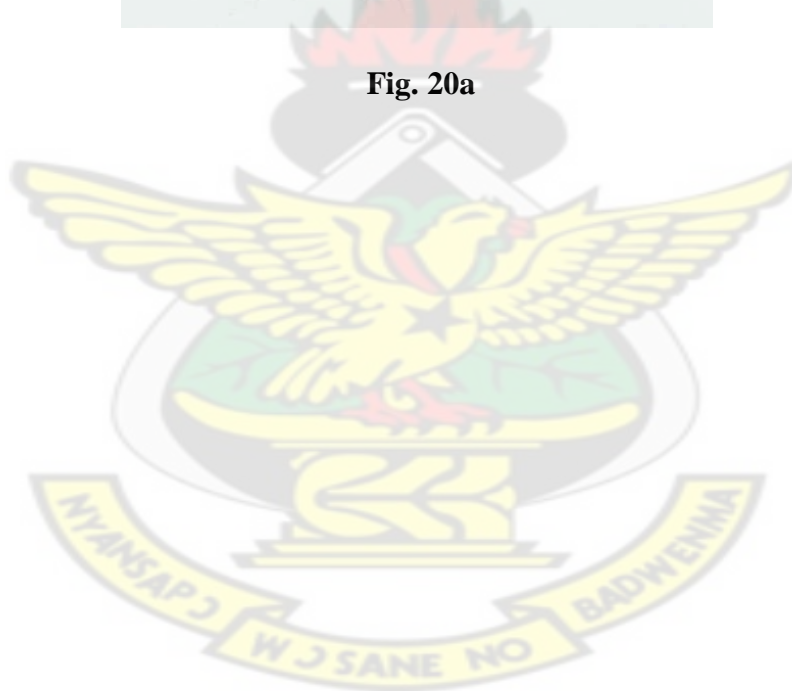
Fig. 18a

Fig. 19a

Fig. 20a

Fig. 21a

Fig. 22a

Fig. 23a

Fig. 24a

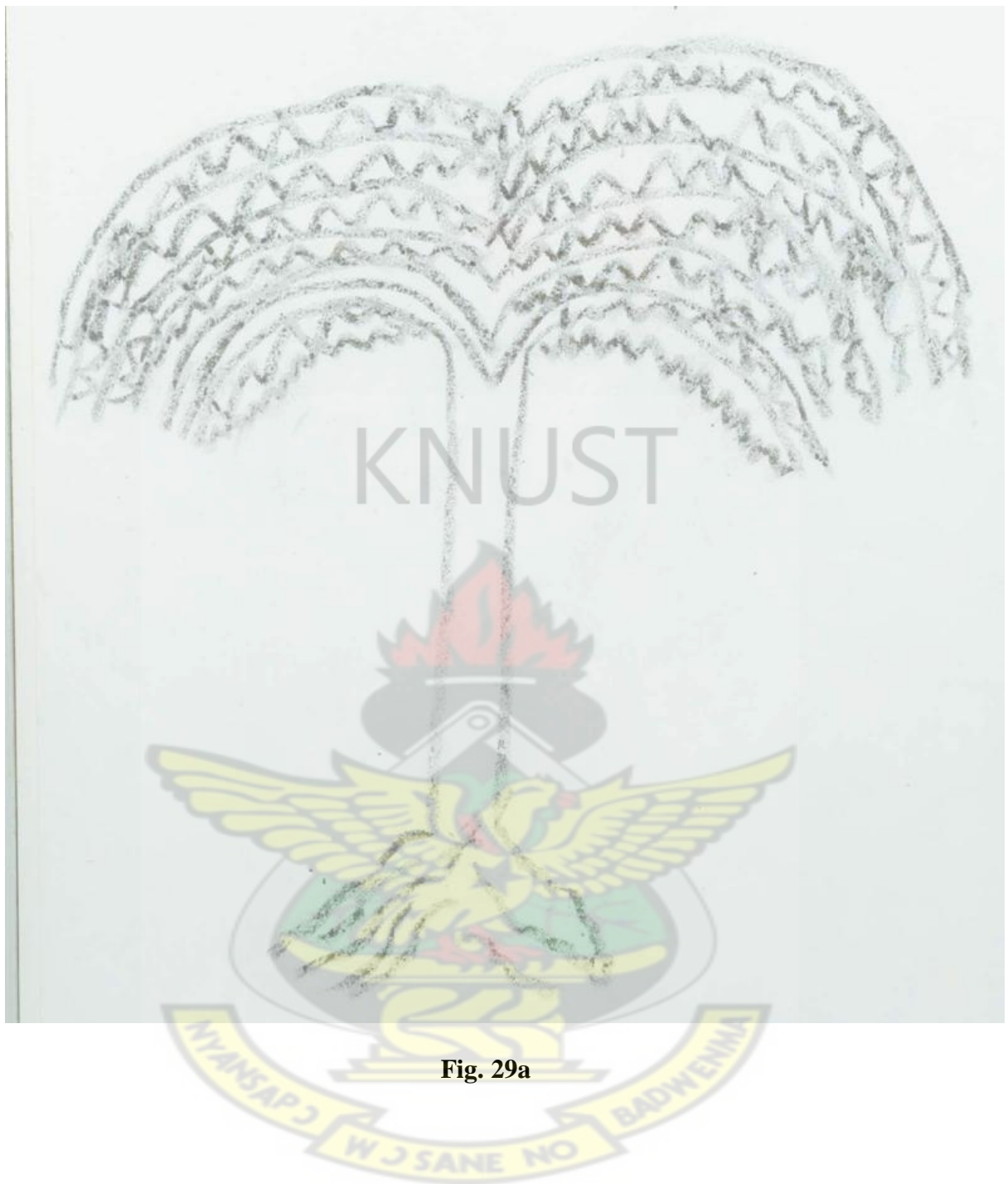Fig. 25a

Fig. 26a

Fig. 27a

Fig. 28a

Fig. 29a

Fig. 30a

Fig. 31a

Generally, all the trees have roots but they vary. It is a fact that every individual has a unique way of expressing himself hence there is the possibility of variety of perception of how objects and their parts look like. The roots have been represented with variety of lines. The nature of the roots is fibrous, strand-like, oblique lines and wavy lines. Emphasis is given to some of the roots as in figs. 1a, 4a, 7a, 10a, 17a, 18a, 24a, 26a, 27a, 30a and 31a. Though the nature of representation differ, a conscious awareness of the environment has been exhibited by indicating the ground line by the students, but their modes of representation are different. As some of the roots could be seen transparently through the ground line, others have the roots on top of the ground and examples are figs. 3a, 6a, 14a, 18a, 20a and figs. 5a, 12a, 30a respectively. Roots that do not enter the soil indicate a feeling of insecurity and need to maintain grasp on reality, and roots shown through transparent ground is an indication of imaginations of the individual which the H-T-P model refers to as pathological.

4.4   Activity 3 (The Concept of the Self as a Human Figure)

This was one activity that brought about mixed feeling, anxiety and withdrawal on the part of the students. This was so because some students perceived drawing of the human figure requires special artistic skills to achieve resemblance and proportion. On the other hand, others were anxious and eager to participate. A third group was only waiting for the opportunity to express themselves through drawing, whether there was any resemblance or not.

At the last meeting when the tree was drawn, it was suggested that the next activity would be the drawing of the human figure. This theme was

unintended though, but the interest aroused in the previous activity gave the impetus to the next one. Though some had difficulty in drawing the human figure, they were reminded of the non-academic nature of the activity. Through discussions and persuasion, confidence was restored in them, especially when they had to represent the human figure, which represents them, expressively.

During this stage of development fantasies set in and these could be identified in their drawings. Fig.14b for example shows a figure in space which the student refers to as himself following P.D.I. He draws himself as an astronaut, fully dressed in space gear with the facial components unseen. In the drawing are a space craft, the earth showing Africa and other parts of the American continent as well as a flag. The inscriptions on the space craft, the flag and the space gear were USA. Though being aware of an African background, the whole concept of space exploration is American. To him Africans do not have the capability to go on to the moon. He also refers to the person in the picture as himself, which may be an indication of a subjective way of thinking, justifying the fantasies that set in at this stage of human development.

Also in fig. 12b is another character that could be described as having a great sense of ambition due to the level of fantasies he displays. The human figure has in its hand a brief case and at the background is the actual name as well as the nickname of the student and the person in the picture is a 'business man.'

It is the duty of the arts to be a bridge between the inner world and outer reality, for example, as has been expressed by the 'astronaut' and 'the business man' in figs. 14b and 12b respectively, which gives the image the role as mediator. The image mediates between the unconscious (Case and Dalley,

1992), where the student is unaware of the meaning and reasons for drawing some of the images (Arguile, as cited in Waller and Gilroy, 1992) and the conscious, which indicates self-awareness (Magnavita, 2002), symbolizing past present and the future of the student. There is a possibility that a clear meaning of the image may not emerge because most images produced in art therapy are raw expressions of the unconscious, but do surface to the conscious after sometime, perhaps due to series of P.D.I. (Case and Dalley, 1992).

It may therefore imply that there is interplay of subjectivity and objectivity in an art therapy process. One way of expressing inner feelings is through images. Drawings without themes in most cases lead to spontaneity, which makes it subjective, in terms of the artist's perception. The concept adopted by this research makes the art works fall into the category of subjective drawings, which are made unconsciously, but in trying to give interpretation or meaning by the student turns out to be an art work made consciously as explained by Case and Dalley (1992) earlier.

The concept of the self drawn in human figure by the students, in this case, is subjective, hence unconsciously made. But, consciousness was realized when P.D.I. begun. The P.D.I. revealed the fantasies, excitement and the concept of the self, by the students, as shown in the drawings.

The classroom situation required an appropriate medium, in this case a dry coloured medium like crayon. This was provided for by the researcher. However, some of the students used wet medium like the poster colour which was rare though. These could be found in figs 23a and 24a.

The use of space varied considerably, but in some there is a correlation between the space used in the drawing of the tree and the human figure. For

example, the nature of the size of the tree in fig. 4a was repeated in the presentation of the human figure in fig. 4b. Both drawings were excessively huge and covered almost the whole surface of the paper. Some parts of the tree and human figure were outside the paper as if to imply that the drawing space was inadequate. A close observation of fig. 8a / 8b and 11a / 11b also depicted a correlation, in that, the images were drawn closer to the head of the paper, leaving a considerable amount of space beneath. The student who drew figs. 26a and 26b did the opposite. While 26a (the tree) covered the page from head to foot, the human figure, together with the sun drawn over the head, covered up to the middle of the paper. This again could be identified in figs 16a / 16b and 24a /24b.

Self awareness or consciousness of the various body parts were represented, except that they looked more of ancient Egyptian figure drawings where most of the images had their feet pointing towards one direction though the bodies were frontal. All the human figures had the head, arms, legs and the trunk. One of the components of the head was however missing on some of the figures, which was the pair of ears, and these could be found in figs. 2b, 3b, 6b, 9b, 12b, 15b, 18b, 19b, 21b, 23b, 26b, 29b. Out of these twelve students, seven were male and the remainders were female. Omission of ears according to the H-T-P manual is "indicative of auditory hallucinations or low intelligence," but P.D.I also reveals that it was shear forgetfulness. One figure (21b) also had the eyes missing but he explains during P.D.I. that it was the fashion of the day in that caps are worn to cover the eyes, hence the presentation in the drawing. This revelation attests to the fact that at a stage in adolescence the individual is aware of certain happenings about his environment.

Out of seventeen female students, only two could show a sense of sexual awareness, that is figs. 17b, indicates breasts and 23b depicts the hips according to the style of the of the dress. This age is characterized by the development of such sexual features. And amongst the fourteen male students, three drew figures with some parts of the body bare that is the chest, the shape of the torso and other masculine features. A show of such masculinity, especially the shoulders, "indicates subject's feeling of basic strength or power", according to the H-T-P manual. The broad or large shoulders shown in figs. 16b, 22b, and 31b, according to the H-T-P manual indicates a feeling of great strength or a wish for strength or power. The latter is absolutely true as the three male students do not possess a stature of the images they have represented. P.D.I. reveals the kind of fantasy that is inherent in them, especially fig. 31b in which the student actually drew two figures on one page. The figure on the right side is drawn in a smaller, isolated and sober mood, while the one on the left is being enlarged and looks livelier.
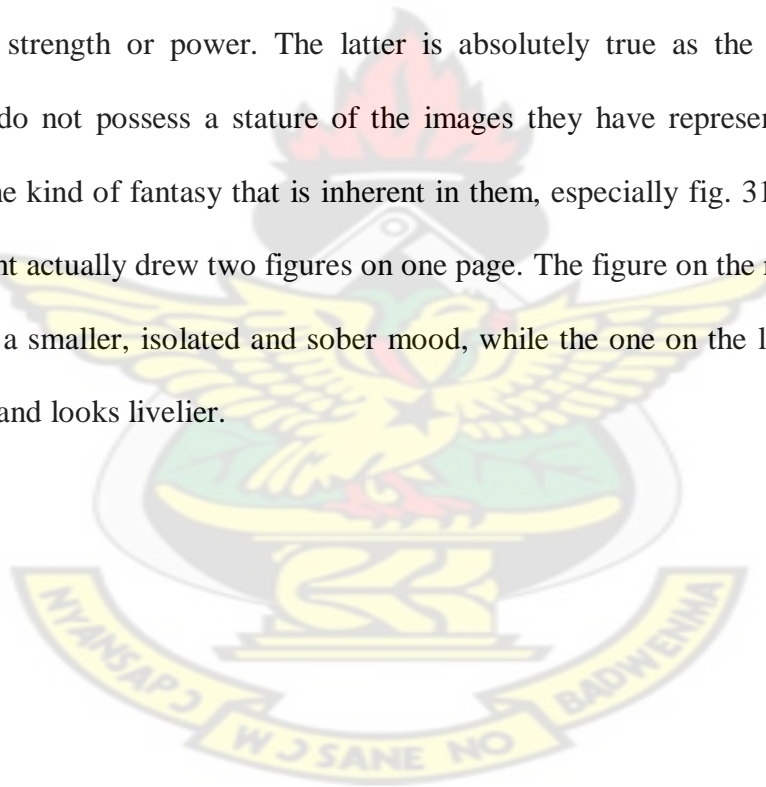
Fig. 1b
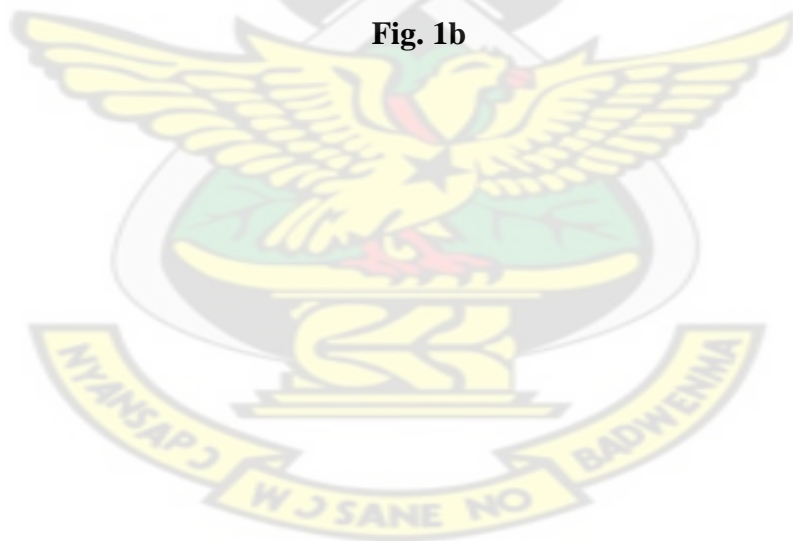
Fig. 2b

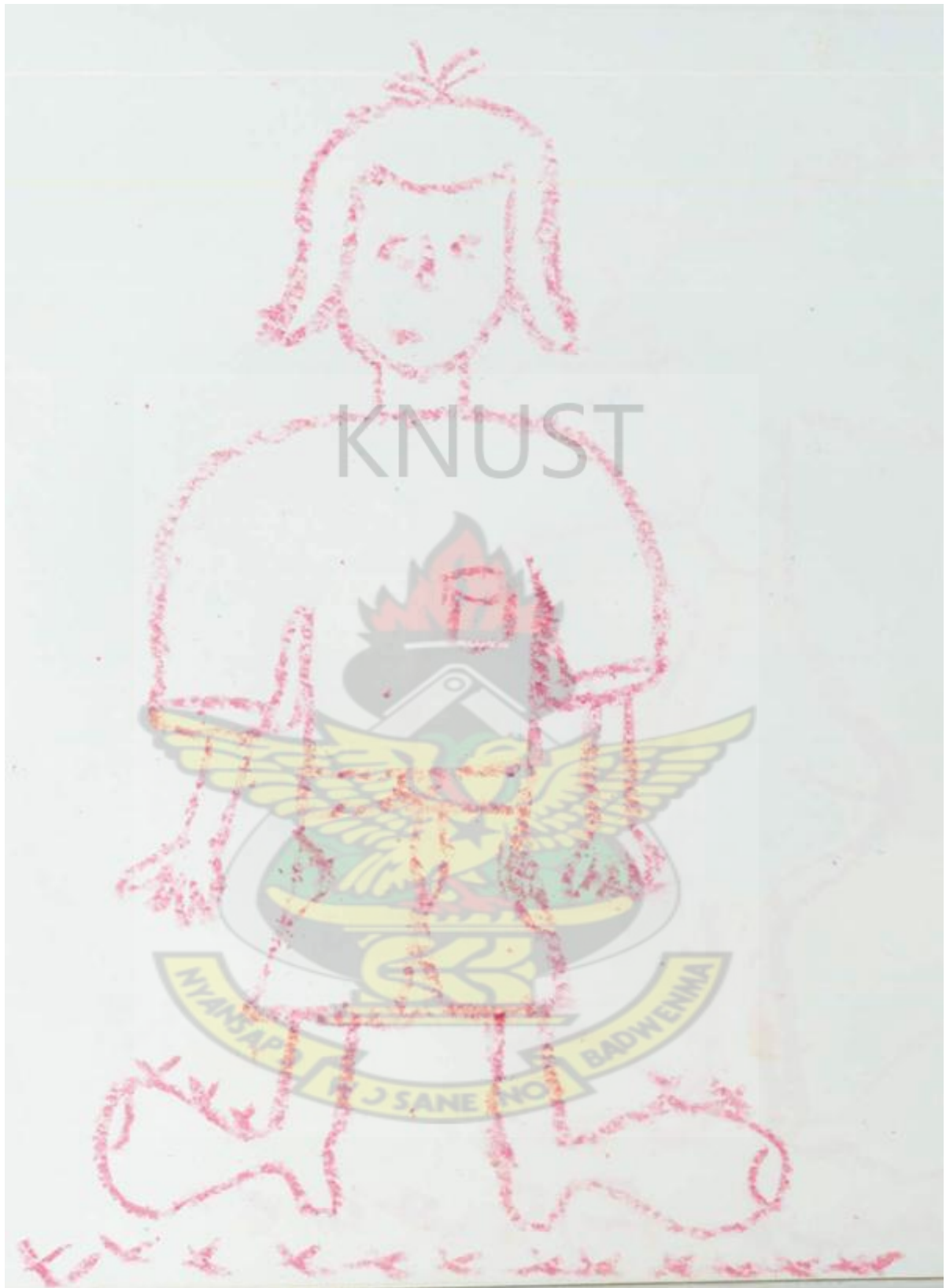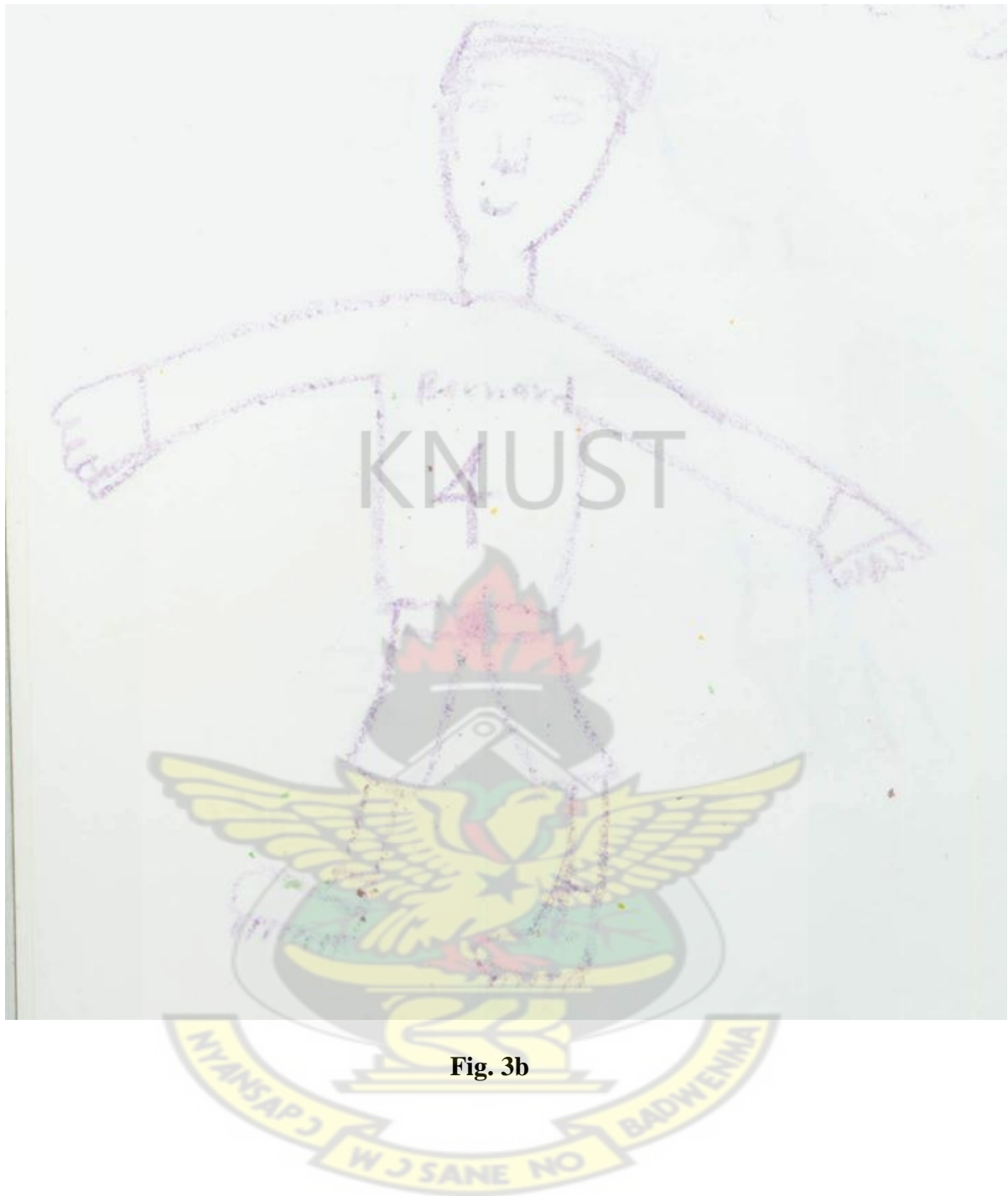**Fig. 3b**

Fig. 4b

Fig. 5b

Fig. 6b

Fig. 7b

Fig. 8b

Fig. 9b
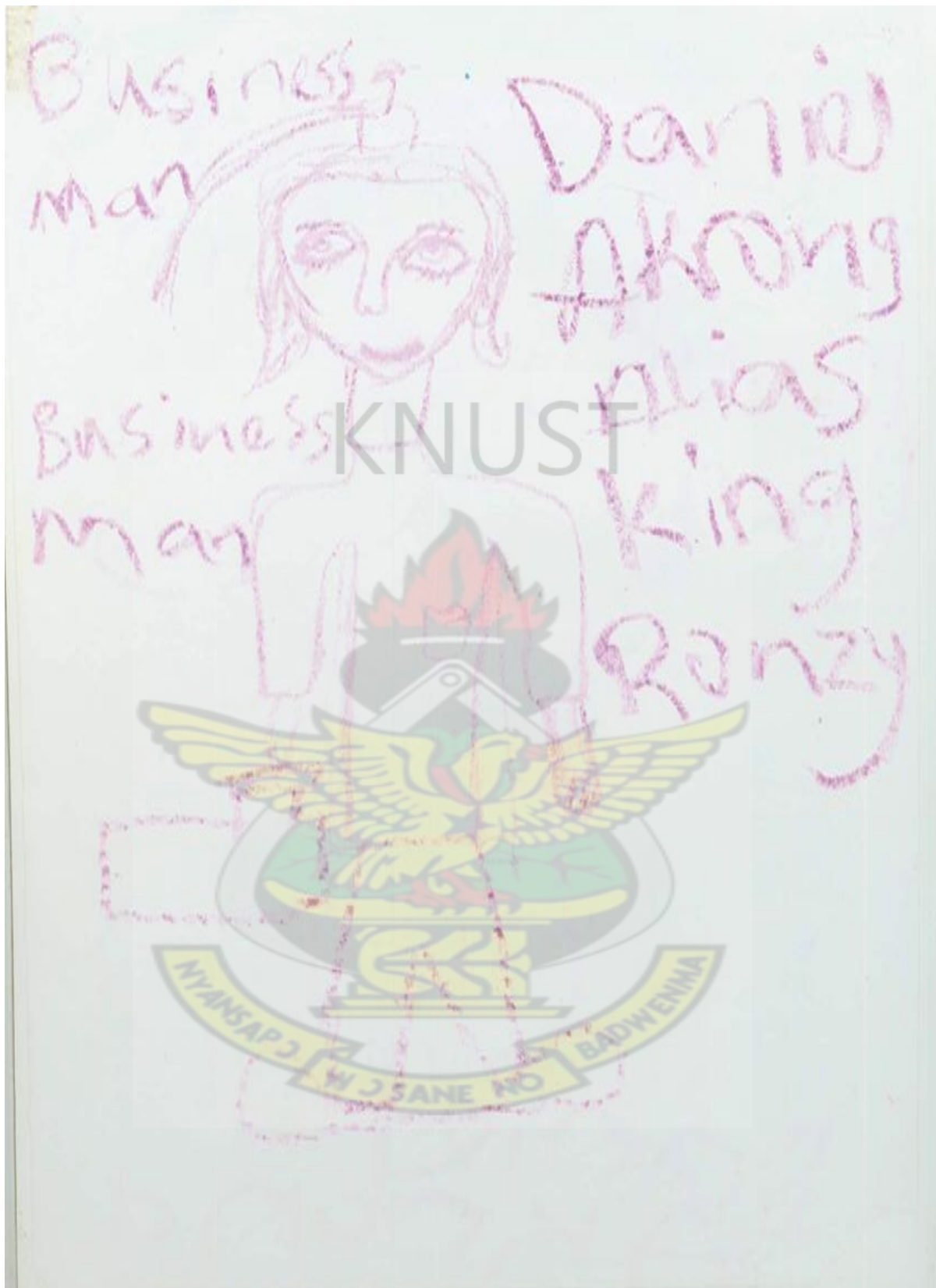
Fig. 10b

Fig. 11b

Fig. 12b

Fig. 13b

Fig. 14b

Fig. 15b

Fig. 16b

Fig. 17b

Fig. 18b
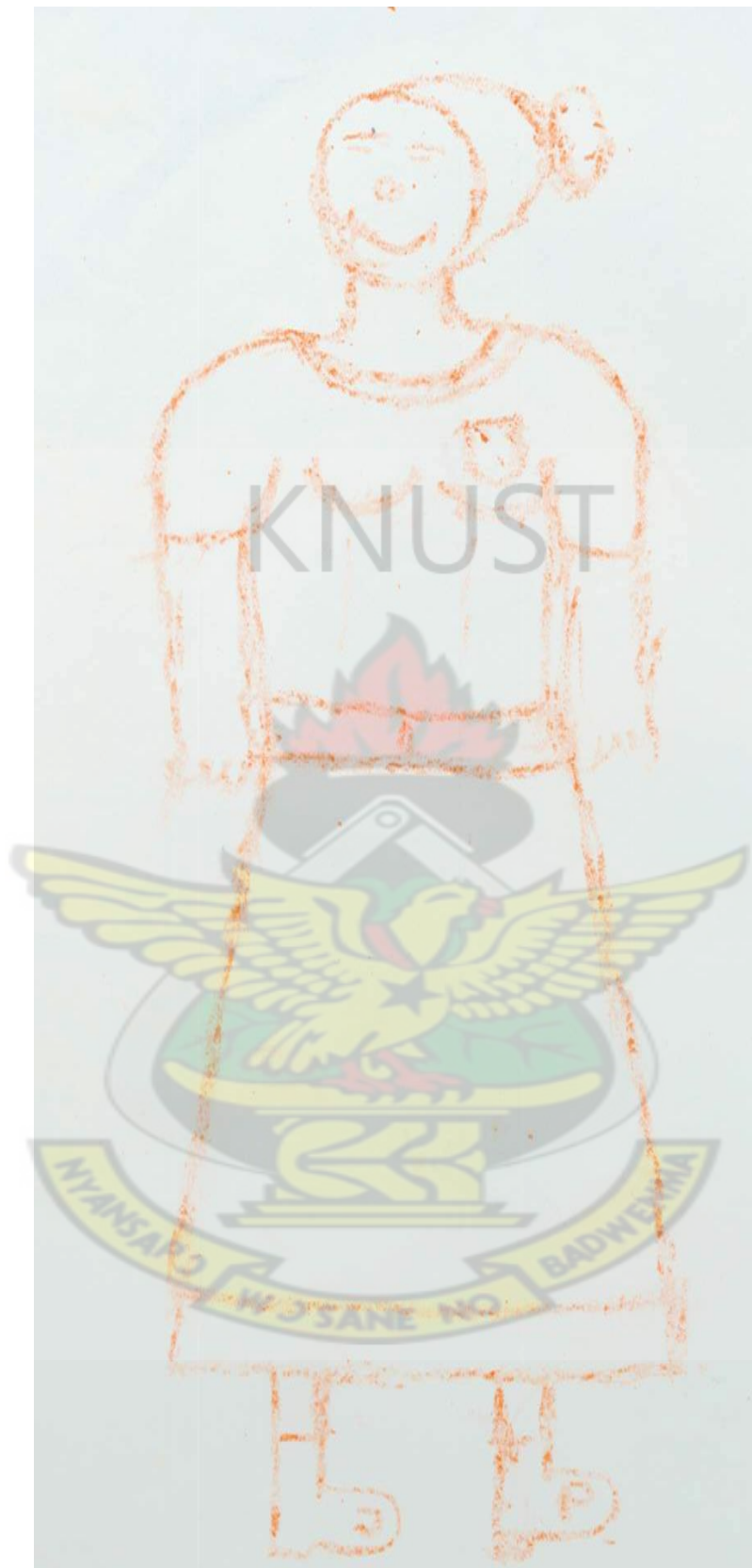
Fig. 19b

Fig. 20b

Fig. 21b

Fig. 22b

Fig. 23b

Fig. 24b

Fig. 25b

Fig. 26b

Fig. 27b

Fig. 28b

Fig. 29b

Fig. 30b

Fig. 31b

4.5   Activity 4 (Group Work 2 as Barrier Breaker by J.H.S. 1 Students)

This was a group activity by the J.H.S. 1 class of the Mamprobi Sempe 10 in Accra. The average age of these students is twelve years. Once again, in order to break the psychic barrier between the students and the researcher on one hand and the drawing activity on the other hand, group drawing was employed by the researcher.

In all, there were seventeen compositions of which some were made up of single figures performing particular functions and the others, more than one figure. It was done on one large white manila card and labelled Plate 2 (p. 135). The figures have been numbered from 1-17. Most of the compositions in the activity were elaborative except in Nos. 6 and 13 which represent a pencil and a clock respectively. The remainder, No.1- The Brawl, No.2- Going to site, No.3- Plucking fruits, No.4- Playing draughts, No.5- Walking under a tree, No.7- Washing dishes, No.8- Playing football, No.9- Party, No.10- Playing basketball, No.11- Eating fufu, No.12- Riding bicycle, No.14- Self portrait, No.15- Skipping, No.16- Plucking oranges and No.17- Writing. This activity was generally not thematic, but the various titles were given by the students during P.D.I.

The various facial components namely eyes, ears, nose and lips have been represented in different ways according to the pose of the human figure. However, in No.9, where match-stick figures were used such components were missing. Though match-stick figures were also used in No.10, the facial components were represented except the ears. Again, the ears were missing on figures numbered 3, 4 (arrowed), 12 (arrowed), 16 and 17.

These compositions were made individually except No.12, where the bicycle was firstly drawn by one student, and then the human figure riding it was drawn by another student. Each object in a composition is related to the particular activity with the exception of No.5.

A level of consciousness has been portrayed with regards to the presence of the various body parts. But one feature that was conspicuously missing was the pair of breasts of female figures. This could be attributed to the initial onset of adolescence, though some of the female students in the class have developed breasts they were not shown in their drawings.

The portrayal of independent ideas by individual students was observed in the drawings. This indicated their ability to express themselves through drawing of what they do and what pertains in their environment. For example, the picture numbered 2 is a car with four figures, was explained by the student that it belonged to his father according to P.D.I. At this point the student did not indicate whether the vehicle was stable or in motion. This was as a result of the humorous response from other students in the class. Subsequently the car was redrawn in another task, but this time explanation was given, which shall be discussed later in this chapter.

The figure on the right in No.7 of Plate 2 (p. 135) represents a female student's friend whom she is fond of, and the one on the left represents her self. According to her, she is responsible for washing dishes at home but her friend occasionally helped her to do those chores. The characteristic features of her figures are repeated in her subsequent drawings [figs. 32 (p. 136) and 38 (p. 142)] which revealed her arrival of a concept, in other words, a schema. In No.4 – Playing draughts, the student explains that some elderly men as well as the

youth in their neighbourhood often gather around and play the game of draughts, and quite often they argue and challenge themselves in the course of the game. This he depicted by drawing two players pointing to each other.

There was not a trace of mimicking though the activity was non-thematic. Sometimes students who have difficulty in expressing themselves through drawing resort to copying from other sources especially where there are no themes. But this particular activity, to a larger extent, shows different expressions and variety of activities.

4.6 Activity 5

These sets of drawings were put into various task peculiarities. It was so because the drawings were intended to depict each student's own peculiar problem such as regular and absentee students. The choice of such attitude was due to observation by the researcher on how regular and irregular some of the students were.

The first drawing task was a human figure. This was in prelude to other subsequent human figures. These figures were not intended to be self portraits, rather they were to represent other people. Varieties of human figures were represented performing different functions. In all, 16 students participated in this particular task and are represented by figs. 32-47. Out of this number of figures six were randomly sampled and represented Task A, and subjected to descriptive analysis based on P.D.I. The six figures in this drawing activity in Task A are figs. 32, 33, 34, 35, 36 and 37.

4.6.1   Task A

Fig. 32 (p. 136) was nicknamed Rabi by the female student who drew it. Asked whether the figure represents her self she replied in the negative. According to the student, Rabi is her close friend but she (Rabi) is the outgoing type. This could be identified in the hairstyle and make up on the lips and eye lids of Rabi. The hair is retouched with a cream relaxer, her lips painted with a red lip gloss with red eye shadow on the eye lids to match and she has a hand bag in her right hand and a purse in the left hand. In Plate 2 (p. 135) No.7-Washing dishes, Rabi is represented as the figure on the right.

The media used were pencil and crayon. The choices of hue were quite fascinating yet harmonized. Red skirt with red painted lips and red eye shadow to match, and a yellow blouse. The footwear is painted green and the outlines of the figure are made with pencil. The combination of these hues is an indication of her conscious awareness of her nationality as well as being influenced by the season of football tournaments namely Egypt 2006 for the African Cup of Nations and Germany 2006 for the world cup respectively both of which Ghana participated.

To reiterate one of the objectives of this research, that is, the second objective, which states that, the students are to be assisted to express themselves and reduce stress in academic work through spontaneous art-based activities. Subsequently, the effect of these exercises will be assessed for possible solutions by the researcher or for referrals to appropriate offices or specialists. These notwithstanding, the therapeutic process will not be used for an intervention to push some hypothetical theory or perception about children at

this stage of the developmental process since each of them is unique and may be faced with challenges that vary.

The projections in the drawings were subjective, yet not all have a direct reflection of the students' behaviour. The schematic drawings in Plate 2 no. 7, (p. 135), figs. 32, (p. 136) and 38 (p. 142) can be used as vivid examples. The figure on the right side of no. 7 of Plate 2 (p. 135) and fig. 32 (p. 136) represents Rabi, but from her records at school and her approach to academic to work does not reflect the character in the drawing. Emphatically, the activity was not intended to depict portraits of themselves, but for the repetition of the same character, proves a conscious inner expression. The character is a close associate according to P.D.I. so that is the immediate picture that comes into fore and that is one conscious element of the environment with regards to acquaintance. The student is academically good and her social and religious values abhor such a character, and according to P.D.I. she would not like to be like the figure she has drawn. A reflection of an unconscious characteristic of adolescence has been projected and that is a revelation of hyper activeness of that age regime.

It is the responsibility of the researcher, herein referred to as the therapist, to redesign the activity to reflect the day-to-day activities in the school setting in order to shift away from likely conflict between the character drawn and the student's self. Hence the subsequent drawing the student made in fig. 38 reveals those anxieties and energies being transformed from the out-going type to Rabi to the self who is academically inclined in spite of any challenge such as when she is sacked for non-payment of school fees.

In order to sustain this new character and to enhance a better academic performance the student was regularly motivated and rewarded, not as in gifts,

but by words of encouragement, for example, "good", "very good", "excellent", "keep it up", etc. These sometimes took the form of one-on-one contacts, for example, teacher-therapist counselling. Group counselling could be employed in other related cases as depicted in the drawings of figs. 39 (p. 143), 40 (p. 144), 41 (p. 145), 42 (p. 146), 43 (p. 147), 44 (p. 148) and 45 (p. 149), which showed academic work.

The next figure in this task is fig. 33 and was drawn by a male student who was not regular at all to school. His drawing has been represented in a satirical manner but it was not intentional. It is his concept of how a human figure is like, though he feels uneasy about the way he draws due to the humorous responses he receives from his peers in the class. And as characteristic of an adolescent who feels he has difficulty in drawing human figures, he attributes the figure to one of his peers in the class who is a female.

Children who have difficulty in drawing often associate their figures with other people especially those whom they feel are academically better. These two students have distinct characteristics in that, his female colleague is bold, law abiding, has the ability to express herself verbally in English language, academically good and regular to school. On the other hand, the male student who drew this figure is a bully (which will be discussed subsequently), can not express himself in English language, academically lagging and not regular to school. These were some of the behaviours observed in the short encounter with him at the school.

The choice of medium was crayon and it was mainly used for the outline of the figure. The hair and torso were shaded with the crayon sparingly. Blue in

colour symbolism is associated with calmness but this does not reflect the actual behaviour of the student.

Fig. 34 (p. 138) was drawn by a male student who was very ambitious to be the school's head prefect, according to P.D.I. He holds a book in his right hand and according to him the essence of the book in the hand of the figure indicates his intellectual capability. This was informed by the school's regulations which state that only students with good academic records would be given the opportunity to vie for positions in the school. The whole figure was rendered in outline drawing with only the hair shaded and the choice of medium was pencil.

Fond memories of a particular environment have been depicted in fig. 35 (p. 139). This male student is of Nigerien origin. He recollects a particular beggar who comes around their house to beg for alms. The building in the picture is a mud house with thatch roofing, which according to P.D.I., he says are common in Niger. When asked the last time he visited Niger, he said when he was in class four. By calculation, that was in 2003. Conscious of the environment which he hails from, he is able to recall through visual images. The drawings were made in outline with pencil.

A fifteen-year old female student draws a female figure with a basket. She uses pencil for the outline and paints with crayon choosing purple as the preferred hue. She combines different forms of lines, for example, doodles and vertical lines for the basket and dress respectively. The presence of the basket reflects a home activity. Some students are engaged in so much household chores that over shadow academic activities hence low academic grades. It is so evident in this particular drawing that the person in there is on her way to the

market which was attested by the student. However, she denies that the figure represents her. Further P.D.I. indicates that she attends market, sometimes alone and other times with her younger sister, to buy food stuffs for the home. As much as she knows the environment in which she was at the time of drawing, that is the classroom, an activity outside the school has been represented unconsciously. This indicates the frequency of one activity over the other as captured in fig. 36 (p. 140). In any case, school activities to a larger extent last five days within every seven days, but cooking is done every day, nonetheless buying from the market may not necessarily be done everyday.

Fig. 37 (p. 141) was drawn by a male student and represents a male figure with the right foot on a football. The figure is drawn in pencil showing all the facial features, the upper as well as the lower limbs. The attire is painted with crayon showing ochre and red-orange for the shirt and pair of shorts respectively. Beneath the ball is shaded with a pencil to represent the ground. All these representations indicate the level of consciousness of this particular student, however, both the shirt and pair of shorts depict the school's uniform and have been given the number '9' as well. The presence of the number changes the function of the attire into a jersey. This indicates interplay between the conscious and the unconscious. He represents what game he likes most, and further interrogation revealed that he has been promoted to the senior football team of the school by virtue of his promotion to the J.H.S.

4.6.2 Task B (1)

It was observed that some students were often absent on particular days which affected their academic performance negatively. The next task was

therefore designed for two categories of students namely regular and absentees. By consensus, the regular students drew some activities they perform at school while the other group were tasked by the researcher to draw some of the likely things they may be doing when they were absent from school. Ten drawings were randomly selected in this task, out of which eight represented regular students and two represented absentees. These figures are represented by figs. 38 (p. 142), 39 (p. 143), 40 (p. 144), 41(p. 145), 42 (p. 146), 43 (p. 147), 44 (p. 148), 45 (p. 149) representing the regular students and then 46 (p. 150) and 47 (p. 151) representing absentees.

4.6.2.1 Regular

The classroom is not made up of a single individual to fill up for teaching and learning activities and yet apart from figs. 42 (p. 146) and 43 (p. 147), which were made up of more than one figure, the rest were of single isolated individuals. For example, fig. 42 (p. 146), which was drawn by a female student, has a large chalkboard with two supports, a huge figure holding a pointer towards the chalkboard with five smaller figures. Also in the picture are a chair and a table with books on them, which looked like they were beneath the chalkboard. Though large chalkboards are a characteristic feature of most of the public schools in Ghana they are without supports. The chalkboard rather depicts a typical private remedial class. On the chalkboard are date, the English alphabet and numerals from one to ten. The huge human figure with the pointer represents a male teacher while the five smaller figures represent students in the class – three males and two females. In front of the students is a long table which has been drawn in a transparent manner because the human figures could

be seen through. In the farther distance is the chair and table for the teacher but not yet occupied because the teacher is teaching.

There were other compositions where there were attempts to depict a classroom situation with the inclusion of chalkboards. This could be identified in figs. 41 (p. 145), 43 (p. 147) and 44 (p. 148) with varying inscriptions. Fig. 41 (p. 145) for example had the subject Mathematics written at the top with some problem being solved by the student himself while fig. 43 had the scores of a quiz between boys and girls of his class. As a female student, one may expect a level of biasness where she would award more scores to the girls, yet the total score for each group was fifteen. This perhaps is an indication of unconscious representation of equal intelligence or capacities of sexes. She represents the contestants with one male figure on the right and one female figure on the left.

Fig. 44 (p. 148) has one big figure standing in front of a relatively smaller chalkboard with a pointer. On the chalkboard are the inscriptions that describe the student and his gender as well as the school he attends. The colour of the shirt and the pair of shorts imply that the figure is a student which was confirmed by P.D.I. However, at the background of the composition is the inscription "The teacher is teaching". Once again, this is indicative of interplay between the conscious and the unconscious.

There's no doubt that there is diversity in subjectivity due to individual differences. To some students, learning does not take place only in the classroom hence their figures depicting learning in the school was located under trees. These are represented in figs. 38 (p. 142) and 39 (p. 143). The explanation given by the student who drew fig. 38 was that, she prefers sitting under the tree to learn when she is sacked for non-payment of school fees to going home.

Accordingly, she sits under the tree to while away time in order to wait for her friends so that they go home together. The choice for drawing herself learning under the tree in this case was entirely due to the circumstances she might find herself, such as when sacked for non-payment of school fees. Also, when she is in the morning shift and sacked for the non-payment of fees, the house would be boring and therefore it was better for her to sit under one of the trees to while away time by reading till afternoon when lessons end. On the other hand, fig. 39 (p. 143) could not give any reason, yet was of the belief that learning can also take place outside the classroom.

4.6.2.2 Task B (2) – Absentees

This group of students were habitual absentees most of the time and on particular respective days. Fig.46 (p. 150) is a repetition of an earlier drawing in the initial group activity and these two tasks were done on separate days. It depicts a car shown in profile with five occupants. He explains that the occupants represent his father, who sits behind the steering wheel, and the other four are himself and his three male siblings. He is positioned third from right in the drawing.

According to the student, his father has acquired a parcel of land in a newly developing area and he (the father) regularly takes them to the site to work on the land. These regular visits to the site were done in order to deter encroachers and re-sale of the property to another potential buyer. As a result he is not able to attend school regularly which has affected his academic performance.

The next absentee student usually does not attend school on Tuesdays and most especially, Fridays. She is a female student who drew herself encapsulated in a mosque as shown in fig. 47 (p. 151). Her reason for not being regular on Tuesdays was because she sometimes accompanies her mother to a popular market known as the Tuesday market. Her mother is a petty trader at the Sukura market in their neighbourhood, but she buys from the Tuesday market in bulk for stocking. She (the student) therefore sometimes accompanies her mother to purchase and convey the goods from the Tuesday market and also helps her to sort, stock and sell upon arrival at the Sukura market. The number of absents she makes on Fridays out-numbers that of Tuesdays. The reason being that, she comes from a Moslem home and therefore on Fridays, she together with her nucleus family congregate at the mosque in the afternoons to worship. According to her, missing school twice within a week most times worries her because she is aware of the number of lessons she misses. It is therefore not surprising that it featured in her drawing. She labels the mosque woman and man indicating a segregated congregation. The mosque as shown in the drawing has three doors, two with locks and the third is without a lock. The rooms with locks contain the female congregation and the other items belonging to the mosque. This is an indication of defensive sensitivity, in that she is protecting the items belonging to the mosque and herself. Where the men congregate is open, indicating that, they can defend themselves in case of any eventuality.

Some drawings of very young, though bright, children are usually crude and to some extent have a close resemblance with drawings of older children whose perception and visual-motor activity have been affected by various

factors. In art therapy, aesthetic value is not a key factor rather what is projected is what matters. In fig. 33 (p. 137), for example, the human figure has been satirically drawn, and this is an indication of an adolescent who has difficulty with visual awareness, taking his age into consideration (Lowenfeld and Brittain, p. 259). The repetition and verbal explanation, via P.D.I., of the drawing in Plate 2: no. 2 (p. 135) and fig. 46 (p. 150), indicates that there is an internal conflict caused by his environment between the community where he resides and his educational experience.

The emergence of the term "land guard" was as a result of double sale of parcels of land by individuals in a family or heads of family or chiefs. Therefore people who acquire them hire the services of "private security" to guard the land or alternatively they guard the land themselves by visiting the site regularly. During such visits a confrontation may ensue between the new land owner and another group from the family of whom he or she acquired the land, which usually end up in bloody clashes. Such exposure to this adolescent could be an indication of anxiety, which is a characteristic feature at this stage of development and it may be a reflection of his bullish behaviour at school.

This case requires the collaboration of the therapist, the classroom teacher and the head of institution, as suggested by Bush (1997) as one of the roles and responsibilities of the art therapist. The art therapy, as a means to facilitate the educational process has been able to identify the problem. The student is not solely responsible for his current situation and therefore the therapist in collaboration with the teacher in-charge of the class as well as the head of institution should invite his parents, especially the father who was mentioned in P.D.I. to explain the effect of the scenes in the confrontations at

the landsite on the child's social and academic behaviour. The student must also go through a form of behavioural modification in order to cope with social and academic environments. This behaviour modification must begin with a one-on-one counseling, because according to Edgcumbe (as cited in Case and Dalley, 1990),

> … where a child's ability to profit from educational experience is being interfered with by internalized conflicts, or by distortions in ways of relating which prevent making a predominantly positive and trusting relationship with the teacher, then individual therapy is required. Such children require analytic explorations and interpretation of their internal world, in a one-to-one relationship, away from the distortions of the school group (p. 166).

The suggestion given by Edgcumbe as stated above could also be applicable in the case of the student who drew fig. 47 (p. 151) 'the mosque'. According to her she is aware of the negative effect of missing school quite often. To the best of their abilities, these students (absentees) have been able to use images as well as verbal explanation via P.D.I. to bring forward their problems, and that is one nature of art therapy (Buck, 1992).

The findings in the use of art activities to identify certain problems and behaviours are not entirely a solution, since in this case it is temporal. It is therefore serving as a conduit to help curb their existing behaviours. The next chapter identifies some of the statements that have been made by some writers on the use of artworks as an indicator to identify children with problems and specific needs.
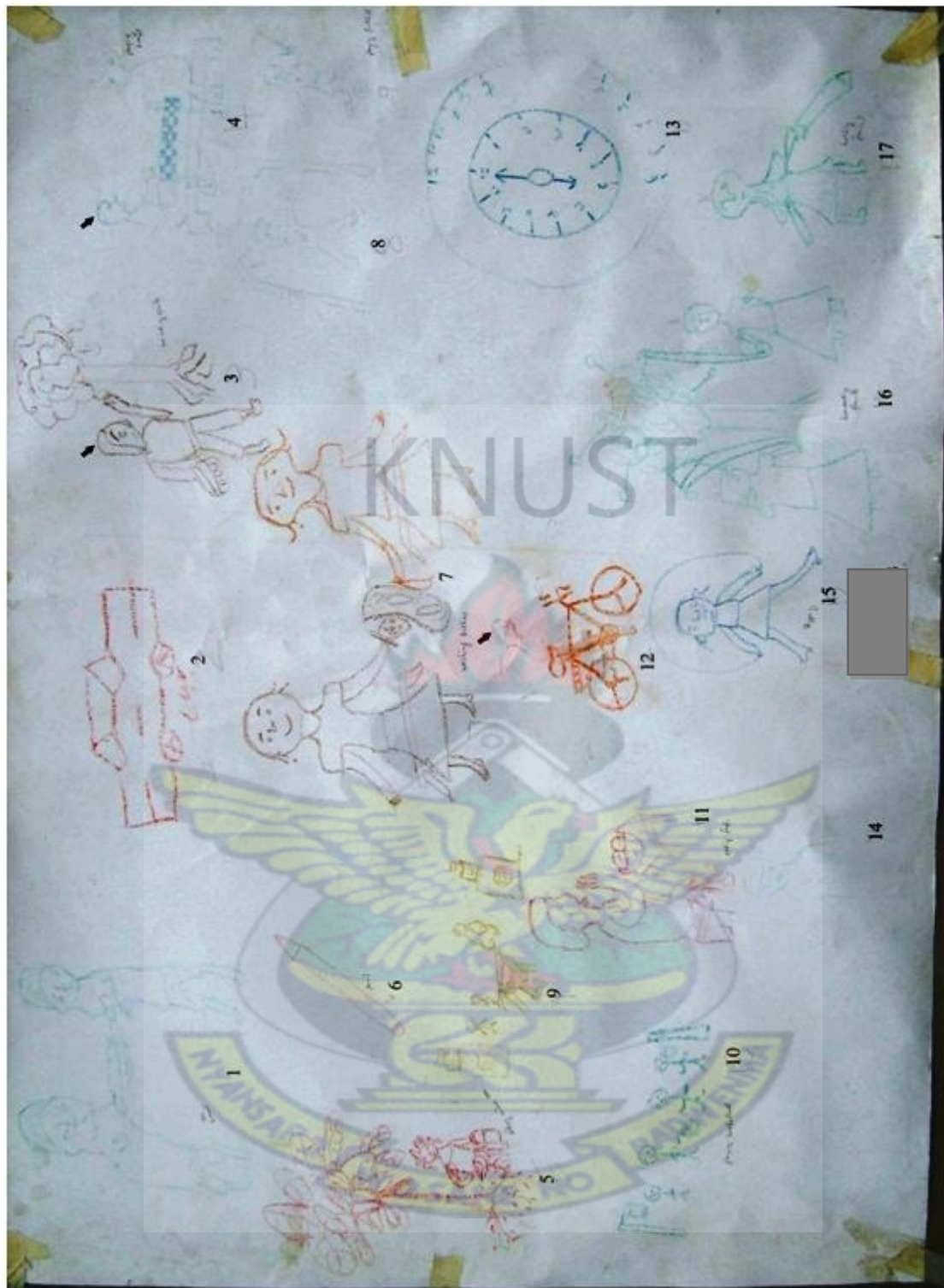
Plate 2 (Group work 2): Breaking of barrier by JHS 1 students

Fig. 32

Fig. 33

School Prefect
holding a book

Fig. 34

Fig. 35

Fig. 36

Fig. 37

Fig. 38

Fig. 39

Fig. 40

Fig. 41

Fig. 42

Fig. 43

This is AL-RAUE.
He is a boy.
He attend school at M.S.'10 J.S.S

The teacher is teaching.

Fig. 44

Fig. 45

Fig. 46

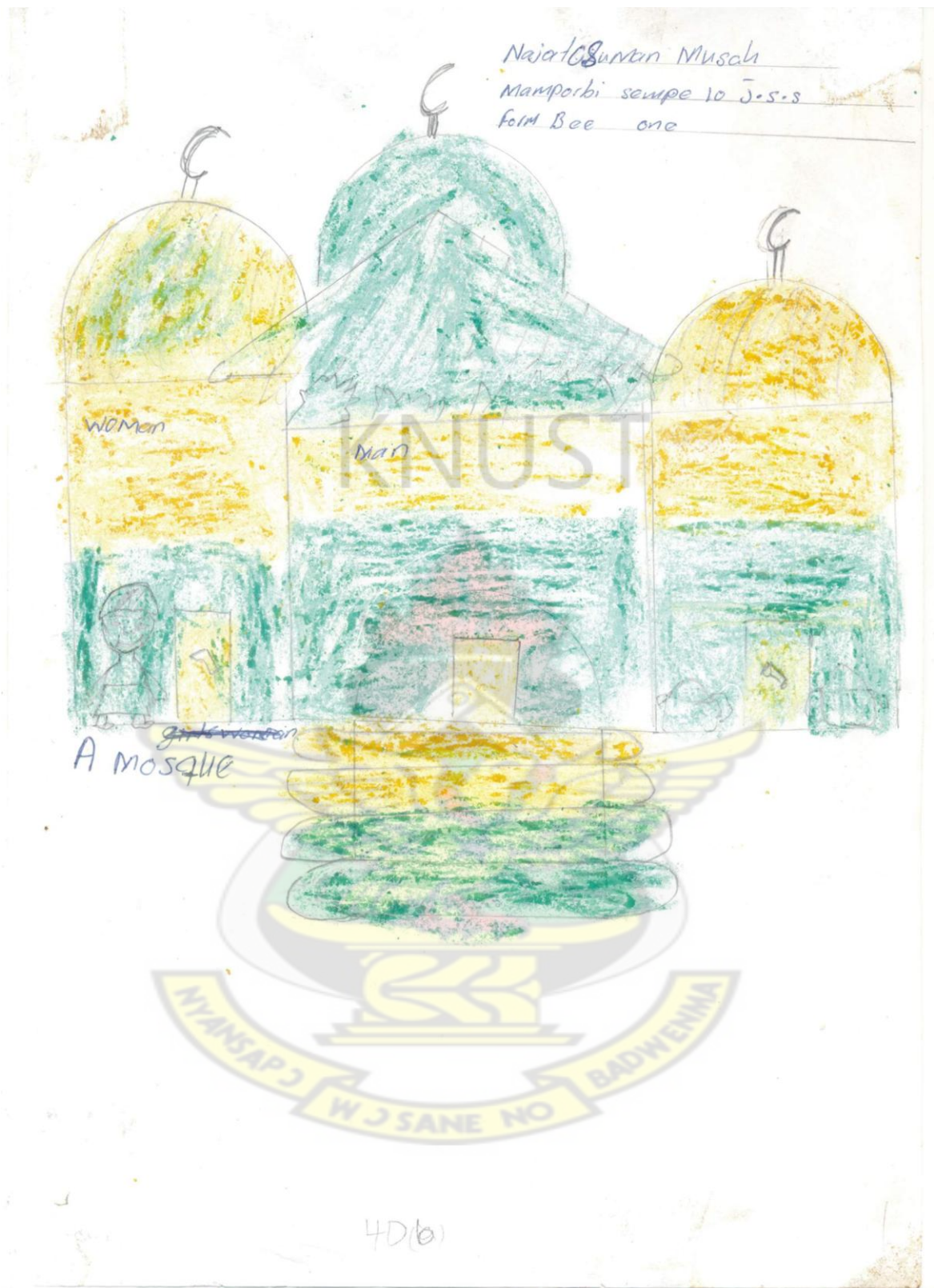**Fig. 47**

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.1   Summary

The non-thematic and subjective approach to the drawing activities did not rule out the possibility of a barrier between the researcher and the student on one hand and the student and the drawing activity on another hand. A group drawing activity was used as the barrier breaker which revealed an independent state of the mind being represented through images, indicating a conscious subjective delivery. These were done by both J.H.S. 1and 3 students.

Conscious efforts were also made to represent the various parts of the body which revealed a clear distinction between the level of awareness of the self between J.H.S. 1 female students and J.H.S. 3 female students. Whereas J.H.S. 3 female students, in most cases, drew female figures with feminine features such as breasts, stylized dresses for outing, the J.H.S. 1 female figures were without breasts and their dresses were mostly school attires. On the part of the boys, the J.H.S. 3 male figures portrayed more masculinity, example, broad chest and bigger arms while that of the J.H.S. 1 students were smaller. These concepts of the human figure are logical in my opinion because of the age difference as well as the physical stage of development.

The representation of images varied considerably because of individual differences especially with regards to style, size and space. Using the tree as an example, the foliage had variety of renditions, such as the use of doodles and other forms of lines while some made the attempt to make realistic representations. The doodled representations were incoherent with their stage of development, hence could be regarded as infantile. However, it is an exercise

through which energies and anxieties are discharged for relief which makes it therapeutic. The variation in space and size do not have any negative connotative effect in this regard because they were the students' own style of delivery, though in art therapy they may have their indications. In other words they were unconsciously made.

5.2   Conclusions

There are three Hs in the field of visual arts and these represent the Head, Hand and Heart. Their essence is basically a reservoir of variety of ideas, execution of the ideas and an appreciation of what has been executed respectively. They play vital roles in this research since images are involved.

The head conceives concepts from the environment that are captured by the sense of sight. These concepts are then kept in the 'reservoir' until they are triggered to come out. In other words, an individual who conceives any idea from the environment in which he lives is conscious of what he has captured, but keeps these ideas in the subconscious. These ideas can later be utilized upon request by a therapist, and in this regard, through a non-verbal form of communication such as the visual arts. Whatever is therefore produced is regarded as been consciously made.

The delivery at this point is done by the hand using variety of visual arts media such as pencil, brush, crayon, poster colour, etc. In the tree drawing exercise with students at the J. H.S. 3 level for instance, varieties of trees were represented in terms of style, shape and size. The representation of the various parts like the branches with leaves, the stem and roots also vary. These are revelations of environmental experiences. Their relationship with the self also

varies as some added other human parts such as arms and eyes to the tree. The same can be said of the representation of the self using human figure. Varieties of human figures were drawn performing different functions. The body parts were represented differently and their sizes also varied. These representations in terms of style, activities and size, in my opinion were subjective because of the different environments and their unique way of perceiving their environment. There were no strict rules such as symmetry in human figures and seven heads making a human figure vertically. This made the exercise less stressful and non-academic as was stated in the second objective of this research.

There were variety of renditions based on the activities in a school environment such as learning under tree, learning in the classroom and football. This was a unique way of expressing the self. Some of the learning activities were even done outside the classroom according to the images. This expression was done in order to free the mind from the boundaries of the classroom.

Scribbling could be an infantile representation, but it is a kinesthetic exercise that allows free movement of the muscle. The energy exerted was less stressful in this activity. The head and hand co-ordination in this case creates a boundless environment for the release of any idea. These images were expressions of inner feelings, and this is where the heart plays its appreciative role. The poured out emotions and expressions gave a form of relief since the activity also took a non-academic dimension.

The problem as stated in this research asserts that the visual arts are virtually non-existent at Ghanaian basic schools, and even if they do exist, they have not been explored and used as a means for therapeutic benefits. Therefore its first objective was to design variety of art activities for J.H.S students from

selected basic schools in the Accra metropolis which the first research question sought to find out the role the art therapy, through the use of art activities, can play in schools.

The role of art therapy emanates from the influence of various areas of discipline such as education in schools. The study of psychology enables one to identify transitional behaviours of children from childhood to adulthood. The role of art therapy therefore is perhaps influenced by the 'Child Art' movement where recognition is given to the uniqueness of child art (Peligah, 1999). Furthermore, "the images made by the child within therapy are considered valid in and of themselves without applying any pre-established standards and criteria of judgment" (Peligah, 1999, p. 43). The meanings of the images must therefore follow lines of thought irrespective of how irregular they may appear at first, as hinted by the child (Peligah, 1999). In other words, the images made in art therapy in most cases are subjective deducing from the assertion made by Peligah (1999). These subjective images could reveal certain behaviours of adolescents, who are regarded as children in transit by the G.H.S., which could be managed using art therapy procedures.

Based on the assertion made by Peligah (1999) on the specialized areas such as art education, that influence art therapy and supported by Bush (1997) on the development of school art therapy, which states among other things that, art therapy is also for school children who have an array of behavioural problems associated with learning process, it is evident as identified in this research that the first objective was achieved. The justification is evident in the fact that variety of art-based activities was used as a means for art therapy.

The second objective was to assist students to express themselves and reduce stress in academic work through spontaneous art-based activities for which the second research question sought to find out how these conceptual or spontaneous art forms can be used as a means for relaxation and stress relief in J.H.S. students.

The concepts behind the images produced in art therapy according to Dalley (as cited in Case and Dalley, 1990), are often made unconsciously and they usually take the form of spontaneity. Subjectivity therefore plays a vital role in the production of these images in art therapy indicating the state of the mind. Art therapy provides the individual (student) with a therapeutic environment to choose a wide range of media to help express the spontaneous images in order to address particular needs, fantasies and wishes (Dalley, as cited in Case and Dalley, 1990). Some of the fantasies and wishes were revealed in fig. 14b, (p. 102) 'the astronaut' and fig. 34 (p. 137), 'school prefect' by J.H.S. 3 and 1 students respectively. But Barber (2006) is of the opinion that art therapy should not be for people with particular needs only, rather, it should be for everybody. She therefore recommends that opportunity be given to people who feel they are problem-free, for them to explore issues within themselves.

This open opportunity that led to the revelation of fantasies and wishes could be an exercise for relaxation and stress relief. Based on Barber's recommendation and figs. 14b (p. 103) and 34 (p. 138) as examples, it could be concluded that the second objective, that would assist students to express themselves and reduce stress in academic work through spontaneous art-based activities was achieved and also answers the second research question on how conceptual art forms could help students relax and relieve stress.

The third objective requires an assessment of the effect of the art activities used in the therapeutic process on the student. The process of an art activity according to Dalley (as cited in Case and Dalley, 1990), provides the child with a less problematic and more spontaneous means of communication, as children often have difficulty with expressing feelings verbally. This was evident in the case of the two absentees.

In the drawings of one of the absentees, the recurrence of the car with five occupants in Plate 2, picture no. 2 (p. 135) and fig. 46 (p. 150) could be an indication to identify an anxious moment for the adolescent student. This therefore triggered a verbal inquiry in the form of P.D.I. Observation of student's artworks by the therapist according to Bush (1997) is one of the indicators that can help identify some of the problems of the student and this was applied in the case of the other absentee. Her drawing in fig. 47 (p. 151) also prompted a verbal inquiry. In both cases however, a general observation was made that revealed excessive absences, which according to Bush (1997), is also another indicator of a student with a problem.

Some of the roles and responsibilities of an art therapist, that can lead to possible solutions, as outlined by Bush (1997), includes assessing and documenting the progress of students in art therapy, participating and collaborating with people involved in case management and meeting with parents when possible. These suggestions were very relevant to this research, however, apart from the assessment and documentation of the students' progress in therapy that were done fully, the collaboration with the school authority was not adequately explored. The meeting with the parents was also impossible due to the time bound nature of this research.

The effect of these spontaneous renditions however, lies in the fact that the students were able to project their feelings through images, which serves as a signal that could be used to manage their existing bahaviours. In view of the time bound and the possibility of using the images in managing some of these bahaviours, recommendations could be made in order to make art therapy a perpetual activity in Ghanaian basic schools, most especially at the J.H.S. level.

5.3   Recommendations

The period of any research is limited which has the tendency to stall its progress. The nature of art therapy is that it is a process rather than a one time event due to the fact that it may take many months in working until a client feels ready to make a disclosure (Case and Dalley, 1992). The projective drawings that were made in therapy portray the feelings of the client, and in the case of adolescent students in the school environment, it may reveal certain behaviours. It is therefore appropriate to recommend the use of art as a means of therapy to the following institutions:

1. Basic schools, in collaboration with Headteachers and school counsellors, should use the creative arts therapy to identify various behaviours of students resulting from academic stress and help them relieve the stress using conceptual art forms in the therapeutic process;

2. Ministries, departments and agencies in-charge of youth and education should as a matter of policy empower the various institutions under them to use the creative art therapeutic processes as a means for stress relief as is done to sports and other recreational activities;

3. Borstal institutes as well as rehabilitation centres will benefit from this research as it will serve as a means for stress relief for inmates;

Finally, the search for knowledge is never conclusive. As time ticks away each day, our society also changes. The challenges that will be encountered as a result of these changes may vary, hence may require modified approaches. In view of these, I highly recommend that University and Polytechnic students should be encouraged to do further research on this topic.

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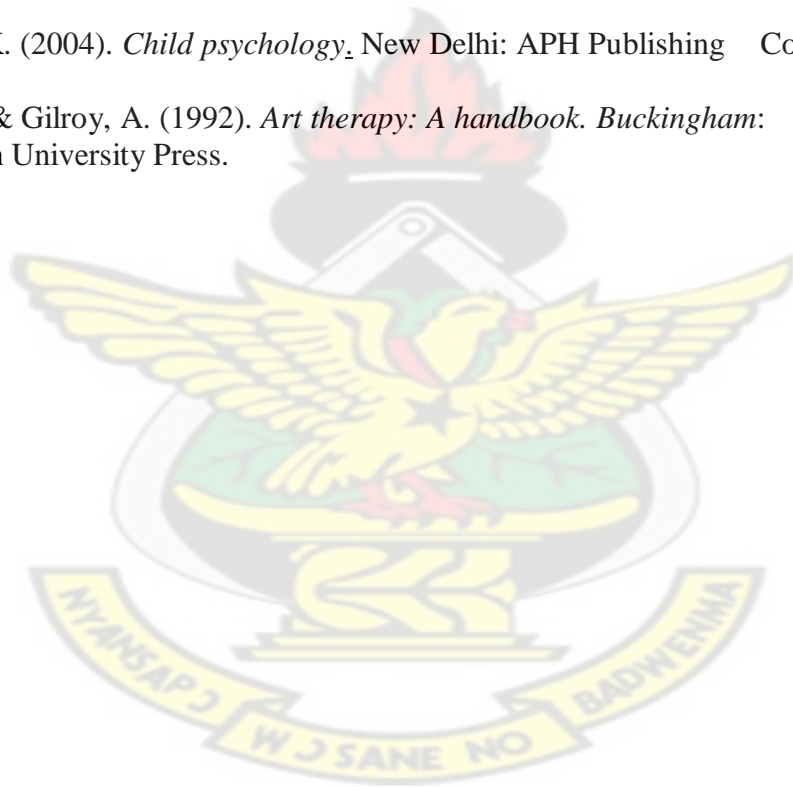
APPENDICES

APPENDIX A: OBSERVATION GUIDE

School:……………………………………   **Age:……………..……**

Student:…………………………………..   **Class:………………**

Male/Female:……………………………………………………………

Consciousness/Awareness of Body Parts	
Eye	
Ear	
Mouth	
Upper limbs	
Lower limbs	
Hips	
Breast/Chest	
Height	
Weight	
Mood	
Sad	
Happy,etc.	
Other Observable Characteristics	
Anxiety	
Depression	
Aggresssion	
Temperamental	
Hyperactive	
Hopelessness	
Powerless	
Stress	
Shyness	
Choice of Medium(s)	
Crayon	
Pencil	
Poster colour	
Clay	
Paper / Card	
Wood	
Preferred Colours (Hue)	
Red, yellow, green, blue	

Any other observation

APPENDIX B: PROPOSED STRUCTURE OF EDUCATION BY GOVERNMENT OF GHANA

YEARS	AGE			
			TERTIARY EDUCATION	TERTIARY University/Polytechnic/ Technical University/ Professional Institutes/ College of Education/ Teacher Education
4	18-19			SENIOR HIGH SCHOOL Specialisation in Grammar Technical / Agricultural/ Vocational/ Apprenticeship Programme
3	17-18			
2	16-17			
1	15-16			
3	14-15		SECOND CYCLE EDUCATION	JUNIOR HIGH SCHOOL General Curriculum for entry into Grammar, Technical Vocational, Agricultural courses
2	13-14			
1	12-13			
6	11-12			PRIMARY Basic literacy, Numeracy Science and Social Studies
5	10-11			
4	9-10		FIRST CYCLE EDUCATION	
3	8-9			
2	7-8			
1	6-7			
2	5-6			*KINDERGARTEN*
1	4-5			

APPRENTICESHIP/ SKILLS TRAINING

Government's Commitment 11 years Compulsory Kindergarten and Basic Education For All (Age 4 to 15)