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ART EDUCATION DEVELOPMENT AND
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DEVELOPMENT IN GHANA

DISSERTATION
Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Emmanuel Victor Asihene, B.A., M.A.
The Ohio State University
1973

Approved by

[Signature]
Adviser
Department of Art Education
I wish to express my sincere gratitude to Professor Arthur Efland, my Advisor and Teacher for his untiring patience, advice, and encouragement in guiding my graduate program and research to the successful completion of this study.

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This dissertation is dedicated to; the memory of my mother and to my wife, Beatrice.
VITA

December 1, 1937  Born-Ghana  
1960-1961  Art Director-Bechem Arts and Crafts Center, Ghana  
1961-1965  Art Master, Dormaa Secondary School, Ghana  
1969  B.A. University of Science and Technology, Kumasi, Ghana  
1970  Post Graduate Diploma, University of Science and Technology, Kumasi, Ghana  
1973  Ph.D.: Research Associate, Department of Art Education The Ohio State University, Columbus, Ohio U.S.A.

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Education and National Development  
Psychology  
History of Art  
Fine Arts (All Studio Works)
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INTRODUCTORY NOTE

The researcher in this dissertation aims at developing a new art education curriculum guide or program whose content relates to the economic needs, cultural needs, social needs, personal needs, and educational needs of Ghana.

Presently, not many people in Ghana seem cognizant of the value of the traditional arts and crafts because of the increase in Western artistic influence. The traditional arts and crafts are neglected in art education in schools in Ghana.

This proposed art education curriculum guide is therefore presented on the assumption that:

1. The promotion of traditional arts and crafts education both in and outside schools can encourage school-leavers and drop-outs to take to arts and crafts production seriously to help improve the economy, help to reduce the unemployment rate, check rural depopulation, and boost tourism.

2. The implementation of this program will help to rectify people's attitude towards the traditional arts and crafts in order that Ghana's artistic heritage can be transmitted consistently with her development.

3. This program if properly organized can significantly enhance the social environment.
4. This innovation in Ghana's art education can improve personal and educational development.

The implementation of this art education curriculum proposal can be resolved at an art education development or orientation center and also demonstrated in selected schools and colleges. If properly introduced, the new art education methods of instruction, art materials and programs for turning traditional arts and crafts into an export trade will offer feedback to prospective artists and make art education serve a useful economic purpose to the nation.

The content of the dissertation is discussed as follows:

In Chapter One the background of the study is discussed. A review of Goals in the Seven Year Development Plan pertinent to art education and the current art instruction in schools are analyzed in Chapter Two. Chapter Three provides rationale for selecting new needs, goals, objectives, and content for art education in Ghana. A curriculum model or sample lessons for art education development in Ghana are highlighted in Chapter Four. A proposal for implementing the curriculum and recommendation for planning future art education programs which can fill Ghana's needs for National Development are presented in Chapter Five.
CHAPTER I
THE BACKGROUND OF THE STUDY

Introduction and Purpose of the Study

This study is intended to arouse concern for the need and promotion of the arts in the schools and colleges of Ghana. Art instruction as conceived in this study will include the traditional arts and handicrafts of Ghana as well as Western art, which now has become one of the principal influences affecting the arts within Ghana. At the same time that Western influence has increased, there has been a tendency for the value of the traditional arts and crafts of Ghana to decline in value in the minds of the people. Not only has this process resulted in possible loss of a unique and rich cultural heritage but it has serious economic consequences as well. In an economy where the principal mode of production is handicraft, it is important to consider the economic effects brought about by changes in aesthetic values and to provide for these within an overall plan for art education. Traditional arts and crafts, Western artistic influences, and the economic development of Ghana thus are the major parameters of this study.

It appears axiomatic that art teaching in schools in Ghana leaves much to be desired. One reason for this may be the fact that Western art with its academic traditions quite foreign to the cultural background of Ghana has been encouraged while the traditional
arts have been neglected. Much of what passes for art instruction is imitative of uninspired practice still current in Britain (1). Although Ghana has a tremendous cultural resource in its traditional arts and crafts, little encouragement has been given to fostering the talents of skilled people to undertake their development extensively. Were this to happen, a handsome portion of school graduates could take to crafts making seriously as gainful employment thus to increase per capita income and thereby improve the economy of the country. This lack of economic incentive or encouragement which could heighten appreciation for the arts has seriously weakened people's attitude toward art. In school, art is not given maximum attention as a subject, hence students have little respect for it. Moreover, what training the young do receive in the arts tends to blind them aesthetically to the values of traditional arts such as sculpture, pottery, weaving, painting, music, drumming, dancing and handicrafts. Potentially talented students shun arts and crafts in favor of "white-collar" curricular offerings for which relatively few jobs are available.

This chapter will attempt to identify the necessary elements for a study of art education needs of Ghana today. In order to derive a meaningful and relevant plan it will be necessary to review: A) the social and historical background of Ghana; B) the traditional role of art in the culture of Ghana; C) the impact of Western aesthetic influences on art and education; and D) the consequences of Western aesthetic influences upon the economy of Ghana. Facts and generalizations derived from this review will then
be employed to prepare an art education program for use both in and out of schools in Ghana. The writer will attempt to clarify the following issues and problems:

1. To seek an instructional approach in which the traditional arts and crafts of Ghana would be encouraged in schools and colleges to help balance the current emphasis now placed on Western art, thus to help Ghana maintain its unique culture;

2. To establish a set of art education goals and objectives consistent with the social and economic development of the country to serve as a guide for teachers and administrators;

3. To develop new syllabi for schools and colleges consistent with art education objectives;

4. To implement art education programs in schools that would enable students and teachers to acquire favorable attitudes towards the arts, especially towards the traditional arts and handicrafts, possibly to pursue them as a future career;

5. To improve the study of arts and crafts with requisite teaching materials such as workbooks on Ghanaian cultural background, local and foreign literature, visual aids, the assistance of experts to heighten the students' knowledge of art history, appreciation, criticism, and studio work, so that they would comprehend values in arts of our own age and from the past;

6. To organize local artists and craftsmen into co-operatives with the apparent objective of industrializing the traditional arts and handicrafts to become an economic asset and boost tourism in Ghana as one means of improving the financial resources of the country;
7. To arouse interest in traditional arts among the public through personal contact, audio-visual aids, exhibitions and competitions to perpetuate the traditional arts and handicrafts.

There is need to establish a greater awareness of the nature of the creative significance of the traditional arts as part of Ghana's heritage and hence of the schools' curriculum. Artists and teachers in Ghana need to integrate the traditional significance of the arts with the purposes of education as they are currently being developed and expressed in the schools. Broudy, discussing problems about American education, says, "The schools need to pay attention to all aspects of living, economic, intellectual, moral and social; if it must make a choice between preserving and sustaining life, on one hand, and make it glow on the other, there is no question about choosing art." (2) Since these are problems also existing in Ghana it would be appropriate to consider this suggestion. Art education in Ghana needs to be attended to, if hidden talents of her people are to be released thus to improve the economy and social life of Ghana. This study is based on the assumption that a program could be conceptualized and made operational to meet the needs and interests of local youth. Further, it is hypothesized that these needs could be assessed in the light of societal changes, social and economic needs of Ghana.

Scope or Limits of the Study

This study concerns itself primarily with art curriculum development for the primary, middle, secondary/technical schools and teacher training colleges in Ghana. It calls attention to the
selection of goals and objectives for art curricula where Western art, traditional arts and handicrafts in schools would be studied in terms of their respective value to the changing society of Ghana. This step is intended to educate the general public, change peoples' attitudes towards art and become aware of the importance of enhancing their environment and thereby improve the quality of social life.

The program proposes the government's participation in setting up traditional handicrafts corporations at regional levels to turn Ghana's hand-made products or local handicrafts into an export commodity as a source of revenue for the country. It proposes the organization of traditional artists and craftsmen into schools or co-operatives on regional bases in support of a proposed handicrafts industry to promote social, economic advancement consistent with the modes of the changing society in Ghana. Organization, implementation, public relations, staff, administration, physical plant, finance and personnel will be considered as they affect the teaching of traditional arts and handicrafts and the organization of local craftsmen.

The Social and Historical Background of Ghana

Ghana is an independent country in West Africa. It won independence from Britain on March 6, 1957, and became a Republic in 1961. The country took its name from the early Ghana empire that flourished and wielded overwhelming influence in the Western Sudan between the fourth and the fourteenth centuries. Ghanaians today are direct descendants of the Great Ghana Empire. The ancestors of Ghana are said to have had close associations with this great
medieval empire from where they migrated and had drawn inspiration for trade from them—hence the name (3). The former name was the Gold Coast, given by the early European explorers who identified it by the quantity of gold that was available in the country at that time.

Some of the early explorers were the Portuguese who landed in 1471, the Dutch, the Swedes, the Danes, and the British. They came to the West Coast of Africa for many reasons, the most obvious being to obtain gold, jewelry and slaves to supply the then expanding demand for slaves in America. To boost their trade, these early traders built forts and castles along the coast. However, their plans were aborted when the slave trade was abolished in Britain in 1807. As a result, most of these early Europeans left the Gold Coast. The Dutch who remained for some time encountered incessant attack by the British until they left in 1871. The British who remained in the Gold Coast and traded with the people became involved in a series of local wars of which the Ashantis rose to a position of military predominance. To enter into direct slave and gold trade with the European traders, the Ashantis at the beginning of the nineteenth century attacked and reduced to chaos the coastal groups who had prospered as middlemen in slave and gold trade (4). However, these wars ended when the Ashantis were conquered in 1901. Prior to this time, there was an arbitrary partitioning of Africa (5). The British colonized the Gold Coast for a hundred and thirteen years. Their rule ended in 1957. Since then Ghana has become one of the most advanced and leading countries in West Africa.

The area of Ghana is 91,845 square miles with a population of
8,376,000 (U.N. est. 1968). Ghana lies near the equator and its climate is tropical. Humidity is high but not oppressive owing to moderate temperatures and constant breezes. In the northern part of the country the climate is hot and dry with an extensive area of savanna. In the central and western parts of the country it is warm and humid. Rain is plentiful in the deciduous forests to which the timber industry and producing mines are confined. The major climatic seasons are the rainy season from May to September and the dry season from October to February. It is apparent therefore that climate determines the vegetation in Ghana (6).

Ghana is primarily an agricultural country, a good number of the people are involved in farming. Cocoa is extensively grown on a shifting cultivation basis in forest areas. For rapid growth and longevity, cocoa needs an average annual rainfall of 45 and 75 inches (7). The agricultural wealth of Ghana is measured in terms of its trade in cocoa, timber and other agricultural products with many European countries. The country exports over 400,000 tons of cocoa annually, about 40% of world output. It is no wonder therefore that Ghana is the world's leading cocoa producer (8). Farmers also display a range of cash crops with subsistence food crops, some of which are yams, plantain, cocoyam, cassava, corn, rice, millet, and groundnuts. Food is plentiful if it is not over exported or hampered by scarcity of rain.

Industry has been concentrated in the Accra-Tema industrial areas with rural areas almost neglected. Projects likely to receive preferential treatment include the production of consumer staples,
the processing of primary commodities and the manufacture of products using local raw materials, particularly if a proportion of the final product is intended to be exported (9). One such project needs to be the development of traditional arts which have overwhelming economic potential, especially in the rural areas of Ghana.

Socially, the people of Ghana have a centralized democratic form of local and traditional government. Ghana has an efficient Parliament, Legislature and Judiciary, and the healthy pulse of its political and social life is therefore apparent. A network of major and minor roads promote easy transportation and communication which have helped improve the social life of the country. In almost every city, town, or village there are local markets bustling with commercial activity. In urban areas, women possessing marked trading ability dominate the markets. Invariably, their commodities range from foodstuffs to consumer goods and haberdashery. Naturally, Ghanaians are very sociable, kind, and openhearted (10). It is no wonder therefore that they are renowned for their hospitality all over the world. The people of Ghana have long outgrown petty squabbles of racial, social or religious prejudices because communal living based on a traditional civilization predominates in every town or village.

Opportunity for enjoyment is provided at local festivals which have a bias towards religion and are observed throughout the year. It is the time that highest religious sentiments of the people find expression in ancestral worship. For example, the "Adee" festival which is universal to the Akans is described by J. H. Nketiah
as one of their most important occasions (11). It is on the "Adee" day that spirits of ancestors are remembered, honored, fed, and their help is asked. It is therefore celebrated with pomp and pageantry by the town-folk. On such occasions, the chief, who is the intermediary between the living and the dead, becomes very instrumental by offering prayers of intercession to spirits of ancestors (12). The elders pour libations to symbolize their desire to attain relationship with the dead. They also resuscitate spirits of their ancestors and ask for blessing and abundant vegetation and harvest for the ensuing year. These festivals, observed in every region in Ghana, are marked by exuberant merry-making and are invariably rounded off with durbars or large gatherings at which drumming, dancing, firing of musketry and merry-making are featured most prominently. Much of the splendor and gaiety in the cultural life of the people are attributed to the ingenuity of local artists, who display their talents in service to the community to heighten the culture.

The Role of the Arts in the Culture of Ghana

Ghanaians take much pride in their culture which is deeply rooted in the traditions of the country and is universal to all the heterogeneous groups that share a common past and are related by close ties of consanguinity.

Culture is a technical term in anthropology which is now widely employed in psychology, psychiatry, sociology, philosophy, economics, human biology, and other subjects dealing with man and his works. No single definition of "culture" has yet won universal acceptance
and it must be acknowledged that none is completely clear-edged (13). According to the biologist Frans Bouz, "Culture is the way in which the people in any group do things, make and use tools, get along with one another and with other groups, the words they use, the way they use them to express thoughts..." The psychologist Ralph Paddington defines culture as "...the sum total of the material and social needs of a group of people and how they adapt themselves to their environment."

In this context, Ghanian culture means the totality of socially transmitted behavior patterns, arts, beliefs, institutions, languages and other products of human work and thought characteristic of the people of Ghana. It also includes traditional social habits regarding birth, death, puberty, religion, occupation, customary rites, festivals and reactions of individuals as affected by these habits.

The traditional life of the people was, in the past, tied up with traditional religion. By the influences of these forces the entire society attained political and social stability. To this end, the people regarded art as the visual expression of invisible "gods" they worshipped. Traditional religion enhanced itself by promoting such local arts as drumming, dancing, painting, sculpture, drama, lyrics, and proverbs. In performance of customary rites involving funerals, birth, puberty, marriage, child-naming, hunting, fishing, fetishism and telling of fireside "Ananse" stories, local artists and architects have been employed to provide music and decoration up to the present day. It is apparent therefore that art has played
a very useful role in the religious, social, and political life of the people and continues to do so (14).

Traditional artists in Ghana have since time immemorial astonished the public with their exciting products; but they have not been encouraged in the present by the government or the people to develop their trades to help the economy of the country effectively. Artists in this context refers to local painters, sculptors, designers, musicians, architects, literature majors, and craftsmen such as weavers, carvers, goldsmiths, potters, etc., whose artifacts catch the public eye. In Africa, the term "Artist" is rather elastic and should not be confused with the orthodox areas of sculpture and painting conventional with Western art. In the towns and villages in Ghana, local "artists" utilize their creative capabilities in the weaving of Kente cloth, the making of masks, stools, drums, linguists' sticks, dolls, dug-out boats, nets, and pots which are peculiar in style, rich in texture, and decorated with designs of traditional significance.

During festivals or at leisure traditional musicians of Ghana display their talents by spontaneously hitting on completely new tunes which invariably catch the public taste. Drummers display astonishing dexterity in playing all kinds of drums, including the "talking drums" which herald chiefs and recount the history of the town. Dancers excite the audience with intricate body and foot anycopation. Women potters create original and durable earthenwares decorated with traditional symbols. Architects on their part create new structures to help modernize the society. However, they should
of necessity include traditional elements in their designs. Traditional goldsmiths continue to also produce a high degree of filigree which is not only of high quality but rich in traditional texture. Many adolescents do not know how to make these art works. It is essential therefore that the youth should be encouraged to learn all these arts and crafts in school as a way of maintaining the culture, giving them future work and simultaneously retaining the importance of the traditional arts.

In earlier days, the local artist was consulted for his practical divination. The chief priest of the "god" which the entire community revered for spiritual impetus and protection worked in close collaboration with the artist or craftsman. If the fetish-god meant something to the people, then it was the personality of the priest as well as the physical appearance of the fetish that inculcated the anticipated faith into them.Apparently, the artist was very instrumental in achieving this objective to the satisfaction of the entire fetish hierarchy. Aware that he was creating a temporary abode for the spirit, an emanation of God, the artist set about his work with great concentration and devotion. He worked after he had been captivated by some vision during exclusive meditation (15). An aged carver I interviewed had this to say: "In my hey-days as a carver for a powerful fetish-god, I used to be susceptible to incessant trances. I then perceived hallucinations or visions not short of inspiration for my work." Another carver, Kwadwo Sarpong, now hanging onto mortality by a thread, also claimed that he used to see images of idols which he imitated in his carvings.
It is an undisputable fact that traditional artists of Ghana had some spiritual impetus prior to the execution of their works. This tradition underlying successful carving has lived until the present. In the past, before any carver or craftsman started work, he first poured libation to the tree, his medium of expression, then to the tools, to ensure that the end-product would be a suitable abode for an ancestral spirit. This permission from the supposed gods of these objects prior to work enabled him to attain success or freedom from injury.

In his creative activity the traditional artist displayed concrete manifestation of his fantastic imagination, purposeful reaction to nature and aspiration for virtuousness. His works were therefore emotional in content. For example, carvings with over-emphasized genital organs were intentionally made for emotional effect. In creating a punitive god to be worshipped, the artist intensified the pugnitive organs of the mask to achieve a terrifying ugliness which instantly instilled fear into all who viewed him. Sometimes, perception of these exaggerations yielded fruitful psychological dividends for the fetish hierarchy. Unfortunately, because of lack of correct information, this intentional act which satisfied religious requirements was often misconstrued as lack of proportional knowledge by Western viewers. Although the artist was in the past credited for his invaluable services to the community through his work, he has almost lost it in this contemporary age owing to influences from Christianity and civilization. However, there is yet an opportunity for the artist today to make himself useful in the development and service of the nation by making his work reflect
the national aspirations. Traditional arts of Ghana which originated as a result of the ingenuity of its artists have had a long history and bequeathed a rich cultural heritage; they should not be left to decay in the tentacles of acculturation.

African art that is best known in the West and represented in African museums stems from the nineteenth century, from the era just before the culture and ethnography of Africa were frozen in place by the colonial era (16). In Ghana, the Akans, notably the Ashantis, produced many art works, which were later collected into European museums by early explorers, missionaries, administrators, and tourists who took them away as souvenirs. Some of the art works collected from Ghana before 1870 include gold-weights, funerary pottery heads, bronze casts, carvings, and beads recorded by Ladislas Segy (17).

Of the Ghana carved figures, the best known is the "Akuaba" fertility doll which has a round face, large head, cylindrical body and outstretched but short arms. In the past it was carried by barren women with the hope that they would become pregnant or by expectant mothers who wished their prospective babies to attain the aesthetic qualities of the "Akuaba." These qualities are a beautiful head, long curly neck and feminine curves. Peculiar to Ashanti and Brong Ahafo are interesting terra-cotta figures, bronze masks and whimsical gold-weights in "cire perdue" brass casting. These were used in measuring out particular amounts of gold dust used as currency prior to the arrival of the British. Those who handled the gold weight belonged to a guild of goldsmiths, membership of which was
handed down by father to son or nephew. Invariably, traditional symbols of clan animals, human forms and proverbs were used for making gold weights. Another major art form was the richly decorated brass casket and bronze ceremonial vessel called "Kuduo." The "Kuduo" was used to store offerings at funerals, female puberty rites and other rituals and to store gold dust, precious beads and other valuables. For rituals, the kuduo was placed on the grave of its owner, but more often it was inherited as a highly valued family heirloom.

The Ewes in the Volta region of Ghana made black and copper figures in the "cire perdue" technique representing animals and small masks. The Legbas of the Ewe group were noted for their clay figures of phallic form which were used as family fetishes. They also used a crest of cockfeathers to represent the spirit of fecundity and generative power. Aklama statues in wood represented the protective spirit. The Grunshi people in the Northern region made animal heads in polychrome. Among the Akan groups, carved figures, masks and terra-cotta works were produced to heighten religious worship. Unfortunately with the introduction of Western civilization, the fine gold-dust trade, gold-weights, and a plurality of exquisite artifacts are almost forgotten. Presently, gold-weights are scarce and are now used as pendants for necklaces, ornamentation, or jewelry.

Although the traditional arts are as old as the ancestors of the country they continue to be an integral part of the contemporary culture. As such, traditional arts and crafts need to be developed
to enhance the rich culture and economy of the country. All over Ghana, local artists utilize their creative capabilities in the weaving of cloth, baskets, carving stools, drums, masks, dolls, linguists' sticks, walking sticks, dug-out boats, making of pots, beads, smoking-pipes and filigree, which are original, in style, and rich in texture. Some sculptors still carve stools for both royal and domestic use. The chief's stool which is supposed to contain the chief's soul after he has passed away is purified occasionally with blood and entrails of a sheep. It would be recalled that when the "Golden Stool" of Ashanti arrived in the reign of King Osei Tutu (c. 1697 -c. 1731) its shape influenced sculptors along the West Coast of Africa from the Ivory Coast to the Cameroon (18). Chanaian traditional artists and craftsmen are very original in their creative activity and skillful in workmanship--hence the need to encourage them now to develop and improve upon their individual traits.

One of the most valuable handicrafts of the traditional artists of Ghana is the hand-woven "Kente" cloth which has thrilled foreigners for years because of its astonishing and intricate designs. The pose of the weavers, their ability to weave perplexing designs from memory and their melodic shuttle timing often leave the onlooker nodding his head in syncopation to their rhythm. Although the "Kente" cloth is not uncommonly woven in many of the Akan towns in Ghana, a majority of the weavers can be found at Bonwire in Ashanti where it originated (19). The technical quality of "Kente" weaving done with silk and cotton yarns of rich colors and intricate designs is a traditional legacy of which the entire population is rather proud.
Kente weaving is a useful craft that can be developed on a corporation basis by grouping the weavers into cooperatives with technical advice from the University of Science and Technology or the Textiles factory to improve the quality and quantity to be exported to foreign countries and also make its price meet the pockets of the public. This would obviously open up job avenues to many unemployed people and thereby help to improve the economy of the country.

In every part of the country, drumming, singing and dancing feature prominently in every aspect of the cultural life of the people. During work, leisure hours, funerals and festivals various music groups crown the occasion with traditional music and dancing. At the chief's house, dramatic discussion, traditional history, proverbs and talking-drum language are displayed by the elderly people who outwit scholars as far as culture is concerned. Unfortunately, the young children in school have very little or no idea about these cultural activities. To be fully educated, the young generation needs to supplement their Western education with studies about the culture of Ghana. The Accelerated Development Plan for Ghana Education in 1951 introduced African drumming and dancing into Primary and Middle Schools (20). Unfortunately, this fine and useful program has been discontinued with the change of government. It would be beneficial to the youth and the country if traditional cultural studies, such as Ghana languages, African drumming, dancing, music, needlework, art and crafts, and drama, would be re-introduced into the schools to enable the youth to know more about their own
culture. Art and crafts, peculiar to various regions, need to be developed to benefit the growing children of each region.

In Ashanti, Brong Ahafo, Central and Western regions which are predominantly Akans, local artists and craftsmen still carve stools, drums, and masks. They weave cane and palm baskets, mats, make pots, dishes and other useful objects which could be developed into an industry. The Akan mourning cloths called "Adinkra" and "Kuntunkuni" and batik cloth are printed with traditional symbols. Sometimes the local dyes used are intentionally dulled to make the cloth conducive to solemn occasions like funerals or national mourning. Wooden mortars and pestles for preparing the local meal "fufu" are extensively carved for domestic use. In the Eastern region, goldsmiths perambulate the markets with their quality filigree and wares such as finger and earrings, necklaces, chains, caskets, hoes and knives. Beads strung around the waist by women are also made and used for decoration. Ropes, doormats, brushes, fans and other useful objects are made from the coconut palm trees. In the Volta region, cloth is woven, cowries and shells are used with fabric in the making of ceremonial garments. In the northern and upper regions, skins and hides are used for making leather works such as sandals, handbags, hats, saddles and other useful objects. Craftsmen use reeds of the grasses and savanna palms for making hats, mats, baskets, dancing skirts and other useful objects. Painting is universal to all the regions. It would be good if younger Ghanaians would be made more aware of the aesthetic values of these hand-made objects to enhance traditional dressing and poise of the African personality.
Unfortunately, these fine traditional arts and crafts are prevalent among townsfolk but are not studied in school in order to maintain them or to enable students to learn and appreciate their own arts and culture. Because of the influence of Western education and culture, people, especially the educated elements, seem to look down upon these fine traditional arts and crafts in favor of imported art works. The result is that local artists have also become susceptible to exotic influences and are therefore changing traditional art in style and quality. Unless efforts are made dynamically to sustain traditional arts from sinking into oblivion, Ghana's traditional culture may be completely lost to posterity.

The Impact of Western Influence on Art and Education

Prior to the inception of formal Western education, Ghana had an indigenous form of education, which was informal. By this traditional system children acquired behavioral patterns consistent with the beliefs and aspirations of their society. For example, they were taught how to weave cloth, build houses, make pots, swim, fish, hunt, dance, sing, manage the house and how to handle all the social norms of the society. The main philosophy of this informal education was to transmit the culture to coming generations. The elders therefore made it possible for the young ones to acquire technical knowledge through rote learning, memorization, observation and imitation with no advanced form of writing.

Later, the present form of formal education was started in the sixteenth century by early Portuguese and Dutch traders in castles they built along the coast. Their efforts were later intensified
by Basel missionaries who arrived in 1828. They were followed by the Wesleyan (Methodist) mission in 1835, the Bremen mission in 1880 and the Episcopalian Zion Mission in 1898 (21). Mission schools were primarily directed towards evangelical work hence they trained catechists and teachers. The Basel missionaries were an exception to this. They also introduced workshops for joiners, wheelwrights, carpenters, lock- and blacksmiths, shoemakers and bookbinders which have become nearly self-supporting and have greatly benefited the country.

Since the missionary era, Christianity has been at variance with the traditional culture of Ghana. In their bid to convert the people to Christianity, the missionaries discouraged their members from participating in traditional cultural activities. They never encouraged traditional art, much less help preserve some of the fine art works. Although humidity, negligence and fire have hastened the disintegration of Ghanaian traditional art works, alas, so have the foreign missionaries whose puritan zeal and ignorance encouraged the destruction of a priceless cultural heritage (22). For fear of being ostracized from the church, the African church-members had to ignore the funeral rites of their own kinsmen. Instead of winning members through cultural activities, the missionaries discouraged their converts from participating in festivals, puberty rites, rituals, funeral celebrations, drumming and dancing which encourage creative expression. Ritual, for example, has always been a natural and fertile source of art, its first artistic expression being the dance (23). This lack of cultural training in the mission
schools resulted in the production of scholars who regarded their own indigenous culture and milieu with contempt.

Later, when the Gold Coast was under British rule, the colonial government ran schools by paying teachers' salaries, sending inspectors to schools and controlling the school curriculum. The curriculum for almost all subjects, including art (except the native languages) hardly differed from that of corresponding courses in the United Kingdom (24). The educational policy of the British Colonial administrators was to provide qualified Africans with a modicum of modern skills in order to fit them for subordinate and routine tasks such as clerks and bookkeepers in the British administration and in commercial establishments (25). According to I. M. Wallerstein, state schools outnumbered mission schools in the French colonies; hence, education in the French colonies was academically beneficial to the students than it was in the British Colonies (26). In its bid to centralize education, the colonial government of Ghana imposed British educational aims and methods without considering their relevance to local environment and conditions. For example, in 1902 the Board of Education in Ghana introduced "payment by results" by which the amount of schools' grants of teachers' salaries depended on how many children in each "standard" passed the annual examination conducted by the inspector (27). This was an aggravated system which had been abandoned in England seven years before. It obviously failed in Ghana too, for it encouraged rote learning which completely eliminated art and crafts from the school program. Although Ghanaians adopted Western education, they
have been trying to adapt it since the colonialists failed to bring about the process of "situationalization" of education (28).

Education is of much concern to the government of Ghana. Since the attainment of independence in 1957, many schools have been built to raise the literacy rate. The Ministry of Education controls education. Every school receives the approval of the government. The Ministry of Education approves the curricula of regional educational offices, assists the selection of textbooks, the training of teachers and organizes the inspection of schools. Psychology is extensively utilized in the pedagogical fields in order to achieve effective teaching at all levels. Table I below portrays the current educational system in Ghana.

**TABLE I**

Outline of the Educational System of Ghana

<table>
<thead>
<tr>
<th>Universities</th>
</tr>
</thead>
<tbody>
<tr>
<td>University of Ghana Legon</td>
</tr>
<tr>
<td>University of Science and Technology Kumasi</td>
</tr>
<tr>
<td>University of Cape Coast</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Secondary Schools</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forms 1-5</td>
</tr>
<tr>
<td>Sixth Form (1) (2)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Technical Institutes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Forms 1-5</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Secondary Technical School Forms 1-5</th>
</tr>
</thead>
<tbody>
<tr>
<td>4-Year Technical Training College</td>
</tr>
<tr>
<td>2-Year Post Secondary Course for Certificate</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4-Year Middle School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form 1 Form 2 &amp; 3</td>
</tr>
<tr>
<td>Form 4</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>6-Year Basic Primary School</th>
</tr>
</thead>
<tbody>
<tr>
<td>Starts at approximately the age of six years.</td>
</tr>
</tbody>
</table>
In Ghana, education starts at the approximate age of six years, in the Primary School, as is shown in Table I. This is preceded by the preparation of the child in the Kindergarten. The child, at the age of twelve, enters the Middle School which lasts four years. But after two years of study he must take the Common Entrance Examination and with passing, goes to the Secondary School for five years. After passing the West African School Certificate Examination or the General Certificate Examination (G.C.E.) "O" level he goes to the Sixth Form, which lasts a couple of years. From there he proceeds to the University or College. From the Middle School others go either to the Teacher Training College, Technical Institute or to Vocational Schools. The "dropouts" seek some gainful trades in order to make a living. Ghana has three Universities: these are the University of Ghana, Legon, Accra; the University of Science and Technology, Kumasi; and the Cape Coast University. Academic standards of Secondary School and University levels are equated with those of Cambridge and Oxford Universities in Britain.

The idea of community self-help has been successfully encouraged through mass education teams and the Social Welfare and Community Development schools. Since their establishment in 1951, these groups have conducted courses in literacy, public health, community leadership and intensified literacy campaigns. In urban areas the Social Welfare Departments have encouraged all kinds of welfare services, day nurseries, youth clubs and community centers (29).

As a process of educational development, the government introduced the Accelerated Development Plan in 1951 as a "measure of
education for every child of school-going age" (30). Compulsory and free Primary and Middle School education was introduced in September, 1961. Secondary-Technical Education became free in September, 1965. Primary schools in 1967 numbered 10,212. They were attended by 404,927 children. Two thousand two hundred fifty-one Middle Schools had an enrollment of 329,679. There were 108 Secondary Schools with 46,520 students while 4,111 were in training at eleven government technical institutes. The number of Training Colleges was 82 with 16,703 trainees; in 1969 there were 25,100 trained teachers. From September 1967, pupils began to pay an annual nominal fee of 1.50, 3 and 6 new cedis each in the Primary School, Middle School and Secondary Schools, respectively, for the supply of textbooks and school materials (31).

The free and compulsory education introduced by the government in 1961 was done within rather a compressed period. This led directly to bulging enrollment, crowded classrooms and a sharp dip in the quality of general education. This strategy affected art teaching in the schools. Along with other subjects, art could not be taught effectively under the sheds which had become improvised classrooms, since they were constantly at the mercy of the weather. Primary and Middle Schools were worst hit because of overcrowded classrooms and the half-day or shift system imposed by compulsory education.

Art was completely neglected in the schools during the colonial era. If it was taught at all, it was much too foreign in its content to be beneficial to the country. For example, what was termed
"hand and eye" art was taught. This method hardly encouraged imaginative work because the students invariably completed their work by tracing or copying picture books of European background according to instruction. This kind of art was done under duress and failure to do it resulted in corporal punishment. If any child displayed some skill in drawing then it was through his own efforts. Local arts and crafts done in the children's homes or neighborhood were not taught in the schools. The Mission schools totally discouraged or banned the teaching of traditional art, drama, drumming and dancing which have basic artistic elements and could encourage creativity among the young artists (32). While the cultural pattern of tropical Africa is a blend of indigenous and imported elements, it is the imported elements which have produced by far the greater part of the change (33).

The result of this long imposition of Western culture on the people of Ghana has been quite deplorable. There has been a tendency for the colonial school graduates to seek white-collar jobs, particularly in government service. This white-collar aspiration stemmed from a realistic perception of occupational opportunities and from a recognition that the academic grammar school provided access to them (34). Because of this Western influence, the educated African is often quite anxious to be robbed of his traditional culture. Some even think that cultural elements in the local life are "primitive" and that everything European is "progressive." The elite in urban areas who have not been counter-balanced by an indigenous bourgeois are literally "blind" to the cultural elements such as arts and
crafts in their environment. They even tend to admire imported plastic art works more than locally produced art works. They may have their personal reasons for such attitudes, but in the context of this study, it is obvious that they have doubtful taste or admiration for the traditional art works because of foreign influence and miseducation. These false prestige values must be eradicated before there can be the kind of educational and vocational guidance which the country sorely needs (35). Unless Ghana works hard to eradicate the wrong impression among people that European commodities are better than locally produced ones, the industries and art works by which the country can attain social, economic and national identity will not prosper well.

Artists in Ghana have taken advantage of local taste for foreign arts to the disadvantage of traditional art works. They try to satisfy the demand of tourists who patronize their sale of art products. In their bid to achieve this objective, local artists produce art works at the expense of traditional style and quality. Traditional artifacts with meaningful symbols and motifs are now depreciated in style in order to find easy markets. Any wood susceptible to their tools serves their purpose. Although some of the woods have doubtful durability, they capitalize on their use, conceal the deformity by painting in order to sustain their trade. Masks which were of high cultural significance are now admired for their jocular features. The traditional artists cannot resist the use of modern tools such as files, chisels and saws which give a different finish from the old art works. They even paint some of
the works to satisfy the demand of tourists who buy them. Presently, art works such as paintings, carvings and crafts are usually sold around hotels, on streets, at exhibitions and usually at airports where foreigners or tourists buy them. They are nicknamed "airport-art" to show where the artists' trade thrives most. According to U. Beier, this "airport art" as it was labelled by Frank McEwen, is indeed hideous because it is carried out without conviction or care and simply repeats empty forms of tradition. In many areas the carvers have become completely cynical and specialize in forging antiquities (36). Tourists buy art works prior to their departures as souvenirs. In their anxiety to buy, the tourists are sometimes cajoled into paying fanciful prices fixed by some unscrupulous middlemen. The mobile appearance and monumentality of true African sculptural pieces make them great works of art--hence such patronage.

There is need to develop the traditional arts and crafts of Ghana as a useful industry in the national development program. While it may be good for the local artists to borrow ideas from outside to improve their work, they need to guard against losing the traditional style, which has its own integrity and which has won foreign admiration.
CHAPTER II

THE DEVELOPMENT OF THE PROBLEM

Introduction

This chapter will attempt to identify a set of art education goals consistent with those of Ghana's National Development Plan. To explain the bases for proposing the gearing of the local arts and crafts towards national development, it would be necessary to review: a) those goals in the Seven Year Development Plan pertinent to art education; b) economic values; c) cultural values; d) and social values; e) it would also be necessary to analyze current art instruction in schools. The implications drawn from these reviews and analyses will be used as the basis for programs in art education intended to bridge the gap between education and vocation.

Review of Goals in the Seven Year Development Plan Pertinent to Art Education

The government of Ghana has made use of development plans to improve the economic and social state of the country. For example, the first economic development plan—a ten-year-plan—was drawn up by the colonial government. It was not implemented until 1951. The Gold Coast ministers accelerated the rate of implementation to achieve the desired objectives in five years under the title of the First Development Plan. After an interim period (1957-1959) known as the
Consolidation Plan, the government came up with the Second Development Plan (1959-1964), which was followed by the current Seven Year Development Plan (37). The broad objectives of a First Development Plan included a higher standard of living for all on a "firm economic basis." The government's contemporary program for "Work and Happiness" represented a start in the planned development of Ghana, a beginning that was needed, and it proved helpful (38). At this time the Volta River Project which should substantially increase Ghana's revenues, provide jobs and further change the social organization of Ghana's peoples was started (39). The Tema harbour and other industrial projects were started though the needed man-power resources posed serious bottlenecks. During the Consolidated Plan, the Ghanaian government concluded that:

the only real solution to the construction of Ghana lay in the long run, in the adoption of a socialist and co-operative program for industry, and the mechanization and diversification of our agriculture (40). To broaden the basis of economic life, we need local industries (41).

The Seven Year Development Plan made final in 1962 is an attempt to co-ordinate both the private and public sectors with the intention of directing total economic efforts toward set goals, based on the well-being of the individual Ghanaian. Well-being is defined as an opportunity to realize the potential of one's personality (42). With the well-being of the people in mind, the government had to improve economic conditions, hence the plurality of plans.

A major factor which the government realized could immensely improve economic development was the utilization of the creative potentialities of local artists and craftsmen. Realizing the im-
The importance of the arts, the government of Ghana categorically stated in its future economic and social development program that:

- The Party and the Government will encourage handicrafts workers to organize themselves into cooperative societies so as to qualify them for equipment and hiring, of premises. In addition, short-term credits will be provided to handicraft cooperatives for the purpose of buying raw materials.
- In particular, the Government will encourage Kente cloth weavers and other craftsmen so that their individual work may become known both nationally and internationally. In order to encourage an export trade in gold ornaments, the Government will set up an organization for standardizing the quality of gold jewelry. Schools will be provided where experienced craftsmen will teach the youth. The Government will recruit skilled craftsmen from other countries to teach our youth in such crafts as carpet-making, etc. (43).

This proposal, yet to materialize fully, forms the economic basis for the proposals to be offered in this paper. In short, the implicit proposal which this study advocates involves turning the traditional arts and handicrafts of Ghana into a useful source of export earning. This would help alleviate some of the economic problems retarding economic advancement. The 1971 Government budget states that:

Since other sources of export earnings are unavailable and in any case could not be mobilized in the short run to compensate for a reduction in cocoa export earnings, government has no option but to introduce measures to restrain the demand for imports (44).

It is doubtful whether the government's plan would mature without running into the risk of causing shortages of goods with concomitant inflation. A most propitious approach may be to promote the popularity of possible and feasible exports such as handicrafts to be proposed by this paper. A future traditional handicrafts industry organized as a working body or corporation, making and exporting all
kinds of carvings, hand-woven materials, jewelry and other useful objects would certainly not only become an economic asset, useful export commodity currently in demand in many parts of the world, but also would open up job possibilities to help alleviate unemployment problems now facing the government. A proposal for industrialization is consistent with national development plans. For the government plans to spend more money on the development of industries as illustrated by Table II.

**TABLE II**

**Planned Investment in Ghana, 1964-1970**

<table>
<thead>
<tr>
<th>Economic Sector</th>
<th>G. Million</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agriculture</td>
<td>176.4</td>
</tr>
<tr>
<td>Industry</td>
<td>206.4</td>
</tr>
<tr>
<td>Mining</td>
<td>41.7</td>
</tr>
<tr>
<td>Transport</td>
<td>62.9</td>
</tr>
<tr>
<td>Housing</td>
<td>76.2</td>
</tr>
<tr>
<td>Infrastructure</td>
<td>109.4</td>
</tr>
<tr>
<td>Social Services</td>
<td>127.9</td>
</tr>
<tr>
<td>Other</td>
<td>75.2</td>
</tr>
<tr>
<td>Depreciation</td>
<td>140.2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
</tr>
</tbody>
</table>

*Source: Seven Year Development Plan, p. 271.*

By industrialization, the Seven Year Development Plan aims at reducing Ghana's dependence on imports of consumer goods by encouraging the processing of raw materials now exported (45). An arts and handicrafts co-operative development will depend on raw materials as well as on the skill of the local artists. The development of these raw materials and skills could have the added virtue of nurturing tourism which is another useful source of
income. To ensure efficiency and high productivity of the proposed Arts and Handicrafts Corporation, the young need to be encouraged and trained well in arts and crafts both in and outside school, hence the need to place a strong crafts emphasis in art education at all levels of formal and informal education. However, for such a proposal to yield economic benefits local artists and craftsmen would need to be organized in marketing co-operatives and fostered financially.

**Economic Values**

Economic development has been one of the major concerns of the government of Ghana. Planning for the future, government spokesmen have said: "The basic aim of our economic development is to make Ghana free of alien control of its economy and thus support our political independence with economic independence" (46). This concern was undoubtedly aroused by the state of the country's resources.

The economy of the country is based mainly on cocoa. Cocoa can therefore be described as the most sensitive barometer of the economy of Ghana. On the export side, Ghana is classified as a single-commodity country. During the 1950's cocoa exports still averaged 59.0 percent (47). This does not make Ghana stable in terms of its trade situation as illustrated by Table III.

There has been a deterioration in the trade position with no growth in the value of exports from 1960 to 1965; a record deficit of $224 million in the balance of payments in 1965; a reduction in foreign exchange reserves from $546 million in 1957 to a negative
TABLE III

Indices of Ghana's Terms of Trade, 1950-1959

<table>
<thead>
<tr>
<th>Year</th>
<th>Quantity of Exports</th>
<th>Terms of Trade</th>
<th>Import Capacity of Exports</th>
</tr>
</thead>
<tbody>
<tr>
<td>1950</td>
<td>117</td>
<td>71</td>
<td>83</td>
</tr>
<tr>
<td>1951</td>
<td>106</td>
<td>77</td>
<td>82</td>
</tr>
<tr>
<td>1952</td>
<td>102</td>
<td>72</td>
<td>73</td>
</tr>
<tr>
<td>1953</td>
<td>111</td>
<td>76</td>
<td>84</td>
</tr>
<tr>
<td>1954</td>
<td>101</td>
<td>113</td>
<td>114</td>
</tr>
<tr>
<td>1955</td>
<td>100</td>
<td>100</td>
<td>100</td>
</tr>
<tr>
<td>1956</td>
<td>112</td>
<td>77</td>
<td>86</td>
</tr>
<tr>
<td>1957</td>
<td>124</td>
<td>72</td>
<td>89</td>
</tr>
<tr>
<td>1958</td>
<td>102</td>
<td>101</td>
<td>103</td>
</tr>
<tr>
<td>1959</td>
<td>123</td>
<td>92</td>
<td>113</td>
</tr>
</tbody>
</table>

* The import capacity of exports is arrived at by multiplying the quantity index by the terms of trade.


position in 1966; a serious budgetary deficit and creeping inflation (48). The drawback in cocoa exports may be compensated for by the other exports as timber and minerals. In 1958, timber exports were valued at $31.6 million, accounting for better than eight percent of the total exports. However, its future is not assured because a 1955 survey of the forest region indicated that 29.5 percent was already under cultivation, 4.8 percent in food crops, 19.7 percent in reserved forest, 17.1 percent in unreserved forest, and 28.9 percent in forest fallow (49). Ghana has great potential in mineral resources. In value, gold is of the greatest importance at $24 million; bauxite only $1 million to the export trade (50). According to Boateng, the mining industry should not be developed at the expense of more reliable industries such as agriculture (51). The diversification of agriculture was proposed
by Boateng, but Byl observes that there will be little incentive for diversification in agriculture as long as cocoa remains a profitable crop demanding little effort from the farmer (52). However, the agricultural potential can be developed by diversifying into areas that do not need large amounts of energy to improve the agricultural production which, according to a United Nations report, is rather static (53).

According to Lewis A. Arthur, Ghana is underpopulated with an acute shortage of labor (54). According to the 1960 census, Ghana has a young population with 45 percent under 15 years of age. The sex distribution is 3,400,000 males and 3,327,000 females (55), but in 1958 recorded employment was 292,000 (56). The percentage of the population engaged in subsistence agriculture is higher than commerce, which would be very productive if well attended to. To improve the economy of Ghana, there is need to improve the productivity of labor.

The development of craft co-operatives can be one method of diversifying the subsistence of economies of the villages in Ghana. Through the co-operatives the craftsmen can get regular supply of materials or tools, sell their products at good markets without exploitation by middlemen, get loans and derive many benefits from their trade. This will encourage many people in the village to take to craftsmaking. The traditional handicrafts of Ghana can today become a viable source of income if properly organized on a co-operative level into a productive enterprise. It is through such organization that the local artists can be fostered financially
to expand their trade and train the young to engage in arts and crafts to increase the per capita income. Obviously, the individual craftsman in a village on the margin of poverty and already indebted to the village money-lender cannot buy tools for carving or yarns for weaving unless the government steps in to assist financially. This is where the formation of co-operatives or a corporation with extensive subsidies from the government becomes necessary. The local artists and craftsmen, now being wasted, need to be organized into co-operative bodies or institutions like the Kente weavers and fostered financially by the government to turn their talent into a national economic asset.

The advantages of the co-operative movement lie in their capacity to improve the quality of craftsmanship, minimize competition, determine standards, control prices and lastly in the recruitment and training of personnel for this economic activity. This program, if organized, would enable Ghana to reap the benefits of its traditional talents. According to Boateng, economic development in Ghana is dependent on an accelerated effort to unify its diverse elements into a workable unit (57). Art education objectives that would foster traditional arts and crafts would be consistent with this aim. There are noteworthy examples of how such a program for traditional arts and crafts has yielded abundant success in terms of economic gains. According to Indian ambassador Jha:

following India's rapid industrialization in the post-independence period, village handicrafts nearly disappeared. Local craftsmen had been producing for a market which disappeared in India but now she is the leading producer of
craft objects for the world market. Traditional artists, craftsmen—weavers, carvers and other artisans were organized into co-operatives. Today there are three million looms and over seven million people earning a living from cottage industries. Over a million weavers are members of co-operatives which provide loans for looms and yarns, dyeing and spinning facilities, design assistants service centers and distribution outlets. Agreements with foreign governments such as the zero-tariff in Europe and the special quotas for handloom garments in the United States and the Soviet Union have boosted the export of Indian handicrafts. Last year Indians earned over $173 million (13 rupees) from the exports of handicrafts with silks, carpets and brass items heading the list (58).

In Asia, the preservation and strengthening of cultural diversity through the development of traditional crafts have been a very prevalent concern of Asian statesmen and educators. Alongside with technology, the Asians are seriously promoting local handicrafts, thereby stimulating local and individual creativity to foster social changes for the better (59). In Mexico and Latin America the traditional arts are fully encouraged to improve the economy (60).

Thinking about the industrial production of traditional handicrafts, the most pertinent question that comes to mind would be whether the produced crafts would find easy markets or whether there would be immediate consumers for them outside Ghana. The answer is in the affirmative. As a result of personal communication with Mrs. Clara Park, crafts seller in "Triangle Gardens" located in Columbus, Ohio, it is evident that Americans show great demand for traditional African handicrafts. She said, "Americans love handmade objects and seem to be sensitive to natural objects which have
validity and reality in themselves."

The manager of "The Bazaar" in Columbus said that the things he sells most are African crafts and that his customers have increasing demand for handicrafts like carvings, fabrics, beads, filigree and such curios. At the "Miscellaneous Imports and Gift Shop," also in Columbus, the manager imports a plurality of handicrafts from Africa, India, South America and other parts of the world which contrast well with manufactured goods. In many curio shops or handicraft shops in other parts of the United States, Europe, Russia and Asia, there is evidence that people are very involved with color, texture, and the feel of fabrics and handmade crafts which are all inherent qualities of Ghanaian handicrafts. In other words, there are many prospective markets all over the world where handicrafts produced in Ghana could be sold. According to Jayakar, a chairman of the Handicrafts and Handloom Corporation of India, their corporation, operating under government auspices, supervises a central marketing organization which assists Indian craftsmen in selling their products all over the world. To promote exports, this Corporation started "Sona of India" in New York City in 1965. The store included such little-known items as horn carvings, tissue and tussore silks, inlaid marble sculptures and tribal masks. Three years later branches of Sona had opened in Cambridge, Paris, and Hamburg. Internationally known designers—Cardin and Charvet in Paris, Cappuci in Rome, and Hanae Mori in Japan had started collaborating with the Handicrafts Board for Indian fabrics (61).
The above evidence clearly indicates how successful the export of handicrafts would be if Ghana would undertake such a project. Ghana cannot afford to miss such a remunerative financial enterprise. Individual artists and craftsmen can be found in almost every town or village in Ghana engaged independently in part-time or full-time crafts-making. When the traditional arts are organized well into corporations, their output would yield substantial income. These products would help encourage and support tourism, which has already been established in Ghana. The Tourist Organization has the purpose of developing the vast natural resources the country has to offer. For raw materials, it depends upon national dance troupes, the local festivals called "durbars," the game parks, the huge Volta Lake and the sun-bleached forts built by the early traders (62). Other tourist attractions might be the workshops of the locally produced arts and crafts peculiar to Ghana.

Art works that would be designed for export would need to be geared in quality and quantity to meet the taste and demands of foreign buyers. For example, in India, hand-made carpets have to face competition from substitutes and machine-made carpets in the international market. The machine-made carpets are relatively less costly and are available in a greater number of designs, sizes, shades and colors. Yet the fact that the hand-made carpets are superior in their aesthetic quality, originality and in their expression of native genius gives them a competitive edge over the products made by machine (63). At the Corporation level, problems involving quality can be effectively settled to attract more tourists into
Ghana and buyers abroad. Obviously, when the tourists arrive, they pay for accommodations, board, lodging, transportation and finally they buy art works as souvenirs on their departure. A Traditional Handicrafts Corporation would be feasible in terms of the economic aims stated in the Seven Year Development Plan namely that, increased domestic employment and personal incomes will provide a basis for higher Government revenues to support more and better services and to eliminate the internal financial deficit (64). The program for local industries or domestic production is also deemed as a ramification of the government's capital investment act (65).

Cultural Values

Western influences in Ghana's past starting with Christian missionaries as discussed in Chapter I have seriously undermined the people's regard for the traditional aspects of their heritage. Now, as the country attempts to advance its technology and agriculture, the traditional aspects of Ghana's heritage are placed in further jeopardy. Therefore during this transitional period of acculturation, efforts need to be made to teach traditional arts and culture, games, symbolic form, literature and philosophy in formal schools which have absorbed informal education and where most of the young learn the things that mold their lives. Another effective way of changing people's attitudes towards art and culture of Ghana is to utilize the press, television, radio, plus text- and workbooks on the Ghanaian cultural background, and also to exploit the experience of the elderly people to achieve this objec-
tive. These cultural aims definitely call for curriculum reform and serious consideration of the importance of art education in the context of general education. This would enable the youth to know the history, appreciation, and criticism of traditional arts and to pursue them for future careers. If art and crafts education could lead to lucrative jobs, they would retain many students who otherwise would drop out of school only to join the ranks of the unemployed.

While the development of industrial arts and crafts is aimed at solving the glaring problem of unemployment, it may also be a potent weapon with which to stem the uncontrolled flood of labor from the countryside to the city since the program to be proposed could well be implemented in the rural areas of the country. It is my conviction that a study of art education curriculum needs in Ghana could serve as a first step to install abundant interest in art in the youth both in school and among the general public. Johnson suggests that educational programs or curricula of necessity need be designed to meet the needs of the youth, serve the purposes of society, preserve the cultural heritage and transmit it, transform the culture and develop the individual in the ever-changing society (66). This writer proposes to organize a program in the arts around these needs. To do so in Ghana would call for some substantial changes in the goals and content of current programs in the arts in Ghana.

Any examination of the historical transformations of curriculum goals would show that the frequent absence of traditional art from
formal art education has led to a bifurcation between practices in the field of art as it exists in the culture at large and art instruction as it exists in the schools (67). It has been observed that education in Africa should be adapted to the mentality, opportunities, occupations and the traditions of the people, conserving as far as possible all sound and healthy elements in the fabric of their social life; adapting them where necessary to changing circumstance and progressive ideas, as an agent of natural growth and evolution. Unless this observation is considered, education in Ghana would be meaningless.

**Social Values**

When the traditional arts and crafts such as the visual arts, music, drumming, dancing, drama, language, etc., are encouraged among the growing children, they would eventually grow up to become sensitive to the aesthetic qualities of traditional arts and thereby help to improve the environment and social life. In Ghana, art has vital connection with the cultural and social life of the people. According to John Dewey, "...the ideal human community is dependent upon its aesthetic component" (68).

To achieve social improvement, art could be used to adorn panels of public and private houses. Artists and students could paint murals based on local genre scenes at community centers or public places. Traditional costume featuring exquisite adornment with locally made art works such as jewelry, dresses, footwear and head styles could be encouraged among the general public. When people become proud of their culture the spirit of patriotic feelings
would naturally be aroused among them. The frequent display of cultural heritage or the use of local art works through festivals, national arts competitions and the making of salable arts and crafts would heighten the image and poise of the African identity. Patronized social gatherings and organized lectures intended to encourage the display of art and culture would bring about a high spirit for nationalism as well as instill social cohesion. The demand for local art works for public displays would consequently kindle interest in the production and study of art and crafts in many places.

The knowledge gained from the study of traditional arts would encourage artists in Ghana to use traditional art motifs and symbols for advertisement, textile designs, and in the construction and decoration of public places. Such impact would make art comprehensible and meaningful to the general public since they are familiar with such concepts. The youth would also realize the aesthetic and utilitarian values of traditional and Western arts and crafts and pursue them for avocation to minimize the rising unemployment. It is time the educated elements eradicated from their minds the fallacious notion that it is degrading to go back to the land or become an artist or craftsman after one's education. The work of an artist demands the same respect as any clerical work because both parties utilize their brains or ingenuity. It is when the school-leaver applies his knowledge to practical creativity such as arts and crafts that he can improve the quality of art works or reap the benefit of his education. When people make many arts and crafts, very useful in social activities, the culture of which
the people of Ghana should be proud to preserve would be enhanced.

To achieve a useful and bustling social life, individuals need to be encouraged to engage in self-supporting occupations. In schools for the blind in Ghana the making of handicrafts is a prominent feature. The able-bodied might also engage in them too for economic gains. To meet social needs in Ghana, it is incumbent upon those responsible for the arts to encourage the traditional arts or occupational subjects in Primary, Middle, Secondary/Technical Schools and Training Colleges. According to Amamoo the traditional arts present a fertile field in which the feeling of national spirit can be instilled (69). Social life would be improved through Arts Centers where local artists and craftsmen could teach the desirous all about the making of local arts and crafts. This would help instill pride and patriotism among the people.

**Analysis of Current Art Instruction in Schools**

Art is taught in the Primary and Middle Schools in Ghana by a minority of art specialists and a majority of regular classroom teachers who have little or no training in art. Quite often most of the teachers depend on their knowledge of Western art which they acquired during their school days and on the art syllabus provided. Traditional arts and handicrafts are not introduced into the schools, nor is the help of the local craftsmen employed to enable the pupils to develop their latent talents in creative art. In spite of the fact that raw materials for arts and crafts abound in many localities, most schools depend on expensive imported art media. The schools are therefore hampered by the lack of effective instruction
in art, lack of appropriate media for teaching and lack of motivation for art teaching.

Consequently, institutionalized art instruction as it is found in Ghanaian schools consists of training in a set of basically alien skills. In the Primary School Arts and Crafts Syllabus, for example, Class 5 pupils are supposed to make pictures of the following topics: "The Stables at Bethlehem," "Elephants Lifting Timber," "The Story of Snow White and the Seven Dwarfs" (70). These are subjects and themes wholly outside the ordinary experiences of children in Ghana.

In the Secondary School, where art is available, it is offered optionally as a separate or elective subject for the West African School Certificate or the General Certificate of Education Examinations. Students therefore choose art to satisfy examination requirements without acquiring requisite skill, creative nourishment or to refine their critical thinking. Traditional arts and crafts are not included in the courses of study. Students leave school having little or no urge to pursue art as a career, much less to develop any admiration for traditional arts and crafts. This makes the realization of essential values of humanistic experience through the study of traditional arts and crafts terribly wanting in the schools. Where emphasis is placed on the study of science, art education suffers thus killing the interest of potential students who would like to major in art.

In the Teacher Training Colleges, students are pre-occupied with the making of visual aids usually called apparatus for practice teaching. The aim of the art and crafts syllabus is to help the
students to acquire skill in drawing and painting, illustrating their lessons and preparing teaching apparatus (71). This program hardly offers adequate time for the study of traditional creative arts, handicrafts and theory which could also equip the prospective teachers with requisite knowledge for the meaningful teaching of both Western and traditional arts in schools.

The lack of traditional arts and crafts or cultural heritage in school arts instruction points to the need for a review or revision of the objectives of the art syllabus in use in schools and colleges. Art instruction now needs to be directed toward cultural, utilitarian or economic value objectives. Then there would be a healthier possibility for careership in art, to help the economic and social development of the country. Only sound economic development can provide the financial basis for the rapidly expanding education, formal and informal, required in the rapidly developing new states of Africa (72). A newly oriented and dynamic art curriculum guide which should not jeopardize a balanced curriculum but rather help to fit all individuals for a career of citizenship as well as promote economic and cultural values of traditional arts and handicrafts would, it is hoped, meet the approval of the government. Were this to happen, the art interests might change people's attitudes toward the arts in way that would enhance the economic development of Ghana.
CHAPTER III

RATIONALE FOR SELECTING NEW GOALS, OBJECTIVES, AND CONTENT FOR ART EDUCATION IN GHANA

a. Introduction

In the previous chapter the central problem facing Ghana was found to be that of her development as an independent nation. This problem was discussed in terms of economic, cultural, social and individual needs of her people.

This chapter will discuss these needs as sources of Goals in Art Education. In a sense, Chapter II served a diagnostic function, while this Chapter will serve a prescriptive function. Goals for art education will be presented and discussed. The chapter will also describe objectives and their relation to the goals of art education. The objectives presented will take the form of performance descriptions of various learning activities serving each of the goals. These objectives will also serve to describe sample art activities of the Primary, Middle and Secondary Schools, Training College and other institutions of learning. In other words, the goals serve as general statements of aims seen as desirable for art education at all levels, while the objectives begin to describe ways that these goals would or could be implemented in the various schools in the country.

In the pages that follow, the subjects to be discussed will be I) general principles and derivation of curriculum theory, II) diagnosis of needs, III) provision of goals for art education, IV) art
### TABLE IV

**Relation of Goals and Objectives to National Needs**

<table>
<thead>
<tr>
<th>Seven Year Development Plan</th>
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<tbody>
<tr>
<td>Economic Needs</td>
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#### Levels

<table>
<thead>
<tr>
<th>Levels</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primary School</td>
</tr>
<tr>
<td>Middle School</td>
</tr>
<tr>
<td>Secondary School and Technical School</td>
</tr>
<tr>
<td>Teacher Training College and Higher Institutions</td>
</tr>
</tbody>
</table>

- Economic Goals for Art Education
- Cultural Goals for Art Education
- Social Goals for Art Education
- Individual Goals for Art Education
education objectives derived from goals, and V) overview of the curriculum at each educational level. The analysis will explicate the selection of certain goals and content to improve art education in Ghana today.

b. General Principles and Theory of Curriculum Design

There are many definitions of curriculum. This study will review some of those to help prescribe the art education needs of Ghana.

Beauchamp defines curriculum as "...all of the experiences of children under the jurisdiction of the school" (73) while Chapman says "...curriculum is nothing more than a plan reminding us what we want to teach and why" (74). For Beauchamp curriculum is discussed in terms of what students experience in school while for Chapman a curriculum is a written document. Another definition of curriculum is that of Smith, Stanley and Shores who state that it is "...a sequence of potential experiences...set up in the school for the purpose of disciplining children and youth in group ways of thinking and acting" (75). For these authors it is the prescribed sequential character of the specific experiences that make the flow of events in a school curriculum rather than a series of random events.

In this study, curriculum is a written guide or document of some sort which in a rational manner justifies the various elements that make up a course of study in terms of needs, goals, objectives and learning activities. The goals come from the needs of the child or from the needs of a particular society or community. As the needs become identified, the omni-present ones for national
development will become apparent and attended to. The various elements that comprise the curriculum are its needs, goals, educational objectives, content, learning experiences of activities, and the supporting teaching materials or educational media required in instruction. The final element required by a curriculum is an adequate evaluation procedure, i.e., one that would enable teachers, parents, and administrators to assess whether the particular objectives of the curriculum have been attained, or not. These elements of curriculum offer an organization upon which this study will be based. These ideas are adapted from Ralph Tyler's (76) and Hilda Taba's (77) curriculum theories, Chapman's (78) paper on Curriculum Planning and the Guidelines for Planning Art Instruction in the Elementary Schools of Ohio (79).

The steps this study will follow are:

i) diagnosis of needs

ii) goals for art education

iii) art education objectives derived from goals

iv) overview of the curriculum at each individual level

v) selection of learning experiences and planning of art lessons

vi) organization of learning experiences and sample instructional units

vii) evaluation of instruction in art

viii) evaluation of curriculum

In this context, "needs" are defined as the major priorities when the people of Ghana consider plans for national development.
"Goals" for Art Education in Ghana are derived from these needs. These goals therefore need to be consistent with those of general education in Ghana. Ghana's art education goals need to attend to and partially provide solutions to the problems of economic, cultural, social and individual development. "Objectives" refers to specific student behaviors and learning activities. "Content" refers to what needs to be studied at each grade. Lastly, sample lessons offer a guide to teachers in the planning of art lessons.

c. Diagnostic of Needs

1. The General Needs of Economic Self-Sufficiency

The plan for development is called for because, "in the first half of the 1960's Ghana consistently ran a deficit on its international transactions in respect of the import and export of goods and services" (59). But in India:

Handicrafts export earnings increased from a modest amount of Rs. 193 million in 1961-62 to Rs. 765 million in 1965-69 registering a fourfold increase. In terms of U.S. dollar, the exports of handicrafts have increased from $101.9 million in 1965-69 thereby showing an increase by two and half times. The average annual increase in terms of U.S. dollars works out to about 21 percent which is much higher than the rate of growth in the country's total exports. It is significant to note that the share of exports of handicrafts in the total export of the country has reached 5.6 percent during 1968-69 as compared to 2.91 percent in 1961-62 (81).

If Ghana can reduce her current exports and imports deficit of $15 million by 5.6 percent as India does every year, the result can be quite economically healthful.

For the sake of national development, schools in Ghana need to
consider changes in the educational objectives in terms of business vocation or careership as well as academic attainments to tally with national development program. Such continuous appraisal of the educational program would not make education static but functional in a society that is mobile like that of Ghana. This view is supported by a United Nations Report that revealed that the role of higher education in Africa must be conceived in relation to the requirements of development (82).

Considering education, manpower and employment in relation to development the government said, "...it is hoped that through the expenditure of this sum (6. 64 million) and of corresponding heavy amounts on the recurrent costs of running the educational system, to produce over 730,033 new markets with at least eight years of formal education beyond the elementary level (63). The following table provides the expected employable output of the various educational institutions.

Unless new productive jobs such as the development and production of traditional arts and crafts for exportation are created for the school graduates entering the employment market, the unemployment situation would become critical. This situation may seem aggravated when the total number of dropouts entering the employment sector is also taken into account. For example, in the 1959 West African School Certificate Examination held in December, not more than half the number of candidates passed the examination. Out of a total number of 2,349 candidates, only 1,097 of them passed the examination (64). Foster confirms that the causes for unemploy-
### TABLE V

**GRADUATES OF THE EDUCATIONAL SYSTEM ENTERING THE EMPLOYMENT MARKET BY 1970**

<table>
<thead>
<tr>
<th>Type of Institution</th>
<th>Number entering employment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Universities</td>
<td>9,050</td>
</tr>
<tr>
<td>Secondary Schools</td>
<td>46,600</td>
</tr>
<tr>
<td>Teacher Training Colleges</td>
<td>31,000</td>
</tr>
<tr>
<td>Clerical and Commercial Training</td>
<td>12,000</td>
</tr>
<tr>
<td>Apprenticeship and Technical Training</td>
<td>14,550</td>
</tr>
<tr>
<td>Middle and Continuing Schools</td>
<td>752,500</td>
</tr>
<tr>
<td><strong>All Institutions</strong></td>
<td><strong>865,700</strong></td>
</tr>
</tbody>
</table>

Source: Seven Year Development Plan, Accra, 1964, p. 146.

ment are normally attributed to the academic curricula of the schools, and vocational and agricultural education is deemed the solution for the problem (65). Change in educational objectives to include arts and crafts promotion through the schools and colleges is called for because education is a consumer good. For an economy as a whole, education is a capital good as well as a consumer good (66). The provision of educational objectives to improve the economic sufficiency of Ghana is never too late or too early. Its objectives need to point to careerism in the arts and crafts in addition to other objectives.

Schools and colleges would serve to further the attainment of
national development by educating the public for occupations in a society that surely will be transformed by science and technology. In pursuing those aims however, it is important not to lose sight of the fact the hand crafted methods of production can provide the nation with a potential source of income from exports, following the example of India. According to Galbraith, "...the artistic tradition of India is serving admirably to earn foreign exchange (87). Similarly, Ghana can improve and turn her traditional arts and crafts into a useful aspect of economic production to improve living condition and thereby improve national development. In this context, national development is conceived in terms of economic, social, cultural, political and educational aspirations by which total independence would be achieved depending, however, on the people's consummate devotion to work. Schools in Ghana now provide the students with practical training especially at the later stages to acquire skills for which jobs should be available.

Thus, for art education in Ghana, one major goal would be to provide the economy with artists and craftsmen skilled in the traditional arts. Art education might need to provide the nation with market analysis, advertising, design consultants, etc., to advance the sale of Ghana's crafts, promoters of Tourism, and to help the craftsmen solve the problems that arise in producing for foreign markets. This project, if encouraged, will help solve the rising unemployment and rural depopulation crisis.
While there are elements to be gained from Western influences, there is danger of losing much that is valuable and unique in Ghana's past. Education needs to preserve and transmit this by the introduction of courses in art history and culture, criticism, appreciation, customs, literature, folklores, proverbs, and philosophy based on Ghana's past that encourage cognitive and visual thinking but are now being forgotten because of the introduction of foreign civilization.

The study of art is more than useful because it can achieve non-art ends as well. The making of art promotes social skill; it can enable the students to acquire aesthetic experience, creative skills, refine their sense of value, judgments, and respond to their environment intelligibly. According to McFee, the functions of art in culture are: 1) to maintain the concepts of reality, 2) to maintain the culture, its organization and roles; and, 3) to enhance the appearance of objects (63). These functions as applied to Ghana would be to maintain and transmit the cultural heritage by promoting the local arts and crafts for national development.

To transmit the cultural heritage of Ghana in this contemporary era, when social change is inevitable, efforts need to be made to "marry" both local and alien art cultures imposed on the people by Western culture. This study of contemporary Ghanaian and Western art would apparently give the students maximum opportunity to widen their scope of art by borrowing foreign ideas for improving art if
and when such borrowing is appropriate.

iii. The General Needs of Social Improvement

Throughout the plan for national development economic and cultural gains were sought to help improve Ghana's society. Education works for a better society through all its activities that attempt to instill a love of country, and a co-operative spirit among the people. Within art education, a major goal is that of helping people recognize how the arts can be used to bring about improvements in one's own personal home and in the public environment. The importance of such environmental arts as architecture, landscape design, city planning, visual communication, etc., are all aspects of the arts that can function to enhance the quality of the environment.

The current flair for new art forms and styles such as paintings in bars and on lorries, "adinkra" cloth printing, window displays, sculpture on local tombs and fashions in traditional dressing undertaken not for art's sake but for economic or social reasons justify the need to encourage art to enable the local artists to improve the quality and commercial value of the traditional arts and handicrafts. When given maximum attention in school, art education can help the students and the general public to realize the value of cultural elements such as symbols, designs, proverbs and other modes that can now be used in arts production to make people understand the intentions of artists and craftsmen.

The major goals of art education in Ghana should be to help the students to know how the visual arts can be used to improve the
quality of social life. Children should learn through art study that local arts and crafts cannot only be used for decorating the environment, but that they can give that environment visual order.

iv. The General Needs of Improving the Quality Life for Each Individual

In one sense all the foregoing goals derived from the plan for national development if attained should help promote the personal happiness of each individual citizen, in that one gains a sense of personal fulfillment through one's individual accomplishments, especially when they are recognized by peers, and one also feels fulfilled through the experience of deriving meaning and satisfactions from works produced by others. Art education can very directly serve to improve the quality of life for each individual both through activities involving the response to such works made by others.

The major goals for art education would be to provide opportunities for children to engage in creative work to enable them to express themselves freely in order to develop visual and emotional sensitivity with which they can interpret things sensibly. Students should be given the chance to see artists and craftsmen at work and appreciate their works in order to realize the aesthetic qualities in art works they would come across in their environment. This will help them to understand and enjoy the traditional arts such as art works, drumming, dancing, and related forms of traditional arts in the culture.

d. Goals for Art Education

In the previous section, four general needs were discussed.
These needs were 1) economic sufficiency, 2) transmission of the cultural heritage, 3) social improvement and, 4) individual improvement. In terms of these major needs the next task is to classify various art education goals in terms of their power to satisfy the attainment of these general needs.

The charts that follow summarize Goals for Art Education in Ghana. Following the Summary Chart are four additional charts showing the objectives for art education at the Primary School level. Sample instructional objectives are presented to illustrate the possibility that these objectives can be stated in terms of behavioral outcomes. The illustrations are merely intended to be suggestive rather than exhaustive. What follows then is a listing of art education objectives subsumed under each of the needs identified.

**GENERAL ART EDUCATION GOALS DERIVED FROM NEEDS**

**The Need for Economic Sufficiency**

1. Pursue art production as a source of personal income.
2. Help students recognize the market potential of arts and crafts.
3. Develop technical competence or skills in crafts production.
4. Recognize foreign stylistic influence on Ghanaian arts and crafts.
5. Recognize changing stylistic preferences in the crafts market.
6. Recognize the contribution of local art and crafts production to the economy.

**The Need to Transmit the Cultural Heritage**

1. Identify traditional and contemporary art styles in Ghana and
2. Develop an understanding of an appreciation for traditional and contemporary art.
3. Comprehend traditional culture, art literature and their functions in and outside of Ghana.
4. Understand sources of traditional art and design.
5. Know the elements and principles of art: eg., form, shape, color, line, texture, value (contrast): rhythm, order, balance, emphasis.
6. Know the symbolic qualities of traditional art, eg., motifs, proverbs, philosophy, mythology.

The Need for Social Improvement
1. Analyse the local environment in terms of its design and function.
2. Realize the communicative and social values of art.
3. Recognize the contributions of artists and craftsmen.
4. Learn how visual order can be achieved in the environment through art.
5. Recognize instances where motifs and symbols have been successfully applied in architecture, industry and technology.
6. Learn how social life can be improved through art activities.

The Need for Personal Fulfillment
1. Develop aesthetic sensitivity to visual qualities in works of art and the environment.
2. Work and experiment with local art media.
3. Refine and adapt traditional ideas of art to changing needs and circumstances.

4. Enjoy creative and appreciative experiences in art and acquire criteria for judging art works.

5. Gain confidence in personal expression.

6. Refine the intellectual and creative faculties through art.

GENERAL ART EDUCATION GOALS DERIVED FROM NEEDS

Economic Needs

1. Make a living out of arts and crafts production.

2. Recognize the economic and utilitarian values of traditional arts and crafts.

3. Learn how to make good quality arts and handicrafts.

4. Recognize foreign styles and local styles in arts and crafts.

5. Recognize changes in styles in time.

Cultural Needs

1. Understand the functions of traditional art objects in the culture.

2. Know the principles and symbolic qualities of traditional and foreign art.

3. Develop an appreciation for traditional and contemporary art and culture.

4. Understand the history or source of traditional art design.

5. Utilize local ideas for making traditional and contemporary art.
1. Learn how visual order can be achieved in the environment through art.
2. Realize the importance of art in our daily living.
3. Recognize the part traditional art and symbols have played in localities.
4. Know how to relate art experiences to daily life, e.g., home decoration, dress, recreation, public decoration.
5. Realize how local artists can help in the national development program.

**Personal Needs**

1. Create art works with local art materials.
2. Appreciate art and acquire criteria for judging art works.
3. Understand the principal elements or principles of art design.
4. Express emotions and a sense of nationalism freely through the use of local art materials.
5. Develop aesthetic sensitivity to visual qualities in works of art and the environment.

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e. **Art Education Objectives Derived From Goals**

What follows is an array of potential behavioral objectives drawn out from the general art education goals previously identified. These objectives will specify content and activities appropriate for students at differing educational levels.
<table>
<thead>
<tr>
<th>TABLE VI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ECONOMIC NEED</strong></td>
</tr>
<tr>
<td><strong>SAMPLE BEHAVIORAL OBJECTIVES FOR GOALS FOR ART EDUCATION</strong></td>
</tr>
<tr>
<td><strong>LEVEL OF SCHOOLLING</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ART EDUCATION GOAL</th>
<th>PRIMARY SCHOOL</th>
<th>JUNIOR SCHOOL</th>
<th>SECONDARY SCHOOL</th>
<th>TECHNICIAN SCHOOL</th>
<th>TEACHER TRAINING COLLEGE AND HIGHER INSTITUTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Pursue art production as a source of personal income.</td>
<td>Given local materials the student will make traditional art works (defined as using symbolic forms, ornamental motifs found in local or handmade objects) that have a potential for attracting customers.</td>
<td>Given local art and materials, the student will demonstrate by producing traditional art and crafts by using finished art works similar to what professionals sell in the market.</td>
<td>The student will demonstrate his ability and incentive, the student will produce traditional art works of utilitarian art works based on local design, symbols, and commercial value.</td>
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</tr>
<tr>
<td>2. Help students recognize the market potential of art crafts to understand the local market.</td>
<td>The student will examine ten or more art works, the student will be able to establish a scale of prices, workmanship, and the time it takes to produce the product.</td>
<td>Given reproductions or slides of ten or more local art works, the student will list their corresponding prices based on quality, age, size, use, material, symbolic meaning, etc.</td>
<td>Given adequate books, periodicals and reports on trade and marketing, the student will compile a list of prospective agents or consumers of African art works in and outside Ghana.</td>
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</tbody>
</table>
3. Develop technical competence or skills in art and crafts production.

The student will list some of the local crafts that find easy market and make a picture representation of some of the artists and craftsmen at work. Shown ten or more art works, the student will give reasons why some art works sell more than others. After discussing prices of local and foreign art works the student will compile a list of some local art works that are exported with the estimated income the country earns from these works. Given materials of animated pictures the student will participate in a TV play that portrays the rejuvenation of prospective artists who produce marketable art works.

4. Recognize foreign stylistic influence on Ghanaian arts and crafts.

Given ten or more traditional art works the student will select the "good" ones from the "bad" ones and explain the criteria that justify his choice. After seeing ten or more slides of art works, the student will compare his own work with these art works by writing how to improve his sources of ideas and the commercial value of his work. After seeing places or houses that have been embellished with local or foreign art works the student will write a critique of quality and appropriateness of the art works. Shown reproductions of local art works, the student will write an appraisal of national arts production for foreign markets.
ECONOMIC NEED

2. Recognize changing stylistic preferences in the crafts market.

After seeing ten or more slides of local art works the student will find the artists' favorite colors in order to use them for his work.

After visiting art shops, the student will make a list of the traditional art forms favored by customers.

Shown slides of local art works, the student will list which ones are likely to be exported most explaining the criteria upon which his decision is based.

Given a list of ten or more traditional art works the student will establish an estimate of the artists' financial renumeration from the sale of the art works.

The student will explain how craftsmen are taxed by rate percentage according to their income.

Given copies of trade reports, the student will calculate the percentage of state revenue obtained from the sale or exportation of traditional crafts.

6. Recognize the con-Given a list of local art works, the student will assess the cost of the materials.

Given a list of ten or more traditional art works the student will establish an estimate of the artists' financial renumeration from the sale of the art works.

Given local art works with corresponding prices, the student will write what influences their prices.

Shown slides of local art works, the student will list which ones are likely to be exported most explaining the criteria upon which his decision is based.
| ART EDUCATION GOAL                                                                 | PRIMARY SCHOOL                                                                 | MIDDLE SCHOOL                                                                 | SECONDARY OR TECHNICAL SCHOOL                                                                 | TEACHER TRAINING
<table>
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<tr>
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</thead>
<tbody>
<tr>
<td>1. Identify traditional and contemporary art styles in Ghana and neighboring countries.</td>
<td>Shown local and foreign art, the student will describe way two of the works are different in style, listing differences in visual characteristics, regional techniques, subject matter, etc.</td>
<td>After seeing and discussing slides of local and foreign art works, the student will discriminate between traditional and contemporary influences on content and form of the art works.</td>
<td>Shown reproductions of slides of African and Western forms of art, the student will identify the period or region to which the art form belongs.</td>
<td>Shown examples of traditional and foreign art works, e.g., sculpture, furniture, paintings, interior decoration, vases, architecture, etc.</td>
</tr>
<tr>
<td>2. Develop an understanding of an appreciation for traditional and contemporary art.</td>
<td>Shown four reproductions of traditional art works, the student will arrange the art works from earliest to the most recent.</td>
<td>Shown ten or more art works, the student will identify the historical period or cultures in which the works were produced.</td>
<td>Shown reproductions of key works in the history of African and Western art, the student will choose one work that seems to have influenced the style of another.</td>
<td>Shown works of local and Western art the student will explain the differences or similarities in visual appearance, idea, style, theme, etc.</td>
</tr>
</tbody>
</table>
CULTURAL GOAL

3. Comprehend traditional culture, art literature and their functions in and outside Ghana.

Shown traditional arts and crafts the student will be able to recognize and classify them according to regions, style, function.

Given local materials, the student will produce art works based on local subject matter, events, ideas, symbols, allegories, etc.

Given a list of traditional art terms and definitions pertaining to sculpture, weaving, pottery, the student will match the term with the correct definition of work.

Shown reproductions of traditional art works and designs, the student will relate the various functions of the art works in the local culture according to their regions.

4. Understand the sources of traditional art and design.

Shown a work of art, the student will describe its symbolic qualities and identify the culture in which it originated.

After visits to art galleries, museums or exhibitions, the student will describe which art works were based on traditional folklore, proverbs, mythology, personalities, etc.

After seeing reproductions or slides of early and present day Ghanaian art the student will write a critique of how and why Ghanaian art is changing in style.

After listening to a series of lecture on local art production the student will list traditional symbols, proverbs, axioms, allegories, philosophy, folklore and their meanings that can be used for making art works of cultural value.
5. Know the elements and principles of art; e.g., form, shape, color, line, texture, value (contrast), rhythm, order, balance, emphasis.

Given art materials the student will express himself freely emphasizing a particular art element at a time.

6. Know the symbolic quality of traditional art, e.g., motifs, proverbs, philosophy, mythology.

The student will participate fully in traditional art and cultural activities to understand his culture.

Given a list of criteria used in making aesthetic judgments of art forms, the student will distinguish between statements that are of primary importance and those of secondary importance.

After ten periods of art study, the student will be able to talk or write about traditional art in terms of qualities such as symbols, origin, media, etc.

The student will make research and write reports on traditional art works that have not been "earthed."

By the time the student has completed the Middle School he will have produced under instruction, traditional art works, e.g., sculpture, weaving, pottery, painting, etc.

Shown slides of tradition of art works, the student will be able to write a critical appreciation of local art.

The student will participate in the organization of national arts, crafts and cultural festivals.
### TABLE VIII

<table>
<thead>
<tr>
<th>SOCIAL NEED</th>
<th>SAMPLE BEHAVIORAL OBJECTIVES FOR GOALS FOR ART EDUCATION</th>
<th>LEVEL OF SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td>ART EDUCATION GOAL</td>
<td>PRIMARY SCHOOL</td>
<td>MIDDLE SCHOOL</td>
</tr>
<tr>
<td>1. Analyze the local environment in terms of its design and function.</td>
<td>Given a series of statements relating to the importance of art in our society, the student will state ways that society can use art to improve personal life and the attractiveness of the community.</td>
<td>Chosen three different art forms; sculpture, architectural form, pottery, the student will judge the works on the basis of how successfully they express aspects of the society in which they were produced.</td>
</tr>
</tbody>
</table>

2. Realize the communicative and social values of art. | Given art magazines and periodicals, the student will respond to environmental art by making picture cuttings of how people in other societies respond to art in their homes and public places. | Given local materials and instruction, the student will demonstrate his concern for social improvement by exhibiting or giving practical demonstrations to the public about beautifying the nce with art works. | |
SOCIAL NEEDED

3. Recognize the contributions of artists and craftsmen to a society.

After three terms of art study, the student will compile a list of some of the great works of art or great artists in his region.

The student will study art history and appreciation of works of artists and craftsmen in order to find how different social groups judge their arts and crafts.

After instruction, and supplied with materials, the student will participate in organized tank competitions that portray local arts, crafts and culture of Ghana. Shown reproductions of art works decorating the society in foreign countries, the student will respond by listing famous Ghanaian art works that have potential for providing attractiveness of the society.

4. Learn how visual order can be achieved in the environment room. The student will give reasons why such a project will be beneficial.

In ten class periods, the student will produce and exhibit some of his work and criticize them orally to help other people realize the function or the importance of traditional arts and crafts in our culture or environment.

Given a variety of related art activities, the student will select at least six out of nine activities in which he would willingly participate in the environment, thus indicating whether he values art as an important part of his life.

The student will be able to state aesthetic criteria necessary for making aesthetic judgments about local and foreign art works and the criteria by which tourists judge Ghana's arts and crafts.
5. Recognize instances where traditional art motifs and symbols have been successfully applied in architecture, industry and technology.

After visiting places of artistic interest in the district, the student will write an account of their visit and why such places are worth visiting.

Shown reproductions or slides of local and foreign art works in public places, the student will respond to the by writing a critical appreciation about how different societies or cultures regard art.

The student will compare and contrast the criteria by which different groups of people on art to be, in public places.

Given a list of local art forms such as painting, sculpture, ceramics, design and fourteen different kinds of local clothes, the student will select six items that he believes are essential for social functions in China.

6. Learn how social life can be improved through art activities.

The student will list occasions on which local art and crafts are used.

The student will write a critique of how traditional arts and crafts are used for social functions.

Shown traditional art works the student will relate each art work with the social function for which it is most appropriate.

The student will participate in the decoration of public places with suitable art works.
<table>
<thead>
<tr>
<th>ART EDUCATION GOAL</th>
<th>PRIMARY SCHOOL</th>
<th>MIDDLE SCHOOL</th>
<th>SECONDARY OR TECHNICAL SCHOOL</th>
<th>TEACHER TRAINING COLLEGE AND HIGHER INSTITUTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Develop aesthetic sensitivity to visual attributes.</td>
<td>Given a variety of art and craft materials, the student will express himself in art by creating in one class period a traditional craft based on his knowledge of the sensory qualities, local themes, events, ideas, symbols, etc.</td>
<td>Show reproductions of traditional art, form, color, etc.</td>
<td>Show a collection of local and foreign art works, the student will express his understanding of concepts for art by describing the surface qualities in terms of form, color, etc.</td>
<td></td>
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<tr>
<td></td>
<td>Given powder colors, brushes and paper, the student will express himself in art by painting local scenes, genre subjects or objects.</td>
<td>Show samples of local shade colors, masks, dolls, pots, baskets and leather bags, the student will identify the visual qualities of local art works.</td>
<td>Describe the surface qualities in terms of form, color, etc.</td>
<td></td>
</tr>
<tr>
<td>2. Work and experiment with local art media.</td>
<td>Supplied with local art and craft materials, the student will express himself in art by applying his knowledge of traditional design and color in the production of his work.</td>
<td>Show samples of local shade colors, masks, dolls, pots, baskets and leather bags, the student will identify the visual qualities of local art works.</td>
<td>Describe the surface qualities in terms of form, color, etc.</td>
<td></td>
</tr>
</tbody>
</table>
3. Refine and adopt traditional ideas of art to changing needs and circumstances. The student will design, draw, paint or construct works of art based on local ideas, theories, beliefs, proverbs, etc.

To prove his understanding of art, the student will describe the expressive character (feeling and mood) of traditional works of art.

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4. Enjoy creative and appreciative experiences in art and acquire criteria for judging art works. The student will compare and contrast the use of color in local and foreign art works by writing a critical appreciation of reproductions.

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Show slides of local and Western art works, the student will express his knowledge of art by writing articles, stories, drama, poetry, for the promotion of traditional arts and crafts production.

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Shown slides of local and Western art works, the student will express his knowledge of art by writing articles, stories, drama, poetry, for the promotion of traditional arts and crafts production.
PERSONAL NEEDS

1. Gain confidence in personal expression.
   For personal development, the student will make some local art and crafts such as claywork, basketry, sculpture, etc.
   The student will visit local arts and crafts workshops to see how professional artists create their work and write how to plan his own work.
   The student will extend his knowledge of art by painting local subjects based on compositional elements.

2. Refine his intellect and creative faculties through art expression.
   Given a group of words describing the sensations, inside, of local paintings, sculpture or textiles, the student will select from a bank of reproductions at least one work for each traditional mood described.
   After interviewing local elders, the student will record some traditional art works and learn how to make them.
   After some lessons in history of art, the student will be able to discuss art topics intelligently.
   The student will read and write about traditional, contemporary and Western art confidently.
f. Overview of the Curriculum at Each Educational Level

The sample goals described in the previous section are to be attended to at all levels in schools and colleges for the attainment of economic, social, cultural and personal development. The objectives pursued at each educational level will, of course, differ as the charts showing sample behavioral objectives have shown.

The present section will provide an overview of the curriculum at each educational level.

Simple Level K-4

In the pre-school years or kindergarten, children need adequate opportunity for drawing, painting, crafts-making, mining, dramatization, drumming and dancing so that they express their ideas and childhood experiences freely through art activities. According to Herbert Read:

One of the principal aims of education should be to preserve what every child is born with—a physical intensity of perception and sensation. The purpose of art education itself, is to develop in the child an integrative mode of experience with its corresponding 'syntonic' physical disposition, in which 'thought' always has its correlate in concrete visualization (69).

Educational problems are universal, the above objectives can therefore apply to Ghana. When encouraged they can help the children to attain freedom of expression.

Primary School

In the Lower Primary, children need freedom in the choice of subject, color, media and freedom of expression at their own rate.
With such fascinating facilities, children can achieve creative flow and thereby nurture their creative capabilities. Writing on child development, Viktor Lowenfeld says that:

"Child growth can be attained through art, aesthetics, and history and that art teaching needs to stress on art process which gives the child maximum fulfillment but not the product" (90).

The children need to be given adequate practice in book illustration, imaginative composition, graphic design and construction with local materials. These lessons need to be based on traditional themes such as Ananse stories or folklores in order to refine their creative thinking and fantasy effectively. The children need great incentive for art study in order to attain personal fulfillment. To become fully interested in art activities, the children need to realize the importance of the role of art in the society or become aware of the artistic heritage, traditional art works, architecture, commodities and things in nature around their environment.

In the Upper Primary, reproductions or slides of Ghanaian and foreign art works could be used to demonstrate basic design, color, composition, cultural elements and appreciation of art. Children's imagination and fantasy are useful creative agencies which can be nourished by the provision and subjective manipulation of a wide variety of local media, such as raw materials, odds and ends. Work books or color books on art designed on the pattern of the 'American Sesame Street Books' but based on Ghanaian background need to be provided for a comparative study to arouse children's interest in art and also refine their sense of creativity. For appreciation in
the arts, slides or reproductions of local and foreign art works need to be provided for a comparative study to refine the students' judgment of art works. Psychologically, the above objectives are assumed to be satisfying for children in the Primary School. They can help the students to develop interest in and pursue art and crafts for a future career to enhance the economy.

Middle School

In the Middle School, students need to know how to make some of the local arts and crafts in addition to the study of Western art. Art objectives need to be centered around the economic or commercial aspects of art. This will induce them to make good quality of salable art products and also develop appreciation and values for traditional arts and handicrafts which can serve useful social, economic and cultural purposes in the national development program. The students need to know the principles and fundamental elements of art such as line, shape, color, balance, perspective and art composition. Such knowledge can be applied in the industrial production of local arts and crafts. At this stage, mastery of subtleties of familiar visual representations should not be over-emphasized to discourage the students in their free, original or unadulterated art expressions. Art experiences need to refine or widen the students' scope of general knowledge. Expressing similar concern Miles says:

"Art activities which are physical or include the use of basic sensory apparatus or elicit affective or physiological responses are intuitive and intellectual which are also other ways of attaining knowledge anticipated in general education" (71).
To increase students' knowledge for realizing the values and response to arts and crafts, slides of selected Ghanaian art works, Western or foreign art history, fauna, manufactured objects, local arts, crafts, cultural scenes with overhead projectors need to be provided. With regards to the study of theory, transparencies or overlays consisting of a clear sheet of acetate placed over a reproduction for the study of visual and surface qualities are suggested. This will not only innovate art teaching but also alleviate the art instructional load now placed on regular classroom teachers. To attain personal fulfillment, the students should be encouraged to use traditional themes such as proverbs, symbols, the rhythmic bodily forms apparent in the enycopations of traditional dances, customary rites, drumming and games which encourage creative thinking and skill in practical art expressions. Textbooks and workbooks dealing with history, criticism, appreciation of arts handicrafts and how arts and crafts can improve the society or transmit the culture need be provided. To direct students' attention to the economic development of art, they need to be reminded of the pecuniary remuneration awaiting them as future commercial artists and craftsmen.

**Secondary School**

The Secondary School is terminal for a large percentage of students in Ghana. It would therefore be equitable to provide them with jobs to help curb unemployment and improve living socially and economically. While at school it is necessary to help them to acquire technical competence in the making of local arts and handicrafts. There is also need to emphasize the attainment of understanding or
appreciation of the arts and aesthetic values which can fill a total design for living after school for those who are not University or College-bound. It is assumed that when the traditional arts and handicrafts are intensively taught in schools through extracurricular activities or otherwise, many of the school-leavers would engage in the making and exportation of handicrafts to reduce the unemployment rate in Ghana. This will be one way of creating jobs for which raw materials can be used at a low cost. Considering Ghana's economic needs, it is urgent to re-design the objectives of school curriculum or learning processes to meet these needs. Vocational or occupational education needs to be considered as a useful approach of meeting the objectives of national development.

Dewey says that:

"The great thing to keep in mind, regarding the introduction into the school of various forms of active occupation, is that through them, the entire spirit of the school is renewed. It has a chance to affiliate itself with life, to become the child's habitat, where he learns through directed living instead of being only a place to learn lessons having an abstract and remote reference to some possible living to be done in the future" (92).

At this grade level, art education needs to provide an intellectual, intuitive and emotional understanding of the concepts, creative skills, commercial values as well as aesthetic values of traditional arts—handicrafts, art, music, dancing, drumming, home science and physical education which are charged with viable qualities for national development.

In the first couple of years when students are supposed to adjust in the Secondary School, it would be congenial to let themes
for art experiences stem from the students' interest in order to arrest their interest for further study of art theories and principles. Generally, the Secondary students need opportunity to explore a plurality of local art media and techniques in order to develop interest in design for improving traditional carving, weaving, pottery, crafts, architecture as well as community planning. For complete national development the country needs scientists, engineers, technicians as well as artists to develop the arts, music, drama, crafts, history and literature. It will be equitable to train students to become good connoisseurs who can make reasoned judgments about aesthetic matters efficiently or appreciate African and Western arts or handicrafts critically. In view of this objective, it is necessary to introduce a comparative study, appreciation and criticism of African and foreign arts by the provision of textbooks, reproductions, original works, slides, radio, television and other audio-visual media depicting local and foreign art works. To attain the above objectives, the students need to be made aware of the fact that art education has the potential for improving the economy, the social life, personal fulfillment and transmission of Ghana's cultural heritage.

**Teacher Training College**

Prospective teachers in training need to be given opportunity and freedom for creative experimentation with a variety of local art materials so that they can make good visual aids for teaching purposes with confidence. In addition to Western art, the students need also to acquire technical skill in the making of local art and
handicrafts to become good teachers of these arts and crafts. Expressing his opinion on this Frederic Logan says, "...art teachers should be essentially artists" (93).

A major goal of art education proposed in this study is to achieve economic values through art education. In support of this view Kazamias and Hissiolas say, "...the curriculum of the school should become an important contributing factor to the social and economic development of the society or the school should relate the curriculum to the needs of an expanding economy" (94). It is, therefore, congenial to stress the economic aspects of the local art and handicrafts—production and sale, in the teaching of art to excite new interests in art study and practice among students in the schools. Art should not be classified as a hobby much less as a subsidiary subject at this level but rather given equal attention as any major subject in the College. The intellectual analysis of traditional and Western Art works under taken through the study of Art History, criticism and appreciation need to be introduced at college level to refine students' thinking or making of value judgments in the arts. It will also help them to be knowledgeable about the concepts or principles which deal with the visual qualities of art in terms of color, shape, form, line, texture, etc. This theory or intellectual analysis of art study can be effectively achieved through the use of slides, reproductions, art textbooks, radio, television, and other audio-visual media. Art education needs to be based to a large measure on the aspiration for national development through college education. It is highly recommended that
teachers should attain practical experiences through art workshops, art instructional centers, orientation or refresher courses specially organized for teachers during vacations.

University

At the University level, art study should not anchor only on Western art which is characterized by foreign ideas and experiences but also on the development of traditional arts and crafts for national development. Combining the aesthetic elements of both foreign and local cultures will apparently enrich the students' ideas for improving traditional arts and handicrafts. To utilize art education for national development, exploration into the possibilities of producing arts and crafts for foreign markets need to be sought. The best possible ways of achieving social improvement, transmission of the cultural heritage and personal fulfillment are to encourage or organize the decoration of public places with art works, emphasizing the use of traditional ideas, symbols, proverbs, axioms, captions and philosophy as themes for making art in industries, commerce, architecture and homes. The general public's attitude, response to art, appreciation of local arts and their making of value judgments can be refined through organized lectures, open schools, slide-shows, mobile cinemas, exhibitions and other effective media. To attain the realization of social role of art among the general public, research problems, in arts and crafts production, art history, the processing or development of local art materials and other technical implications need to be analyzed and solutions proposed after research by graduate students. The University needs to become
a useful source of inspiration for the teaching and improvement of the traditional arts and crafts for national development.

This calls for an industrial arts or Technical Education program at the University of Science and Technology to cater for artists and non-artist graduates from the related faculties who need basic knowledge about market analysis, management, design, art history, aesthetics, art education, psychology, and valuation methods prior to entering business and teaching employments. To educate the public about arts activities or to boost the morale of the University, a lot of researches, publications, advertisement, perpetuated through journals, magazines, newspapers, reports, conferences, television and radio are more than desirable now. The provision of textbooks for art education, orientation or training courses for local artists, specialists and teachers can be classified as the academic or social responsibilities of the University.

A museum of traditional arts and crafts need of necessity be established at the University of Science and Technology for the educational benefit of the students and the general public. This will be a useful source of information for the study or development of African art history, appreciation and criticism of the traditional arts and crafts. While pre-occupied with the attainment of economic, social, cultural, and personal development through art education, efforts need to be made to develop art per se, as an important subject in schools and Colleges in Ghana.

The diagram below represents the curriculum model upon which this study for a new art education curriculum intended to be utilized
for national development has been based.

**TABLE X**

*Diagram of Curriculum Model*

<table>
<thead>
<tr>
<th>ART EDUCATION NEEDS AND CURRICULUM PLAN FOR NATIONAL DEVELOPMENT</th>
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<tbody>
<tr>
<td>GOALS</td>
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<tr>
<td>Goals for Economic Value</td>
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<tr>
<td>Goals for Transmitting the Cultural Heritage</td>
</tr>
<tr>
<td>Goals for Social Improvement</td>
</tr>
<tr>
<td>Goals for Personal Fulfillment</td>
</tr>
</tbody>
</table>

**STATEMENT OF OBJECTIVES**

List of Art Education Objectives

**SELECTION OF CONTENT**

Relating Art Content to Goals or Objectives

**ORGANIZATION OF CONTENT**

Relevant Objectives for Art Study

**SELECTION OF LEARNING EXPERIENCES**

Preparing Sample Instructional Units

<table>
<thead>
<tr>
<th>Learning Unit (Project)</th>
<th>Suggested Development</th>
<th>Materials</th>
<th>Objectives</th>
<th>Procedure</th>
<th>Evaluation</th>
</tr>
</thead>
<tbody>
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</tbody>
</table>
In this Third Chapter, the components of curriculum theory drawn from Taba's procedures which are relevant to this study were discussed. These procedures were i) diagnosis of needs, ii) formulation of objectives, iii) selection of content, iv) organization of content. The remaining procedures which are, v) selection of learning experiences, vi) organization of learning experiences and, vii) determination of ways and means for evaluating the curriculum will be discussed in the Fourth Chapter.

The four major goals for art education that are pertinent for Ghana have also been discussed in this Chapter. These major goals were: i) economic development, ii) transmission of the cultural heritage, iii) social improvement and, iv) personal fulfillment through art education.

This Third Chapter also identified objectives that relate to these goals that should be fulfilled at various educational levels. When utilized these art education objectives will bring about behavioral change among the students to yield the benefits of this new proposed curriculum for art education in Ghana.

What follows this designation of content appropriate to the four major goals in the Fourth Chapter will be to provide sample Units of Instruction at each educational level. This will be followed by a description of procedures necessary for evaluating the effectiveness of the instruction or curriculum. These remaining steps will be dealt with in the Fourth Chapter.
CHAPTER IV
A MODEL OF CURRICULUM PLANNING

a. Introduction

The last chapter described how objectives for art education with
the potential for economic, cultural, social, and personal develop-
ment can be matched with the goals for national development.

In this chapter, will discuss the major points which should
serve as criteria in selection of content in planning art lessons
to achieve the designed objectives.

b. Selection of Learning Experiences and Planning of Art Lessons

Next talk about art focuses upon a series of major concepts.
These are the subject or theme of a work of art, the medium or
material out of which it was made. The kind of product it is,
including its function, the formal structure or design of the object
and finally its style. These concepts subject, theme, medium, product,
function, design, and style can serve as points of focus around which
to build lessons, and units of instruction. The major goals for
art education can be achieved by giving attention to these seven fea-
tures listed above.

Subjects for art study refer to all things in nature as well
as what man has made in the environment. In Ghana, proverbs, philo-
sophical thoughts, symbols, social activities and events are all
relevant subjects or themes, for art study.

Themes refer to the specific content or symbolic meaning of a
particular subject. For example 'stool' as a subject in Ghana may recall to mind the uses of a stool, whereas the theme for 'stool' will be symbolical—a symbol of power, authority, or royalty.

Media refer to natural and artificial objects or materials obtained locally or imported that can be used to create art objects.

Products in fine art include drawing, painting, sculpture, films, television, architecture, pottery, photographs, mosaics, collage, masks, textiles, jewelry, and such related artistic courses done locally. They also include the creative arts which improve development through communication, decoration, propaganda, advertisement, commercials, personal expression, and amusement. These can be viewed as potential content for art lessons.

Function refers to the utilitarian purpose or practical use of an art work. In Ghana for example art works were traditionally made to serve religious purposes in the past.

Design broadly refers to the study of art elements such as line, shape, form, space, color, texture and the principles by which rhythm, balance, proportion, unity, variety of art are achieved. Attention to design as a content in art can help achieve visual communication, urban, industrial interior and fashion design very useful in Ghana today.

Style refers to typical names assigned to qualities that a group of artists have in common in their expression that is usually referred to by a label such as Impressionist or Expressionist. It also refers to the work of a whole cultural group. In Ghana, for example, one can refer to the style of the Akan people, the Ewe people
or in Nigeria one could refer to the style of the Benin peoples as distinct and unique, or how art products were made in a certain era.

The major goals or objectives for art education in Ghana can be effectively achieved by giving maximum attention to these seven features listed above. The table below is a general format of how the seven features of content can be related to the four major goals of art education:

<table>
<thead>
<tr>
<th>TABLE XI</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A GENERAL FORMAT SHOWING HOW THE SEVEN FEATURES OF CONTENT CAN BE RELATED TO THE FOUR MAJOR GOALS OF ART EDUCATION</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Economic</th>
<th>Cultural</th>
<th>Social</th>
<th>Personal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Subject</strong></td>
<td>Identification of local subjects in terms of their economic appeal in foreign markets. Commercial values of art. Discussing prices of local and foreign art works.</td>
<td>African drumming, dancing, symbols, proverbs, philosophy, traditions, environment, history.</td>
<td>Local Festivities, funerals, marriage, images, ceremonies, work, recreation, strict, respect, country, worship, disturbance.</td>
</tr>
<tr>
<td><strong>Theme</strong></td>
<td>Learn the economic values of traditional symbols, proverbs, idioms, axioms, captions, philosophy.</td>
<td>Identifying traditional themes in terms of their philosophical or cultural content and vernacular values.</td>
<td>Discussion of the impact of local themes in the art, eg., symbols representing love, loyalty, unity, wisdom.</td>
</tr>
<tr>
<td>Medium</td>
<td>Local materials</td>
<td>Traditional materials, e.g., clay, leather, wood, fibers, reeds, yarns, earth-pigment dyes, minerals, etc.</td>
<td>Local materials, e.g., wood, metal, wire, concrete fibers, dyes, yarns, skins, leather, reed, etc.</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------</td>
<td>-----------------------------------------------------------------</td>
<td>-------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Product</td>
<td>Weaving, carvings, basketry, jewelry, leathercrafts, African drumming and dancing, pottery, beads, etc.</td>
<td>Things that remind students of their traditional past, e.g., African drumming, dancing, arts and crafts, language, literature, dressing, etc.</td>
<td>Things used for social function or festivities, e.g., paraphernalia, stools, drums, beads, dresses, sandals, pots, cloth, totems, art works, etc.</td>
</tr>
<tr>
<td>Function</td>
<td>Identifying the utilitarian functions of art work with local and foreign market potential, e.g., sculpture, textiles, pottery, jewelry, painting, etc.</td>
<td>Knowing the traditional works of art e.g., for religious purposes enhancing the dignity of the king, e.g., doll, stool, sword, etc.</td>
<td>Be able to tell how local arts and crafts are used for social functions, e.g., a sword is for swearing oath during a King's installation, 'Kente' cloth, etc.</td>
</tr>
</tbody>
</table>
Any of these features of content can be taken as a focus of study in a particular lesson, however, such a feature cannot be studied in isolation. For example in learning about a product, the analysis or discussion may include other features as media, its design, etc. For example, if a class is talking about the chief's paraphernalia as a focus on product, the description of the objects may cover the description of media used for making the chief's ornaments thus, media would become a related feature of the lesson or the lesson may focus on the function of these products and how they were designed to serve in that function.
In the following pages, a demonstration of how each of the seven features of content, that is: subject, theme, medium, product, function, design, style, can be achieved as a point of focus for art lessons will be given. Any of these examples can apply to any grade level, but in this context, they are proportionally assigned to the Primary School, Middle School, Secondary School and Training College merely for illustration.

Planning Lessons Which Focus Upon the Seven Features

Subjects:

The subject of a lesson can be varied to arouse the children's interest. While subjects need be of interest to the children, they should also be designed to attend to the major goals of art education which are: Economic Development, Cultural Development, Social Development, and Personal Development. Subjects include animate, inanimate objects, forms in nature, man-made objects or environment, social events, personal events and concerns. Subjects can be treated according to the age level of the students concerns. A starter list of subjects is suggested at the back of this paper for art teachers.

Themes:

There is always need to clarify the dichotomy between subject and theme to enable the children to understand clearly what to talk about 'theme.' This differentiation cannot be done in isolation; reference can be made to the medium as well as function. Traditional themes usually involve the use of symbols, philosophy and captions
with which the children may be familiar. There can be a fascinating lesson at all levels depending upon where the teacher begins from to refine the student's knowledge about traditional art works.

Media:
Children are naturally fascinated by art media such as clay, paints, crayons which have inherent visual and tactile qualities. To attain maximum control over the use of media, it is suggested that children use a medium, at a time to acquire mastery over its use. To gain experience in the use of media, children can experiment with different kinds of media so that they can compare their qualities well. In Ghana, art media are abundant in every locality. Art teachers can therefore exploit them peculiarly for art lessons in schools in their regions.

Product:
In the study of art, an end-product can be achieved through painting, sculpture, collage, weaving, pottery, film, architecture as well as many other activities. To enable children to understand the study of traditional and foreign art, a single art product can be studied in detail to enable the students to know the traditional use of the art work in the society. For further studies of a selected art product, a comparative study of how the product (object) is used locally and in other cultures can be very useful and interesting to the class.

Functions:
The primary functions of art products have not been given much
attention in schools and college. In Ghana the study of functions can be very important and useful to the students because many of the local art works serve useful functions. One way to do this is to take a traditional art object and analyze it in terms of its original use—why the artist made it and how it was used in the past for religious or cultural purpose. For example an "Akuaba" doll is now regarded as a play-object but in the past, it was carried by a barren woman with the belief that she would become fruitful. A second way to study functions of art products is to compare the functions of local art works with art works from other foreign cultures.

Design:

The study of design which is the basis for art is very essential to young and prospective artists. When the students understand the principles of design and the use of color, they can achieve much understanding in the study of art. The students need to study the elements of design which are color, line, form, shape, texture, space as well as the principles of design which are: rhythm, balance, unity, movement, etc., that they can apply to the study of traditional and Western art works. What should be stressed in the study local art design is how the people regard colors, e.g., black represents sorrowful mood, red means danger or seriousness, white is for victory. A comparative study of how different colors create different moods locally and in foreign cultures need to be studied.

Styles:

The study of art styles in the Primary School can be planned to
give the children basic knowledge about local art works. The different art objects from the regions and their cultural periods can be studied with interest in the elementary school. The study of art styles is best suited to the Middle School, Secondary School and Teacher Training Colleges where the students have attained a comprehension of most of the essential features of art. They can therefore make comparative studies of art works from different cultures.

In the following sample lessons, four lessons will be given at each School level to serve two of the major goals of art education and two features of content for art lessons. These examples can be rearranged to apply to any grade level since those given here are merely for demonstration.

A Sample Lesson based on Subject
Serving the Personal Goal at the

Lower Primary

Subject: Houses in my environment

Objective: To help children base their art works on their personal experience and environment.

Suggested Development: Lead children with questions to find all about the structure, shapes forms or color of the different kinds of houses or shelters found in the locality. They go out to see huts, thatch houses, swish houses, blocks-houses, bricks-houses, modern architecture. They also shelter animals which include burrows, holes, caves, pens, etc.

Materials: Chalk, local earth paint, crayons, paper, brushes, clay.

Activities: The children draw paint or model some of the houses
they saw.

Evaluation: Discuss the work with the children to find which ones are expressive.

Subject: Houses in my environment.

Objective: To assist children to find how artists put their ideas into their works and how they (the children) can also express their ideas in their works.

Suggested Development: After seeing different kinds of houses in their locality, they compare their houses with pictures of houses from different regions. They compare the sources used and utilize these ideas for drawing or painting local houses or shelters to know more about their environment.

Materials: Powder colors, chalk, pencils, charcoal, crayons, paper, clay, brushes.

Activities: The children use any of the above materials subjectively to portray their knowledge about houses in their culture.

Evaluation: They discuss their own works. Is there evidence of a heightened awareness of the child's environment?

Subject: Pots.

Objective: To help children to learn how to make some local art objects, and their functions with confidence.
Suggested Development: Show children five or six different kinds of local pots. Ask them questions about the pots to let them know the various uses of the pots, e.g., for storing water, cooking, for nursing plants, for storing wine, etc.

Materials: Clay, pieces of cloth, pieces of boards, water, etc.

Activities: Children make some of the local pots by hand. They may press, model or build by coiling the clay.

Evaluation: Which of the works look like the traditional pots they saw earlier or they know?

A Sample Lesson Based on Function
Serving the Cultural Goal at the Lower Primary

Subject: Traditional pots.

Objective: To assist children to know more about traditional art objects.

Suggested Development: The children visit some houses to see a demonstration of how local pots are used. They discuss whether the pots are suitable for the functions they perform and how the artists made them. They see reproductions of pots from other parts of the country or from foreign countries to compare their shapes and various domestic uses.

Materials: Clay, paper, brushes, powder colors, crayons, etc.

Activities: Are they eager to learn how local women make traditional pots and how the pots can be used?
Sample Lesson Based on Media
Serving the Economic Goal at the Upper Primary

Subject: Raffia.

Objective: To assist children to know how to use raffia for making many useful crafts. To learn how to make good quality art and crafts.

Suggested Development: For inspiration, the teacher shows some art works made with raffia to the class, e.g., hand bags, mats, purses, hats, sandals, fans, etc.

Materials: Raffia, sticks, reeds, thread, needle, etc.

Activities: The children make raffia works that interest them. They dye some of the raffia, weave raffia in combination with sticks, reeds, etc.

Evaluation: After work, they appreciate what they have made critically to find new ways of using raffia well.

Sample Lesson Based on Media
Serving the Cultural Goal at the Upper Primary

Subject: Raffia.

Objective: To help the children to know how local artists and craftsmen use raffia for making useful objects.

Suggested Development: For a comparative study, the teacher provides reproductions of local and foreign art works made with raffia to enable the children to compare the objects in terms of their cultural origin. This will help them to know how raffia work began in Ghana and how local craftsmen have used their ingenuity to make useful art works out of raffia.
Materials: Reproductions, slides or original raffia works, e.g., receptacles bags, hats, etc., made of raffia.

Activities: The children study the reproductions, discuss and make comparisons about raffia making. They make some raffia works.

Evaluation: Have they realized how local raffia works are used?

Sample Lesson Based on Theme
Serving the Economic Goal at the Upper Primary

Subject: Primary theme--the symbol of Royalty. (stool)

Objective: To assist children to know how local artists and craftsmen can improve the economy by making traditional products.

Suggested Development: Lead children to mention some domestic uses of stools, e.g., to sit on. Let them realize that although the product is a 'Stool,' it functions as a symbol of 'royalty.' That is why chiefs or kings have stools named after them.

Materials: Different kinds of stools (original, reproduction or slides).

Activities: Children draw, paint, carve, or model local stools that are symbols of royalty and can attract foreigners.

Evaluation: Have they realized how important art works with symbolic meaning can attract markets?

Sample Lesson Based on Theme
Serving the Cultural Goal at the Upper Primary

Subject: Theme--Stool, the Symbol of Royalty.

Objective: To let children know how art works with good themes are
useful in the culture. To compare their works with those of expert artists to find which ones have better themes.

**Suggested Development:** Children visit the chief's palace to see some traditional stools and learn the meaning of their symbols and how they are used in the culture.

**Materials:** powder colors, brushes, paper, reproductions, pens, etc.

**Activities:** Children draw or sketch some stools. They make a list of other art objects which have good themes.

**Evaluation:** Did every student participate in some way to the appreciation of local art works with themes?

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**Sample Lesson Based on Product**

**Serving the social Goal at the Middle School**

**Subject:** African Drums

**Objective:** To assist students to know how Ghanaians and Europeans use drums for social activities. To know how to develop traditional art works for enhancing our daily living.

**Suggested Development:** The students see some of the local drums, e.g., "The talking drums" for sending messages, "the b mmaa drums" played to herald the chief, drums play for pastime 'adowa,' 'boboobo,' 'Akosua tuntum,' etc. They ask questions to find how the drums are played and the occasions on which they are played. They also learn how the drums are carved.

**Materials:** Original drums, reproductions, or slides of local and foreign drums.

**Activities:** The students carve drums, they make a comparative study
of how drums are used in Ghana and Europe. They learn how to make drums used in the past, and are still used for festivals and other social functions.

**Evaluation:** Did the students enjoy the lesson? Can they name some local drums or when they are used?

**Sample Lesson Based on Product**

Serving the Economic Goal at the Middle School

**Subject:** African drums.

**Objective:** To assist students to realize the commercial or utilitarian values of local arts and crafts.

**Suggested Development:** Lead students with questions to find the uses of local drums, their local prices, and how much they can be sold in foreign markets. They need to be made aware of the fact that the quality of the craftsmanship or material counts a lot in selling drums.

**Materials:** Local drums, pictures or reproductions of African drums, paints, brushes, paper, wood, tools, etc.

**Activities:** Students learn how to carve local drums. They draw or make traditional designs that can be carved on the drums to make them original prior to exportation. They play some drums for enjoyment.

**Evaluation:** Can they make salable drums? Can they compare local and foreign prices of drums?
Sample Lesson Based on Function
Serving the Social Goal at the Middle School

Subject: Textile - 'Kente' weaving.

Objective: To encourage students to learn 'Kente' weaving and how kente is used for social functions. To develop traditional art and crafts for enhancing daily living.

Suggested Development: Show sample stoles of eight or ten 'Kente' cloths to the class. Let them discuss how 'Kente' cloths are used and the occasions on which they are worn, e.g., for festivals, weddings, dances, or for decorating public places and homes. They make a list of 'Kente' cloths, their local names and meanings and how they are used.

Materials: Original 'Kente' cloths, reproductions, loom, yarns, paper, paints, brushes, etc.

Activities: They visit the Kente wearers workshops in the locality to learn how to weave 'Kente'. They see slides to know the origin of 'Kente' weaving and how to appreciate it.

Evaluation: Is there evidence of critical awareness of the use of 'Kente' cloth in the society?

Sample Lesson Based on Function
Serving the Economic Goal at the Middle School

Subject: Textile - 'Kente' weaving.

Objective: 1) To assist the student to know how to weave 'Kente' cloth 2) To help them to make art works for local and foreign markets.
**Suggested Development:** Students learn how to weave Kente by working with professional weavers or local experts. They learn all about the materials used for weaving, the local prices of 'Kente' cloth in the regions and how much they should be sold in foreign markets. They also learn how important it is to improve the quality of 'Kente' weaving.

**Materials:** slides, reproductions, pen, ink, paper, etc.

**Activities:** Students find the names and prices of Kente cloths they practice weaving Kente on the local loom. They compile prices of other local cloths. Students draw, paint or sketch weavers at work.

**Evaluation:** Have they realized the economic value of Kente cloth if exported to foreign markets?

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**Sample Lesson Based on Design**

**Serving the Cultural Goal at the Secondary School**

**Subject:** 'Adinkra' Patterns.

**Objective:** Help students to know how to utilize traditional themes, symbols and philosophy for contemporary art development. To know the cultural uses of 'Adinkra' cloth and patterns.

**Suggested Development:** Teacher displays a piece of Adinkra cloth on the wall to enable the students to study the different patterns or designs used by the local artists. They relate the forms to the elements of design to understand why some color and lines connote sorrowful mood which justify the use of the Adinkra cloth for mourning. Student finds the meanings and uses of the Adinkra patterns.
or symbols.

Materials: Adinkra cloth, dyes, calico, mounted patterns, paper powder colors, brushes, etc.

Activities: Student learn how to make Adinkra cloth. They discuss the flippant use of the Adinkra cloth in Ghana today and how the public can be educated to appreciate its cultural value and original use to encourage spirit for nationalism. Students make a comparative study of Adinkra mourning cloth with foreign cloths of similar function.

Evaluation: Did the lesson create any impact on the students? Are they becoming aware of the need to transmit the culture?

Sample Lesson Based on Design
Serving the Economic Goals at the Secondary School

Subject: 'Adinkra' Patterns.

Objective: To assist students to make salable art works for foreign markets. To utilize Adinkra designs for making good quality art works that can be exported.

Suggested Development: Students learn Adinkra cloth printing from local experts. They find possibilities of creating more complex or sophisticated designs from the traditional ones for improving the quality of marketable art works.

Materials: dyes, mounted stamps or blocks, paper, pencil, slides.

Activities: Students print some Adinkra design, they see slides of some local designs to enable them to make a comparative study of local and foreign cloth designs. They design patterns that have
symbolic meaning and can be used for making exportable cloth.

**Evaluation:** Which of the students' designs are traditional and can be commercialized?

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### Sample Lesson Based on Subject

**Serving the Cultural Goal at the Secondary Level**

**Subject:** Traditional Festivals

**Objective:**
1. Learn the art history, culture and criticism of art.
2. Help students to realize the importance of festivals in the culture and the art works used.

**Suggested Development:** Show the class slides of some of the local festivals celebrated during the year, e.g., 'Adee' Homowo, 'Apoo' 'Aboakyer,' 'Kotoklo,' etc. Students discuss the scenes which involve the use of art works such as drums, umbrellas, state swords, masks, sculpture, local 'Kente' cloth, etc. They find the origin and significance of the regional festivals which promote cultural transmission.

**Materials:** pictures, slides of some local festivals, pencil, brushes, pen, paint, paper, etc.

**Activities:** Students draw or paint from memory any local festival they have witnessed. They discuss the importance of the art works used during festivals and compare traditional festivals with similar ceremonies celebrated in other cultures. They write about and illustrate their favorite festival.

**Evaluation:** Are they becoming aware of the fact that local cultural activities can be enhanced by the use of art works?
Sample Lesson Based on Subject
Serving the Economic Goal at the
Secondary School

Subject: Traditional Festivals.

Objective: Realize art values in commerce, architecture, industry and culture. Assist students to understand how artists and historians perceive qualities in works of art that have economic potential.

Suggested Development: The class discusses how possible local festivals and art works used during festivals can be made well for economic benefits. Students can paint festivals and sell. Those interested in photography can take pictures at festivals for making post cards that can be exported. Others make some of the art works used during festivals to be sold in local and foreign markets.

Materials: pictures, reproductions, slides, original works carving tools, clay, papers, brushes, tempera colors, etc.

Activities: Students paint or sketch interesting scenes from festivals. They find out the prices of some of the art objects used and how much they will cost if made well for foreign markets. At cultural centers, mock festivals can be staged in the regions to answer tourist attractions.

Evaluation: Was the lesson lively? Did the students become aware of the economic values of festivals? Which of their works were traditional in context?
Subject: Styles in Ghanaian and Western art works.

Objective: 1) Know the literature, styles, history, criticism, and appreciation of local and foreign art works. 2) Know more about the traditional styles of local art works.

Suggested Development: Lead students with questions to find how artists make social comments through their works. They study the different regional art styles, the philosophy behind the works and how the cultural background of the people influence the works. For example, while Akans in the forest areas carve broad figures, northern artists carve narrow figures because there are no huge trees in the savanna (or grassland). Why is an Akan Kente cloth different from an Ewe cloth?

Materials: reproduction, slides, pictures, or samples of art works from the different regions in the country. Clay, wood, tools, paper, colors, brushes, etc.

Activities: Students look at slides. They then find reasons for the differences in style, the relative periods, and uses of the artifacts through discussion. They write a critical appreciation of local art styles. They also paint, model, or carve some of the regional art works.

Evaluation: Did the lesson help them to achieve better understanding and appreciation of local art works?
Sample Lesson Based on Style
Serving the Social Goal at the
Teacher Training College

Subject: Styles in Ghanaian and Western art works.
Objective: 1) To assist the students to know how art styles influence changes in social life. 2) To assist students to know how to respond to art works in the society (both locally and in Western cultures).
Suggested Development: Students make a comparative study of African and European masks. They observe the styles, media, and functions of masks in local and foreign cultures. Students find how they are used for social functions. For example, while the African mask was used for a religious ceremony in the past, the European mask was worn by actors in a play, etc.
Materials: Slides, reproductions, wood, clay, paper, brushes, odds and ends.
Activities: Students write the differences and similarities between the local and foreign art works. They make collages, paintings, carvings of some of the local and foreign art works. They discuss which art work is suitable for which place in the environment.
Evaluation: Are students becoming aware of the importance of decorating local parks, houses, and places with traditional art works?

Sample Lesson Based on Theme
Serving the Personal Goal at the
Teacher Training College

Subject: Theme - Symbol of Affection or Protection - Hen and Chickens.
Objective: Grasp and appreciate the concepts or principles of local
and Western Art.

**Suggested Development:** Draw students' attention to the symbols on linguists' staffs especially 'a hen and chickens.' This symbolizes the protection a chief gives to his people. He has strong affection for them and offers them protection. They discuss the difference between themes and subjects as well as other art works with good themes.

**Materials:** Slides and reproductions, or original works of art, papers, brushes, gouache, pen, ink, etc.

**Activities:** Students make a list of local and foreign arts which have good themes and explain them. They paint or draw some of these art works and discuss them.

**Evaluation:** Are students beginning to understand the themes or concepts of local and foreign art in order to appreciate them?

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**Sample Lesson Based on Theme**

**Serving the Social Goal at the Teacher Training College**

**Subject:** Theme--Symbol of Affection or Protection--Hen and Chickens

**Objective:** To help students to find works that will be appropriate for decorating strategic places in the society.

**Suggested Development:** Students discuss local art works with good themes to find where they can be placed to attract people's attention. For example a theme on Unity or Nationalism can be placed at the market where most people go everyday.

**Materials:** Reproductions, slides, photographs, paper, pen, powder, colors, etc.
Activities: Students select good art works and match them to public places in the locality where they think will be appropriate if constructed in concrete. They exhibit some of their works to the public in order to educate them.

Evaluation: Have the students got the desire to enhance the society with art works? Can they teach other people to understand the themes of local art works?

Summary of Procedures for the Planning of Art Lessons

The sample lessons given in this section are mere guides intended to help teachers to plan their own lessons according to the needs and resources of their respective regions. These sample lessons were based upon the objectives set out in the Third Chapter for the attainment of the new major goals of Economic Development, Cultural Development, Social Development, and Personal Development through art education.

However, each lesson also indicated one of the general features of content upon which a good art lesson needs to take a focus in order that the behavioral objectives or some understanding about art anticipated on behalf of the students will be apparent. It is to be noticed that an art education goal can be based on any or all of the seven features of content, one at a time, (it does not matter which comes first). Planners of curriculum can therefore use these ideas subjectively to achieve their objectives effectively.

c. Organization of Learning Experience and Sample Instructional Units

In this section, sample units of instruction for art lessons
will be given, these samples are based on the goals of art education set out earlier for the attainment of national development, that is, using the traditional arts and crafts for 1) Economic Development, 2) Transmission of Cultural Heritage, 3) Social Improvement, 4) Personal Fulfillment. Generally, a unit serves more than a single goal. A second feature of a unit is its use of a theme of some sort. For example, if the goal is Personal Fulfillment, the content can focus on media the discussion of which will cover other themes or features of content relating to media or how other people regard media. In the same way a unit based on Personal Development goal can as a result of students' response or understanding of the lesson deal with another goal such as that of Social Development.

However, in organizing instruction in terms of units, where many lessons are interrelated by a common theme or content, designation of students, objectives of the lesson and the different methods of presenting the lesson as approved by curriculum writers. In planning units the mental capacities, chronological ages as well as grade levels should be considered. It is also important to base units upon the background of the students and resources of their locality in order to satisfy the arts and crafts needs in the district or region.

Planners may design unit of instruction around one of the major features of content presented at the beginning of this Fourth Chapter while attending to one or more goals at the same time. These features are: subject, theme, medium, product, function, design, style.

In the pages that follow, sample units of instruction are planned
to feature each of the major goals with focus on one feature of content which can generally be taught at any grade level. A chart is provided to illustrate this. In this instance 1) The Lower Primary School unit of instruction illustrates subject, "Pets" as the theme or point of focus serving the Personal Goal 2) The Upper Primary unit of instruction illustrates medium, "wood" as the theme or point of focus serving the Cultural Goal, 3) The Middle School unit of instruction illustrates design, "traditional symbols" as the theme or point of focus serving the Social Goal, 4) The Secondary School unit of instruction illustrates product, "Beads" as the theme or point of focus serving the Economic Goal, 5) The Sixth Form unit of instruction illustrates function, "drums" as the theme or point of focus serving the Social Goal, 6) The training college (1st two years) unit of instruction illustrates style, "African Art and Western Art" as the theme or point of focus serving the Personal Goal, and 7) The Training College (last two years) unit of instruction illustrates theme, "Linguists' Staffs" as the theme or point of focus serving the Cultural Goal.

Planners of art curriculum at the local level need to consider the cultural, social and economic factors which may influence the students' interest and understanding of art lessons. Each of the sample units presents objectives for the lesson as well as behavioral objectives which mean what the students are expected to be able to do or how to respond to art after the lesson. Like samples for planning art lessons, the sample units of instruction in the following pages also follow the diagram of curriculum model presented in the
Third Chapter. These are stating objectives, suggested development, materials, activities and evaluation.

### Table XII

<table>
<thead>
<tr>
<th>Personal Fulfillment Goal</th>
<th>Social Development Goal</th>
<th>Cultural Development Goal</th>
<th>Economic Development Goal</th>
</tr>
</thead>
</table>
| To help children:  
1. Base their art works on their personal experiences and environment.  
2. Express a sense of accomplishment in the use of local themes and materials. | To help children:  
1. Develop an awareness of the aesthetic qualities of art works and nature.  
2. Know how artists create their works. | Behavioral Objectives  
1. Given art materials the child will express himself in art by painting local scenes, themes, objects. | Behavioral Objectives  
1. Shown art works (reproductions) the student will point to the traditional ones and modern ones. |
The objectives presented here are drawn from the art education objectives set for each grade level summarized in Chapter III. Some of the objectives have been repeated. The goals left blank have no objectives relevant to the objectives of this sample unit.

Unit Theme: "Pets"

**Lesson 1: Basing Art Lesson on Pets**

*Lower Primary*

**Objectives:** 1) To assist children to develop ideas for making art works about pets. 2) To express themselves freely or subjectively through art.

**Suggested Development:** Lead children with questions to mention their favorite pets, e.g., dogs, cats, guinea pigs, parrots, monkeys, etc. If convenient the children bring some of the manageable pets to school for their friends to see and learn more about their behavior. Children sit in groups to draw the pets that interest them most. Those who are interested in writing about the importance of keeping pets in homes or modelling pets can do so.

**Materials:** Powder colors, brushes, paper, crayons, etc.

**Activities:** Children make pictures of their pets and talk about them. They go to the zoo to see some pets.

**Evaluation:** Could the children find sources of ideas for pets?

Unit Theme: "Pets"

**Lesson 2: Finding Materials for Making Pets**

*Lower Primary*

**Objectives:** 1) To help children to know how to use local art materials 2) To express their affection for pets in their environment by drawing,
painting, modelling or making collages out of them.

Suggested Development: To motivate the children, the teacher asks them questions about their pets. The class discusses the colors or shapes of some of the common pets.

Materials: Odds and ends, papers, paste or glue, paints, brushes.

Activities: Children model, make collages, carve or construct pets with art materials that appeal to them.

Evaluation: Did the children make use of available materials?

Unit Theme: "Pets"

Lesson 3: Appreciating their art works

Lower Primary

Objectives: 1) To assist children to develop an awareness of the aesthetic qualities of art works and nature. 2) To help children to analyze art works in terms of shape, texture, color, etc.

Suggested Development: The class displays the works on pets on the wall to enable their friends to see and appreciate them critically. Give each child the chance to self evaluate his work. Praise them by saying that their works are not much different from other artists' works about pets in composition.

Materials: Photographs of pets, papers, pencils, pens, etc.

Activities: Children look at photographs pictures, or paintings, of pets found in art works and discuss them.

Evaluation: Have children realized that the color or position of a pet reflects its mood (happy, scary, wild)?
Overview. This sample unit of instruction focuses on the theme of 'wood' with media as its thematic theme. Ghana has good forest wood for carving, that is why carving has become one of the major art forms since time immemorial. Children in school need to be made aware of the tactile use of wood so that they will develop interest in woodwork. The unit consists of three lessons and will require from five to seven 45-minute periods to complete.

**TABLE XIII**

**Unit Theme: Wood**

**Objectives of the Unit**

**Upper Primary, P4-6**

<table>
<thead>
<tr>
<th>Personal Fulfillment Goal</th>
<th>Social Development Goal</th>
<th>Cultural Development Goal</th>
<th>Economic Development Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>To help children:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Learn how to create with local materials.</td>
<td></td>
<td>To help children:</td>
<td>1. Know how artists create their works with local materials.</td>
</tr>
<tr>
<td>2. Express a sense of accomplishment in the use of local themes and materials.</td>
<td></td>
<td>2. Compare their works with those of artists.</td>
<td></td>
</tr>
<tr>
<td><strong>Behavioral:</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. To help children compare and contract the use of materials in local and foreign art works through class discussion.</td>
<td></td>
<td>Behavioral:</td>
<td>1. To help children classify local art works especially sculpture according to the regions.</td>
</tr>
</tbody>
</table>
Unit Theme: Wood

Lesson 1: Local Masks

Unit Primary, P4-6

Objectives: 1) Learn how wood can be used for making various art works 2) Know about local crafts or enjoy making them.

Suggested Development: Show some art works made of wood to the class, e.g., carved masks, wooden sandals, state swords, linguists' staffs, etc. Let the children discuss the various uses of the crafts and how they were made. Draw their attention to the fact that pieces of wood can be combined with various materials such as raffia, aluminum sheets, copper, cloth, paper, fibers, etc., for making interesting art works.

Materials: Wood, metal, pictures, glue, nails, etc.

Activities: Children describe any art work made of wood or wood combined with other materials. They explain why they like or dislike it and what they intend to make with light wood provided for their use.

Evaluation: Did the children understand the use of wood in local crafts production?

Unit Theme: Wood

Lesson 2: Creating Art Works with Wood

Unit Primary, P4-6

Objectives: 1) To help children know how to manipulate different kinds of materials through art expression. 2) To help children find how local artists use wood and other materials with those they use at school.

Suggested Development: For motivation, show slides or pictures of
local artists and craftsmen working with wood or combining wood with other materials. They discuss what each individual child is going to make with the various materials, including pieces of wood.

Materials: Wood, yarns, nails, glue, wires.

Activities: Children start using the odds and ends provided in combination with wood subjectively. The teacher goes round to encourage them to borrow ideas from local artists' works.

Evaluation: Did each child use enough materials and ideas for work?

Unit Theme: Wood

Lesson 3: The History of Local Carving

Upper Primary, P4-6

Objectives: 1) To help children understand that traditional carvings made in villages and towns are all based on local symbols, proverbs, idioms or philosophy. 2) To help children to appreciate the ingenuity and originality of local artists and craftsmen.

Suggested Development: Lead children with questions to know that local carvings such as masks, dolls, animal or human figures were all made for religious worship. Tell them how they were used, the different kinds of carvings made in the regions and how they were made. Show the class some pictures of local art works.

Materials: Slides, reproductions, photographs, etc., of local carvings or woodworks.

Activities: Children visit the museum or art workshops to see traditional sculpture. Children discuss local carvings explaining whether they appreciate them or not.

Evaluation: Did the children acquire knowledge of local carving tradition?
Overview. This sample unit is for the Middle School (M1-4). The unit illustrates design as the focus, to serving the Social goal. Traditional symbols have inherent design qualities which are customarily utilized to express certain moods for local functions or human behavior. Students at this stage need to be made aware of these traditional elements, principles and content upon which traditional symbols are based. The sample unit comprises three lessons that will require four to seven 45-minute periods to complete.

Unit Theme: Traditional Symbols
Lesson 1: Triangular Shapes and Tools

Objectives: 1) To help students to recognize famous art works, 2) To help students to know how to improve the society with art works.

Suggested Development: The teacher shows some local 'Akuaba' or carved figures to the class. They ask questions to find out why the artists carved for forms, e.g., hands, thighs, breasts, etc., in triangular shapes. The sharp points symbolize piercing force or power which adds significance to the figure. The local tools sometimes dictate the shape but usually the cylindrical nature of the wood accounts for the triangular shapes.

Materials: Reproductions, slides, wood, tools, paper, tempera colors, etc.

Activities: Students write about or paint some local carvings or art work emphasizing the triangular shapes to make the work look like that of local artists.
### TABLE XIV
Unit Theme: Traditional Symbols

Objectives of the Unit

Middle School M-4

<table>
<thead>
<tr>
<th>Personal Fulfillment Goal</th>
<th>Social Development Goal</th>
<th>Cultural Development Goal</th>
<th>Economic Development Goal</th>
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<tbody>
<tr>
<td></td>
<td>To help children:</td>
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<tr>
<td></td>
<td>1. recognize famous</td>
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<td>art works.</td>
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<td>2. develop traditional</td>
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<td>art for enhancing</td>
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<td></td>
<td>our daily living.</td>
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<tr>
<td>Behavioral Objectives:</td>
<td>The student will study</td>
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<td></td>
<td>art history and</td>
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<td></td>
<td>appreciation in order</td>
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<td>to know how different</td>
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<td>groups judge their</td>
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<td></td>
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<tr>
<td></td>
<td>art works.</td>
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<td></td>
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</tbody>
</table>

Behavioral Objectives:
The student will compare his own work with local art works by writing how to improve his source of ideas and commercial value of his work.

| Evaluation: |

Unit Theme: Traditional Symbols

Lesson 2: Color and Line Interpretations

Middle School, M-4
Objectives: 1) To assist students to know the meanings of the lines and color in traditional art works and how to use them. 2) To help students to know that art historians and critics help the general public to the beauty of art works.

Suggested Development: Students see some reproductions of local art works, e.g., 'Adinkra' cloth for mourning. The teacher leads the class to discuss and analyze the color and lines in the cloth. The symbols are usually dark brown, red or black. In the Adinkra cloth, this signified a melancholy mood. The lines of the symbols are mostly curved which also signified quietness or sorrowful mood.

Materials: Samples of local Adinkra cloth, carvings, powder colors, brushes, paper, etc.

Activities: Students study some local art works and write down the different forms of lines and colors. They explain why the artists used those colors and how the public react towards those works of art.

Evaluation: Did the class get the chance to do some research?

Unit Theme: Traditional Symbols
Lesson 3: Meanings of the Symbols
Middle School M1-4

Objectives: 1) To help students to utilize local ideas for making salable art works. 2) To assist students to acquire skills for making local arts and crafts.

Suggested Development: Take students out to the chief's palace to see and study the different symbols used for carving linguists' staffs or umbrella tops. A linguist staff with an antelope standing on the
back of an elephant means that although the elephant is big the antelope is wiser than the elephant. This symbolizes the wisdom and power of the chief.

Materials: Photographs, reproductions, pen, ink, paper, brush, etc.

Activities: Student draw, paint or sketch some of the art works with good symbols at the chief's palace. They later discuss the interpretations of the symbols.

Evaluation: Which of the students' works look like the traditional ones?

Unit Theme: Beads

Overview: This is a sample unit of instruction for Secondary School (SI-5). The sample units illustrate a theme or point of focus serving the Economic goal. Students at this grade level need to be made aware of the fine art products of the country which have marketing potential. After acquiring impetus for work, it is assumed that some of the students will make some of these art works well for exportation. It will also give them insight into the study of art products from other cultures. The unit consists of three lessons and will require from five to seven 45-minute periods to complete.
### TABLE XV

**Unit Theme: Beads**

**Objectives of the Unit**

**Secondary School, SI-5**

<table>
<thead>
<tr>
<th>Personal Fulfillment Goal</th>
<th>Social Development Goal</th>
<th>Cultural Development Goal</th>
<th>Economic Development Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>To help students develop aesthetic sensibility and the ability to think critically.</td>
<td></td>
<td></td>
<td>1. To help students pursue art and crafts as future career for economic reasons. 2. Realize art values in commerce, architecture and industry.</td>
</tr>
</tbody>
</table>

**Behavioral Objectives:**

The student will enjoy making traditional art works e.g., beads by focusing on the use of symbols, color, proverbs, etc.  

**Behavioral Objectives:**

The student will produce good quality beads that can find a market.

---

**Unit Theme: Beads**

**Lesson 1: The Significance of Local Beads**

**Secondary School, SI-5**

**Objectives:** 1) To assist students to develop aesthetic sensibility and the ability to think critically. 2) To help students realize art values in commerce, architecture and industry. 3) To help students pursue art and crafts as future career for economic reasons.

**Suggested Development:** The teacher shows many different kinds of traditional and foreign beads to the class. He leads them with
questions to learn that traditional beads are precious jewels. They portray the social status of the wearer. Beads also reflect the wealth and dignity of a particular head or his family because beads are kept as heirlooms by every family.

**Materials:** Beads, paper, brushes, tempera guache, colors, etc.

**Activities:** The students go to a beads-workshop to learn how beads are made. They study and paint some local beads with focus on texture, color, shape, etc. They discuss further the differences between local and foreign beads.

**Evaluation:** Are there good design, color and symbols in the works produced by the students?

---

**Unit Theme:** Beads

**Lesson 2:** Aesthetic Qualities of Beads

**Secondary School, S1-5**

**Objectives:**
1) To help students develop their powers of perception by becoming aware of the visual qualities of traditional art works.
2) To help students consider engaging in rural art industry to reduce the unemployment rate.

**Suggested Development:** Students see color reproduction or original beads in order to analyze the visual qualities such as: color, form, shape, texture. They also find the interpretations of the symbols, designs, proverbs, etc., used for making the beads. They compare the cultural period of the beads with the fake ones made today.

**Materials:** Slides, reproductions, brushes, paints, pen, paper, etc.

**Activities:** Students organize a fashion parade to enable them to identify the most precious or beautiful beads or how they match with
the dresses of the models. They discuss and make a list of the different kinds of traditional beads, their names, regions of origin and their corresponding prices.

Evaluation: Have the students realized the aesthetic or commercial values of beads and how they can be marketed locally and abroad?

Unit Theme: Beads

Lesson 3: Marketing Beads

Secondary School, SI-5

Objectives: 1) To help students realize art values in commerce, architecture, and industry. 2) Make salable arts and crafts for foreign markets.

Suggested Development: Take the class out to some of the local bead-workshops to enable them to study the method of making beads, workmanship, quality of the beads and their deserving prices. They compare the prices of local and foreign beads in order to establish prices for exportable beads.

Materials: Slides, reproductions, pictures, original beads, colors, paper, brushes, pencil, pen, ink, etc.

Activities: Students prepare a price list of traditional beads, ranging from the most precious to the most commonest beads that are worn by chiefs and other people. They also discuss occasions on which beads are worn and how they are worn, e.g., around the neck, waist, wrists, ankles, in hair, etc.

Evaluation: Are the students beginning to be conscious of the monetary values of beads-making?
Unit Theme: Drums
Secondary School, Sixth Form

Overview: This is a sample unit of instruction for the Sixth Form grades (Lower and Upper Six) in the Secondary School. The sample Unit illustrates function, "drums" as the theme or point of focus serving the Social Goal. Throughout the history of Ghana, drums have been used as a means of communication for expressing enjoyment, sorrow as well as every human passion. Talking drums for example send out messages or recount the history or deeds of a King or his Kingdom. As students grow they need to be made aware of the usefulness of drums in the society of Ghana so that they will grow to contribute in their societies and cultures.

Three lessons make up this unit. It will require five to seven 45-minute periods to complete.

TABLE XVI
Unit Theme: Drums
Objectives of the Unit
Secondary School, 6th Form

<table>
<thead>
<tr>
<th>Personal Fulfillment Goal</th>
<th>Social Development Goal</th>
<th>Cultural Development Goal</th>
<th>Economic Development Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>To help students understand the usefulness and relation of arts and crafts to daily living.</td>
<td>To help students produce good quality drums that can find a market.</td>
<td>To help students engage in rural art industry on co-operative basis to reduce the unemployment rate.</td>
<td></td>
</tr>
<tr>
<td>Behavioral Objectives: The student will participate in organized mock competitions that portray local arts, crafts and culture of Ghana.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

125
Unit Theme: Drums

Lesson 1: How local drums are made

Secondary School, 6th Form

Objectives: To help students understand the usefulness and relation of arts and crafts to daily living. To help students to know how to make local drum and other art works.

Suggested Development: The lesson takes place in the drum carver's workshop. Students see and ask questions about the different kinds of drums used in the locality. In the Akan area drums such as: atumpan, asafo, fontomfrom, adowa, etc., will be discussed. Students learn the methods of carving the drums, e.g., cut a solid block of good wood, hollow it, shape the external form, carve traditional symbols on the exterior body, stretch and peg the leather, skins, etc.

Materials: Carving tools, good wood for carving, slides, pictures.

Activities: Students try their hands at the carving tools. Two or three carve a drum. They make sketches or drawings of carvers at work.

Evaluation: Are the students appreciating the usefulness of traditional drums?

Unit Theme: Drums

Lesson 2: Social Uses of Local Drums

Secondary School, 6th Form

Objectives: 1) To help students to engage in rural art industry on cooperative basis to reduce the unemployment rate. 2) To encourage students to learn and participate in local pastime activities such as drumming, dancing, music, games, sports, etc.

Suggested Development: Students see slides pictures or photographs
of local drummers and dancers. They study the drums used, they take notice of the sounds of the drums, learn how to play the individual drums and other percussion instruments. Students find out when drums are played, e.g., recreation, at funerals, at festivals, at dances, at churches, etc.

**Materials:** Drums and percussion instruments, powder colors, brushes, slides, pictures, etc.

**Activities:** Students organize a traditional drumming group to play some of the local tunes, others learn how to sing and dance. They find out which type of music suits which occasion. They draw, paint, sketch, model or carve drummers, dancers, etc.

**Evaluation:** Did the lesson create any impact on the student? Will they become socially involved in the use of drums?

---

Unit Theme: Drums

Lesson 3: Comparing the uses and monetary values of drums

**Secondary School, 6th Form**

**Objectives:** 1) To help students to engage in rural industry on cooperative basis to alleviate rural depopulation and improve the economy.

**Suggested Development:** Students see pictures or slides of local drums and imported drums. They compare the instruments in terms of their sounds, production, prices and when they are used.

**Materials:** Reproduction, slides, pictures, paints, clay, wood, paper, brushes, etc.

**Activities:** Students make a list of both local and foreign drums and other musical instruments. They compare their prices of the
drums and find out how local drums can be improved in quality to be exported. Students write a critique of the uses of local and foreign drums.

**Evaluation:** Can drum carving help to improve the economy of the country?

**Unit Theme: African and Western Art**

**Teacher Training College, T1-2**

**Overview:** This is a sample unit of instruction for the teacher training college (first 2 years).

This unit of instruction illustrates style, African and Western Art, as the theme or point of focus serving the Personal Goal. It was not until the beginning of the 19th Century that the fine art works of Africa became known to the Western World. That African art created impact on artists in Europe during that time cannot be over emphasized. Artists such as Picasso, Cezanne, Gauguin, Klee were some of those artists who became influenced by African Art. The irony is that, now many Africans tend to appreciate imported art works more than the original art works they are surrounded by in Africa. Students therefore need to be made aware of the visual qualities and regard both African and Western Art in terms of style.

The unit consists of three lessons. These will require from five to six 45-minute periods to complete.
## TABLE XVII

Unit Theme: African and Western Art

### Objectives of the Unit

**Teacher Training College, TL-2**

<table>
<thead>
<tr>
<th>Personal Fulfillment Goal</th>
<th>Social Improvement Goal</th>
<th>Cultural Development Goal</th>
<th>Economic Development Goal</th>
</tr>
</thead>
<tbody>
<tr>
<td>To help students: 1. Grasp and appreciate the concepts or principles of local and Western art.</td>
<td></td>
<td>To help students: 1. To develop appreciation and respect for traditional arts and crafts. 2. Know and teach traditional arts and culture well in schools and colleges.</td>
<td></td>
</tr>
</tbody>
</table>

**Behavioral Objectives:**
- The student will refine his knowledge of appreciation by explaining why local and foreign art works are of the same aesthetic merit.
- Behavioral Objectives:
  - Shown local and Western art works the student will explain the differences and similarities in visual appearance or style.

---

Unit Theme: African and Western Art

**Lesson 1: Traditional Art Works**

**Teacher Training College, TL-2**

**Objectives:**
1) To help students to grasp and appreciate the concepts or principles of local and Western Art. 2) To help students to seek new dimensions in visual expression to improve art teaching.
Suggested Development: The lesson takes place in national museum or cultural center where students can see some of Ghana's art works which were made about a century ago. Those works will include Akuaba dolls, ancestral figures, masks, stools, drums, gold-weights, Kente cloths, ceremonial pottery and cast vessels. To attain social balance the people worshipped their ancestors. This traditional form of religion involved the use of these art works.

Materials: Slides, reproductions, sketch books, ink, pen, etc.

Activities: Students sketch some of the local art works that interest them. They later find and write all about the uses and visual qualities of that art work.

Evaluation: What strikes them about the aesthetic qualities of traditional arts and crafts.

Unit Theme: African and Western Art
Lesson 2: Traditional Sculpture
Teacher Training College, T1-2

Objectives: To help students to know more about traditional art works in order to be able to make good aesthetic judgment about both local and foreign art works.

Suggested Development: Take the class out some traditional carvers workshop. They ask questions about local sculpture, eg, the reverence to the wood, tools and the art product. They learn about the traditional uses of some of these sculptures, eg., an Akuaba doll was blessed and carried by a barren woman with the belief that she will be pregnant one day. It was also carried by a pregnant woman who wanted her child to attain the beauty of the doll.
Materials: Clay, wood, tools, pictures, slides, reproductions, brushes, paints, etc.

Activities: Each student studies one of the local sculptures in detail, paint it and write all about its uses in traditional religion or how it is used in Ghana's culture now.

Evaluation: They select a panel to judge all their art works produced.

Unit Theme: African and Western Art
Lesson 3: The impact of African art on abstract art

Teacher Training College, T1-2

Objectives: To help students to know art history, criticism or art appreciation in order to engage in art discussion confidently.

Suggested Development: Students see slides or reproductions of both local and Western abstract art. They analyze the resemblances, eg., lines, geometric forms, lack of proportion in African art and compare them with similar works produced by European artists who were influenced by these designs and forms of African art. They need therefore be proud of their own art and culture which are recognized as any art of good style.

Materials: Reproductions, slides, pen, paper, paints, brushes.

Activities: Students write a critical appreciation of some local and foreign art works. They also paint, carve or model some traditional art works.

Evaluation: Can students judge art works with good criteria?
Unit Theme: Linguists' Staffs

Teacher Training College, T3-4

Overview: This is a sample unit for the upper forms in the Teacher Training college (T3-4). It illustrates theme, "Linguists' Staff" as the theme or point of focus serving the Cultural Goal. This unit is designed to help students in training attain comprehension of theme as differentiated from subject. For example, the subject here is "linguists' Staff" but there may be themes such as peace, unity, war, love, authority, etc., portrayed by the linguists' staffs. The study of "theme" in art highlights the symbolic content of which traditional art is very characteristic. This study about theme makes the work of work of art meaningful to the student and should therefore be stressed at College level.

Three lessons make up this unit. It will require approximately five to seven 45-minute periods to complete.

Unit Theme: Linguists' Staffs

Lesson 1: Peace

Teacher Training College, T3-4

Objectives: 1) To help students to know art history, criticism, or art appreciation in order to engage in art discussion with confidence. 2) Experiment with local and new media, e.g., audiovisual techniques for art teaching.
### TABLE XVIII

**Unit Theme:** Linguists' Staffs

**Objectives of the Unit**

**Teacher Training College, T3-4**

<table>
<thead>
<tr>
<th>Personal Fulfillment Goal</th>
<th>Social Development Goal</th>
<th>Cultural Development Goal</th>
<th>Economic Development Goal</th>
</tr>
</thead>
</table>
| To help students:  
1. Know art history criticism or art appreciation in order to engage in art discussion with confidence.  
2. Experiment with local and new media, eg, audio-visual techniques, for art teaching. | To help students:  
1. Explain the symbols, themes, and philosophy that form the basis of traditional arts and handicrafts.  
2. Maintain the culture by improving and promoting the artistic heritage. | Behavioral Objective:  
1. Student will promote the study and production of traditional art. | Behavioral Objective:  
The student will identify the characteristics, content, theme and symbols of traditional art. |

**Suggested Development:** Lead students to understand clearly that the subject is 'Linguists' Staffs' but when one sees a tortoise, snail, and a gun carved on a linguists' staff it symbolizes peace. The theme of that piece of sculpture becomes 'peace.' The tortoise and the snail are calm creatures, no hunter therefore shoots them, he just picks them in the bush. This means that the chief who has this symbol only wants peace in his state.

**Materials:** Reproductions, slides, original art works, paints, brushes, paper, wood, clay.
Activities: After discussing some linguists' staffs with good theme, students draw, paint, carve or model any of the staffs that appeal to them. They write all about the theme of the work they have chosen.

Evaluation: Has the lesson helped them to know what theme means in art?

Unit Theme: 'Linguists' Staffs
Lesson 2: Power of Themes and Symbols
Teacher Training College, T3-4

Objectives: 1) Explain the symbols, themes, philosophy, that form the basis of traditional arts and handicrafts. 2) Maintain the culture by improving and promoting the artistic heritage.

Suggested Development: To help students understand the uses or effect of basing traditional art on themes, teacher shows a linguist staff which has a carved lion or tiger on top. The subject is lion or tiger but the theme is portrays power. This helps people in other regions or cultures to recognize the bravery and power of the chief who uses this theme. He is regarded as a fearless leader who can lead his people to victory through "thick or thin." The class discusses some of the traditional art works with themes.

Materials: Slides, reproductions, photographs, paints, brushes, paper, pen, ink, etc.

Activities: Students draw paint or sketch some of the linguists' staffs.

Evaluation: Did the students participate fully in the lesson?
Unit Theme: Linguists' Staffs

Lesson 3: Comparing local and foreign art themes

Teacher Training College, T3-4

Objectives: 1) To help students to appreciate traditional art in terms of their symbols, themes, proverbs and philosophy. 2) Emphasize the teaching of traditional art as well as Western art in schools and colleges.

Suggested Development: Students see slides or reproductions of linguists' staffs and refresh their memory about their themes, e.g., a carved hand holding an egg is the subject but in local culture, the theme is "authority." It means that power is like an egg, the leader who holds it should hold it carefully or rule properly for once it breaks that is the end. They find Western art works that may have theme and compare the images, motifs or ideas used.

Activities: Students write a critical appreciation of local art.

Materials: Slides, reproductions, paper, pen, etc.

Evaluation: Did the students appreciate the art works shown?

d. Evaluation of Art Instruction

Although it is an integral part of the total process of instruction, the major focus on evaluation follows after the teaching-learning operations. From evaluative data the teacher can determine how to continue to help the child further. An assessment of the student through evaluation can enable his teachers and parents to give him guidance. The pertinent question is: on what bases can such judgments be made in art education? This study views evaluation as an effort by the teacher to estimate the behavioral changes in
the student as a consequence of classroom actions. The evidence of change in the behavior of the student can then be compared with the stated criteria or expected levels of competence.

According to Hubbard, the task of evaluation can be divided into three parts; first, trying to determine whether any change has occurred; second, determining whether the change is directed toward the stated goals; and third, determining whether the degrees of change are satisfactory in terms of the abilities of the child, the availability of materials, and the standards prescribed for the course of study (95).

Expressing his views of evaluation, Eisner remarks that the lack of standardized achievement tests in the field of art has enabled the field to avoid some of the evaluation practices that characterize many of the academic areas where standardized tests are available (96). The views expressed by these two writers point to the need for criteria by which art works can be evaluated effectively.

For an effective evaluation of art works, this study states the following criteria; the teacher should observe: 1) the degree of personal character, or feeling, expressed in the art work, 2) how the student expresses views about his work and other people's work in terms of expressed behavior, 3) the student's attitude, confidence and actions in regard to art works, 4) how much effort the student invested in the work, basing the student's present attainment on his previous standard, 5) the value of the art work produced.

To evaluate art instruction well, one would have to refer to the
primary objectives of the lesson to ascertain the degree to which the activities correspond to them. In art education, the amount of skill, the degree of attainment and materials involved are regarded as useful criteria for evaluation. A comparative study of the student's work in relation to others and their responses can be a good measure for assessing the student's ability. Some degree of prudence is needed since factors such as chronological age, content of lessons, student's previous knowledge do not offer common criteria for judgment. The student's background interest ability to handle materials or respond to them, enthusiasm, originality of imagination, personal expression and ability to solve artistic problems can be valid criteria for judging, or evaluating, the student's work in aesthetic education.

To establish good relationships between students of varying interests and capacities in the arts, each student needs to be encouraged by the teacher to evaluate his art experiences in terms of his own aims and abilities. Evaluation by the teacher, himself, can also be useful and interesting to students. To introduce a useful innovation into the evaluative process, the class can appoint a group of student-judges to discuss the student's work while the rest of the class watch and offer suggestions. This makes evaluation dramatic, useful and interesting. The student's work can be evaluated systematically by following the criteria prescribed in this study to unite instruction and evaluation so that evaluation will become an instructional device.

In art education, evaluation needs to include the processes
which the student goes through to develop in art and the products that he creates and how his behavior changes as a result of his progress. Self-evaluation needs to be encouraged in art instruction because it enables the student to develop self-confidence, self-reliance and constructive attitudes. Such outcomes are crucial to the national development of Ghana today.

**e. Evaluation of Curriculum**

To improve art education in schools and colleges, the art curriculum needs to be assessed as basis for future plan. According to Hagen and Thorndike, evaluation in education signifies describing something in terms of selected attributes, and judging the degree of acceptability or suitability of that which has been described (97).

While Thomas Murray refers to evaluation as a method of determining how well children are reaching goals (98), Shane and McSwain refer to evaluation as a continuous process of inquiry, based upon criteria cooperatively developed in the school community, which leads to warranted conclusions with respect to how successfully the school is studying, interpreting and guiding socially desirable changes in human behavior (99).

In this context, evaluation is described as a way of finding whether the primary goals of the school curriculum have been achieved or whether the approaches for achieving them are adequate. Evaluation helps to find out how students as well as other people concerned are benefiting from the program projected by the curriculum designers. In this study, the goals for art education in Ghana are
to: 1) attain economic development, 2) transmit the culture, 3) improve the society, and 4) attain personal fulfillment. It is through evaluation that the achievement of these goals intended to bring about national development can be assessed. The validity of "armchair theorizing" about curriculum can also be fully determined through evaluation.

The criteria for evaluation need to be consistent with the curriculum. Evaluation programs should be as comprehensive in scope as the objectives of the school. The results of art curricula should be sufficiently considered in terms of individual differences in performance. Manuel Barkan and others suggest types of criteria for use in evaluation. These are: i) criteria pertaining to ability, ii) criteria pertaining to student involvement, iii) criteria pertaining to teaching the unit, and iv) criteria pertaining to achievement of goals (100).

To create units of instruction with maximum power for achieving the general goals of aesthetic education in Ghana, the curriculum planners, or writers, need to consider evaluation as a significant aspect of the school program. For effective evaluation, it is suggested that, student reporting, appropriate methods of appraisal, anecdotal, cultural or traditional procedures and the chronological attainments of students during the process of work be considered. When properly organized, evaluation can help curriculum designers to obtain data for replanning art education objectives not only for the benefit of the student but also objectives consistent with the national development plan of Ghana.
CHAPTER V
PLANNING ART EDUCATION FOR TOMORROW

a. A Proposal for Implementing the Curriculum

Curriculum change for art education in Ghana is called for because of the rapid change in social life. Theorizing about curriculum improvement, Ryland W. Crary, an American educator, states that "...curriculum development is a social process." As society changes, new and pragmatic developments need to be found to make education consistent with the needs of society. Usually, criticisms are levelled against the school on behalf of the pupils. Such criticisms are often useful in the development of the curriculum if they are justified and if organizational arrangements exist to "feed" such criticisms into the curriculum planning. Similarly, the shortcomings in the teaching and promotion of arts and crafts in Ghana are utilized in this study to develop requisite innovations to meet the emerging needs of Ghana as a nation.

Credit should be given to the administrators, curriculum planners and art teachers for their beginning efforts to promote art in schools and colleges. But, not much attention has been given to the objectives of art education in relation to the aspirations of the Seven Year Development Plan. As a result, the present art curricula or syllabuses for schools and colleges have almost outlived...
their time and goals. It will be noticed that while Western art has been stressed in schools and colleges, the traditional arts and crafts are neglected. Art education does not now seem to meet the economic, social or cultural needs of the country, hence, the naive attitude or disrespect for art persists among the people. In many developing nations such as Indonesia, Korea, India, Latin America and Mexico art education focuses on the traditional arts and crafts to enable the students to learn arts and crafts well in school and to continue their career in the local arts and crafts industries after school. While this yields handsome revenue for the respective countries, the program also helps to alleviate the problems of unemployment or rural depopulation. Ghana can also move in this direction to achieve better results. Clearly, an overwhelming potential for the development of art exists.

What this writer proposes is not beyond the comprehension and practical ability of either the teachers or the students. It only calls for understanding and readiness to adapt or re-do the things they are now doing. For example, instead of asking Ghanaian children to draw or paint the "snow man," they can be asked to draw or paint the "chief" of the town or village. Instead of depending on imported inadequate art materials, such as papers, brushes, powder colors, etc., local materials such as raffia, fibers, clay, wood can be substituted for making some of the local arts and crafts.

To play the implementation of the proposed curriculum, it is recommended that a National Advisory Board of Art Education be set up to handle all matters pertaining to the implementation, promotion
of art education in schools, colleges or among the general public. The Ministry of Education would appoint a Director of the proposed National Advisory Board of Art Education and a committee to help the Director. Some of the duties of the committee would be:

1. To test new art curriculum ideas in specific Teacher Training Colleges to show how they might work in other colleges and schools, i.e., to provide teachers, visual aids, and students for the demonstration lessons.

2. To open an art orientation center for training art teachers to introduce the new program into schools and colleges.

3. To find sources of basic and financial support from the Ministry of Education, Ministry of Finance, Ministry of Labor, private companies, agencies, and the West African Examinations Council.

4. To plan the initial organization of the program: recruit art and crafts teachers, professional and non-professional personnel, establish the duties of each person, estimate the cost of implementation, select demonstration school or college, ascertain the contribution and support of the government, social organizations, institutions, students, chiefs and elders.

5. To manage the program in a demonstration college or orientation center, specify procedures, policies and strategies for the implementation of this program. The overall plan of administrative organization for the implementation of
this program might be as follows:

**TABLE XIX**

**ORGANIZATIONAL PLAN OF THE ART EDUCATION ORIENTATION CENTER**

<table>
<thead>
<tr>
<th>Position</th>
<th>Responsibilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>NATIONAL ADVISORY BOARD</td>
<td></td>
</tr>
<tr>
<td>DIRECTOR</td>
<td></td>
</tr>
<tr>
<td>ASSISTANT DIRECTORS</td>
<td></td>
</tr>
<tr>
<td>Instructional Programs</td>
<td>To demonstrate lessons and the use of new art media 10 or 12 persons.</td>
</tr>
<tr>
<td>and Supervision</td>
<td>To visit schools or colleges to report on teaching and evaluation of curriculum.</td>
</tr>
<tr>
<td>Counseling</td>
<td>To find potential jobs for school leavers and drop-outs.</td>
</tr>
<tr>
<td>Occupational opportunities</td>
<td></td>
</tr>
<tr>
<td>and guidance</td>
<td></td>
</tr>
<tr>
<td>Administration and</td>
<td>To manage the operations of the program. 5 or 6 persons.</td>
</tr>
<tr>
<td>Management</td>
<td></td>
</tr>
</tbody>
</table>

The best place for the implementation of this program would be the teacher training colleges in Ghana. These colleges offer four-year or two-year courses and provide boarding and rooming facilities to students. The training colleges have good teachers and are more likely to favor innovations. They would be willing to contribute to the implementation and development of this program. The trained teachers from the training college would eventually introduce the new program into the primary, middle and secondary schools. While the demonstration activities are carried out in the teacher training college, the art orientation center could be opened to concentrate
its efforts towards the preparation of personnel, the use of new materials and the general management of the program.

The orientation of art teachers, art specialists and personnel is deemed essential in the implementation of the program. For it is a very useful way of bringing teachers up to date with the objectives of the program, short and long term results, and how to adapt to the use of the new materials or methods of instruction. Orientation of teachers can be organized all through the year, but such effort is best attended to during school vacations. Summer schools or night school could also be suitable in this regard. In the workshops at the orientation center, traditional arts and crafts would be taught. Lecturers, seminars and discussions would be encouraged. Visual aids such as slides of traditional art works would be introduced to the participants to enable them to know how to use them for teaching purposes. The trainees at the center would include teachers, art and crafts specialists from the locality, critics, historians, administrators, parents, and students. Art materials such as audio-visual aids, traditional artifacts, slides, reproductions, or photographs of local and foreign art works need to be prepared prior to the opening of the center.

Adequate finance will be one of the major problems in the development of and implementation of the proposed art education curriculum. It is assumed that the interplay of public and private funds for common welfare and national development will be utilized for this purpose. The most obvious possibility is government budget allocations. The basic financial support should come from the Ministry
of Education, the Ministry of Finance, and the Ministry of Labor. Support from these sources should cover professional personnel, teachers, art and crafts specialists, staff, physical facilities, equipment, materials and operating costs for the core activities of the program.

Funds or grants from private organizations and agencies such as the Mobil Oil Company, British Petrol, Kingsway Stores will be solicited to defray the cost of running the center.

Funds and grants will be obtained from international agencies, foundations, foreign aid programs of such countries as the United States, agencies of the United Nations, etc. Voluntary contributions from private sources will be welcomed. This proposed art curriculum program intended to replace the current art syllabi for art study in schools and colleges is based on the educational foundations and planning of the Ministry of Education. It is, therefore, subject to the constraints of the Ministry's implementation program. The promotion of this proposal could be interrelated with the goals and activities of the National Art and Cultural Organization which is doing marvelous work.

To help those concerned and the general public to become aware of the purpose and the usefulness of the curriculum program, it is suggested that art education programs or services be designed and presented by the mass media in broadcasting by television or radio, in newspapers, magazines, etc. This will help to announce the program; to secure public interest; to gain avenues of information or to educate the people about how local arts and crafts can now
become useful assets for national development as already demonstrated by India and other developing countries. Before and during the orientation course, magazines, pamphlets, or "hand-outs" explaining the purpose, process and implications of the new curriculum need to be distributed to the public and the prospective participants. Proper organization made by the organizers or the advisory board would ensure good results. The success or failure of the orientation course, the college demonstration plan or the entire implementation program needs to be recorded to ensure proper evaluation. It is proposed that action-research be undertaken to assess the effectiveness of each phase of the program. By this, the effect of the new curriculum on the schools, the response of teachers, students, and the public to the new curriculum can be fully assessed.

If effectively implemented, it is assumed that this art education program could do much to change people's attitude towards the traditional arts and arouse interest in creativity among the youth. Such an aroused interest would contribute significantly to many aspects of national development. In America, for example, the Commission on Tests appointed by the College Entrance Examination Board recommends the following dimensions as important considerations for schooling:

musical and artistic talent; sensitivity and commitment to social responsibility; political and school leadership; athletic, political and mechanical skills; styles of analysis and synthesis; ability to express oneself through artistic, oral, nonverbal or graphic means; ability to organize and manage information; ability to adapt to new situations; characteristics of temperament; sources and status
Ghana would benefit if the traditional arts and crafts could be promoted through the implementation of the curriculum to enable those with artistic talent to contribute to the development of the nation. Utilizing art education for national development has been successfully demonstrated in Indonesia. Ghana can also achieve such success in art education by implementing new approaches explicated in this study.

For an effective implementation of the art curriculum guide the writer suggests the training of some art and crafts specialists in some foreign countries as Indonesia did, to come home and adapt their ideas. This will enrich the general activities of the orientation course as well as art education in schools and colleges. As part of the implementation program, a combined study of the local arts—music, art, physical education, home-science, drumming, dancing, literature, poetry, etc., both at school and home level could be experimented upon to see how effective art education could be. This would be a useful way of nourishing the talents of the gifted or future artists of Ghana for economic, social, cultural and personal development.

Among the many things, the advice of experts, eminent artists or people who are known nationally for their interest in the promotion of arts and culture could be sought. Local musicians, poets, artists, critics, historians, anthropologists, etc., of fame could be consulted for their useful source of advice and help in the implementation and promotion of arts and culture. A few of the names
that call to mind are Dr. Dudjoe, Dr. Oku Ampofo, Dr. Buckner, Professor J. H. Nketiah, A. M. Opoku, Dr. Kyerematen, Tamakloe, Professor Asihene and many others. Apparently, any change in education involves many groups of people since education is everybody's business. This study for implementation envisages the direct or indirect involvement of the Universities, Institutions, Schools, Colleges, Social Welfare Department, Adult Education Organization, Mass Education organization, Local Councils, Urban Councils, City Councils, churches, chiefs, elders, parents, principals, (Headteachers) administrators, supervisors, guidance officers, students, graduates, art specialists, traditional craftsmen teachers, and pupils to help re-organize art and crafts study both in and outside schools.

If sufficient financial support, qualified personnel and correct attitude for innovation can be obtained at the initial stages of the implementation of the program much can be achieved towards Ghana's development. Encouragement from the government, private agencies, experts and constructive suggestions will be necessary in support of this curriculum development in order to achieve the long-sought goal of the nation's economic, cultural, social, personal and educational development.

The preparation of this proposal has evolved from the diagnosis of Ghana's needs in art education today, the analysis of many effective programs and research effort in both developed and developing countries. In writing, consideration has been given to the psychological aspects, and the elements of curriculum development using the categories identified by Crary: 1) An appraisal of academic
realities; 2) historical analysis; 3) an examination of social bases; 4) the establishment of philosophical roots; 5) the derivation and application of methodology; and 6) sound production choices (102). From these analyses, using these curriculum development categories, a new synthesis was generated. This synthesis serves as a conceptual framework for the proposed art education curriculum guide for Ghana.

It is asserted that if art education is given new priorities in terms of economic, social, cultural and personal development in and outside schools, the country would benefit significantly from it. In the modern economy, that is, considering Ghana's economic goals, it is essential to train many artists, craftsmen and tradesmen who will produce and sell local crafts in foreign countries. Local craftsmen need to be organized into cooperatives in order to make and sell better products. Open workshops can be established in some schools where the pupils can learn traditional arts and crafts-making from gifted or expert craftsmen. This will make art education serve a useful purpose for the people. According to Harold J. Brennan, an American educator of creative craftsmen, "...the arts and crafts are mankind's art service, together with architecture" (103). Ghana has the potential in arts and crafts making which should be utilized to provide enriched living and income for many, including the gifted. The art education needs therefore form the basis or reason for proposing the implementation of this new art education curriculum.
b. **Recommendations for Improving Art Education in Ghana**

Ghana is changing fast due to her development. Changes in educational objectives are therefore called for to make general education consistent with the Seven Year Development Plan. In the light of this need for change, this study proposes a renewed emphasis on art education so that the traditional arts and crafts which have viable potential for economic, social, cultural and personal development can be taught well in schools in addition to Western and foreign art. This will help preserve Ghana's rich artistic heritage, otherwise all the arts will be lost to posterity. The summary of the four major goals of art education reiterated in this study is that, Ghana needs i) art education that will give the youth, especially school-leavers, occupation in the making and exportation of traditional arts and crafts; ii) art education that will conserve and beautify our homes, daily living and environment; iii) art education that will preserve the fine art works, other arts and culture; iv) art education that will refine peoples' pragmatic values and love for art. This calls for a serious study of arts and crafts in school. Extra attention to arts and crafts production will promote national development, spirit for nationalism, will curb unemployment and attract tourists.

Practical recommendations for promoting arts and crafts production through art education will be given: 1) It is recommended that traditional arts and crafts such as weaving, carving, basketry, cloth printing, pottery, leatherworks, jewelry, beads-making, African drumming, music, dancing, poetry, history, literature, games,
and nature need to be introduced into schools and colleges in addition to physical education, home-science taught by expert artists and craftsmen. These arts and crafts have inherent creative qualities or potential for patriotic spirit and national development, hence the need for their development in school. Where this development will overload the curriculum of the school, extra curricular experiences are suggested. This study is intended to help the youth to pursue these arts and handicrafts for a career after leaving school to improve economy and also help to alleviate the exodus of school-leavers into the urban centers in search of white collar jobs.

2) It is suggested that art specialists be asked to teach art education in the Primary and Middle Schools otherwise, art consultant be appointed to assist the classroom teachers plan art activities based on the children's experiences and social background. 3) It is suggested that the West African Examination Council award certificates and diplomas for "arts and cultural education" at Middle School, Secondary School and Teacher Training College levels to heighten their importance as analyzed earlier in terms of national development.

4) Where practicable, it is suggested that the core program, or unified arts program, in which a number of related art subjects such as history, geography, literature, music, home-science, physical education and social studies are correlate, explored in their commonalities and their individualities discovered through instruction need be encouraged to ensure breadth and depth in the study of the arts. 5) It is recommended that a comparative study of Ghanaian, Western and other African art history, criticism and appreciation be
introduced into the Secondary/Technical Schools, Training Colleges and Higher Institutions to enable the students to become good connoisseurs or individuals who can make valid aesthetic judgments. This will help them to appreciate and make traditional arts and crafts. Programmed instruction involving the use of audio-visual media such as slides, reproductions, etc., need be used for teaching history and appreciation of art, to enrich art education. 6) The suggestion is made that school authorities provide proper and adequate space, requisite modern equipment and media conducive to the teaching of art and crafts in schools and colleges. 7) It is recommended that a Handicrafts Corporation or Cooperatives which have an overwhelming potential for income be set up to produce good quality arts and handicrafts for exportation. This development program can curb unemployment, boost tourism, yield income or improve foreign exchange. 8) It is suggested that a factory be built in Ghana to process the wide variety of raw materials which are obtainable by the searcher for art and crafts production. This will save the foreign exchange expended on importation of art materials. 9) Recommendation is made that national, regional, or district halls as well as school exhibition halls be provided where possible. It is also recommended that exhibition featuring the usefulness of Ghana's art and culture be encouraged all the year round. 10) It is suggested that Ghana participate in international meetings and exchange programs in art education which are essential in finding new goals and methods. A national association of art educators which will study and publish solutions to aesthetic problems is also recommended.
The above recommendations are deemed essential to make the traditional arts and handicrafts development begin to fulfill the aims and aspirations of the national development plan. Historically, the stereotype has prevailed that art is an "easy subject," but academicians have often failed to test out this prevailing myth. Largely because of this fallacious thinking, art in schools is commonly met with reluctance. A new outlook or perspective for national development through the arts and handicrafts is expected in Ghana.

c. Suggestions for Future Art Education Programs

In schools and colleges art education needs to be planned with focus on the four major goals, stressed in this study. These are Economic Development, Cultural Development, Social Development, and Personal Fulfillment which can be achieved at any grade level if the academic balance or chronological ages of the children are taken into account.

For the benefit of teachers, it is recommended that the Personal Fulfillment Goal be stressed in the Lower Primary while Cultural Development goal is stressed in the Upper Primary. In the Middle School, Social and Economic Development Goals are to be stressed. In the Secondary School the Personal, Social and Economic Goals are recommended for the Teacher Training College. The following chart illustrates this:
TABLE XX
A Plan Showing the Goals to be Emphasized
At Each Grade Level

<table>
<thead>
<tr>
<th>Grade</th>
<th>Economic Development</th>
<th>Cultural Transmission</th>
<th>Social Improvement</th>
<th>Personal Fulfillment</th>
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</table>

Another important point to consider in an effort to achieve the four major goals is to base the lessons alternatively on each of the seven features of art content—subject, theme, medium, product, function, design, style. In the elementary school emphasis needs to be placed on subject, theme and medium since children at this stage have overwhelming fascination for self expression and free use of media. The table following illustrates this plan.
TABLE XXI
A Plan Showing the Features of Art Content
To be Emphasized at Each Grade Level

<table>
<thead>
<tr>
<th>SUBJECT</th>
<th>THEME</th>
<th>MEDIUM</th>
<th>PRODUCT</th>
<th>FUNCTION</th>
<th>DESIGN</th>
<th>STYLE</th>
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</thead>
<tbody>
<tr>
<td>K</td>
<td>x</td>
<td>x</td>
<td>x</td>
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<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>T2</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>T3</td>
<td>x</td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
<tr>
<td>T4</td>
<td></td>
<td></td>
<td>x</td>
<td>x</td>
<td>x</td>
<td>x</td>
</tr>
</tbody>
</table>

It is necessary at this point to provide a summary of the two charts provided above to enable teachers to assess the number of lessons to be prepared if the four goals features of content are permuted. The plan for designing art lessons as suggested have is not arbitrary. It is based on Ghana's needs for national development, the children's background and general interests, experiences and chronological ages. This plan is to guide the teachers and to ensure that the features of content are attended to at the various levels. This will ensure a systematic approach to art education because it has potential for covering many pertinent units of instruction as well, as women take to trade for economic reasons. In effect, this arts and crafts
program is clearly aimed at social, cultural, economic and national development.

**TABLE XXII**

A Plan Showing the Number of Lessons to be Stressed at Grade Level
(the letters beside the figures stand for goals or contents)

<table>
<thead>
<tr>
<th>Grade Level</th>
<th>Number of Goals Recommended</th>
<th>Number of Contents Recommended</th>
<th>Number of Lessons Proposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>K</td>
<td>1 (P)</td>
<td>3 (s,t,m)</td>
<td>3</td>
</tr>
<tr>
<td>P1</td>
<td>1 (P)</td>
<td>3 (s,t,m)</td>
<td>3</td>
</tr>
<tr>
<td>P2</td>
<td>1 (P)</td>
<td>3 (s,t,m)</td>
<td>3</td>
</tr>
<tr>
<td>P3</td>
<td>2 (C.P.)</td>
<td>5 (s,t,m,p,d)</td>
<td>10</td>
</tr>
<tr>
<td>P4</td>
<td>2 (C.S.)</td>
<td>2 (p,d)</td>
<td>4</td>
</tr>
<tr>
<td>P5</td>
<td>2 (C.S.)</td>
<td>3 (p,d,s)</td>
<td>6</td>
</tr>
<tr>
<td>P6</td>
<td>2 (C.S.)</td>
<td>3 (p,d,s)</td>
<td>6</td>
</tr>
<tr>
<td>M1</td>
<td>2 (e,s)</td>
<td>2 (f,a)</td>
<td>4</td>
</tr>
<tr>
<td>M2</td>
<td>2 (e,c)</td>
<td>3 (p,f,a)</td>
<td>6</td>
</tr>
<tr>
<td>M3</td>
<td>2 (e,d,s)</td>
<td>4 (t,m,p,f,a)</td>
<td>8</td>
</tr>
<tr>
<td>M4</td>
<td>2 (e,s)</td>
<td>5 (t,m,p,f,a)</td>
<td>10</td>
</tr>
<tr>
<td>S1</td>
<td>3 (e,c,p)</td>
<td>2 (s,f)</td>
<td>6</td>
</tr>
<tr>
<td>S2</td>
<td>3 (e,c,p)</td>
<td>4 (s,t,m,d)</td>
<td>12</td>
</tr>
<tr>
<td>S3</td>
<td>2 (e,s)</td>
<td>3 (t,m,d)</td>
<td>6</td>
</tr>
<tr>
<td>S4</td>
<td>3 (e,c,p)</td>
<td>3 (s,p,d)</td>
<td>9</td>
</tr>
<tr>
<td>S5</td>
<td>3 (e,c,p)</td>
<td>3 (s,m,d)</td>
<td>9</td>
</tr>
<tr>
<td>S6</td>
<td>2 (e,s)</td>
<td>5 (t,p,f,d,a)</td>
<td>10</td>
</tr>
<tr>
<td>T1</td>
<td>3 (c,s,p)</td>
<td>4 (m,f,d,s)</td>
<td>12</td>
</tr>
<tr>
<td>T2</td>
<td>2 (s,p)</td>
<td>6((s,t,m,p,f,d)</td>
<td>12</td>
</tr>
<tr>
<td>T3</td>
<td>3 (e,c,p)</td>
<td>5 (t,p,f,d,s)</td>
<td>15</td>
</tr>
<tr>
<td>T4</td>
<td>2 (e,c)</td>
<td>7 (s,t,m,p,f,d,s)</td>
<td>14</td>
</tr>
</tbody>
</table>

It is held that this large, over-arching objective is not incompatible with the widespread contemporary attempts to redefine the content of art as a discipline. Indeed, the one reinforces the other.
**d. Media Resources and Suggested Themes**

A list of a) materials and tools that can be used for arts and crafts production and b) a list of subjects for art works, covering the goals of art education are given.

### A List of Art Materials

The following list of materials has been compiled to assist teachers of art in planning many creative activities for pupils. Most of these are basic materials with which most art teachers are already familiar. The use of these materials is optional. Art teachers are to focus attention on developing the arts and crafts prevalent among the people in their localities so that they will get easy supply of materials to teach them in school and solicit the help of the expert artists and craftsmen in the town.

<table>
<thead>
<tr>
<th>Paints (colors)</th>
<th>Papers</th>
</tr>
</thead>
<tbody>
<tr>
<td>local earth pigment</td>
<td>newsprint</td>
</tr>
<tr>
<td>powder colors</td>
<td>cartridge</td>
</tr>
<tr>
<td>gouache (liquid tempera)</td>
<td>Manilla</td>
</tr>
<tr>
<td>water color</td>
<td>brown paper</td>
</tr>
<tr>
<td>enamel paint</td>
<td>colored kraft</td>
</tr>
<tr>
<td>wall paint</td>
<td>colored tissue</td>
</tr>
<tr>
<td>acrylics</td>
<td>tracing</td>
</tr>
<tr>
<td>pencil</td>
<td>crepe</td>
</tr>
<tr>
<td></td>
<td>wrapper</td>
</tr>
<tr>
<td></td>
<td>matt board</td>
</tr>
<tr>
<td></td>
<td>water color paper</td>
</tr>
<tr>
<td></td>
<td>sugar paper</td>
</tr>
<tr>
<td></td>
<td>poster board</td>
</tr>
<tr>
<td></td>
<td>construction</td>
</tr>
</tbody>
</table>
Micellaneous

wood (local fibers (assorted clay beads buttons cement yarns (assorted) local dyes (vegetable and chemical) cord thread (cotton) leather (hide) raffia canvas canes palm branches reeds bamboo sisal reeds local looms linoleum wire metal nails glue knives paste wax fixative kiln shellac drawing boards palettes glue pens brushes

The following is a list of odds and ends which can also be used as supplementary to the above list. These materials have tactile qualities and are very fascinating for children to manipulate for creating or constructing exciting works of art. They can generally be used for decoration, collage, assemblage, construction, puppets, masks, sculpture, mosaic and many other things. These are:

newspaper empty cans cartons plastic bottles glass magazines shells feathers leather metal wire bags (assorted) tubes sawdust stones (gems) rope aluminum foils cork feathers leather metal wire bags (assorted) tubes sawdust stones (gems) rope scissors seeds lettering nuts seed pods stems bark string thread wood scraps sponges

A List of Topics for Arts Production

The following themes or subjects are based on the major goals and objectives of art education.
<table>
<thead>
<tr>
<th>Still life</th>
<th>Life Study</th>
</tr>
</thead>
<tbody>
<tr>
<td>composition from kitchen utensils</td>
<td>action poses</td>
</tr>
<tr>
<td>pots</td>
<td>standing</td>
</tr>
<tr>
<td>dishes</td>
<td>kneeling</td>
</tr>
<tr>
<td>jugs</td>
<td>lacing shoe</td>
</tr>
<tr>
<td>leather bags</td>
<td>eating</td>
</tr>
<tr>
<td>shells</td>
<td>wrestling</td>
</tr>
<tr>
<td>colorful stones</td>
<td>scrubbing</td>
</tr>
<tr>
<td>clothes</td>
<td>sweeping</td>
</tr>
<tr>
<td></td>
<td>scratching</td>
</tr>
<tr>
<td></td>
<td>catching</td>
</tr>
<tr>
<td></td>
<td>throwing</td>
</tr>
<tr>
<td></td>
<td>dancing</td>
</tr>
<tr>
<td></td>
<td>washing</td>
</tr>
<tr>
<td></td>
<td>drumming</td>
</tr>
<tr>
<td></td>
<td>hoeing</td>
</tr>
<tr>
<td></td>
<td>climbing</td>
</tr>
<tr>
<td></td>
<td>carrying</td>
</tr>
<tr>
<td></td>
<td>writing</td>
</tr>
<tr>
<td></td>
<td>kneading</td>
</tr>
<tr>
<td></td>
<td>Reclining poses:</td>
</tr>
<tr>
<td></td>
<td>sitting on a chair</td>
</tr>
<tr>
<td></td>
<td>sleeping on a bed</td>
</tr>
<tr>
<td></td>
<td>baby at the back</td>
</tr>
<tr>
<td></td>
<td>reaching a book</td>
</tr>
<tr>
<td></td>
<td>lying down</td>
</tr>
<tr>
<td></td>
<td>Local subjects:</td>
</tr>
<tr>
<td></td>
<td>traditional games</td>
</tr>
<tr>
<td></td>
<td>the carvers</td>
</tr>
<tr>
<td></td>
<td>the weavers</td>
</tr>
<tr>
<td></td>
<td>the potters</td>
</tr>
<tr>
<td></td>
<td>bargaining</td>
</tr>
<tr>
<td></td>
<td>experimenting with media</td>
</tr>
<tr>
<td></td>
<td>sporting activities</td>
</tr>
<tr>
<td></td>
<td>asafo companies</td>
</tr>
<tr>
<td></td>
<td>the drummers</td>
</tr>
<tr>
<td></td>
<td>installation of a chief</td>
</tr>
<tr>
<td></td>
<td>communal labor</td>
</tr>
<tr>
<td></td>
<td>worshipping</td>
</tr>
<tr>
<td></td>
<td>a busy bridge</td>
</tr>
<tr>
<td></td>
<td>the golden stool</td>
</tr>
<tr>
<td></td>
<td>Okomfo Anokye</td>
</tr>
<tr>
<td></td>
<td>Asebu Amanfi</td>
</tr>
<tr>
<td></td>
<td>The arrival of the Portuguese</td>
</tr>
<tr>
<td></td>
<td>The silent trade</td>
</tr>
<tr>
<td></td>
<td>in the forest</td>
</tr>
<tr>
<td></td>
<td>the savanna</td>
</tr>
<tr>
<td></td>
<td>black and gold smiths</td>
</tr>
<tr>
<td></td>
<td>traffic signs</td>
</tr>
<tr>
<td></td>
<td>at the hospital</td>
</tr>
<tr>
<td></td>
<td>wild animals</td>
</tr>
<tr>
<td></td>
<td>at the waiting room</td>
</tr>
<tr>
<td></td>
<td>favorite pets</td>
</tr>
<tr>
<td></td>
<td>illustration of Ananse</td>
</tr>
<tr>
<td></td>
<td>stories and folk tales</td>
</tr>
<tr>
<td></td>
<td>illustration of Bible stories</td>
</tr>
<tr>
<td></td>
<td>illustration of foreign stories</td>
</tr>
<tr>
<td></td>
<td>travelling</td>
</tr>
<tr>
<td></td>
<td>festivals</td>
</tr>
<tr>
<td></td>
<td>marriage</td>
</tr>
<tr>
<td></td>
<td>puberty rites</td>
</tr>
<tr>
<td></td>
<td>funeral</td>
</tr>
<tr>
<td></td>
<td>naming a child</td>
</tr>
<tr>
<td></td>
<td>African drumming and dancing</td>
</tr>
<tr>
<td></td>
<td>plaiting the hair</td>
</tr>
<tr>
<td></td>
<td>cutting the hair</td>
</tr>
</tbody>
</table>
lightning
conversation
at the Lorry park
at the playing grounds
fighting
war
death
the chief and his elders
tornade (storm)
at the court
rainy day
work
illness
at the beach
the fishermen
working from farm
the village
politics
holidays
illustrations of traditional stories
hunting
drying cocoa
the sawyers
the housebuilders
timber workers
at the market
at the butcher's shop
cattle and herdsmen
the beggars
the blind
the soothsayers
abstract art
the post office
the bank
qurel
over-flood d river
preparing for Christmas
cleaning the house
wedding ceremonies
dinner
the road workers
swimmers
rescuing
the laborers
the robbers
fire, help!
science
preparing the 'fufu'
meal
at the chop bar
the drinkers
washing clothes
bathing
railway station
bus stop
fireside story telling
in the department store
poverty
pollution
CHAPTER VI

SUMMARY

In summarizing this study, we pointed to the neglect of traditional arts and crafts in schools because of Western artistic influence. Art education has therefore become meaningless for it does not attend to the economic, cultural, social, personal, and educational needs of Ghana.

In reviewing these weaknesses, we pointed to the need for new art education programs in Ghana which could do the following:

1. Improve the economy by exporting or marketing traditional arts and crafts through proposed Handicrafts Corporations or cooperatives.
2. Create occupational opportunities in traditional arts and crafts for school-leavers and drop-outs to check unemployment and rural depopulation.
3. Realize the value of art to better meet the aesthetic needs of local communities.
4. Increase the teaching of traditional arts and crafts in schools to transmit the artistic heritage of Ghana.
5. Better the personal needs of students as learners.
6. Arouse local interest and initiative for traditional arts and crafts production to meet Ghana's needs for national
development.

7. **Capitalization on the use of resourceful local art materials to widen the range of teaching methods and to cut down the foreign exchange expended on imported art materials.**

8. **Innovative art education by providing a place for experimentation in an otherwise non-functional system.**

In reviewing the goals of the Seven Year Development and relating these goals to the educational system, it is evident that art education in Ghana hardly fulfills any of these goals or national needs.

This study therefore proposes a new art education curriculum which would stress intensive teaching and production of traditional arts and crafts among the youth in schools and colleges. The four major goals of art education in this proposal for Ghana relate to pertinent features of art content at each grade level. This is to help curriculum planners and administrators to innovate art teaching by considering the resources and local needs of their communities.

The new art education curriculum is to be tested or initially demonstrated at some of the teacher training colleges at regional levels. An art education development or orientation center is to be set up to supply curricular or instructional materials and guidance to these "demonstration colleges." Some of the new materials will include slides, reproductions and pictures of traditional art works and their processes. The center will undertake the evaluation of the entire curriculum.
The proposed art education program is to be related to the growing field of Tourism, Art and Cultural Organization, Industry and Education. Initial opposition could be expected from political interests, from potential private competitors but not from leaders or nationals imbued with spirit for nationalism and aspiration for national development.

The art education curriculum proposed by this study has the potentiality of meeting Ghana's economic, cultural, social, personal, and educational development upon which it was designed.
REFERENCES


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84. Ghana: Seven Year Development Plan.

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