

UNIVERSITY OF EDUCATION, WINNEBA



**DESIGN AND PRODUCTION OF SELECTED AKAN MYTHOLOGICAL
NARRATIVES THROUGH ANIMATION**



MASTER OF PHILOSOPHY

2021

UNIVERSITY OF EDUCATION, WINNEBA

**DESIGN AND PRODUCTION OF SELECTED AKAN MYTHOLOGICAL
NARRATIVES THROUGH ANIMATION**



**A Thesis in the Department of Music Education, School of Creative Arts,
submitted to the School of Graduate Studies in partial fulfillment of the
requirements for the award of degree of Master of Philosophy in Art and
Culture in the University of Education, Winneba.**

DECEMBER, 2021



DECLARATION

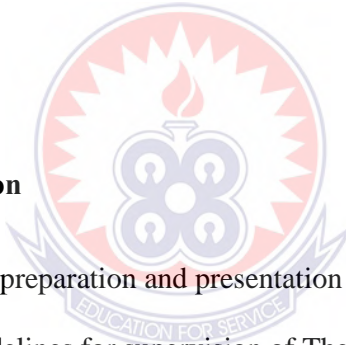
Student's Declaration

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

Signature:.....

Date:.....

Supervisor's Declaration



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

Name of Supervisor: Dr. Osuanyi Q. Essel

Signature:

Date:

ACKNOWLEDGEMENTS

I would like to thank my supervisor Dr. Osuanyi Quaicoo Essel for sharing his incisive thinking with me throughout the years. Thank you for reading the proposal and report at its various stages and providing valuable advice and recommending relevant articles to support the study. I am also grateful to the late Prof. Kojo Fosu, Dr. Patrique de-Graft Yankson, Dr. Frimpong Duku and Mr. Yaw Gyapong for their assistance over the years.

I am grateful for the warm reception given to me by the Head teachers, class five pupils at My Child International School, Gateway School Complex and Unique Christianville School. Thank you for your kind cooperation and allowing me to conduct the experiments in your school. Thanks to Sir Eric Kwabla for assisting and playing the role of a moderator for the focus group discussions and assisting me during the experiments.

I thank Mr. Richard Eshun, Mr. Yaw Osei-Assibey and the entire Design Faculty at Radford University College for the peer debriefing and contributions to this research project.

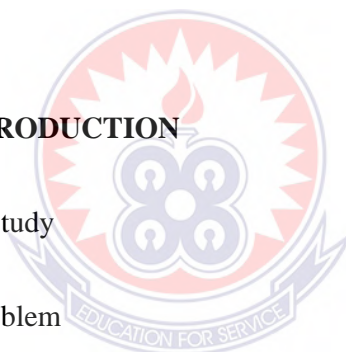
DEDICATION

This work is dedicated to my supervisor, Dr. Osuanyi Quaicoo Essel. God bless you for your support and encouragement. You motivated and encouraged me to continue when I almost gave up on this research project. This wouldn't have been possible without your constant phone calls.



TABLE OF CONTENTS

Contents	Page
DECLARATION	iii
ACKNOWLEDGEMENTS	iv
DEDICATION	v
TABLE OF CONTENTS	vi
LIST OF TABLES	xii
LIST OF FIGURES	xiii
ABSTRACT	xv
CHAPTER ONE: INTRODUCTION	1
1.0. Background to the Study	1
1.1. Statement of the Problem	3
1.2. General Objectives	6
1.3. Specific Objectives	7
1.4. Research Questions	7
1.5. Significance of the Study	8
1.6. Delimitation	9
1.7. Definition of Terms	9
1.8. Abbreviations Used	10
1.9. Organisation of the Study	11



CHAPTER TWO:

REVIEW OF RELATED LITERATURE	12
2.0. Overview	12
2.1. Theoretical Framework	12
2.1.1 Symbolic Interactionism Theory	13
2.1.2. The Social Learning Theory	15
2.1.3. The Cognitive Theory Of Multimedia Learning	17
2.2. History and Concept of African Myths	18
2.3. Akans	21
2.4. Historical Development of Akans Oral tradition	26
2.5. The Origin of Akans Ananse Stories (Anasesem)	28
2.6. How Anasesem was told among the Akan	31
2.7. Concern for Morality	32
2.8. Animation	34
2.9. Types of Animation	38
2.10. The role of Animation in Children's Learning	41
2.11. Animation's Effects on Children	43
2.12. Summary	43

CHAPTER THREE: METHODOLOGY	52
3.0. Overview	52
3.1. Research Design	52
3.2. Population for the Study	54
3.3. Sample and Sampling Technique	55
3.4. Data Collection Instruments	56
3.5. Data Collection Procedures	57
3.6. Tools used for producing the Animation	59
3.7. Tools and Technology Used	60
3.7.1. Software Used	60
3.8. Data Analysis Plan	61
3.9. Trustworthiness and Authenticity	62
3.9.1. Confirmability	63
3.9.2. Transferability	63
3.10. Ethical Consideration	64
CHAPTER FOUR: RESULTS AND DISCUSSION	65
4.0. Overview	65



4.1. Some Selected Ananse Stories Documented	66
4.1.1. Story One: How Crab lost his Head [Fante version]	66
4.1.2. Story One: How Crab lost his Head [Asante version]	68
4.1.3. Story two: Why the Hawk gained the right to catch the Chick	68
4.1.4. Story three: Ananse and His pot of Wisdom	70
4.1.5. Cultural, philosophical and moral underpinnings of the narrated stories	71
4.1.6. Cultural Implications of the Oral Narratives	72
4.1.7. The Essence of Ananse and the Crab folktale	73
4.1.8. Moral Lessons Gleaned from the Crab and the Ananse Story	76
4.1.9. Proverbs coined from the Ananse and the Crab Myth	77
4.1.10. The Essence of the Hawk and Hen story	78
4.1.11. Moral lessons gleaned from the Hawk and the Hen story	81
4.1.12. Proverbs originated from the Hawk and the Hen story	82
4.1.13. Essence of the Ananse and the Wisdom Pot Myth	83
4.1.14. Moral Lessons to be learnt from the Ananse and the Wisdom Pot narrative	85
4.2. Research Question 2: What are the Step-by-step design-based processes and techniques needed in the execution of 2D animation	

(based on one of the Akan myths selected)	87
4.2.1. Pre-production	87
4.2.2. Story Development and Script Writing	87
4.2.3. Visual Development	91
4.2.4. Storyboarding	94
4.2.5. Creating the Environment and the Various Scenes	97
4.2.6. Colour Palette Developed for the Animation	98
4.2.7. Production (animation)	99
4.2.8. Post-Production	109
4.2.9. Compositing	109
4.2.10. Sound and voice	110
4.2.11. Video editing	112
4.2.12. Introduction scenes	112
4.3. Research Question 3: What are the Educational and the Entertaining Impact of the Animation on Children?	114
4.3.1. Control Variables	114
4.3.2. Experimental Variables (Evaluating the animated video)	114
4.3.3. Content Quality	117



4.3.4. Learning Goal Alignment	118
4.3.5. Motivation	118
4.3.6. Presentation Design	119
4.3.7. Reusability	120
4.3.8. Analyses	121
CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS	 123
5.0. Overview	123
5.1. Summary of the Study	117
5.2. Conclusions	127
5.3. Recommendations	129
5.4. Suggestion for further Studies	130
REFERENCES	131
APPENDIX A: Interview Guide for Traditional Leaders	138
APPENDIX B: Informed Consent Form for Traditional Leaders	140
APPENDIX C: Introductory Letter for Schools	141
APPENDIX D: Focus Group Questions Guide	142



LIST OF TABLES

Table	Page
1. Opening/intro visuals	88
2. Animation Script	89
3. LORI Evaluation table	117



LIST OF FIGURES

Figure	Page
2.1: A map showing the Akans states in Ghana and Ivory coast	22
2.2: Infographic presentation on the effects of animation on kid's brain	45
4.1: A digital illustration of Ananse showing front and side view	93
4.2: Characters developed for the animation	94
4.3: Storyboard one	95
4.4: Storyboard two	96
4.5: Final painting of the environment	97
4.6: Final painting of the environment	98
4.7: Colour Palette used for the entire animation	99
4.8: Painting of the opening scene. Frame	101
4.9: Rigged Ananse working on his farm. Frame 10	101
4.10: Ananse with some elders	102
4.11: The chief of Ananse's village	102
4.12: People came all over to consult Ananse	103
4.13: Ananse thinking of becoming the chief of his village	103



4.14: Ananse searching for his pot	104
4.15: Ananse with a lantern looking under his bed	104
4.16: Ananse pouring his wisdom into a pot	105
4.17: Ananse walking to the tall tree to hide his Pot	105
4.18: Ananse climbing the tall tree with his pot in front of him	106
4.19: Ntikuma spies on his father's activities	106
4.20: Ntikuma advises Ananse to keep the pot behind him	107
4.21: Ananse climbs the tree with much more ease than before	107
4.22: Ananse throwing down His pot of wisdom	108
4.23: Ananse's wisdom pot broke and his wisdom flew to every direction	108
4.24: Compositing: Ananse pouring his wisdom into his	110
4.25: Sound: Sound synchronisation with narration, voice over and sfx	111
4.26: Video editing: organizing the sequences into one movie	112
4.27: Video editing: editing of the introduction scenes	113

ABSTRACT

The study contextually analysed three selected Akan mythological narratives to ascertain their philosophical meanings and the moral lessons embedded in the stories and translated them into digital content for the purpose of promoting art and culture. The researcher employed qualitative research approach. Historical, descriptive and design-based research designs under the qualitative research were used. The accessible population for the study constituted Chiefs, Heads of families, and elderly people of the Akan ethnic groups in Ghana who gave further explanations to the mythical narratives documented in primary schools' textbooks published in the 1990s. The researcher employed design-based researched approached to translate one of the narratives documented into animation using 2D animation technique. Adobe Photoshop, After Effects and Premiere Pro were chiefly used in executing the animation project. The story was x-rayed through textual analyses and the result was converted into a script; outlining the various scenes, camera angle and the visual transitions that best communicate the theme. The animation created was subjected to evaluation by primary school pupils. In all 120 pupils from three schools participated in the evaluation process. The experimental method and the Learning Object Resource Instruments were the evaluation schemes employed. The results indicate that, Akans mythical narratives contain the traditional beliefs, moral and ethical components of the people's culture and philosophy and these were used as the foundation for imparting some critically examined culturally relevant concepts to pupils. The findings of the study show that the use of culturally relevant visual elements, socially meaningful characters and the use of the animation production technique and sound, help children to easily recollect visual messages, decode and understand abstract or philosophical concept in animated format.

CHAPTER ONE

INTRODUCTION

1.0 Background to the Study

The question of the existence of myth in Africa has been a subject of intense discussion among scholars, individuals and policy makers. According to Yankah (1983) ‘many scholars have doubted the existence of myth in Africa but for many reasons’ (p.1). Baumann (1952) stated that Africans are devoid of the gift of myth making. Finnegan (1972) also argued that scholars of African myths have not provided enough contextual information for these collections to be truly classified as myth. Yankah supported Finnegan’s assertion by further stating that lack of uniformity in portraying African myth is the cause of inadequate scholarship on myths in African narratives.

But undeniably, Africans, especially the Akan ethnic groups of Ghana are well recognised for their mythological narratives such as the trickster narratives of Ananse which is very popular in the Western part of Africa, Jamaica and some parts of southern America. According to James (2004), Ananse narratives have been part of Akan mythological narratives for centuries. Its major development started in the seventeenth century, when most trade in West Africa concentrated on the sale of slaves. The slaves spread Ananse stories to other parts of the world through their journey (James, 2004). Telling of Ananse stories was not only entertainment for the slaves but was also a source of consolation, encouragement and resistance. For centuries, the stories of the spider Ananse have traveled from West Africa to the Caribbean, America, and even to Europe (James, 2004). Inadequate scholarships on African history and myths as opined by Western

scholars (Finnegan, 1972; Baumann, 1952) and the oral practice of bequeathing history and tradition to the younger generation was because the people of Africa depended less on written language until modern times (K. Fosu, personal communication, February, 19, 2015). Instead, Africans practised rich and complex oral traditions, passing myths, legends, and history from generation to generation in spoken form. In some cultures, professional storytellers—called griots—preserved the oral tradition. Written accounts of African mythology began to appear in the early 1800s (Myth Eyclopedia, 2014).

The continuous practice of sharing information through oral narratives is making the sharing of Ananse folktales ineffective. Modernity and advancement of science and technology have wholly changed our lives especially our preference and taste. Modern mode of communication and transfer of information has taken a new turn which require latest technology such as animation. Although animation is able to communicate glaringly, it involves the use of modern multimedia applications and programmes.

Animations in these recent times seem to have stormed the scope of film since the word came into existence a few years ago. It is a technique used to record still drawings on film to produce an illusion of movement. Animation has power to gain people's attention for hours without boring them. Countries like the United States of America have used animations to promote their culture, especially, tales to other parts of the world. American folktales told in animated form have contributed to their widespread culture resulting in acculturation of young children viewers. Some of the foreign animations have notable characters namely Bugs Bunny, Micky Mouse and Tom and Jerry.

The Ananse character in the Akan oral tradition of Ghana can be associated with Hollywood's popular animated character the "Bugs Bunny" created in 1942. According to scholars like Adamson (1991), the trickiest and intelligent character used for the Western tales had its root from African myths. The Bugs Bunny animated movie which depicts mostly Western narratives has gained popularity in parts of the world including Ghana and seemingly waning the Akan myths and folktales. With the endless possibilities that animation presents, the question then pops up, asking is "if there is such an importance for cultural values being imparted at such an opportunity, why not satiate with local content"? The answer sadly is that there isn't enough child tailored content to perform such an important task. With technology taking almost every aspect of people's lives, the continuous practice of oral diffusion of cultural traditions is making the sharing of Akan mythological narratives to the younger generation less effective. More young Ghanaians adapt copious amounts of Western culture via the internet, television, radio and so on; they become increasingly indifferent to/or ignorant of their own. Much research has not been done on African scholars to transmute our intangible cultural practices to meet the demands of their generation.

1.1 Statement of the Problem

Myth, explained as a traditional story, especially, one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings or events, is one of the many ways Africans, especially Ghanaians educate and instill moral values in their children, and to entertain themselves. Its mode has been oral

for many generations and in the face of new technology and globalisation, there is a need for change to reflect the technologies of today. Though Akans have lots of myths in their cultural dispensations, their mythical narratives seem to have not been given the appropriate responsiveness in terms of documentation and immortalising them. Western scholars such as Baumann (1952) and Finnergan (1972) have also indicated that there has not been adequate contextual and analytical information on African narratives. Gyekeye (2013) has suggested that African scholars must examine their philosophical thoughts and concept with a view of its relevance to address problems of their time.

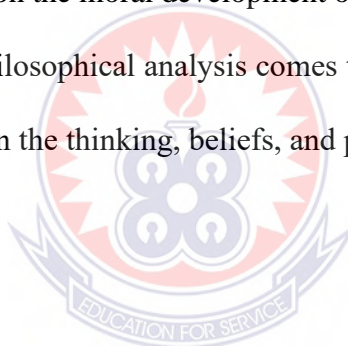
The Akan mythical narratives convey moral and historical issues which affect the entire community. They also express the hopes and aspiration of the majority of people in the society and are used to diffuse and preserve cultural values of the Akans. But unfortunately, much efforts have not been put in place to preserve these intangible cultural practices. The contemporary Akan youth has inadequate knowledge of Akans oral tradition because they are barely used in the society. This has led to a situation where folktales as well as the values inherent in them are gradually fading away from the society.

Micah (2018) articulated that most Ghanaian children's educational and play materials are of Western content. Their storybooks and TV programmes such as 'Ben Ten' and 'Kung fu masters' cartoon animations shown on TV3, Ghana Television and other TV channels are full of Western narratives which are mostly ferocious, vulgar and do not have content to educate the younger segment of the society. Micah (2018) justifies the assertions made earlier, by stating that the Ghanaian broadcast organisations lack the means, both in skills and capacity to produce quality children's programme. Ghana's television channels are barraged with children's programmes from western countries like the United States and

Britain. Micah (2018, p.8) further opined that “Nickelodeon, Disney, and Celebrity Big Brother have taken over the African’s children media world because Africa has not lived up to expectations to provide viable local alternatives”. Seemingly, the production quality and content of the programmes and other elements used for the execution of foreign content are unquestionably better than locally produced content; therefore, children have greater desire for them. The few locally produced contents for children have not met their expectations as they often complain of them as being uninteresting, unexciting, and boring. Also, in an era where representation matters, African children are less represented in the media (Micah, 2018). This portrays an impression that Ghanaians and Africans as people do not have creative and culturally related content to “inspire the intellectual and cultural growth” in children (Alella, 2010). This raises concern because culture is being lost amongst the new and future generations.

Though, some of the Akans folktales (*Ananse and His pot of wisdom, How Crab lost His head, Krekete soya*) were documented in past primary English textbooks to teach comprehension and also develop children interest in reading and story writing, there are many others that have not been documented. The multimedia learning theory asserted that people learn intensely from words and pictures than from words alone (Mayer, 2005a). Animation provides a medium that can combine both description and exposition in a narrative story, “visualize dynamic phenomenon that is not easily perceptible, impossible to realize in practice or is inherently visual and can enhance a learner’s understanding of both concrete and abstract concepts” (Betrancourt & Chassot, 1977, p.13). It would be interesting to see how animation can be used in presenting, documentation and preservation of indigenous cultural knowledge and stories.

There is the need to repackage Akan oral tradition in animation format, to provide alternatives to make them attractive for the younger generation of the society in order to prevent complete extinction of indigenous practices. A riposte to Ghana's oral tradition would help the nation tackle some of her social vices and educate and instill moral values in the younger generation. Iamurai (2009) demonstrated that animations with perfectly rational and mythological content subdues children's aggressive character and help them learn the right behaviour. Khashaba (2008) also alluded that television is what attracts the children most, and shapes their behaviours. Therefore, analysing some selected Akan educative mythological narratives and transmitting them into animated format for TV is likely to impact positively on the moral development of school children in Ghana. Gyekye (2013) stated that when philosophical analysis comes to grip with the issues of the day, it can make a direct impact on the thinking, beliefs, and practices of contemporary society.



1.2 General objectives

The general objective of this study is to find out the best genre of presenting Akan oral traditions to make them attractive to the younger segment of the society in the face of modern technology.

1.3 Specific objectives

The specific objectives of this research were to:

1. select three (3) documented and popular Akan mythical narratives found in textbooks of Ghanaian public Basic Schools in the 1990s and examine their cultural implications in the enculturation of children. (English textbooks published in the 1990s contain some relevant Akan folktales for teaching pupils some vital moral values).
2. develop and produce a six-minute two-dimensional animation with root in Akan mythological narrative of socio-cultural and moral importance in the enculturation process.
3. evaluate the educational and the entertaining impacts of the animation produced on children.



1.4 Research Questions

1. What are the popular Akan mythological narratives found in textbooks of children in basic schools published in the 1990s, and what are their moral and philosophical underpinnings and how they can contribute to the teaching and learning of children?
2. What are the step-by-step design-based processes and techniques needed in the execution of six-minute (6) minutes' animation based on selected Akan mythological narratives; and how will it be done?
3. What are the educational and the entertaining impact of the animation on children?

1.5 Significance of the study

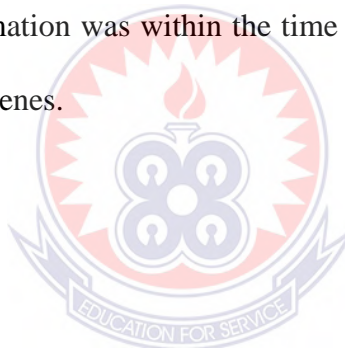
The study sought to provide contextual information to validate the existence of Akan narratives and identify the significant impacts of Akan mythological narratives in digital content among children. It will also help provide alternatives to translate Akan oral narratives into emerging technology and contemporary mode of expression to preserve and promote Ghana's indigenous cultural practices. Again, the rich Ghanaian culture and moral values will definitely be re-enacted.

The youth will also be educated about their cultural values and historical facts about the Akans and Ghana over the centuries. It will also inform the public on the rich oral traditions of the Akan and their relevance to moral development and character formation of the youth.

The 2D animated video of the Akans mystic narratives will also serve as a teaching and learning material to help teach pupil in the primary schools since the cognitive theory of multimedia learning affirmed that people learn intensely from words and pictures than from words alone. The study will augment the knowledge of scholars of African art and culture, anthropologist and ethnographers about Akan mythological narratives as catalyst for moral development. The outcome will also serve as a guide for the preservation of oral tradition (more specifically folktales) of other ethnic groups and societies within Ghana.

1.6 Delimitation

The study was delimited to the selection of three vital documented Akan mythological narratives found in textbooks of children in Ghanaian basic schools. The target groups were the chiefs, heads of families, and elderly, and people with adequate knowledge on the culture of the Akans who provided information on the narratives selected. The *Ananse and His Pot of Wisdom* folktale was selected for the animation project because the content of the story has been approved for Class five English topic on the theme “Two heads are better than one”. The researcher created the animation to serve as a learning aid to help in teaching and learning of the topic. It is also beneficial to children in general between the ages of 4 – 12 years. The final animation was within the time frame of 3-6 minutes including the lessons derived from the scenes.



1.7 Definition of Terms

Akan: The Akan constitute a cluster of ethnic groups living mostly in central, western, eastern and southern parts of Ghana. The Akan sub-groups are the Ashante, Fante, Brong and Akwapem.

Anansesem: spider stories

Animation: It is the process of creating a continuous motion and shape change illusion by means of the rapid display of a sequence of static images that minimally differ from each other.

Culture: It refers to shared beliefs and values of a group, the customs, practices and social behaviour of a particular nation or people.

- Evaluation:** This refers to the making of a judgment about the amount, number, or value of something.
- Folklore:** It is a short narrative in prose of unknown authorship, which has been transmitted orally.
- Mythology:** It refers either to the collected myths of a group of people—their body of stories which they tell to explain nature, history, and customs—or to the study of such myths.
- Proverb:** It is a short pithy saying in general use, stating a general truth or piece of advice.
- Rendering:** It is the automatic process of generating a photorealistic or non-photorealistic image from a 2D or 3D model (or models in what collectively could be called a scene file) by means of computer programs.

1.8 Abbreviations used

- AVI:** audio video interleave
- 2D:** Two dimensional
- 3D:** Three dimensional
- FGD:** Focus Group Discussion
- KNUST:** Kwame Nkrumah University of Science and Technology
- LO:** Learning object
- LORI:** Learning Object Review Instrument

Sfx:	Sound effects
TV:	Television
UEW:	University of Education, Winneba
USA:	United States of America
VFx:	Visual effects

1.9 Organisation of the Study

The study was divided into five chapters. The preliminary section, numbered with the roman numerals is divided into, the fly leaf, the title page, the declaration and certification by supervisor, acknowledgements, dedication, table of contents, list of tables and abstract. Chapter One justifies the research work by providing the background, concept and general objectives of the research. It also includes statement of the problem, significance, purpose of the study and the research methodology used. Chapter Two contains the theoretical framework that informs this study and also review appropriate literature related to the study.

Chapter Three discusses the study's methodology which touches on research approach and design, the sample techniques, procedures used, data collection and data analysis plan and digital tools used. Chapter Four comprises of results and discussions. Chapter five deals with the summary, conclusions and recommendations of the study. The References and Appendices follow the final chapter.

CHAPTER TWO REVIEW OF RELATED LITERATURE

2.0 Overview

This chapter, presents relevant literature that provides insight into the study. Topics reviewed include ‘History and Concept of African myths’, ‘Akans’, ‘Historical development of Akan mythological narratives’, ‘Concern for Morality’, ‘Animation’, types of Animation’, ‘Animation’s Effect on Children’, and ‘The role of animation in children’s learning’. Additionally, the theories underpinning this study namely Symbolic Interactionism and the Social Learning Theory have been carefully presented and discussed.

2.1 Theoretical Framework

Swanson (2013) explains theoretical framework as the structure that can hold or support a theory of a research study. The theoretical framework introduces and describes the theory that explains why the research problem under study exists. In research, there are often theories from which assumptions are developed to guide the researcher. These theories serve as an impetus for the success of the research work. For that reason, symbolic interactionism theory, social learning theory and the cognitive theory of multimedia learning were used for the study.

2.1.1 Symbolic interactionism theory

Symbolic interactionism is phenomenological based on the idea that people act toward things based on the meaning those things have for them; and these meanings are derived from social interaction and modified through interpretation. In a broader sense, all communication is symbolic and based upon interaction and meaning. A primary principle of symbolic interaction theory holds that the self is established, maintained, and altered in and through communication (Stone, 1962). In his examination of communication, Stone demonstrated that all communication can be broken down into two parts; discourse and appearance. Discourse, as he uses the term, is auditory whereas appearance is visual. For Stone (1962), visual communication is that part of a social transaction which "sets the stage for, or establishes, the types of verbal discourse possible" (Stone, 1962, p.7).

Walt Disney (in Ward, 1996) defines animation as whatever the mind of man can conceive; it is the visual rendition of what has been perceived. Animations provide the visual component, the primary component, for communicating with one's self as well as with others. For this reason, they serve as powerful tools for learning more about one's self, as well as for organizing "stories" to be shared with larger audiences in audio visual formats. Animation is a powerful tool for impacting knowledge and explaining concept. According to Ward (1996), Western animations in a form of cartoons meant for children are well orchestrated to educate and entertain children based on their values and ideologies in their environment. Ward further stated that "Americans animated films are woven into the fabrics of their culture" (Ward, 1996, p.3). Most of the cartoons showing on our screens are full of Western culture with very strong language, and violent action. Some researchers believe that high level of violence in cartoons can make children more aggressive (Clark,

2009). Clark (2009) further stated that young children tend to mimic the negative behaviour they see on television. Output aimed at children as young as seven, which include a number of cartoons, had the highest levels of violence.

The symbol interactionism theory consists of three core principles: meaning, language and thought. These core principles lead to conclusions about the creation of a person's self and socialisation into a larger community (Griffin, 1997). Meaning states that humans act toward people and things according to the meanings that give to those people or things. Symbolic Interactionism holds the principal of meaning to be the central aspect of human behavior. Language gives humans a means by which to negotiate meaning through symbols. Humans identify meaning in speech acts with others. Thought modifies each individual's interpretation of symbols. Thought is a mental conversation that requires different points of view. According to Khashaba (2008), a child is like a white paper, which you can draw on his/her personality and behaviour. A child is accepting any outer influence and information affecting his character in the future. Since any behaviour or action the children see may affect their personality, parents and grown-ups must be careful with what the children watch, especially on television. Television is what attracts the children most, and shapes their behaviours (Khashaba, 2008). Children are nation's future who would be integrating into societies, the meanings and perception they get based on what they see around them is what the society will conceive. Children read meanings to whatever they encounter and form their own opinions. Africans have values and when portrayed in visual content will help children adapt to meaningful and responsible lifestyle. According to Gyekye (2004);

Recurrent problems in our political, ideological and educational systems; our irrational readiness to debase or denigrate our own values and to apotheosize those of others; our irrational readiness to gleefully borrow institutional and ideological systems from outside, oblivious of the fact that such alien systems were hammered out on the anvil of cultural and historical experiences of other people;... (Gyekye, 2004, p.71).

In reference to Gyekye (2004) assertion, visual elements children are allowed to watch should be critically examined against the background of the society's cultural values. Instead of our children watching 'superman' with atrocious actions and violence, why not fix in local content such as *Ananse and the wisdom pot*; the environment and elements portrayed in such visual content will not only educate the children about Ghana's past but will also teach them some moral lessons that will help curtail some of the social vices mostly perpetuated by the youth in the society.

Since it is obvious that youngsters love animation and the fact that most of these animated feature films imported into our country were developed out of their history and cultural experiences, it would be better for Ghana to develop stories which rely heavily on her myths, archetype, and rituals as rhetorical means to communicate moral values.

2.1.2 The social learning theory

In social learning theory, Bandura (1977) inferred that behaviour is learned from the environment through the process of observational learning. Bandura (1977) believed that humans are active information processors and think about the relationship between their behaviour and its consequences. Observational learning could not occur unless cognitive

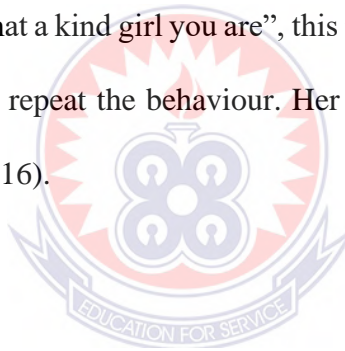
processes were at work (McLoed, 2016). McLoed (2016) as cited in Bandura said children observe the people around them behaving in various ways. This is illustrated during the famous *bobo doll experiment*. McLoed (2016) explained further that individuals that are observed are called models. In society children are surrounded by many influential models, such as parents within the family, characters on children's TV, friends within their peer group and teachers at school. These models provide examples of behaviour to observe and imitate.

Children habitually are very responsive to some of these people (models) and encode their behaviours. At a later time, they may imitate (i.e. copy) the behaviour they have observed. They may do this regardless of whether the behaviour is 'gender appropriate' or not but there are a number of processes that make it more likely that a child will reproduce the behaviour that its society deems appropriate for its sex. Ward (2002) stresses on the foregoing discussion by further stating that children are more vulnerable, more persuadable, than adult audience. Ward refers to children as a unique audience who are still forming their moral vision so require greater care when providing them with cartoons, games and other media contents. Cole (1990, p.12) reflected that movies help both adults and children "try to figure out the moral significance" of their lives, therefore animators and film producers have a greater burden to present a responsible moral vision.

In McLoed (2016, p.578) review on Bandura's Transmission of aggression through the imitation of aggressive models article, he enumerated that children are more likely to attend to and imitate people (models) they perceive as similar to themselves. Consequently, it is more likely to imitate behaviour modeled by people of the same sex. A pilot study on kids favourite animation characters on TV revealed that 90 percent of the kids (mostly

boys) interviewed said their favourite character is Ben Ten. Most of the boys interviewed opined that they like Ben Ten's fighting skills, aggressiveness and his magical powers. This is a model kids imitate when they try some of these fighting skills and aggressiveness in schools, at homes and mostly at hidden corners where they do not get caught and punished.

Again, McLeod (2016) asserted further in his review by expounding that, the people around the child will respond to the behaviour it imitates with either reinforcement or punishment. If a child imitates a model's behaviour and the consequences are rewarding, the child is likely to continue performing the behaviour. If parent sees a little girl consoling her teddy bear and says "what a kind girl you are", this is rewarding for the child and makes it more likely that she will repeat the behaviour. Her behaviour has been reinforced (i.e. strengthened) (McLeod, 2016).



2.1.3 The Cognitive theory of multimedia learning

Multimedia learning is a cognitive theory of learning which has been popularized by the work of Richard E. Mayer and others. Multimedia learning happens when people build mental representations from words and pictures (Sorden, 2016). Mayer (2005) asserted that people learn more deeply from words and pictures than from words alone, which is referred to as multimedia principle. Multimedia researchers such as Mayer generally defined multimedia as the combination of text and pictures; and suggested that multimedia learning occurs when people build mental representations from these words and pictures (Mayer, 2005b). The words can be spoken or written, and the pictures can be any form of

graphical imagery including illustrations, photos, animation, or video. Apedoh (2011) asserted that viewing illustrations in multimedia learning aids memory retention. Pictures are not easily forgotten and so, text with illustrations accompanying them are easily remembered. Multimedia instructional design attempts to use cognitive research to combine words and pictures in ways that maximize learning effectiveness. According to Sorden (2016), one of the principle aims of multimedia instruction is to encourage the learner to build a coherent mental representation from the presented material. The learner's job is to make sense of the presented material as an active participant, ultimately constructing new knowledge. Apedoh (2011) also added that illustrations in multimedia learning objects makes learning more interesting and pleasurable, especially for illiterate and young readers.

A cognitive theory of multimedia learning is based on three main assumptions: there are two separate channels (auditory and visual) for processing information; there is limited channel capacity; and that learning is an active process of filtering, selecting, organizing, and integrating information.

2.2 History and Concept of African myths

According to Myth Encyclopedia (2014), Africa is the second-largest continent in the world, and among its one billion inhabitants, more than hundred thousand languages are spoken. There is a wide variety of ethnic groups. In most African cultures, history and beliefs have been explained and passed on through oral traditions including storytelling. Myths which are traditional stories, especially one concerning the early history of a people or explaining a natural or social phenomenon, and typically involving supernatural beings

or events is one of the oral traditions practised by Africans before and after the scramble for Africa by the Europeans. The Merriam Webster dictionary (2014), defines myth as a story that was told in an ancient culture to explain a practice, belief, or natural occurrence.

Africa's history has been challenging for researchers in the field of African Studies because of the scarcity of written sources in large parts of the continent. Scholarly techniques such as the recording of oral history, historical linguistics, archaeology and genetics have been crucial (Myth Encyclopedia, 2014). Most of the histories were obtained in their oral dispensation or story telling by heads of families, clan leaders and custodians.

The peoples of Africa had diverse means of keeping records especially recording of stock and taking inventory of goods in a form of picture writings known as hieroglyphics. This system of writing was introduced by the Egyptians and was widely used by the North Africans and the Middle East (Gardiner, 2015). Most Sub Saharan Africans did not use written language to document their oral tradition until modern times. Instead, they possessed rich and complex oral traditions, passing myths, legends, and history from generation to generation in spoken form (Shockpeka, 2005). Before the development of writing, many people drew pictures to convey messages or to serve as reminders for one thing or another. This was not writing, however, because it did not portray language - it only portrayed things and ideas (Gelb & Whiting, 2008). According to Gelb and Whiting (2008) writing comes only when the words that stand for things and ideas are set down on paper, or clay, or stone, or parchment. The meanings of all common words are generally known; the meanings of pictures can only be guessed by the viewer, unless people sit down beforehand and agree on the meanings (Gelb & Whiting, 2008).

In some cultures, professional storytellers called ‘griots’ preserved the oral tradition (Myths Encyclopedia, 2014). Due to these reasons, some western scholars have doubted the existence of myth in Africa. Scholars like Baumann (1962), argued that scholars of African myths have not provided enough contextual information to support the existence of myth in Africa. They claim African myths lack consistency. Ellis (1887) asserted that the Akan Supreme Being “Onyame” was a “borrowed god” thus creating the impression that the African soil was too infertile to produce its own ideas and philosophies.

According to Shockpeka (2005), some myths have an element of the supernaturalness in them. It is reasonable in the African historical context to define myth as those stories about the very earliest past that explain the origin of the societies, their institutions and culture, the activities of some noteworthy men in those societies, and their relationship with one another, in the absence of any written evidence. Like any other raw materials, myths are either historical or otherwise, and are often described as crude until they are refined to produce a fine and clean product (Shockpeka, 2005). In 2005, Shockpeka’s study on African myths demystified the assertion that Africans are devoid of the gift of myth-making and that lack of consistency in African myths should not be the yardstick to truly classify African myths as void. Shockpeka advanced his claim by further saying that in the African context, myth, like history, uses the past to explain the present. There might be inconsistencies in these accounts, but that is not exclusive to myth; inconsistencies are also found aplenty in historical accounts. Therefore, if a mythical tradition is discredited by their inconsistencies, then many orthodox historical sources, and some of what has been written and read as finished history should also be called myth (Shockpeka, 2005, p.2).

Africans myth have been part of the people of African's oral tradition for the past centuries. Lack of contextual information on African myths was due to the fact that Africans did not use written language in documenting their oral traditions until the 18th century (K. Fosu, Personal conversation, 13th February, 2015). Even though, they had other means of recording events and taking inventory such as pictogram, ideogram and hieroglyphics, most of its activities were recorded orally. Written accounts of sub-Saharan African mythology began to appear in the early 1800s, and present-day scholars toil to record the continent's myths and legends before they are lost to time and cultural change. In Ghana, Rattray (1927) was first to travel across the country to document over seventy (70) Akan mythical narratives.

In Africa, many narratives deal with common concepts such as life after death or the birth of the universe, but they also include belief in magic, ancestor spirits, celestial beings, and an assortment of unusual legends that pertain to its animals. Most African myths especially that of Akans of Ghana, explain and give meaning to events and why those events exist.

2.3 The Akan of Ghana

On the basis of language and culture, historical geographers and cultural anthropologists classify the indigenous people of Ghana into five major groups. These are the Akan, the Ewe, MoleDagbane , the Guan, and the Ga-Adangbe (La Verle, 1994). The Akan group comprises of the following subgroup: The Asantes, Fantes, Akyim and the Brong Ahafo people. They live in the central, western, eastern and southern parts of Ghana and Ivory

coast as shown in the Figure 2.1. The region is densely forested; this richness of forest lands in soil leads to a lot of mineral and vegetable products among the people. The Akan people occupy practically the whole of Ghana south and west of the Black Volta. Historical accounts suggest that Akan groups migrated from the north to occupy the forest and coastal areas of the south as early as the thirteenth century (La Verle, 1994). Some of the Akan ended up in the eastern section of Côte d'Ivoire, where they created the Baule community (La Verle, 1994). Yankah (1983) also stated that the Akan constitute a cluster of ethnic groups living mostly in Central, western, eastern and southern parts of Ghana and Ivory coast. The Akan sub-groups are the Asante, Fante, Brong and Akwapem.

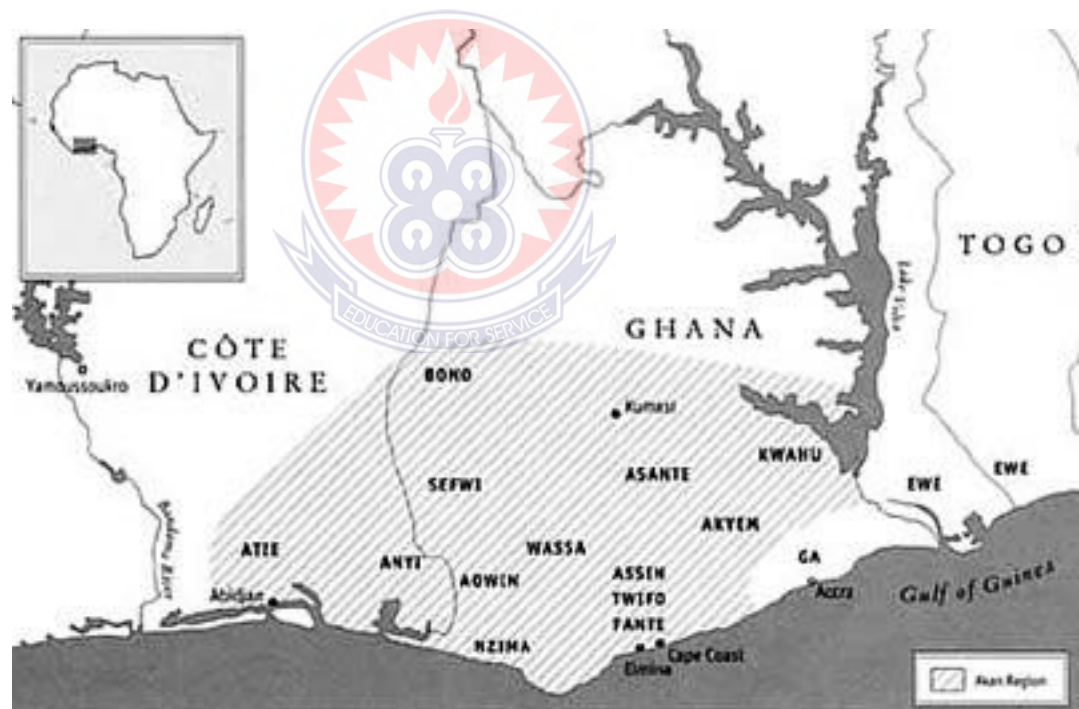


Figure 2.1. A map showing the Akans states in Ghana and Ivory coast (Wilks,1993).

The Akan believe and worship the Almighty God or the sky God (*Onyame*) through their ancestors and fetish priest (*Okomfo*). Among the Akan, fetish priests serve as mediators between man and the creator. Besides believing in the existence of the supreme

being, Akan peoples believe in the existence of lesser gods. The lesser gods or lesser deities believe to emanate from the supreme deity who assigns to each of them specific responsibility. They are, therefore, considered to be messengers of the supreme deity and intermediaries between Him and man. These divinities are associated with certain features of the environment such as rocks, trees, rivers and mountains as their dwelling places.

The Akan possess rich cultural traditions, practices and philosophies. They practice the traditional matrilineal customs, living in their traditional extended family households. The traditional Akan economic and political organisation is based on matrilineal lineages, which are the basis of inheritance and succession. A lineage is defined as all those related by matrilineal descent from a particular ancestress. The Akan also belongs to *Abusua mogya* – What an Akan inherits from his mother (Wilks, 1993).

The Akan also have inherited rich oral traditions from generations past to present. Among such practices is the folktales; popularly known among the Akans as Anansesem (spider story), other oral narratives include Asebu Amanfi, the migration story of Obrumankoma, Odapagyan and Oson among the Fantes, proverbs etc. The stories were normally told to entertain, educate and instill morals among the younger segment of the community. In the home and in other community settings alike, the elders in the Abusua (family) use proverbs to pass on rich cultural traditions, to transmit folklore, and to communicate expected codes of behaviour (Kaplan, 2002).

Proverbs, among the Akan are wise philosophical expressions, generally short and sometimes very funny yet make the language rich, picturesque, and express a hidden or obvious wisdom (Addo, 2001). Most Akans proverbs were derived from their mythological

narratives. The lessons gleaned from the narratives were summarised and presented to the folks (Obeng, 1996). In Akan tradition, the use of proverbs in a conversation conveys special message to people. The proverbs are also used by speakers for a variety of purposes. Sometimes they are used as a way of saying something in a veiled way (Obeng, 1996), and other times, they are used to carry more weight in a discussion. Notably, most Akan proverbs are used to simply make a conversation livelier. In most scenarios, the proverbs are employed in a conversation to advice, educate and warn. This is so because it is assumed the audience have already heard and learnt about most of the folktales that originated the proverb and that they do not need further interpretation before they understand. Example given; if an elder says that “enam yonko enti na koto enya ti”, meaning to wit “the Crab has no head because of friends”. This educates the youth to set their priorities right and stop following friends aimlessly. And the proverb was originated from “Why the Crab has no Head folktale”.

Aside the rich oral cultural traditions Akans possess, they are also credited for great visual symbols such as Adinkra, totems and asafo flags. According to Addo (2001) visual literacy for communication such as tribal marks, emblems of clans and the Adinkra symbols in the Akan culture also transmit special sacred messages. The emblems of clans are used to identify one’s family and clan (E. Ababio, Personal communication, May, 2015). Ababio (2015) further stated that totems could be classified into two main categories – the family totem and the town (or king’s totem). According to him, the purpose of the family totem is for identification, adding that the town totems are proverbial symbols which carry a hidden message, doctrine or powers of a king or the traditional area (E. Ababio, Personal communication, May 13th, 2015).

Figures presented in the Population and Housing Census Report (2010) indicates that Ghana's population is made up of one third of Akans, hence, the Akan language is the most widely spoken language in Ghana. The Akans are noted for their expertise in a variety of specialised crafts and art. These include weaving of their colourful kente cloth. Kente cloth is woven in bright, narrow strips with complex patterns; it's usually made from cotton and is always woven outdoors mostly by men. The men also engaged in wood carving and most of their works includes hand-carved stools and fertility dolls. Ceramics which was primarily, a female activity, the others crafts were restricted to male specialists.

Before the invasion of foreign content movies and animation in Ghana in the 20th century, most of the programmes shown on television were mostly based on local content which communicates and educates the public about Ghana cultural values. Examples are *Akan Drama*, *Key Soap Concert party*, *By the Fireside*, *Kyekyekule* and among others. Akan Drama glued many Ghanaians on their seats every Sunday evening for entertainment, education and information purposes. Its contents were mostly of issues related to societies. Such content include but not limited to marriage, communal labour, and general rules of behavior in our communities. The programmes were also used to educate the public on issues such as teenage pregnancy, drug abuse, cholera, malaria and other related health issues. Drama and live performances in Akan languages used to draw the largest TV audience in the country. Apart from their entertainment value, the programmes offered storylines that the people easily identified with in everyday life. Their patronage was overwhelming.

2.4 Historical development of Akans Oral tradition

Anansesem have been part of Akan mythological narratives for centuries, its major development and recognition started in the seventeenth century, when most trade in West Africa concentrated on the sale of slaves. The slaves spread Ananse stories to other parts of the world through their journey (Yankah, 1983). Telling of Ananse stories was not only entertainment for the slaves but was also a source of consolation, encouragement and resistance (James, 2001). For centuries, the stories of the spider (Ananse) have traveled from West Africa to the Caribbean, America, and even to Europe. The retelling of Anansesem by Jamaicans tells of the resilience of the people of African descent, showing us that more than 300 years of slavery, hardships, and persecution have not been able to kill the spirit of the oral religio-cultural traditions of their African heritage (Ofori, 2010). The core moral principle in the story has been kept intact even though, the story has taken on some contextual and cultural aspects from its new environment. It has been repackaged for its new audience. For example, Ananse is referred to as Anancy, Anancyi, Ananansa, Aunt Nancy, or Kacou Ananze (Ofori, 2010).

The Akan mythological narratives which in the societies in which they are told, conveyed moral as well as historical issues which affect everybody in the community. They also embody the hopes and aspiration of the majority of people in the society and are used to diffuse and preserve cultural values of the Akans. Having realised the cultural significance of Anansesem, Scholars all over the world started documenting these stories (Ofori, 2010). In the late 20th century, R.S. Rattray first documented some Ananse stories in Twi and English; other scholars including Nketia, Akrofi among others started writing

and analysing the content, context and style of these stories (Ofori, 2010). In 1975, Efua Sutherland, a Ghanaian poet, playwright and dramatist popularised Anansesem with her play; the Marriage of Anansewa: a story telling drama which is considered as her most valuable contribution to Ghanaian drama and theatre (Goodreads, 2017). In the play, she transmutes traditional Anansesem into a new dramatic structure, which she calls Anansegoro. She transferred the Akan “orature” to literature. The book, Marriage of Anansewa used to be a prescribed work in West African schools, and rightly so. It is a drama of great richness rather woven around the legend and symbolism of "ananse" in the Akan prism (Goodreads, 2017).

Due to the advancement of technology and modern sophisticated communication tools, the oral diffusion of Anansesem has become less effective. In the 1990s, *By the fireside*, an Ananse story series was played, recorded and shown on Ghana Television to educate and entertain the younger segment of the society. The 31st December Women Movement founded by Nana Konadu Agyemang Rawlings initiated and sponsored “By the fireside”. It was hosted by Grace Omaaboe alias Maame Dokonor and Dr. Rokoto. The show was produced by Dzifa Gomashie, a former Deputy Minister of Tourism, Culture and Creative Arts. During the early years of 2000s, GTV stopped showing by the fireside. This led TV stations in Ghana to rely on western tales which has now gained popularity in Ghana and waning the Akan Anansesem. By the fireside lost its attractiveness among the younger segment of the society as time and technology developed (Micah, 2018).

The nuclear family system which has been embraced by most Ghanaians is also a factor of the rapid declining of Anansesem because of parents’ inability to share the stories

among their children due to their busy working schedules. In order to prevent a complete extinction from the oral traditions, there has been the need to repackage these mythological narratives, provide alternatives to make them attractive for the younger generation of the society in order to prevent complete extinction of indigenous practices. Some Ghanaian artists have developed computer games, mobile games, animations with Anansesem making Ananse a superhero. Notable among them is Emmanuel R. Hanson of Parables studios who tried to produce the first animated Ananse folktale in the early 2000. The goal of these artists was to merge the past with the present in a format that is exciting and compelling and is to encourage younger generations to be genuinely excited to learn and read about African history and culture in education relevant through interactive content (M. Leti, Personal communication, May 19th, 2013).

The stories are now dramatised and have revolved around general life just like before but the figurative and conceptual forms of the story telling have evolved to be representative. It also has band or singers using new modern instruments which are usually told through TV, theatres, and shared through modern sophisticated communication media such as online, electronic gadget, and on compact disks.

2.5 The Origin of Akans Ananse stories (Anansesem)

The origin of Akans mythological narratives have been very difficult to ascertain even though the elders interviewed and the secondary research conducted allude to the myth documented below. Some of the elders interviewed including art historian, Professor Kojo Fosu mentioned that Akans oral tradition is as old as the Akans have existed. Ananse stories

are part of an ancient mythology that is rooted in West African folklore and concerns the interaction between divine and semi-divine beings, royalty, humans, animals, plants and seemingly inanimate objects. These stories continue to provide a moral foundation for the community. Ananse the Spiderman existed from the time when deities, humans and animals were able to converse with each other (Auld, 2015). According to an Akan elder, Opanyin Tette Gyekye, the stories were first shared and narrated by one Kwaku who upon consultations with Nyakopong gained the insight and the wisdom to create or come out with different stories and narrated to the local folks. This further justifies the story documented.

Akans' oral tradition or folklore is mostly referred to as Anansesem (spider story); whether Ananse appears or not, but this is only because of his popularity as a peculiar character in Akan narratives. The stories were referred to as Nyankomsem, "words of a sky god". The origin of Anansesem and why Ananse became popular and peculiar in Akan narratives has also been a mythical narrative among the Akans. The Akans believe that previously, there were no stories and all stories first belonged to the sky god (Nyankomsem). Long time ago, when the Akan people told their stories, they were not called 'Ananse sem' (Ananse stories). At the time, Kwaku Ananse was an insignificant, crawly spider who lived in the forest. Nobody ever took notice of Kwaku Ananse or took him seriously.

One day, Kwaku Ananse decided to ask Nyankopon, the sky god, if he could help him to become more significant and important by giving him some of His stories. Nyankopon thought about Kwaku Ananse's request and decided to set him an almost

impossible task. If the task was done, Nyankopon would grant Kwaku Ananse's request. This justifies Opanyin Gekye's claims that figuratively, Kwaku consulted God for the wisdom and insight for creating the stories.

The sky god fixed a high price for his stories. Ananse went to Nyame and asked how much they would cost to have some of his stories. Nyame demanded for Onini (Python), Osebo (Leopard), the Mmoboro (Hornets), and Mmoatia (dwarf). Ananse was absolutely terrified of the task he had just agreed to carry out, especially as he had done so in front of all the forest creatures. However, Kwaku Ananse, had a plan. So, he set about devising a scheme for how he would capture the mighty python.

Kwaku Ananse went into the forest and cut a bamboo stick from a bamboo tree and gathered some raffia grass, and dragged it all the way through the forest. All the creatures ridiculed Ananse when they saw him. "What a fool he is", they laughed, "perhaps he's planning to beat the fierce snake with the stick until it is unconscious". "What a fool he is, perhaps he's planning to whip the snake with the raffia grass...what a fool...what a fool...". Kwaku Ananse was terribly embarrassed by all the taunts and laughter, but carried on with his plan, regardless.

First he went to where Python lived and debated out loud whether Python was really longer than a bamboo stick or not as his wife Aso says. Python overheard and, when Ananse explained the debate, the Python agreed to be tied to the bamboo stick. When python was completely tied, Ananse took him to Nyame. Ananse played tricks on the rest of the animals Nyame requested and captured them. Ananse handed his captives over to Nyame and he rewarded Ananse by making him the god of all stories. That explains why stories of the

Akan people of Ghana, and their descendants in the West Indies, and around the world, are often called Ananse sɛm, or Ananse stories.

2.6 How Anansesɛm was told among the Akans

Among the Akans, clans relied upon the memories of the older members of their groups to recite and perform the clan's folklore. Ananse stories were told orally. As they are narrated, interspersed with songs and interjections by the listeners, the message is reinforced and keeps the people alert and awake. Rattles, drums, bells, dancing, handclapping, and singing were an integral part of the Akan's oral tradition. Audience participation, and musical accompaniment are the essential elements of Akan oral literature which distinguishes the Akan oral tradition from the Western oral traditions (Greene, 2015). Effective oral presentations are when the presenter uses movement, facial expressions and voice in dramatising the story. When the folks are listening to the stories, the orator asks them to pay attention to the characters, the setting, the plot (events in the story), and main idea when the initial problem is presented. The story is paused and the kids are asked several questions to create suspense. Such questions include; what do you think will happen next? What do you think Ananse will do?

The researcher observed during the fieldwork conducted that the opening procedure of Akan oral tradition varies from one area to another; but they all distinguish between the stories which are of truth and those that are not fictional in the narratives. Among the Asantes, the introductory formula for the folktales – *yesse nse, yense se o* - means "We don't really mean it, we don't really mean it, (that what we are going to say is true.)" Among the Fante, the opening formula may be "*okodzi wonngye ndzi o*- (this story is not meant to

be believed)" to which the audience replies, "Wogye sie" or "wonngye nndzi" - "It is meant to be kept (and passed on) and not to be believed. Occasionally, the opening formula may be " Anansesem da bi o" (Ananse story, sometime ago), to which the audience responds, "Da bi ara ne nde" (past days are the same as today). This underlies the timelessness of folktales in Akan. This is also supported by Yankah (1983). In recent times, the rural folks gather around light in the evening to enjoy Ananse stories with their elders. This gave another name to Anansesem as "by the fire side" among contemporary Ghanaians (Micah, 2018).

2.7 Concern for Morality

Morality is the human attempt to define what is right and wrong about our actions and thoughts, and what is good and bad about our being who we are (Jones, 2015). Microsoft Encarta also defined morality as the "accepted moral standards of conduct that are generally accepted as right or proper". Morality is necessary and important part of African mythical narratives since it imparts lessons that benefit individuals and make them fit into society's belief in communal identity. According to Ward (2002) when a narrative, which moralizes, builds on myth, the result is axiological advocacy; the story, while it may entertain by virtue of being a narrative, promotes certain values over and against others. It does so supported by the power of the mysterious, common cultural ideals, and references to the sacred, spiritual, or transcendent.

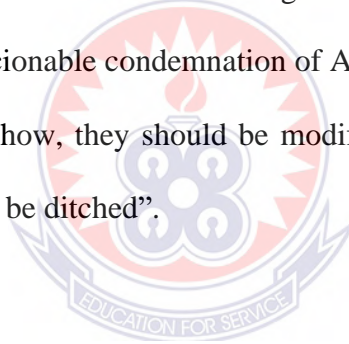
In recent years, there has been an increasingly loud call for a return to valuing morality as an end in itself. Many people criticise current morality and argue for better moral education (Ward, 2002). Athal (2012) stated that morality is a challenging subject in

our societies these days. It is not that most people would disagree that society needs some standards of morality; it is rather a problem of agreeing what those standards should be. Large chunks of the moral and cultural life of Africans have disappeared altogether, and more are in the process of extinction. These are being, or have already been, replaced by new modes of conduct, ways of thought, and standards of morality that are unwelcomed to many. Modernity and constant copying of western culture has really influenced the younger generation. A renowned Ghanaian philosopher Professor Kwame Gyekye, believes that contemporary African life is unexamined and badly in need of serious, fundamental examination. He further justified his claims by stating that “recurrent problems in our social, political, ideological and educational systems is as a result of our irrational readiness to ignore our own values and to apotheosize that of others” (Gyekye, 2004: p,13). Gyekye (2004:p,13) advanced his claims on the decline of Africans values also as a result of “constant borrowing of social systems and ideologies from outside without proper examination and forgetting that those systems were built based on their historical and cultural experiences”.

The traditional African societies were guided with their own principles and values which guided the people through mythical narratives. A historian, White (1996) posited that story forms not only permit us to judge the moral significance of human projects, they also provide the means by which to judge them... White (1996) continues his claims by further stating that narratives have the power to teach what it means to be moral beings.

The minds of young children have been taught to question and reject morality based on values with any absolute substance. What is taught in the temple, mosque, church or home eventually finds its way into the political and moral fibre of our society (Athai, 2012).

What is depicted as acceptable on television and in movies eventually becomes the politically correct stance everyone is expected to embrace. The child's direction during childhood determines his behaviour as an adult (Sebastian, 2010), so African stories were well orchestrated to instruct the society's ideologies, values and knowledge on right and wrong into younger generation to develop into mature and responsible adults, whilst educating them on their culture. With immorality and loss of cultural value on the rise in Ghana in recent times, an option to reduce that is to critically examine some of our traditional ideas and values in order to assess and appreciate their place in our contemporary life. According to Gyekye (2004:p,14), "a critical examination and analysis of concepts, beliefs and values in traditional thought is the only way to avoid a wholesale, indiscriminate and unconscionable condemnation of African values; it will also help us to know to what extent, and how, they should be modified, and which of them should be salvaged and which should be ditched".



2.8 Animation

While there is no one precise and definite definition of what animation is, a quote by Walt Disney that "Animation can explain whatever the mind of man can conceive" (Kerlow, 2000). Disney, does give some insight on the topic. The Centre for animation and interactive media explains animation as an art form in which a world of dynamic image and sound may be synthesised completely out of nothing but a thought. Animation is entirely artifice, and as such, the synthesis of movement through the sequential use of small fragments of time, which gives rise to this wondrous illusion, is open to manipulation in

extraordinary ways (Centre for animation and interactive media, 2014). The Online Encyclopedia Britannica simply defines it as the art of making inanimate objects appear to move (Britannica, 2013). In layman terms, animation can be equated with illusions.

Animation has the ability to: entertain, exaggerate, simplify and abstract. It reveals complex processes, clarifies difficult-to-understand concepts, visualises data, act a vehicle for humorous writing, sells product, be an art form, creates slapstick sight gags, be a vehicle for insightful social comment, portray the human condition, and tackle difficult and uncomfortable subject (Centre for animation and interactive media, 2014).

The amplification of an idea through simplification and abstraction; a sight gag timed to perfection; a visual poem; a moving painting; extraordinary sublime moments in the orchestration of moving image and sound; throw- away sick slapstick humour designed for the moment; stories that remain with you forever; time-based imagery that can be fantastically surreal because of its unique process of realisation; a journey through the human body and other datascares; the invisible made visible; informative dynamic graphics that monitor critical processes; an animated neon sign. At its best, animation is an exquisite character performance synthesised at the end of a pencil, or increasingly through the sweep and click of a computer mouse, that would otherwise win an award for best acting.

Little else compares with the thrill of breathing life into characters that might never have existed but for your imagination, or to move a large audience of strangers to laugh out loud at their antics, or to keep a person interactively engaged with them and the worlds you have invented, for hours on end (Animation notes, 2016; p.3).

Considering Walt Disney's definition of animation and what other authorities have said as cited, it suggests that almost anything can be brought to life and be imbued with personality, drawings, objects, computer meshes etc. This unique feature of animation makes it possible to entertain, explain and fascinate. In all its wondrous forms from the traditional cartoon styles, to TV commercials, sophisticated narrative works and simulations, to experimental, digitally composited, special effects driven and art films,

animation is a powerful vehicle for ideas. (Centre for animation and interactive media, 2014).

Early examples of attempts to capture the phenomenon of motion drawing can be found in Paleolithic cave painting, where animals are depicted with multiple legs in superimposed positions, clearly attempting to convey the perception of motion (Wikipedia, 2014). A 5,000 year old earthen bowl found in Iran in Shahr-i Sokhta has five images of a goat painted along the sides. This has been claimed to be an example of early animation. However, since no equipment existed to show the images in motion, such a series of images cannot be called animation in a true sense of the word (Wikipedia, 2014).

The Thaumatrope, a disk with complementary images (a bird and a cage, for example) painted on each side and two strings that serve as handles; when the disk is spun by twirling the strings, the images converge (the bird would appear to be inside the cage). The thaumatrope, which was developed by English physician John Paris in 1825, demonstrates the concept of persistence of vision: The perceptual process of the brain or the retina of the human eye retains an image for a split second. (Centre for animation and interactive media, 2014). This accounts for the fact that when a motion picture flashes a series of progressive images, instead of the mind seeing flashing of series of images, it sees the illusion of movement. Images remain implanted on the eye for a split second after they have moved and, if continuous images appear rapidly enough, they will seem to be connected (overlapped, in the case of the thaumatrope, or in continuous motion, in the case of animated films) (Kerlow, 2000). Belgian scientist Joseph Plateau developed another early animation device, the phenakistiscope, in 1832. This rotating disk contains successive images that, when viewed properly, give the appearance of motion.

In the late 1980s and early 1990s, Walt Disney became one of the founding fathers of modern animation. He began to experiment in traditional 2d animation (hand drawn) in its animated feature films *The black Cauldron*, released in 1985, was the first Disney animated feature film that used computer graphics in a small section in the movie to stimulate a flying visible light source (Kerlow, 2000). The early 1990s were characterized by refined examples of computer animation as well as successful revival of special effects for feature films. Three-dimensional computer animation and imaging during this period became quite complex and full of varied styles and attitudes.

Kerlow (2000) stated that there are many ways to create animation, depending on whether the materials used are two- dimensional (flat, such as drawings, paintings, or cut-out pieces of paper), two-dimensional computer generated or three-dimensional (having volume, such as clay, puppets, household objects, even people or computer-generated models).

The most common method of presenting animation in recent times is as a motion picture or video program, although there are other methods. Animation is nowadays mainly done on the computer and multimedia software programs. Major animation companies such as 'PIXAR' and 'DISNEY' create their own animation software and use them for their animation. PIXAR for instance uses a software called "RENDERMAN", DISNEY on the other hand uses a software called "DigiCel Flip Book 2D Animation Software"; for their 2D animations. For their 3D animations, Disney does not use only one software instead they brand all their 3D animations "Disney Digital 3-D" (Kerlow, 2000; p.20). TransTales Entertainment which is an African Animation company employs the Disney technique of using more than one software program to achieve an animation. However,

there are over the counter and open-sourced animation software such as ToonBoom, Animax studio, Adobe Flash, Adobe Premiere Pro, Adobe After Effects, Cinema 4D, Maya and 3d max.

2.9 Types of Animation

Kerlow (2000) opined that the techniques of creating animations constantly evolves based on many of the factors which leads to animation production; animators always consider their target audience before settling on a particular technique and style. Kerlow further stated that people prefer animation for different purposes which includes for education, business, presentations, entertainment and various other purposes. The types of animations normally come about as the results of the approach or the technique the artist uses. The types of animation are categories under 5 major areas or techniques;

Hand-drawn animation

It is a traditional form of animation used in the production of cartoons or animated movies where each frame of the scene is drawn by hand. It usually consists of 24 frames per second where each frame is usually drawn by hand. The technique also known as traditional and cell animation. This technique starts with sequences of individual pencil drawings on paper. These drawings are recorded successively on an animation stand to create a preview of the motion (Kerlow, 2000). Kerlow (2000) further explained hand-drawn animation also known as Cel animation as the use of a series of hand drawn images that are used to create the illusion of movement. The series of hand drawn images slightly

differ from one another to depict a progressive action. The material on which these drawings are made is known as cel. The cel is a transparent sheet that allows the animator to see through his previous drawings to ensure that the movement of his character is sequential. This is the oldest techniques that were used by Disney and other entertainment brands in the earlier days. Some popular animated movies made with the hand-drawn animation is the Tom and Jerry, Bugs Bunny, Scooby Doo etc. this type of animation takes up a lot of time, needs a lot of animators (for a film) and cost a lot of money. They look classic and a lot of people still enjoy watching them (Centre for animation and interactive media, 2014).

2D and 3D Computer animation

The idea of 2D animation is same as the traditional one. However, the only major difference is the lack of solid medium. 2D animation can be defined as a digitalized form of cel animation through the use of special software on a computer. You make all the drawings digitally on a computer and play those images to give an animation effect (Furniss, 2008). So, it's comparatively easier and quicker than the traditional technique. 2D animation uses bitmap and vector graphics to create and edit the animated images and is created using computers and software programs, such as Adobe Photoshop, Flash, After Effects, and Encore. These animations may be used in advertisements, films, television shows, computer games, or websites. 3D animation is another type of computer animation. This type of animation requires the use of 3D forms, mathematical coding and scripting and digital painting to create characters and scenes (Kerlow, 2000). This type of animation is usually adapted by the film industry in film making in order to enable the recreation of complex events, scenes and characters. One of the most obvious differences between 2D

and 3D Animation is the appearance of depth or the three-dimensional features. 2D Animation is a flat animation where all the actions happen in x and y-axes. On the other hand, 3D involves extra dimension and it is the z-axis. Traditional 2D Animation is a procedure where images are hand-drawn with every image showing some subtle changes from the other image. These images, when played back in a sequence, create an illusion of movement. When it comes to 3D, everything is carried out with the help of the computer and even exported to the computer. It is generated by changing the placement and the poses of the 3D models that have already been created. Generated scene can easily be viewed from a number of angles.

Stop motion

Traditional stop motion animation is, also known as stop motion photography, consist of animating a jointed model and recording the different positions on a single frame each. In this technique, a physically manipulated object is made to appear to move on its own. Dolls with movable joints or clay figures are normally employed in stop animation. A good example of dolls used is known as a puppet. These figures are photographed in a sequential progressive action. When the photographs are played back in a rapid sequence, the illusion of movement is created. Hand drawn characters may be used in place of dolls and clay figures in the same manner. This technique was successfully used to create landmark visual effects for live action films from 1930s to the 1950s, including king Kong and Jason and the Argonauts (Kerlow, 2000).

2.10 The role of animation in children's learning

Animation works because of a trick of the human eye called the persistence of vision. When light is used or controlled in the proper way, the eye "remembers" an image it has seen for a split second. If the image is replaced quickly enough with one that is only slightly different (in the proper way), a two-dimensional graphic can appear to be moving. Shadow puppets are the simplest form of animation. (Morino Institute, 2012).

Betrancourt and Chassot (2012) asserted that the characteristic that distinguishes animations from other graphics is their direct visualisation of changes that occur over time. Animation is used extensively in multimedia instructional materials where it may also be designed to allow interaction. Because animations visualise temporal change, they seem particularly well suited to conveying information that is inherently dynamic, such as biological processes, mechanical systems, and physical phenomena. This revelation justifies the use of animation technique and approach in explaining and re-packaging Akans oral literature to be used not only for preserving our intangible culture for future generations but to also be used as instructive materials to instill morals among the younger segment of the society.

Animations are very unique and attention-grabbing. They have the power to gain the attention of a person for hours together without dulling them. Animations are sometimes extremely beneficial. They help us show and generate interest in something which otherwise would not entertain as expressed by Kuchimanchi (2003). On the other hand, learning is a pretty complicated process. Now when you analyze the process of learning, "Concentration" will stand out to be the major criteria for a better learning,

followed by "Understanding" and finally "Remembering". All these go hand in hand. Traditional ways of giving a lecture using textbooks and blackboards don't really convey the complete gist of a lecture sometimes; and sometimes long lectures bore students and they get diverted easily letting loose the first main criteria which is Concentration.

Kuchimanchi (2003) contended his theory by explaining that if the same lecture notes and text books are given in an animated format or flip book there is no point in losing concentration. Because animations are interesting! They can be fun and informative at the same time. Animation today are not just confined to movies and video games; the areas of application are boundless. And one of those areas is education. (Kuchimanchi, 2003).

Animation can be very beneficial in education and research. It is an important component in designing interactive multimedia which creates a visual interest and makes scientific learning more appealing and enjoyable for learners (ChanLin, 2000). Animation adds two unique components as compared to the static graphic – motion and trajectory (Klein, 1987). Animated visuals explain the visual and spatial information when these two components are used effectively. The pace of animations, when controlled by the learners, allows the users to view the motion and replay as many times as desired. This series of actions allows students to explore the different strings of actions (Klein, 1985). Through computer-based instruction, a student constantly creates, manipulates, and interacts within a dynamic conversation of his own creation. Animation assists learners to visualise a dynamic process, which, otherwise may be difficult to visualise. Betrancourt and Chassot (2012) inferred that presenting an instructional message in words and pictures such as animation engages people in active learning by making mental connections between pictorial and verbal representations. Due to a lack of integration between verbal and

pictorial representations as a unified structure, presenting words alone may engage learners in shallow learning (Clark & Mayer, 2003). It should not be implied that by simply placing a graphic may promise any benefits on learning (Peeck, 1987). Betrancourt and Chassot further extrapolated that animation facilitates descriptive and procedural learning.

Other information delivery media have important similarities and distinctions that may make a difference for the learner. Animations are created symbols which differentiate the real life events but create an opportunity for the learner to interact and move from being a passive information receiver to an active interactor (Klein, 1985).

2.11. Animation's effect on children

According to Sharmila (2014), Animation occurs due to the fact that the human brain takes time to process the images seen, which creates an illusion that the image is in motion. Thus, animation is closely related to brain function. Animation uses sounds and images which are well orchestrated to send key signal to the brains. Animation splashes a wide palette of colours and harnesses music that boosts brain organization and ability. Sharmila, (2014), asserts that, cerebral cortex grows thicker as you learn how to use it. At the early years of a child's growth, animation triggers formation of new brain connections by providing a stimulating environment for learning (Sharmila, 2014).

Several researchers such as Sharmila (2014), Klein (1985) have shown that children below the ages of 15 years are very attracted to animated games and movies. This is due to the fact that animation uses colourful images and illustration and well synchronised sounds

to gain the attention of a person for hours together without boring them. These findings have resulted in a lot of parent encouraging and providing their children with animated content movies and games. Parent are in a hurry to serve their kids with brightly packaged, nutritious, “safe food” in convenient location, including their own home (in the form of video). Almost all the television stations in Ghana and in the world broadcast some child content animated movies on their channel during specific days and time with the notion of attracting and targeting school children to their channel. Some have educative content and others also just for entertainment and relaxation. The proliferation of animated movies and programmes on both televisions and online media comes with both positive and negative effects on the child. According to Sharmila (2014), Kids have a good comprehension to cinematic montage. Animated stories, rhymes and preschool series flooded online nourishes the kid’s imagination and fosters a child’s emotional construct. Sharmila further explained that Children prone to animation are more expressive than those who are not. Sharmila’s research conducted in 2014, shows that animation boost brain growth by three times through the use of colour and images. The audio and sounds synchronized with the animated illustrations also accelerates auditory, visual and number sense. Animation also develops kids’ verbal skills. Sharmila advanced his claims that the constant use of animation provokes problem solving skills, acts as a summit of stimulating environment, enhances memory by 65%, builds spatial relationships, advances critical and analytical thinking and guarantees personality development as illustrated in Figure 2.2 showing an infographic presentation of the effect animation has on children’s brain.



Figure 2.2. The effects of animation on kid's brain (Sharmila, 2014).

Mandrapa (2014) also provides an insightful information about children's perspective on animation. They stated that children consider the things they watch in cartoon animated movies to be real, they are unable to differentiate between fantasy and reality and often believe that if a character remains unharmed even after being bashed by the super hero with a hammer a number of times so, can they. This is also supported by a research carried out by The American Academy of Pediatrics (2001, p.6) and the American Academy of Child and Adolescent Psychiatry (2001), "Children who view shows in which violence is very realistic, frequently repeated or unpunished, are more likely to imitate what they see." American Academy of Pediatrics (AAP) further state that kids who watch cartoons full of violence tend to be nervous, aggressive and disobedient. Moreover, these children are impatient. There are three main effects of cartoons that concern violence on children: they become insensitive to others' pains and sorrow, children do not feel discomfort from any elements of violence around them in real life and children are prone to aggressive reactions and violent behaviour.

Aside animation's benefits and the positive effect it is known for, it also has other adverse side effects if children are not regulated on the kinds of cartoon animated programmes they watch on television and the internet. Iamurai (2009, p.3), in his research expounded that the kind of violent and action content animated cartoons shown on TV caused many syndromes to children. It affects the new generation with more aggressive characters and negative minds in sociality. He further asserted that such animations obstructed their learning of right behaviors. Sabastian (2010) also confirmed this assertion and revealed that playing violent computer animation games may increase aggressiveness and de-sensitise a child.

Ward (2002) inferred that Disney helps shape children's views of right and wrong, their morality with his animated films. There is largely unquestioned assumption that animated films stimulate imagination and fantasy, reproduce an aura of innocence and wholesome adventure, and, in general, are good for kids (Ward, 2002). One of the persuasive roles is the role they play as the new "teaching machine", the films inspire at least as much cultural authority and legitimacy for teaching specific roles, values, and virtues.

2.12. summary

The chapter has provided a review of the literature with regard to the research relevant to this study. The chapter discussed the symbolic interactionism theory, social learning, and the cognitive theory of multimedia learning as the theories underpinning the study.

Symbolic interactionism established that people act toward things based on the meaning those things have for them; and these meanings are derived from social interaction and modified through interpretation. The social interactionism theory indicates that children learn through the people they see around them. Children are nation's future who would be integrating into societies, the meanings and perception they get based on what they see around them is what the society will conceive. Children read meanings to whatever they encounter and form their own opinions. The social learning theory is derived that behaviour is learned from the environment through the process of observational learning. Since any behavior or lifestyle children see may influence their personality, society should be vigilant with content children watch on television, books they read and the kind of people they interact with. This is also in line with the social learning theory whereby

children learn from their environment through observation. Children see those around them as models where they sometimes encode their actions and may imitate them. The cognitive theory of multimedia learning also pointed to the fact that children learn or build mental representations from graphic elements. The multimedia learning theory asserts that people learn deeply from words, pictures and audio than text alone.

The chapter traces the history and concepts of African Myths and the historical development of Akans oral tradition. From the historical discussion, it is clear that Africans do not have much of their history written as in the case of western cultures, they were able to document their historical events and daily activities in other forms and by other means. It also indicates that there is a dearth of contextually relevant and local literature on African history. Most of African's history especially Akans were obtained through their story telling by heads of families and elderly people with adequate knowledge on the culture of Akan.

Akan oral narratives especially Anansesem were frequently narrated among the slaves during their journey to the western world. For centuries, the story of Ananse have travelled from west Africa to the Caribbean, America and even Europe. The core moral lessons in the story has been kept intact even though, the story has taken on some contextual and cultural aspects from its new environment.

It is established in the chapter's discussions that Akans oral narrators are nothing less than sages and oracular. These social visionaries and their idealistic images are utilized constantly, reevaluating and redefining society's most critical assumptions and values. In a typical course of storytelling activities through which real life situations are reenacted

and dramatized (anansesem), the entire society helps these “procreators” and scholars define the desirable attributes of communal life, and then actively mold its citizens to conform to these ideas of ethics and behaviour. These characteristic qualities of Akan mythological narratives such as Anansesem and the role of the elders in communities were held in high esteem until recently when modern influences from within Ghanaian societies as well as from foreign cultures, mass media, and other forces began gradually to de-emphasise them.

The chapter discusses and detailed the characteristics of some aspect of Akan belief and thought system. My discussions, backed by some chiefs, traditional authorities and elderly people with adequate knowledge on the culture of Akan and references to works of scholars, show that Akan oral narratives, besides underpinning the very fabric of society, serve as the repository and as a medium through which indigenous knowledge and thought systems are transmitted in both nonliterate and literate Akan society. It is also obvious that the survival of Akans mythological narratives is directly linked with the survival and continuous practice of Akan culture. For when the Akan lose their oral narratives, they will lose much (if not all) of their culture since the greater part of their cultural heritage, including their philosophical thoughts, is embedded in and expressed through their language and mythological narratives.

The Akans myths preserved through oral transmission contains the traditional beliefs, moral and ethical components of the people’s culture and philosophy and these were used in imparting some critically examined culturally relevant concepts to the younger generations. Good character traits were considered in the creating of their mythological narratives. Such includes: probity, patience, kindness, fairness, humility,

gratitude, moderation, temperance, generosity, contentment, hospitality, perseverance, trust worthiness, truthfulness and honesty, respect for older people, chastity before marriage, and faithfulness in marriage. Most of the moral values that are stressed are other regarding; that is, the pursuit or practice of them has beneficial effects on other people, directly or indirectly. It would be more appropriate to mention that Akans (Africa) moral values derive from the experiences of the people in living together, or in trying to evolve a common and harmonious social life. That is, the moral values of the Akan people have a social and humanistic basis, rather than a religious basis and are fashioned out of human society, human relations, human goals and the meaning of human life.

The maxims, folktales and artistic symbols embedded in Akan mythological narratives are, as always, among the sources of knowledge of character traits that, for their moral worth, are valued and stresses in the traditional African society.

The chapter also discussed issue of animation and its importance in helping children learn and also acquire moral values since animation has been key part of children of today. It is posited that no matter what the exact use, animation is one of the most powerful creative tool we have, and it is used as a form of uniting people especially children, no matter their beliefs, biases, or interests. In the course of molding children character with culturally relevant values, it has been demonstrated that animation with perfectly rational and mythological content subdues children's aggressive character and help them learn the right behavior.

Animation has a unique way of grabbing children's attention for hours without dulling them. Concentration is key in learning followed by understanding and finally remembering, the quality of education can be leveraged with the inclusion of animations

in classroom teaching. The importance of animation in education are well-known. Any concept can be presented in lively and visually engaging manner. It is scientifically proved that a process or topic animatedly demonstrated can be retained in memory for longer duration compared to oral memorizing and text.

The importance of animation for children can be seen in educational field also. In classrooms, animated learning material can be leveraged for a variety of purposes, like explaining complex and challenging concepts in easy to comprehend manner, making learning more enjoyable experience for even poorly performing students and presenting things in completely new perspective.

The role of animation in promoting interest for learning in students is paramount. It is imperative that parents and other stakeholders should champion the cause of including animation in learning.



CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter gives information on how data for the research were generated and the project executed. It entails the research design, population of the study, sample and sampling techniques, as well as instrument used, and method of data analysis. The chapter also includes the tools, technology and the method used in executing the animation project. Since it is one of the objectives of the project thus to animate one of the Akan myths/folktales documented to help repackage Akans oral narratives and also serve as a means of preserving and making our oral tradition attractive to meet the demand of current generation.



3.1 Research Design

The researcher employed qualitative research approach. Historical, descriptive and design-based research design under the qualitative research were used. Historical research or historiography, "attempts to systematically recapture the complex nuances, the people, meanings, events, and even ideas of the past that have influenced and shaped the present". (Berg & Lure, 2012, p. 305). Historical research relies on a wide variety of sources, both primary and secondary including unpublished material. This design was used to select and analyse Akan's oral tradition and also aided in understanding the culture in which we live. This includes the origin of Akan's oral tradition, how the stories were told, its morals and values, its philosophical meaning, educational and cultural implication.

Descriptive research method was employed to enable the researcher to study the social and cultural phenomena since the study required interpretation of the philosophical and socio-cultural values of Akan oral traditions (folklore). Descriptive research method involves the collection of data for the purpose of describing and interpreting existing conditions prevailing practices, beliefs, attitudes, etc” Ndagi (1984, p.5).

Sharing similar view, Jacobs and Asghar (1990) confirmed that in qualitative studies, the investigator is the data gathering instrument. He or she talks with people in the setting, observing their activities, reading their documents and written records, and recording this information in field notes. The data collected from qualitative studies make it possible to describe in detail all that goes on in a particular activity or situation rather than on comparing the effects of a particular treatment (as in experimental research). These characteristics fit the study, therefore descriptive method was employed in this thesis to identify, examine, describe and chronicle the information on Akans mythological narratives, looking at their philosophical meaning and educational and cultural significance. The descriptive research design was used in this study to elicit the relevance of oral narratives in the moral development of the Akan youth in the face of modern technology and its influence. This design allowed in-depth examination, exploration and description of data in terms of why the youth of today are not familiar with Akans oral narratives, what they think about folktales and how technology can help in reviving or encouraging its use among the youth in the Akan jurisdiction. Aside this, it helped to gain better understanding in terms of the stands of the older generation, the outlook of the youth on folktales and for that matter the youth’s attraction to animation which informed the project.

The concept of design-based research method was also used to visually represent Akans mythological narratives as a genre to meet the demand of our current generation. A general definition of design-based research is offered by Knowles and Cole (2008) as

“the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies” (p. 29).

The literature reviewed in the previous chapter reveals that Animation has the ability to: entertain, exaggerate, simplify, abstract, reveal complex processes, clarify difficult-to-understand concepts, visualise data, be a vehicle for humorous writing, sell product, be an art form, be a vehicle for insightful social comment, portray the human condition, and tackle difficult and uncomfortable subject matter. The question then is; if it is importance for cultural values to be imparted to the society, why not field local content? The researcher therefore, chose to design and animate one of the myths documented to make the Akans oral tradition very attractive for the younger segment of the society.

3.2 Population for the study

Population, according to Best (1981), is any group of individuals that have one or more characteristics in common that are of interest to the researcher. The population may be all individual of a particular type or more restricted type of a group. The population for the study targeted the Akan ethnic groups. According to Yankah (1983), the Akan constitute a cluster of ethnic groups living mostly in central and southern Ghana. The most important (numerically) of Akan sub-groups are the Ashanti, Fanti, Brong and Akwapem.

The accessible population constituted the Chiefs, Heads of families, and elderly custodians of the Akan ethnic groups mentioned above. The fieldwork for the study was based on villages near Koforidua, which represented the Akwapem and Akyem people in the Eastern Region of Ghana, Cape Coast, which also represents the Fante's in the Central Region and the Ashante sub group were also represented by people in Kumasi. Sunyani also represents the Brong people in the mid part of Ghana and the Ahantas also in the Western Region. The five regional capitals were selected based on customary, general geographical boundaries in order to incorporate and represent the whole of the Akan states.

3.3 Sample and Sampling Techniques

The process of selecting a portion of the population to represent the entire population is known as sampling (Polit & Hungler 1999). The Akan mythological narratives and folklores used were selected from past English textbooks for teaching primary students.

In order to acquire accurate findings during data collection, one must think of the persons or the places or the situation that has the largest potential for enhancing ones understanding and look there (Palys, 2011). Purposive sampling technique was used to select ten (10) respondents made up of Chiefs, Heads of families, and elderly people of the Akan ethnic groups to aid in providing data on the Akan myths selected to conduct a textual analysis of the myths. The purposive sampling gave the researcher the access to specific people who are typical of the phenomenon being studied. A stratified sampling technique was also used to ensure that the Akans subgroups were adequately represented within the target population.

Out of the hundred (115) respondents who were sampled, ten (10) made up of the elders were interviewed and One hundred and five (105) made up of class five pupils from three (3) selected schools named Gateway School Complex, Unique Christianville School and My Child International School took part in focus group discussions. The respondents were categorised into two main groups namely A and B. The first was category A (Traditional authorities) which were made up of chiefs, queen mothers, elders who are knowledgeable in culture and tradition; historians, curators, archivists and directors of culture. This category was selected because they lived in the past and present and have a lot of information when it comes to social behaviour and how it should be according to the Akan traditional values. They have also lived with myths/folktales and have first-hand information on its impact on morality.

The second was category B (pupils) was made up of both lower and upper primary school learners. This category was selected to give a vivid picture of the type of education the youth receive and whether the traditional values are represented in the syllabus as well as the use of mythologies in the school environment. The pupils were also assessed on how animation contributes toward learning.

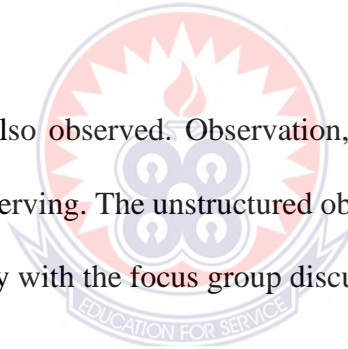
3.4 Data collection instruments

The researcher adapted interview for collecting data. Polit and Hungler (1999) defined data as information obtained in a course of a study. In this study data was collected by using unstructured interview schedules. An unstructured interview schedule (Appendix A) was used in order to capture data relevant to the study's objectives and research questions. The

purpose of the study was to select, examine, describe and chronicle the existing information on Akans mythological narratives, looking at their philosophical meaning and educational and cultural significance. Therefore, the researcher considered interview as the best data collection instruments to collect first-hand information on myths and their philosophical underpinnings and its moral contributions to the development of children from the traditional authorities.

Another objective of the research was to evaluate how one of the stories animated can contribute in educating children on culture, history and moral outlook. Focus group discussion was organised to reveal participants latent demands and mental maps stream of consciousness.

Participants were also observed. Observation, as the name implies, is a way of collecting data through observing. The unstructured observation method of data collection was conducted concurrently with the focus group discussions.



3.5 Data collection procedure

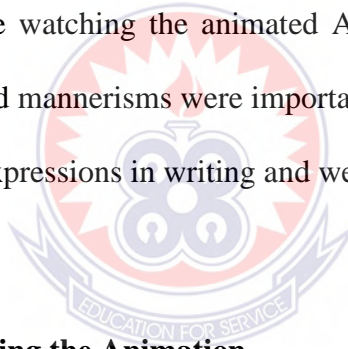
The interviews conducted were relevant research tool used for the study, since it gave the researcher the opportunity to have one on one discussions with primary source of the data. Within twelve weeks, starting from March 2018 to June 2018, the researcher was able to conduct his study. In all, ten traditional authorities were interviewed to help explain and ascertain the moral lessons in the stories selected.

An Informed Consent Form (Appendix B) was first sent to the elderly people before the interview and the researcher requested and gained their approval to be tape recorded. Oral consent was also taken from those who could not read. An apple iPhone 4s mobile phone was used to record, save information and capture pictures where necessary. The researcher also kept a pen and paper with him during the interview; to note important points or jot down follow-up questions that came to mind during the interview. The interviews were conducted in Twi and Fante. Most of the respondents were chiefs and elderly people well versed in the cultures of the Akan oral traditions. The interviews were basically structured conversations conducted face to face. The structured nature of the conversations helped the researcher to lead the respondent to provide information relevant for the study. The interviews were flexible and adapted to suit each situation while having in mind the purpose of the interview. The nature of the interviews allowed more freedom and time for the respondent to provide detailed information.

The focus group discussion was also organised in three schools within Kasoa to help evaluate the effectiveness of the animated story. The Informed Consent Form (Appendix C) was also sent to the class teachers before using their periods to conduct the focus group discussions. The choice of the schools was due to proximity and access. Class five pupils in each of the schools were grouped into A and B to have a standard number recommended for focus group discussions. The researcher adopted the experimental evaluation method to evaluate the effectiveness of the animation on the school children. Therefore, the A session was marked as the control group and the B's were the experimental group. The selected Akan mythical narrative animated was first of all narrated to the A group and answers were solicited. The questions that accompanied the narratives

in the textbooks were used for the assessment. The B's also made up of 15 pupils in each class were also shown the animated video on a 42 inches LG television set. The researcher identified a skillful moderator for the experiment with support from the researcher. The questions were asked right after the video ended. The discussions were recorded on an iPhone 6s plus with support from their class teachers.

The observation method of data collection is a tool used regularly to collect data by teacher researchers in their classrooms. The observation method was used to triangulate data from the experimental and LORI method. It also helped the researcher to know participants interest and how they reacted to the new learning object. Participants were observed while they were watching the animated Ananse story, their reactions to the video, their interactions and mannerisms were important to the researcher. The researcher recorded their nonverbal expressions in writing and were later recalled and transcribed.



3.6 Tools used for producing the Animation

The thrust of this study was to determine the best genre of presenting Akan oral traditions to make them attractive to the younger segment of the society in the face of modern technology. One of the main objectives was to animate one Akan myth based on the content and context of myths collected from the fieldwork to help repackage Akan oral narratives and also serve as a means of preserving and making our oral tradition attractive to meet the demand of current generation. The following tools and materials aided the researcher to execute the project. It provides a vivid description of the uses of these tools and materials and how they helped in the project execution.

3.7 Tools and technology used

Pencil, pens, coloured pencil, digital camera, recorder, laptop and a computer work station were used.

3.7.1 Software Used

The researcher in the execution of the project and thesis used the following computer software; Microsoft Word 2016: Microsoft Word is text editing or word processor software. It was in this software environment that the animation script was designed and all the typing for the project was done. The researcher also created tables in Microsoft Word to partition the various scenes in the script into tables in a sequential order.

Adobe After Effects cc: This software programme helps to create special effects and animation in movies. The researcher used this software to create effects on footage and create the introduction, montage, titles and the cast.

Adobe Photoshop: This is a pixel-based graphic editing software developed by Adobe Inc. It was used to edit images, paint illustrations and backgrounds for the animations. Adobe Photoshop was used to draw and paint the characters in the video to give it playful background colour and a unique style that would be child friendly. The brush tool was the key tool used for drawing the outlines of the characters. The paint bucket and the brush tools were also used concurrently to render the paintings of the characters and the background. Bright colours were used for the paintings to make the project very playful and attractive to the young lads. Photoshop was also used for the frame-by-frame animation.

Adobe Premier Pro cc: This software is used in both video and audio editing. This software was used to assemble the titles, the animation and effects created In Adobe After Effects. The final project was rendered here in AVI video file format.

Windows Media Player / VLC media Player: These media players are used to play the animation. The avi rendered project was then dragged to the Windows media player and VLC player to test if the project could be played on both platforms.

3.8 Data analysis Plan

Interviews and conversation with the Chiefs, Heads of families, and elderly custodians of the Akan ethnic groups were recorded with an audio recorder and transcribed with preference to content, context and style of narrative. The unstructured interview helped the researcher to achieve replications and the standardisation of some of the questions also increased the data's trustworthiness.

Textual analysis was the method used to describe and interpret the characteristics of the Akan narratives selected from some primary school textbooks. According to Frey, Botan and Kreps (1999) textual analyses method must be coded under the following units; meaning (symbolic) unit, which deals with the meaning of the text selected, thematic unit which also deals with the topics discussed in the text and "the physical" which also talks about the space and time devoted to the text. Following Frey Frey, Botan and Kreps (1999), the researcher first selected the text meant to be analysed from textbooks and also determined the units to be coded and developed content categories.

The data analysis was based on discovery of the philosophical underpinnings of Akan myths documented during the fieldwork and their moral virtues and education. The researcher analysed the origin of Akans mythologies, how the stories were told, and the philosophical underpinnings of the three selected Akans myths documented thematically.

3.9 Trustworthiness and Authenticity

Korstjens and Moser (2018) stated that trustworthiness in qualitative research is best achieved through credibility, transferability, dependability and confirmability. To ensure credibility, the researcher had a long-lasting engagement with some traditional authorities. Most of them were observed during traditional marriages as master of ceremonies, and during family discussions and social gatherings as elders and officiating ministers. Some of the participants were mostly observed using Ananse stories to advise newly married couple during traditional marriage ceremonies. These characteristics were found to be relevant to the issue under study. The researcher used two of the Akan languages (Twi and Fante) to gather information from the traditional authorities to ensure accuracy and credibility of information.

According to Patton (2002) peer debriefing is another important element of assessing whether a study is credible, trustworthy and authentic. This is achieved through the involvement of another researcher to review the study to check if the study resonates with the experiences of participants. For this study, dependability was achieved through peer evaluations; colleague teachers and lecturers took some time off to review the research work being conducted. transcripts, documents, recorded interviews were reviewed for impartial and beneficial feedbacks.

To ensure trustworthiness and authenticity of the impact of the animation on school children, two evaluation criteria were applied concurrently; the experimental evaluation module gave the researcher the opportunity to analyse the pre-test and post-test results. And the Learning Object Resource Instruments (LORI), a framework for evaluating the quality of multimedia learning resources by (Leacock & Nesbit, 2007) also gave the learners the opportunity to evaluate the effectiveness of the animation on them. The tests were co moderated by head teachers of the various schools to avoid bias and mis-presentation of data.

3.9.1 Confirmability

Confirmability is established by examining the "internal coherence of the research product", which is made up of "the data, the findings, the interpretations, and the recommendations" (Zhang & Wildemuth 2009, p. 7). Gasson (2004, p. 93) proposes that distortions regarding confirmability be minimised by the researcher making explicit assumptions and frameworks regarding research findings. A theoretical framework together with a discussion and literature reflection was conducted in order to make explicit the assumptions and frameworks applicable to the research findings.

3.9.2 Transferability

Transferability involves the degree to "which the researcher's working theory can be applied to another context" (Zhang & Wildemuth 2009, p. 6). Gasson (2004, p. 97) indicates that the constant comparison method of data analysis can go some way toward establishing transferability and credibility. Findings were constantly compared to one

another during the analysis stage of the study in order to establish categories and themes. Background information together with a theoretical framework on which the study was based was also provided in order to improve transferability to other contexts.

3.10 Ethical Considerations

The following research ethics outlined by Schensul, and, LeCompte (2013) have been considered in this study: permission, informed consent, confidentiality, and anonymity.

- i. In this study, the researcher found it necessary to obtain formal permission from the traditional authorities/elders to engage them for the interviews. The permission was granted and the researcher was also granted the permission to use their real names, ages and locations in the research report.
- ii. The researcher requested and gained approval from the head teachers of the various schools before engaging the students and using their classrooms for the experiments.
- iii. Oral consent was taken and the participants were made to understand the nature of the research and their involvement, adequate comprehension on the part of the participant, and. the participant's voluntary choice to participate and their ability to withdraw at any moment. Oral consent was deemed appropriate because most of the subjects could not read to participate in a written consent process.
- iv. The dignity and wellbeing of students was protected at all times. The research data remained confidential throughout the study.

CHAPTER FOUR

RESULTS AND DISCUSSION

4.0 Overview

This chapter discusses and analyses the data collected from the field. The chapter is categorised into three sections and sought to find answers to the following research questions:

1. What are the popular Akan mythological narratives found in textbooks of children in basic schools published in the 1990s, and what are their moral and philosophical underpinnings and how they can contribute to the teaching and learning of children?
2. What are the step-by-step design-based processes and techniques needed in the execution of 6 minutes' animation based on selected Akan mythological narratives; and how will it be done?
3. What are the educational and the entertaining impact of the animation on children?

Ten elderly people of Akan culture were interviewed to provide explanations to the text selected from the textbooks. The researcher followed the textual analysis procedures outlined in chapter three.

The three selected stories are presented, followed by the textual analyses of the stories with audience interpretations. The audience were made up of selected elderly and custodians of Akan culture.

4.1 Selected Ananse stories documented

There are hundreds of Akans mythological narratives documented in books and some undocumented yet. The purpose of the study was to select three Akans stories, conduct a textual analysis to obtain the moral and cultural values embedded in them and transmit one of the stories into audio visual or multimedia package in the form of an animation to help educate the younger segment of the society to learn. The stories documented include; *Ananse and his pot of Wisdom, how Crab lost his Head and how the Hawk gained the right to catch the chick?* The three stories selected and recorded were considered because the contents were captured in primary schools curriculum.

They were recited by the chosen elderly person because culturally, stories were told by the elderly who knew how to talk well, advice, and most importantly engage and provide answers to their audience. It adds to the auditory experience of the storytelling.

4.1.1. Story one: Why the Crab has no Head [nea enti a okɔtɔanya tire] (Fante version)

It is an old myth which sort to explain how and why Crab lost its head. published by Afram Publications (1993). To confirm the storyline, one of the respondents' named Eugene Tette-Gyeke also known as Grandpa was asked to narrate the story. He narrated of as follows:

The Spider locally known as Ananse and the Crab lived in a little village in the dense undergrowth of the forest. The village was called Assasewa of which the Scorpion was king. Crab and Spider were very good friends.

Often times, one could see these two friends swimming together as they loved to swim. Crab had an amazing voice and was admired by all the animals in the village.

The Spider on the other hand, had a piercing voice and a cunning look. Unknown to Crab and the other animals in the village; the Spider was jealous of the Crab. The Spider wanted it all.

The Spider and the Crab had a heated fracas one day; which called for the intervention of the village elders and the Scorpion king to settle the rift between them. However, the Spider swore to take revenge on Crab because he felt the village elders had not dealt justly with the issue and had favoured the Crab; as he was always perceived to be the bad one.

One sunny and colourful morning, they went out to swim as usual. Upon arrival at the riverbank, the Spider feigned tiredness and decided not to swim deep into the water. As was the custom; one had to leave his head at the bank of the river before going in for a dip. After both had gone deep into the river, the cunning Spider quietly came back and took Crab's head and made his way home. The Crab after swimming could not find his head and his friend the Spider. Crab raced back and forth in search of his head and his friend, but to no avail. The Spider left their village with Crab's head and settled in another village.

Crab thought to himself; he should have known better than to trust a cunning Spider with his head. The Crab amidst tears, narrated his ordeal to the villagers but there was nothing the villagers could do to help him. Crab was left with only a mouth to eat and eyes to see.

This explains why the crab has no head but instead has eyes and a mouth.

4.1.2. Story one: How crab lost his Head (Ashanti version)

The Ashanti version of the story states that when God created all humans and animals, he first created the body parts and left the head. He set a day aside to mold the head for everybody and assigned each being a particular time for his/her head. The crab lived with his parent deep in the ocean and had the habit of moving from one friend to the other drinking and partying. His parents tried in numerous occasions to warn him to desist from this bad behavior but to no avail. On this particular day, he left the house very early on the pretext of going to Onyame for his head. Instead of heading directly to Onyame, he decides to visit the house of the fish but was told that the fish had gone for his head upon his arrival. He then goes to the house of the crocodile miles away but was told that the crocodile had gone for his head. Instead of giving up on seeing his friends, he decides that his best friend among the three, the lobster, will be waiting for him and so he went to visit lobster with his beautiful head. By the time the crab reaches Oboo ade, it was very late and Oboo ade had finished his work for the day. Oboo ade was very annoyed with the crab when he explained his story. As oboo ade was holding a stick, he used his magic to break the stick in two, fixed them on the crab's shell as his eyes and sent him away.

4.1.3. Story two: Why the Hawk gained the right to catch the Chick.

It is an old myth which sought to explain how and why the Hawk gained the right to catch the Chick. It was also published by Afram Publication (1993) and narrated by Obaa Panyin

Maame Odum, a custodian at Cape coast (Central Region, Ghana) aged 80.

Once in a before time, Hawk and the Hen were very good friends and lived together in a small hut. One day the Hawk decided to make a drum and solicited the help of her friend, Hen, and other animals, which was refused her. The Hen said she was ill, while the other animals gave various reasons for their inability to help the Hawk. The Hawk therefore decided to do it alone, but asked for Hen's cutlass because hers was blunt. The Hen refused the request saying, "Once I'm ill, my tools are also ill".

The highly irate Hawk left for the forest in search of tree trunk to serve as a base for his drum. After long hours of searching, Hawk found a tree trunk and made drum with her blunt cutlass and adze. After a few days of determination and hard work, the drum was ready. No sooner had he completed the drum than Hen and the other animals came to admire Hawk's handiwork; but she warned them not to touch the drum. All heeded the warning except Hen. She beat the drum anytime Hawk was away. She sang along as she beat the drum;

Krɛketɛ soya, krɛketɛ soya
My friend's little drum
Krɛketɛ soya, krɛketɛ soya
Because I am not well
Krɛketɛ soya, krɛketɛ soya
I can play and play and play
Krɛketɛ soya, krɛketɛ soya

However, Hawk one day ambushed and caught her right in the act. In order to appease the Hawk, Hen granted her the right to catch her chicks anytime she

(the Hawk) desired. That was how Hawk and Hen's friendship turned sour. Do you now understand why the chick can never be innocent before the Hawk?

4.1.4. Story three: Ananse and His Pot of Wisdom

Theme: The Ananse story teaches about greed, self-centeredness and self-opinionated.

New Golden Publication (2015) and narrated by Opanin Kodwo Kwakye, an elder at Mampong palace, aged 84, at Kumasi (Ashanti Region, Ghana), 24th of March, 2015.

A long time ago Kweku Ananse was respected as the wisest creature on earth. Ananse was a successful farmer and a linguist of the chief of the village. He commanded respect among the elders of the village. He was the most intelligent person in the chief's court and people came from all over to consult him.

However, Ananse grew tired of so much company and wasn't satisfied as a linguist but also wanted to become the chief of his village, so he decided not to share this wisdom but rather put all of it in a pot. Then he'll put it on the tallest tree on his farm. On the chosen day, he went to his farm and started climbing with the pot in front of him. However, the pot hanging over his belly kept getting in the way of climbing.

His son Ntikumah had been spying on his father ever since he noticed a change in Ananse and suspected he was up to something bad. Sometimes he pretended he was going to farm but would come back secretly to spy on his father. This

particular day was no exception. His son saw his father's frustration and advised him to keep the pot behind him and climb. Anansi tied the pot to his back instead, and continued to climb the tree; with much more ease than before. When Ananse got to the top of the tree, he became angry. "A young one with some common sense knows more than I, and I have the pot of wisdom!" In anger, Ananse threw down the pot of wisdom. The pot broke, and pieces of wisdom flew in every direction. The wisdom spread across the land and everyone had a piece of it.

4.1.5 What are the Cultural, philosophical and moral underpinnings of the narrated stories?

This question was answered by all respondents who narrated the myths/folktales. The respondents were also to comment on the cultural implications and philosophical meanings of the stories given. The researcher also referred to the three stories documented in the analysis. Areas that were considered include; meanings of the stories and what they communicate, cultural benefits, moral lessons that can be gleaned from the stories, proverbs and songs associated with the myths and the stories educational values. Most of the information below were as the results of the textual analyses done.

4.1.6. Cultural implications of the oral narratives.

The data obtained from the interviews show that almost all the respondents were of the view that the Akans bequeathed their values and beliefs of their culture through the folktales and that social institutions of socialization worked efficiently in the past to ensure the right social behaviour of the youth. They expressed opinions that the past youth were taught the moral values through cultural practices and oral tradition and so they were aware of how society expected them to behave. Evidently, Children are excited whenever they hear a good story. According to Akan tradition a child is someone within the age of 0-13years. They are under the scrutiny of their parents. At this age, they are vulnerable, gullible and dependent. According to the elders interviewed, at this level as indicated above, knowledge is acquired through constant reoccurring of stories or shared experiences through the oral narratives.

The interviewees revealed that, folktales played key role in the moral development of the youth in the past, the elders interpreted that Akan's mythologies had experiences and aspirations of the society embedded in them therefore society guided itself with them. All the respondents admitted mythologies influenced their moral lives. They were always careful not to repeat some of the mistakes committed by some of the bad characters in the stories. For more than half of the respondents, the moral lessons in the myths served as a guide to their lives. One third of the respondent believed myths made the youth fear the elders and gods so they lived right, a few respondents said it made the youth ponder over the consequence of their choices, actions so as not to go contrary to the societal norms. They further gave the values learnt as loyalty, chastity, respect for elders and members of the society, patience, hardworking, truthfulness, kindness, tolerance, cleanliness, humility,

gentleness, avoidance of greed, obedience and selflessness, punctuality, purity of heart and honesty.

4.1.7 The Essence of Ananse and the Crab folktale

The respondents justified why the crab has no head. This is one of the oldest myths among the Akan oral traditions. Ananse and the crab were the best of friends, but unknown to crab, Ananse envied him a lot. The story contains theoretical metaphors that explain issues related to nature. The respondents were of the opinion that how Crab lost his head does not necessary mean that crab had a physical head on; it talks about how the crab lost his brains to his trusted friend Ananse. The head is the central and fundamental part of the body which contains most of the important sense organs; the eyes for sight to visualize good and evil, the ears to listen to both good and bad advices, the nose to smell and the mouth to taste, talk about good or evil matters.

Furthermore, the head contains the brain for thinking and making decisions which at the end could either be beneficial or cause harm to us. Akans place much importance to the human head which is the repository of wisdom and it is boldly seen through their art works, where the heads are boldly emphasized. An example is the ancient Akuaba dolls of the Ashanti, which have intricate designs on the heads since they are believed to be the seat of wisdom or of the soul.

The crab is one of the most important animals in the Akan traditions; it is symbolic and very significant. The crab does not have a regular head as compared to other animals and it is generally covered with a thick exoskeleton, composed primarily of calcium carbonate, and armed with a single pair of chelae (claws) for protection. All crabs have eight walking legs and two claws. Crabs typically walk sideways (a behaviour which gives

us the word *crabwise*). This is because of the articulation of the legs which makes a sidelong gait more efficient.

Among the Akans, the Crab signifies trust, prosperity, regeneration, protection, success and high status in some communities. With this, some ethnic groups within the Akan states use the crab as their totem; a natural object or animal believed by a particular society to have spiritual significance and adopted by it as an emblem. In Greek mythology, Karkinos was a crab that came to the aid of the Lernaean Hydra as it battled Heracles (Wikipedia, 2015). This supports the fact that the crab is one of the animals popular in western mythologies aside that of Africa.

Kweku Ananse in the Akan oral traditions is known to be wise and mischievous spider who always wants to outwit his opponents. Ananse's first name, Kweku, means a Wednesday born. This day-name signifies that his soul first appeared on that day. The Ananse character has a complete family - a wife and four children, who are consistently named and characterized wherever they appear in a narrative. His wife is Aso among the Ashanti, and Okonori Yaa among the Fante. His eldest son, Kweku Tsen in Fante and Ntikuma in Ashanti. According to Yankah (1983), some traditional Ashanti stories may refer to his children by name or by ability depicted as possessing anomalous, nevertheless human, physical attributes -Afudohwedohwe- (large gluttonous belly), Eti-kenen - kene (massive head) and Nankohwea - (Skinny-legged). Ananse's family is thus a human family with droll physical features, at the center of which is the mischievous hero himself, always on the move, and commuting between the human, non-human and supernatural worlds, cheating, generating cultural phenomena, committing crime, fooling, and being fooled (Yankah, 1983).

Myths in some contexts are stories which seek to explain nature. Considering the descriptions and the characteristics of the two animals (Ananse and Crab) one could realize that both have similarities and differences. The major similarity is they both walk on eight legs but the differences are that Ananse walks forward and also walks or hops in any direction with the crab walks only sideways. Ananse also has a regular head which helps it walk forward. The Akans believe that the head leads; it is also a repository of wisdom aside its sensory organs. Akans are also very pragmatic and always interpret nature with theoretical metaphors. It is intriguing to really understand why the crab did not lose its head to any other animal than to Ananse; the mischievous hero.

The cause of crab's woes is because it trusted Ananse very much. Ananse persuaded crab that they should both go for swimming knowing very well that crab would then leave his head at the river's bank as custom demands. The Fante dominated parts of the Akan states are very close to the coast and anytime one goes out to swim, vital and valuable assets are removed and kept/hidden at the river's bank so they do not get wet or be carried away by the sea waves. This justifies why they both took off their head to swim and Ananse known as smart and always on the move to outwit its opponent came out of the river first and took both heads and vanished from the community.

In considering and analyzing the configuration of the story, it is therefore inappropriate to believe that Africans are devoid of the gift of myth making. In the same vein, western scholars argue that African's myths lack elements to truly classify them as myths (Gbolonyo, 2009). While Western myths such as Greeks have used the crab and similar elements used by the Akans to interpret their world. By the definition of myths as an exaggerated or idealized conception of a person or thing, these stories were created

centuries ago but they were well composed to interpret nature with the efforts of providing answers to some nature's key questions. The content of the stories is still relevant and solve real life issues in our communities.

4.1.8 Moral Lessons gleaned from the Crab and the Ananse story.

Basically, the responses from the traditional authorities shows that they were of the view that, it is not good to be gullible and being too trusting. The crab trusted Ananse and he was easily persuaded and deceived. Literally, people always have to be careful not to trust other people too much because they never know what they are planning for us even when they are laughing and eating with individuals as orated by Opanin Gyeke. This is supported by Amate and et al (2013, p.4) that 'Man is a mystical being and his thoughts cannot be easily deciphered. He may be smiling outwardly but within him can be full of evil. No one knows what the other is thinking unless he acts'.

Almost all the traditional authorities who recited this particular folktale alludes that, as humans, God has given people the ability to analyse, interpret matters and reason; we should not always accept what others tell them". Some also were of the view that other aspects of the story has to do with peer pressure and self-centeredness with most of the youth always in the hurry to have what their friends have and will go extra length just to have them. Most of today's youth have engaged themselves in Internet fraud popularly known as 'sakawa'. People end up killing for riches. Opanin Gyeke concludes that the story is normally told to advice children to be vigilant, watchful, not to be too trusting and be gratified with what they have and not envy others as Ananse envied his friends talent and wanted it all.

4.1.9. Proverbs coined from the Ananse and the Crab myth

Some elders were of the assertion that most Akans proverbs were coined out of folktales. This is in a way supported by Fayemi (2008, p 7) with the assertion that: “Proverbs have their origin in oral tradition. They existed before written culture”. There are several proverbs which are related to or coined from the Crab and the Ananse myth. It states that ‘*enam yanko yanko nti na okotoo enya tire*’. meaning the crab did not get a head because of friendship. The Ashanti version of how the crab missed his head fits this proverb better. The crab never had time to attend to important issues; he was always moving from one friend to the other.

According to (Gbolonyo, 2009), today’s youth are mostly found in the company of their friends, some of whom have questionable and acrimonious characters, which one does not realize at first until they reach the point of no return. The youth are also advised to have clear priorities in life; they are advised to take care of important issues and not to follow others aimlessly.

There is another Akan proverb which explains the importance of the head.

Twi: Etire nni safoa na yeabue mua hwɛdɛɛ wɔ mu.

English: The human head cannot be entered into by means of lock and key and its contents examined by that means.

Literally, it means that, the head as it is made up has got no physical opening through which one can see. Symbolically, a man is seen as a mystical being and his thoughts cannot be easily deciphered. He may be smiling outwardly but within him can be full of evil. No one

knows what others are thinking unless they act. The socio-cultural significance of the proverb is that, it is used to advise people who relate to anybody and also consider anyone who looks friendly as a true friend.

Another moral value gleaned from the Ananse and the Crab story is that people take advantage of adverse situations. The crab was so innocent that Ananse took advantage of his innocence and trustworthiness. Ananse envied crab's beauty and his other physical characteristics and couldn't stand all the praises and adorations given to his friend. In the world today, there are lot of miscreants who behave like Ananse they take advantage of others psychological vulnerability and trick them to acquire their wealth. The message here is not only to be aware, but to beware of the global spread of miscreants who would device means to win a person's trust and defraud that person.

4.1.10 Essence of the Hawk and the Hen story

The respondents (being the elders) sought to explain how and why the Hawk gained the right to catch the Chick. The elders were of the view that the myths were created out of constant questioning by children to understand nature's phenomenal happenings. Most of their questions sentence begins with Why and How? An example is why the falcon or the hawk hunts for hen's chicks? The responses and answers provided to such questions were carefully thought of with several motives in mind; to educate, to entertain and to pass on long tradition.

According to the elders, the key issues presented in the myth documented is the importance of communal labour; the Akans stress on the importance of the group over the

individual. The individual is only important to the extent that he or she benefits the group. In fact, if the individual has a fault, the whole group suffers as opined by Nana Amo I (personal conversation, 12th September, 2016).

Although mythology is not a literal rendering of a culture's history, myths can still be used to explore the culture setting -- its viewpoints, activities, and beliefs. Some elements mentioned in the myth demonstrate the nature of activities practiced by the Akan people in times back. Hawk's intention to create a drum signifies the importance of it and Hen's playing of the drum meant that the drum was also a source of entertainment for it and the community. It was also used as a means of sending message across during war and other emergencies as opined by Obaa Panyin Odum. Akans oral tradition was also used to express emotions and feeling and the drum was not an exception. It is known that the drum has been one of the major elements in Akan culture. Again, the Akans reach cultural practice of communal labour is noticeable in the myth documented that is when Hawk solicited help from Hen and the other animals in the forest—it demonstrate the kind of beliefs and practices among the Akan people from generations till present. The Hen's singing and playing of the drum is likened, to the 'talking drum' in the African culture. The drum is used to communicate messages to the community or to accompany appellations at state events and durbars.

Myths present guidelines for living. When myths tell about the activities and attitudes of deities, the moral tone implies society's expectations for our own behaviors and standards. Myths reveal archetypal situations and some of the options which can be selected in those situations. Also, one perceives the rewards and other consequences which resulted from those selections. The attitude of Hen in the story is very common among

current generation; people always lazing around and want to enjoy what others have suffered for. Akan myths also contain proverbs which help carry the message to the audience.

In the home and in other community settings, proverbs are used to pass on rich cultural traditions, to transmit folklore, and to communicate expected codes of behaviour. In Akan tradition, the use of proverbs conveys special messages to people. Sometimes proverbs are used to say something gently, in a veiled way. Other times, they are used to carry more weight in a discussion or to enlist the tradition of the ancestors to support a position (Amate & et al, 2013). This supports the idea that Akans oral traditions were not only meant for entertainment but also encompass philosophies which help to shape the life of the members in the society. The hawk and the hen story contain songs which the audience sing and perform along to keep the audience active and participatory as observed and reiterated by Obaa Panin Rosemary “(kre kete soya)”.

Mythology according to Greene (2014), is a collection of stories telling people's beliefs and their history. The stories usually focus on major issues such as the origin of humanity and its traditions, and the way in which the natural and human worlds function. Sometimes the explanation personifies the function so that one can relate to these functions. If they act like people, then events are less foreign, one can relate to the world as people relate to people and perhaps one can negotiate with the world as one negotiates with people (Greene, 2014). We have been wondering why the Hawk always hunts for Hen's chicks while the Hen remains defenseless and frustrated. Obaa Panyin Rosemary avers that the two animals from the same family were personified to directly relate it to shape our perception to life and how to relate well with one another. According to Greene (2014), the

African has always been in close touch with the animal world so that it is natural for them to create stories about animals. The Akans project human feelings on to the animals in the tales, the personifications of the animals reveal the attitudes and actions of men which are praised or condemned. These animals are characterized as being wise, cunning, deceitful, greedy, jealous, kind, or treacherous.

4.1.11. Moral lessons gleaned from the Hawk and the Hen story

One key message in the Hawk and the Hen's story demonstrates that aggrieved people can be dangerous to society. They can pursue a revenge agenda that is inimical to the progress of humankind. Two incidences happened which made Hawk very angry and frustrated; firstly, the Hen refused to join Hawk in creating the drum, secondly, the Hen also refused to lend his sharp cutting tools to Hawk with the reason being that since she is ill and cannot join him, her tools are also ill. Hawk had to go to the forest alone in search of a tree stump for his drum and he was also compelled to use his blunt cutting tools for his drum. Literally, Hawk had to go through hard times, exert extra energy because his cutlass was very blunt. After going through tussles to achieve his aims, the hen decides to enjoy it in his absence. The hawk caught hen playing his drum. The hawk attacked the hen and demanded something precious from hen. Hen was very frightened and therefore promised hawk of its chicks.

Another lesson gleaned from the Hawk and the Hen story tells people not to exploit others. People can be punished when found out. Instead of the Hen joining Hawk to produce the drum together, she pretended very sick. She also intentionally refused to give

her sharp cutting tools to help accelerate the progress of work. Hen plays and enjoys hawk's drum anytime he was out of the house. She was caught one day and she promised hawk of her chicks anytime she hatches out; that is the price Hen is paying and she has paid from generations long gone and she's still paying the price of allowing the hawk to hunt for its chicks as a compensation as mentioned by Obaa Panyin Odum. The story basically explains and provides answers to why the Hawk hunts for chicks. The story has been structured to take the shape of human characters to instill those moral lessons in the members of the community. Sometimes, the explanation personifies the function so that people can relate to these functions as stated earlier.

4.1.12 Proverbs originated from the Hawk and Hen folktale

A lot of Akan proverbs have been developed based on the Hawk and Hen story as opined by Maame Odum. Among the Akans, Proverbs are wise philosophical expressions, generally short and sometimes very funny, yet the messages they carry are deep. Below is a typical example of a proverb coined from the story which was documented.

Twi: Akokonini boro nsa a, na ne werɛ afiri Asansa. English: When the cockerel gets intoxicated, it forgets the falcon/hawk.

Literally, the proverb above means that cockerels are prey for hawks, but when the cockerel gets drunk, it forgets about its enemies. The cockerel then goes strutting around in a false sense of security.

Philosophically, it also means that if one gets power-drunk, one tends to behave improperly to one's superiors and later suffers for it. The socio-cultural values of the proverb is that, is used to counsel people to be sober when they are provoked to anger, or when they rise to a position of power and influence (Amate et al, 2013).

According to Nana Kusi Appiah, an elder of Asante Mampong, the philosophies and the socio-cultural values of the proverb above do not really relate to the story but it highlights on the rivalry and animosity between the Hawk and the Hen and how it started.

4.1.13 Essence of the Ananse and the Wisdom Pot Myth.

The responses from the elders indicates that, the exploits of Ananse, Akan's great trickster-god, are described in hundreds of folktales. Usually in the form of a spider, his stories mainly deal with his attempts at fooling humans into stealing or doing something immoral that would benefit him in some way. These attempts normally fail miserably, teaching the listeners various life lessons. The tale tells of his attempt to hoard the entire world's wisdom into a pot for himself is an example. When he succeeded, he attempted to hide the pot at the top of a tree where nobody could find it. He tied the pot in front of him and tried to climb the tree, but progress was slow as he kept sliding and losing his grip.

Ananse's son Ntikumah, who had followed him, finally asked him why he did not tie the pot to his back so that he could climb more easily. As he realized his son's ingenuity, Ananse became angry and dropped the pot. The wisdom fell out and a sudden rainstorm washed it into the river and from there to the waters of the ocean, so that everyone in the world now owns a little bit of it.

Themes in Akan myths and folktales mostly explain nature and also talks about prudence. These themes illustrate the story's ability to explain the world and universe, as well as create the basis for social organization. In discussing the elements and the cultural significance of the story, the art of pottery is as old as man and has been an important part of human culture for thousands of years. Archeological sites have revealed various pottery works used by ancient civilisations (Ahiabor, 2014). The Akans are also known for this art, their pots were basically functional. The pots were used for cooking and serving food, fetching and storing water, and safe keeping of important assets such as gold, diamond and silver. The mentioning of pot in the story as Ananse plans to hoard the world's wisdom in one pot underpins the significance of pot in the Akan tradition even with this current generation. It also tells how old this practice has been in existence among the Akans.

According to Nenyi Kumi, a traditional priest, Ananse's intention to hide the pot on top of a tall tree in his farm shows how valuable items were kept out of sight years ago. The pot is the repository of valuable items. This obviously explains why a lot of families have discovered and uncovered pots containing precious ornaments beneath the earth surface and some under big trees, rocks and caves. Among the Akans, certain rituals are performed before such pots containing precious ornaments are taken home as opined by Nenyi Kumi. It is evident in archeological excavations and typology across many cultures have pots classified under items of utility especially in Africa (Ahiabor, 2014).

The story also demonstrates the Akans practices of chieftaincy and local court settlement where the chief and the elders serve as Supreme Court judges. Ananse, according to the story, is the wisest creature and an intelligent linguist who interprets and analyses issues accordingly before passing judgment. This story in particular was

documented to fill the gaps in the current one being told, which failed to give reasons why Ananse wanted to hoard the world's wisdom into one pot. Ananse aside his duty as the chief's linguist and a supreme court judge in the local court, he had other great aspirations. He wanted to become the next chief and rule the entire village. He was not satisfied as a linguist.

4.1.14 Moral Lessons to be learnt from the Ananse and the wisdom pot narrative.

The boastful Ananse learns a valuable lesson about bragging and self-centeredness. The story teaches the local folks not to be selfish. Not to think only about self and being overly concerned with having personal wants and needs. Obaa Panin continued by stating that the story is normally narrated to children because selfishness is a natural human trait in children from time when they are small as evidenced by siblings fighting over their belongings rather than sharing. Unselfishness and sharing are traits that need to be taught at the younger stage. The more parents emphasize these traits and put them in practice in their own lives, the more their children will grow up with unselfish values. Other lessons include;

- It is always important to be satisfied with what one has. Ananse was a successful farmer who had a lot of crops and plantations. He was also a linguist in the chief palace. However, Ananse was dissatisfied with his position and achievements. People do not have to be selfish but rather content with what they have and what their parents can afford (when they are young).

People should not covet their friend's positions, being it class prefect, school prefect, group leader etc. One can always support people in leadership positions better without necessarily becoming a leader yourself.

- God gave all of us certain qualities that he expects people to apply them in helping one another. Ananse grew tired of helping others. He decided not share his knowledge and wisdom anymore. Imagine what will happen if teachers decide not to teach again, policemen decide not work again, doctors, nurses, actors and actresses. Everyone is important so if one gets the opportunity to serve a friend, do not feel like one is doing them good... remember, one will also seek help from someone.

- Ananse became self-opinionated. He thought he knows it all. Ananse always believe that his own ideas are the only correct ones.

Ananse threw the pot containing all his wisdom as a result of anger. He could not accept the fact that his son has some common sense.

People should not be arrogant and self-conceited. People should always open up for corrections. One should not be worried because one does not know something.

One should always know that one person's brain cannot contain all human knowledge. People can always ask for others' opinion when the need arises.

4.2 Research Question 2: What are the Step-by-step design-based processes and techniques needed in the execution of 2D animation (based on one of the Akan myths selected).

According to Kerlow (2000), the production pipeline of a typical animation or a movie can be divided into three stages: pre-production, production and post-production. The step-by-step processes and techniques used in executing the animation project were discussed using the three key stages practiced by animators.

4.2.1. Pre-Production

Kerlow (2000) explained that pre-production involves all the conceptualization and planning that takes place before a computer animation project is produced. The first process in the animation pipeline, and also one of the most important, is pre-production. It begins with the main concepts which are initially turned into a full story, and then, once the story has been finalized, other things such as the script, shot sequence and camera angles are worked on.

4.2.2. Story development and Scriptwriting

In order to use animation to impact positively on the moral development of school children in Ghana, culturally relevant content is always relevant to stimulate the intellectual and cultural growth in children (Alella, 2010). The concept and the script for the animation was derived from one of Akans' myths selected. "Ananse and His Pot of Wisdom". The story was x-rayed through textual analyses and the result was converted into a script, outlining the various scenes, camera angle and the visual transitions that best communicate the story.

Below is the script developed for the Ananse and His Pot of Wisdom animation Project.

Table 1

Opening/intro visuals

NO	SCENES/VISUALS (Vfx)	NARRATION/SOUND (Sfx)
1.	Opening scene A drone shot of an aerial view depicting an urban settlement.	An Afrocentric sound
2.	The scene fades into a house with children seated in the living room and watching television. Camera captures some of the scenes on the tv screen.	Voices from the television
3.	A man walks into the scene (father/uncle), lift one of the children and places her on his laps as he sits on the sofa.	Voices from the television
4.	The man appears concerned with what the children are watching and immediately takes over the tv remote.	Tv volume goes on mute
5.	Man begins to probe into what the children are watching	Man: what are you guys watching? Boy: we are watching an action movie. Man: so what are you guys learning from this movie?
6.	Children seems to have no idea of what they were learning from what they are watching	The place goes mute.

NO	SCENES/VISUALS (Vfx)	NARRATION/SOUND (Sfx)
7.	Man drops the child on his laps and address the children.	Man: let me tell you an interesting story. Its about Kweku Ananse
	Children looking excited and eager. Children focus on the man in expectation...	The story of Kwaku Ananse rolls

Table 2

Animation script

Scenes/Visuals (vfx)	Narration/Sound effects (sfx)
<p>1. Opening scene</p> <p>Animation opens with an early morning scene of Ananse's village with cockerels crowing at the break of dawn.</p> <p>(Long shot)</p>	<p>A long time ago Kweku Ananse was respected as the wisest creature on earth.</p> <p>Sfx: Cockerels crowing</p>
<p>2. Cut to Ananse working on his farm and harvesting some fruits and vegetable.</p> <p>(Wide angle shot)</p>	<p>Ananse was a successful farmer and a linguist of the chief of the village</p> <p>Sfx: Cutlass slicing sound fx</p>
<p>3. Dissolve to a shot of Ananse commanding and giving instructions in the chief's palace as a linguist. (long shot)</p> <ul style="list-style-type: none"> • Camera pans to the chief seated behind Ananse with two royal servants fanning him. 	<ul style="list-style-type: none"> • He commanded respect among the elders of the village. • Dapaa, Nana si me nsi wo se Agya Koo Konto korto nu, fa to wo konkonte su di, nanso tua nu ka
<p>4. Ananse consults with some of his village folks</p>	<p>He was the most intelligent person in the chief's court and people came from all over to consult him.</p>

NO	SCENES/VISUALS (Vfx)	NARRATION/SOUND (Sfx)
6.	<p>Fade in to a medium shot of Ananse crawling around his bed in search of something...</p> <ul style="list-style-type: none"> • Close up shot of Ananse looking under his bed with a lantern... • Ananse draws a pot under his bed and pours in his wisdom... <p>vfx: particles drop into the pot.</p> <ul style="list-style-type: none"> • Cut to Ananse walking to the tall tree in his farm with his pot under his right arm. 	<p>So, he decided not to share this wisdom but rather put all of it in a pot. Then he'll put it on the tallest tree on his farm.</p>
7.	<p>Cut to Ananse climbing a tall tree with his pot in front of him. (Ananse in a hostile mood)</p>	<p>On the chosen day he went to his farm and started climbing with the pot in front of him. However, the pot hanging over his belly kept getting in the way of climbing.</p>
8.	<p>Flash back</p> <p>A boy hides behind a tree and watches Ananse...</p> <p>(Extreme long short)</p>	<p>His son Ntikumah had been spying on his father ever since he noticed a change in Ananse and suspected he was up to something bad. Sometimes he pretended he was going to farm but would come back secretly to spy on his father.</p>
9.	<p>The boy (his son) advising Ananse to tie the pot behind him and climb</p>	<p>This particular day was no exception. His son saw his father's frustration and advised him to keep the pot behind him and climb.</p>

NO	SCENES/VISUALS (Vfx)	NARRATION/SOUND (Sfx)
11.	Cut to angry Ananse in solicitous mood	When Ananse got to the top of the tree, he became angry. "A young one with some common sense knows more than I, and I have the pot of wisdom!"
12.	Ananse throwing his pot from the apex of the tree.	In anger, Ananse threw down the pot of wisdom.
13.	Close up shot of the broken pot with particles spreading out of the pot... vfx: particles spreading out of the pot.	The pot broke, and pieces of wisdom flew in every direction. The wisdom spread across the land and everyone had a piece of it.

Source: Researcher's construct, 2020

4.2.3. Visual development

Visual development is about setting direction and style for the animation project. The stage includes creation of characters, the types of environment and props, the overall styling, atmosphere and “look”, and the colour scheme for the project.

At this stage, Characters were created for the story. The researcher considered different styles and techniques and a unique style was chosen. Characters created for the animation were rendered in a cartoonish style for the audience to be able to relate to them. Related projects, African and American created characters were reviewed to guide the researcher to create simple, unique and distinct African characters. A custom brush was created in Photoshop to be used to sketch out the characters. This brush gave the illustration a sketchy, grungy and playful feel. As the executive producer and animator of the project,

the researcher had the exclusive right to develop the animation according to his creative and aesthetic preference with the view of developing content that would have great appeal to children and also depict an authentic Ghanaian culture. The target audience include children between the ages of 4-12 years. and as a result, the character design needed to reflect an equal representation of both sexes.

In developing character for such projects, one other key thing considered was the technique to be used for the final production. The animation was done using the 2D computer animation technique with a blend of traditional frame-by-frame animation techniques, the animator created the character in three views; the front view, side view and the back view. The characters were drawn with a pencil on white bond papers and photographed with a camera. The images were then uploaded onto the computer where Adobe illustrator was used to redraw the characters, props and the environments. The characters were then separated from the scene sheets to enable the researcher paint the environments and the props digitally. Below are the thumbnail and rough sketches of the main character, Ananse, his son Ntikumah, and other characters seen in the animation project. Thumbnail sketches here, in design sense can be likened to idea mapping, which is creating of preliminary drawings outlining a basic underlining plan of the intended design. Further refinements were made as the process continued.



Figure 4.1. A digital illustration of Ananse showing front and side view.
(Source: Fieldwork, 2018)



Figure 4.2. Digital illustration of other characters developed for the animation.

(Source: Fieldwork, 2018)

4.2.4. Storyboarding

The creation of the storyboard is usually the first attempt to translate the story and script into images. In that sense, creating the storyboard is an important tool for breaking down the script into manageable production units.

The researcher moved to using the script of the story to create the storyboard for the animation project. The Storyboard helps to finalise the development of the storyline, and is an essential stage of the animation process. It is made up of drawings in the form of a comic strip. It is used to help visualise the animation and to communicate ideas clearly. It details the scene and changes in the animation, often accompanied by text notes describing things occurring within the scene itself, such as camera movements.

This storyboard acts as a communication tool between the researcher and the content specialist. Figures 3.5 and 3.6 are some of the storyboard sketches that were developed.



Figure 4.3: Storyboard One. (Source: Fieldwork, 2018)

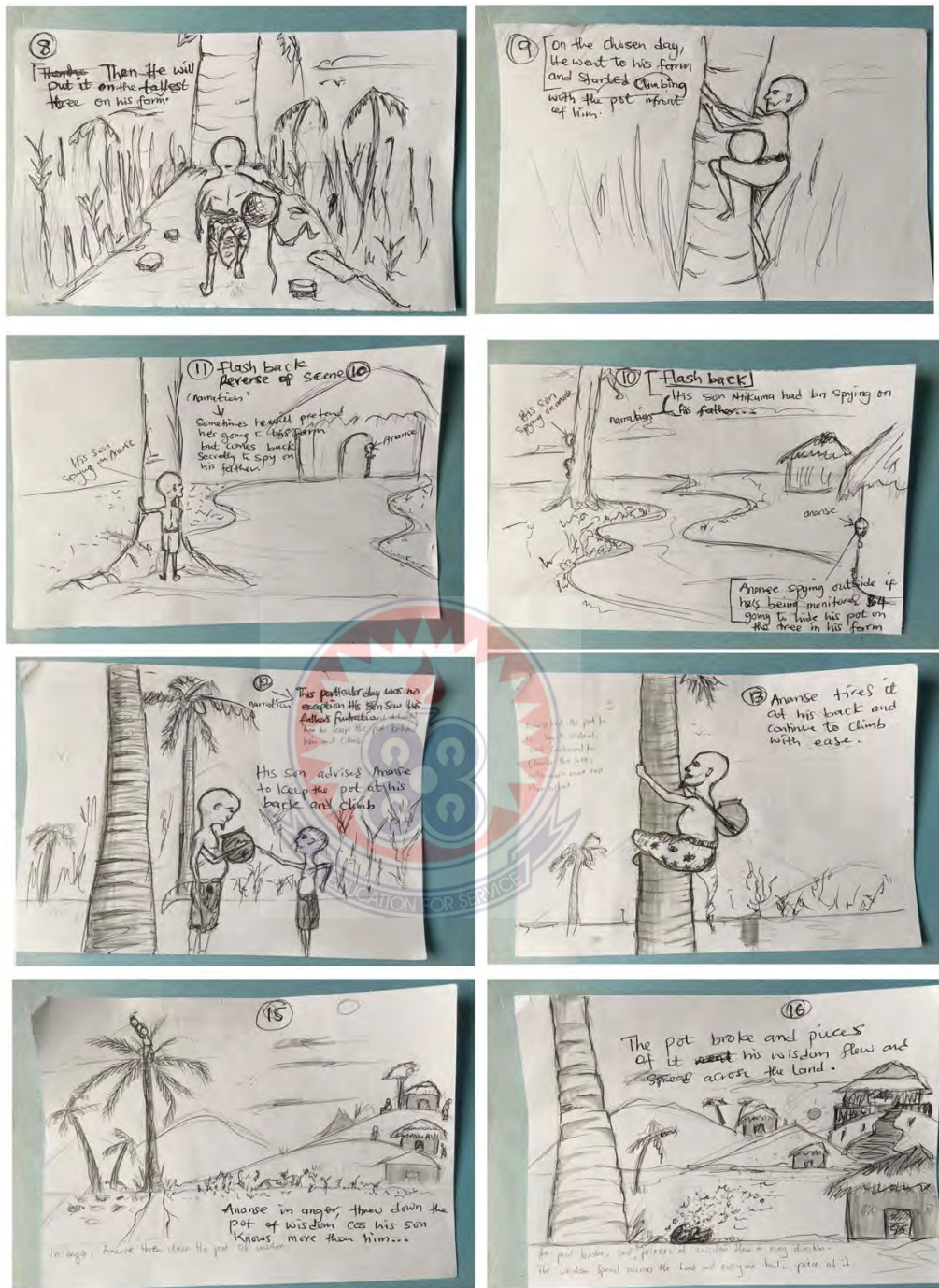


Figure 4.4: Storyboard One (b). (Source: Fieldwork, 2018)

4.2.5. Creating the environment and the various scenes

The researcher sketched out the various backgrounds to be used from the storyboard created. Using the Wacom tablet and stylus, the researcher painted the various backgrounds used for the animation in Photoshop. The researcher also introduced elements of textures and vivid colours to make the work look playful and very attractive to children. Colour symbolism is the use of colour to represent traditional, cultural or religious ideas, concepts or feelings or to evoke physical reactions. The warm colours toned down were purposefully considered throughout the scene to give it African feeling. Colours follow trends as well, brown, silver and a shade of green, is synonymous with the past in the minds of some people (Beer, 2018). So all the above psychological and cultural colour reactions were considered when painting the backgrounds.



Figure 4.5: Final painting of the environment (Source: Fieldwork, 2018)



Figure 4.6: Final painting of the environment (Source: Fieldwork, 2018)

4.2.6. Colour palette developed for the animation

The researcher also created palette to be used as a guide when painting the scenes and characters. The palette kept the researcher to be consistent with colour. The figure below is a digital painting palette developed for the animation. The palette was chosen to contribute to the setting of the story. Earth hues were the foundation for the colours. The stories were usually set in the traditional cultural settlement of the rural areas, abounding with nature. However, other non-earthly hues were included to create a visual aesthetic which the children would identify with and create an excited engagement.

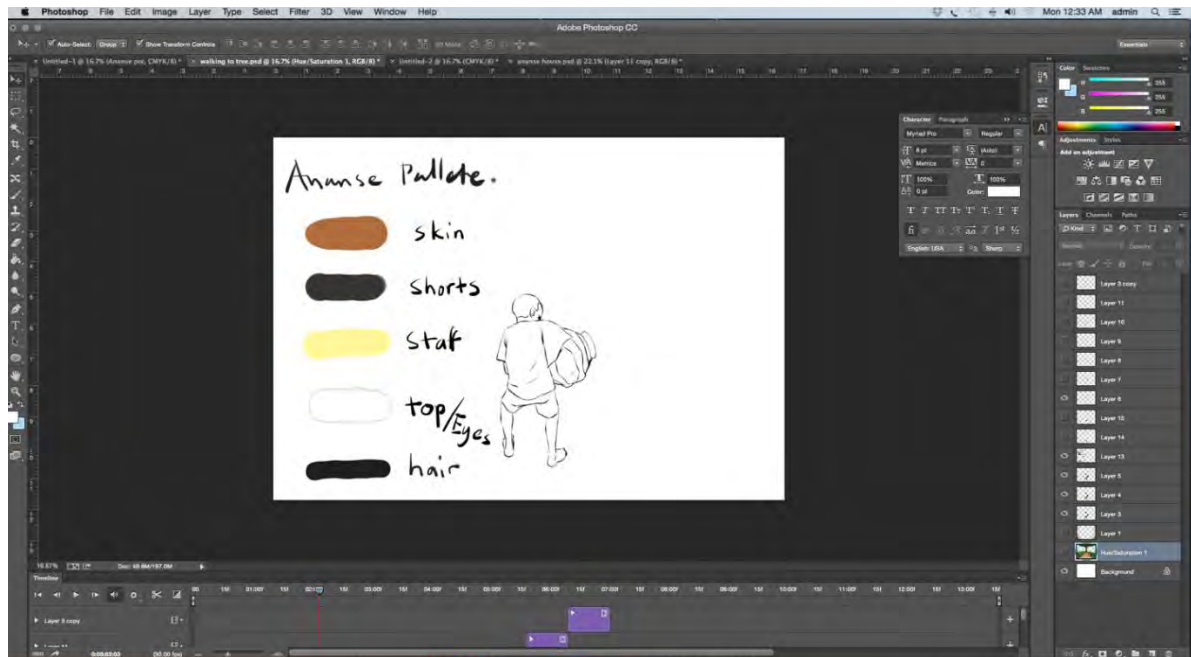


Figure 4.7: Colour Palette used for the entire animation (Source: Fieldwork, 2018)

4.2.7. Production (animation)

Now that the storyboard has been developed, the project enters the production phase. It is here that the actual work can start based on the guidelines established during pre-production. Some major parts for 2D animation production are layout, key framing, shading, lighting, rigging and animation. The animation technique used was 2D computer animation technique with a blend of traditional frame-by-frame animation techniques. The characters which were drawn with the pen tool in Adobe Illustrator were imported to Adobe After Effect for rigging (the process of adding movement to still characters). The backgrounds were initially imported to After Effect according to the animation sequences. The first sequence of the animation project opens with a village built with mud and thatch with animated cockerels that were imported from a previous animation project.

In animation, 24 frames constitute a second on the timeline. The opening scene lasted on the screen for 10 seconds. The researcher painted 240 (24 X 10secs) frames to complete the opening scene. The paintings were done with the stylus pen and pad. Traditionally, the 720 frames of Ananse would have been done on 720 sheets of paper and scanned to the computer for painting. Thanks to advancement of technology, the stylus pen and pad enabled the researcher to draw directly on the computer without difficulties. This also makes the illustrations more organic looking instead of becoming too technical with overly perfected stroke of lines and general look. The researcher went through the same process used for the opening scene to complete the entire project. The final animation was 5 minutes. Technically, the researcher painted and worked on 7,200 frames.

It took an approximately four months to finish the animation and bring it to the finished version. There were periodic reviews of the animation by a content specialist. After each review, the changes that were recommended were made until the final version was ready. The edited animation was exported to Adobe Premier pro to add titles and credits. The final animated project was rendered into avi file format for submission. Figures 3.9, 3.10, and 3.11 are some of the screen shots of the final animation.

4.22 Screenshot of some of the scenes in the animation



Figure 4.8: Painting of the opening scene. Frame 1 (Source: Fieldwork, 2018).



Figure 4.9: Ananse working on his work. Frame 10 (Source: Fieldwork, 2018).



Figure 4.10: Ananse with some elders (Source: Fieldwork, 2018).



Figure 4.11: The chief of Ananse's village (Source: Fieldwork, 2018).



Figure 4.12: People came all over to consult Ananse (Source: Fieldwork, 2018).

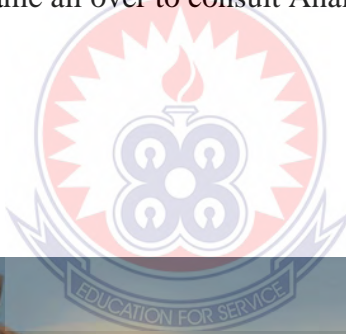


Figure 4.13: Ananse thinking of becoming the chief of his village Source: (Source: Fieldwork, 2018).



Figure 4.14: Ananse searching for his pot (Source: Fieldwork, 2018).

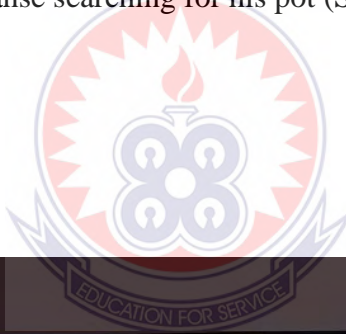


Figure 4.15: Ananse with a lantern looking under his bed (Source: Fieldwork, 2018).



Figure 4.16: Ananse pouring his wisdom into a pot (Source: Fieldwork, 2018).

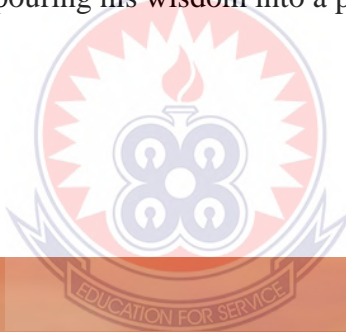


Figure 4.17: Ananse walking to the tall tree to hide his Pot (Source: Fieldwork, 2018).



Figure 4.18: Ananse climbing the tall tree with his pot in front of him (Source: Fieldwork, 2018).



Figure 4.19: Ntikuma spies on his father's activities (Source: Fieldwork, 2018).



Figure 4.20: Ntikuma advises Ananse to keep the pot behind him (Source: Fieldwork, 2018).



Figure 4.21: Ananse climbs the tree with much more ease (Source: Fieldwork, 2018).



Figure 4.22: Ananse throwing down His pot of wisdom (Source: Fieldwork, 2018).

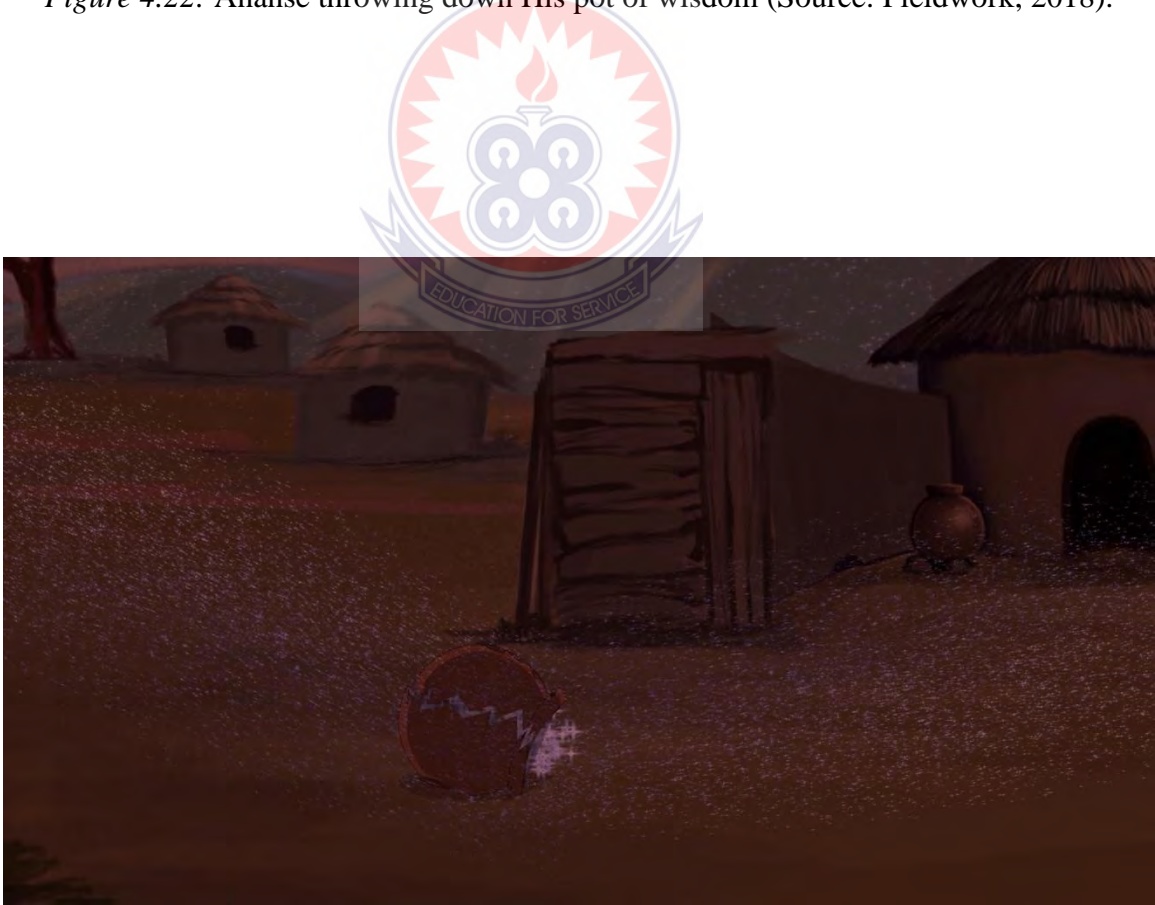


Figure 4.23: Ananse's wisdom pot broke and his wisdom flew to every direction (Source: Fieldwork, 2018).

4.2.8. Post-Production

Post-production is the third and final step in film or animation creation. It refers to the tasks that must be completed or executed after the filming or shooting ends. These include the editing of raw footage to cut scenes together, inserting transitional effects, working with voice and sound actors and dubbing to name just a few of the many post-production tasks. Overall, however, the three main phases of post-production are compositing, sound editing and video editing.

4.2.9. Compositing

After completely rigging up the character, animation of the 16 various scenes were done separately according to the script and the storyboard. The 16 scenes were exported to Adobe premiere pro for compositing. Compositing is the combining of visual elements from separate sources into single images, often to create the illusion that all those elements are parts of the same scene. This is where the characters and props were integrated into the backgrounds scenes drawn as shown Figure 4.25. The scene where Ananse pours his wisdom into his pot were executed in Adobe after effects using CC particles.



Figure 4.24. Compositing: Ananse pouring his wisdom into his pot

(Source: Fieldwork, 2018).

4.2.10 Sound and Voice



Since the whole concept was developed from Akan oral tradition, the project needed to have a narrative. Therefore, the story was recorded orally using external microphone in a studio and synchronised with the animated scenes. The theme music created for the animation was placed at the required places in the animation, the voice overs and sound effects needed for the animation were recorded according to the script in Adobe Premiere pro. They were edited and boosted and then placed in Adobe Premiere pro to be worked on with the other visual files. In multimedia design, sound forms a strong means of bonding and a form of driving the pulse and flow of the narrative. Sounds incorporated were selected after a trial testing of various sounds with a small sample of children and a review of

animated sounds from other animation studios around the world. Sound and theme music has been heavily invested into since research shows children can easily recollect visual messages if the sounds and theme music are memorable and appeal to the senses. Africa, has been known to be the continent rich in sound and music and storytelling always had musical interludes and dance breaks and most messages were made musical to be remembered. Hence the sounds and theme music were carefully selected and used.

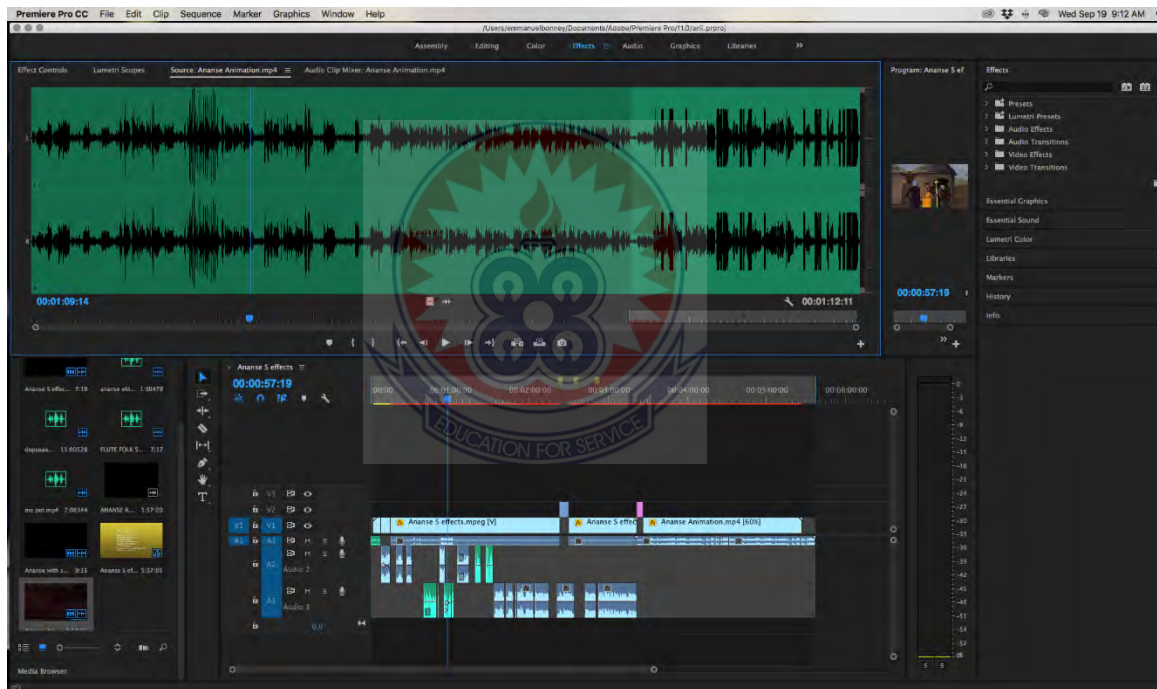


Figure 4.25. Sound: Sound synchronisation with narration, voice over and sfx.

(Source: Fieldwork, 2018)

4.2.11. Video editing

After all videos were rendered, they were reorganised according to the script and rendered as a complete video. The videos were also organised with the placement of the voice overs and the sound effects in mind. The rendered video was then burnt onto a CD. Also a CD label and cover were designed for the CD using Adobe Photoshop and Adobe Illustrator.



Figure 4.26. Video editing: organizing the sequences into one movie.
(Source: Fieldwork, 2018)

4.2.12. Introduction scenes

The opening visuals of the project was also shot after the animation was executed. The researcher thought of an introduction which gives the idea of urban settlement and that in today's busy world, parents can still engage their children in the house with stories that can help shape the upbringing of their children since we are in times when the younger

generations are oblivious of the importance of the art of storytelling which helped to shape our morals and values growing up. So, the initiative is geared at reliving some of the good moments of the past. The essence of the intro part was to promote, preserve and revive the art of Akan's oral narratives to fit with the times.

The DJI Mavic 2 Pro drone camera was used to shoot the aerials scenes and canon 5D Mark iv was also used to shoot the indoor scenes. The footages were imported to adobe premiere pro for editing. The edited videos were merged with the animation project with appropriate transitions.

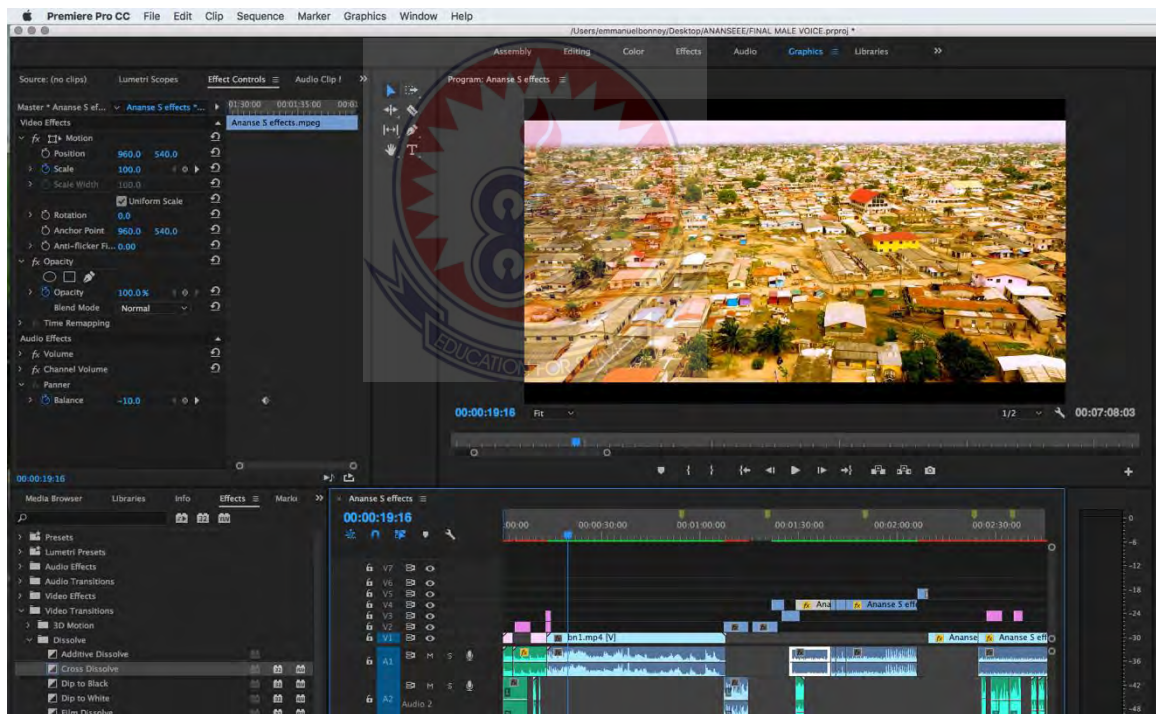


Figure 4.27. Video editing: editing of the introduction scenes. (Source: Fieldwork, 2019)

4.3 Research Question 3: what are the educational and the entertaining impacts of the animation on children?

This part of the research was to subject the animation created to evaluation by the direct beneficiaries (pupils in primary schools). The evaluation criteria employed by the researcher was based on Leacock and Nesbit (2007) framework for evaluating the quality of multimedia learning resources. This evaluation model is based on Learning Object Resource Instruments (LORI). The LORI is an evaluation model that enables learning object users to create reviews consisting of ratings and comments on nine dimensions of quality: content quality, learning goal alignment, feedback and adaptation, motivation, presentation design, interaction usability, accessibility, reusability, and standards compliance. The experimental evaluation model was also used concurrently with the LORI.

The researcher visited three primary schools in the Central Region, named Gateway School Complex, My Child International School and Unique Christian Ville Educational Complex, all in Kasoa. There were 90 pupils within the ages of 8-11 years, all in class five (5). Primary five pupils were considered because the story was captured in their English textbook to teach them comprehension. Each class was divided into two sessions - Class 5A and Class 5B with the A's representing the control group for the study and the B's being the experimental group.

The (5B) students were taught by using animated video of "Ananse and His Pot of Wisdom" (the experimental group) and the (5A) control group were taught by using traditional methods – teacher, discussion and dialog.

4.3.1 Control variables

The first part had the various teachers handling class 5A were tasked to read/narrate the Ananse and the Wisdom pot story from the textbook and assess the students using the traditional learning method. The students gave good answers and demonstrated that they understood what the teachers read out. The questions asked by the class teachers were all class assignments in the textbook.

Results on test 1 showed that, among the 15 students who participated in the survey at Gateway school complex, only 5 students representing 33.3 percent participated fully by answering questions during the question and answer session. At Unique Christian ville educational complex, 8 students were able to be fully engaged in answering the questions that came up after the traditional method which is the narrative. My child international school recorded the highest number of students who contributed during the Focus Group Discussion. Ten out of 15 gave correct answers to the various questions asked after listening to the narrative. On the average, most of the students who contributed had an idea of the questions asked from their textbooks on the “Ananse and the Wisdom Pot”. Twenty-eight percent of students from both schools were inactive and could not comment or give answers to some of the questions at all.

4.3.2 Experimental variables (Evaluating the animated video)

The researcher wanted to know the feeling of students when learning of the Ananse stories through animated videos. All the students were very enthusiastic and eager to watch the video. The animated video was shown to the experimental group and questions and answers

followed right after watching the video. It was noticed that the students were much more attentive and curious.

The experimental group were also made to comment and rate the animated video using Learning Object Resource Instruments (LORI an evaluation model designed by Leacock and Nesbit (2007). The LORI is an evaluation model that enables learning object users to create reviews consisting of ratings and comments on nine dimensions of quality. Only four out of the nine dimensions can be applicable to the study because the nature of the learning object design did not fit the rest of the LORI rubric. The following rubrics under LORI were used to evaluate the animation by the pupils; Content quality, learning goal alignment, motivation, presentation design and Reusability. The assessments and the recording of pupils comments were done by a conductor/moderator during the focus group discussions.

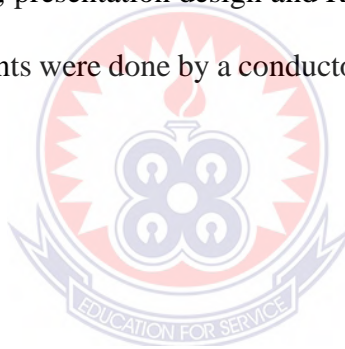


Table 3

LORI Evaluation table

LORI Evaluation model	Ratings									
	Excellent (5)		V. good (4)		Good (3)		Fair (2)		Poor (1)	
	F	%	F	%	F	%	F	%	F	%
Content quality	58	55.2	38	36.1	9	8.6	0	0.0	0	0.0
Learning goal alignment	78	74.2	17	16.1	10	9.5	0	0.0	0	0.0
Motivation	90	85.7	12	11.4	3	2.8	0	0.0	0	0.0
Presentation design	35	33.3	52	49.5	16	24.7	0	0.0	0	0.0
Reusability	3	20.0	4	26.6	8	53.3	0	0.0	0	0.0

4.3.3 Content quality

The study was to find out if the content of the animation is valid and its potential effectiveness as a teaching and learning tool among pupils. Responses and comments derived during the focus group discussions indicated that all the students in the three schools agreed that the content of the animation made them understand the theme of the story better. The content had well-orchestrated sequences and patterns to make the pupil assimilate the message without biases and distractions. The moderator upon assessing the content of the animation rated the content 55.5% (excellent), 36.11% (very good) and 8.6% (good).

4.3.4 Learning goal alignment

This part of the table was to measure if the actions/activities in the animated video is sufficient to provide the primary children with the knowledge and skills to be successful in the assessment (answering the questions outlined in the textbooks on Ananse and the wisdom pot). Ninety-point three percent of the students experimented were able to give excellent and very good answers. The remaining 9.7% were all able to give good and fair answers to the questions discussed. The learning goal again was to help pupil's comprehension of spoken words. Students ability to recall the various actions and activities in the animation improved the ratings of the Learning goal alignment. The children were able to interpret the scenes and the voice over of the video to identify the theme of the story and the morals taught in the story.

4.3.5 Motivation

Learners were also tasked to comment on how the animated video helped them enjoy the Akan mythological narrative animated. The motivation quality was to assess whether the animation was boring or fascinating. Majority of the student were of the view that the animation was relevant and they really enjoyed watching it. Some commented that the animation enhanced their understanding of the story. “the way the background and the movement of the people in the animation give me more understanding” (child A, My child International school, Kasoa). Another also commented that “the background draws my attention to the story”. A pupil was of the view that he prefers the oral dispensation of the Akan mythologies instead of the animated video due to the fact that such learning object or material will not be made available to them. Another interesting pupil from Gateway

school complex commented that he didn't enjoy the animation and prefers to oral presentation of the Akan narratives because he wants to be imaginative; create his own visual interpretations on his mind while hearing or reading. "I like the oral narration because it helps you to think further or imagine it [imagine the scenes]". In all 87% of the pupil believed the animation was fascinating and had the adequate components to sustain their interest. 14.1% said they were okay with the animation and never felt bored during the presentation. The remaining 2.8% saw it to be good but prefer the oral narrations because he want to create their own mental picture of the stories instead of what someone else has created.

4.3.6 Presentation design

In LORI, presentation design refers to the quality of exposition of digital resources including animation. This section was to ascertain if the descriptions and explanations in the animation are concise and meet the cognitive load principles of multimedia learning outlined by Mayer (2001). It also seeks to find out whether the animator incorporated aesthetics, production values that are in line with the principles mentioned earlier. Aesthetically, most of the school children rated the animated project as very good. They enumerated that the colours were bright and the scenes were nicely painted and those elements got their attention. They complained that the animation was short and they expected to see more. Majority of the pupil constituting 99% were certain that the animation has helped them understand the theme of the Chapter in their textbook better due to the character movements, visual representation of the concepts and ideas portrayed in the narratives and the voice over used to describe and narrate the story.

4.3.7. Reusability

This section is to review if the LO is a stand-alone resource that can be readily transferred to different courses, learning designs, and contexts. 15 children were selected randomly and examine if the animation has the required content to all students under the ages of 4 to 13 years. The ratings indicated that majority of the children rated the animation above average. Students who could not express themselves appropriately through the English language could narrate the entire storyline in the Akan language with ease due to the clear and concise visuals portrayed in the animation.

The above information presented shows that the animation aided the students to understand the concepts. Certain key concepts identified during the textual analyses were well outlined in the animation to help enforce the message being portrayed in the Akan mythological narratives. Again, the animation had enough content to help students answer to learning activities found in their textbooks. Actions/activities in the animated video were sufficient to provide the primary children with the knowledge and skills to be successful in the assessment. Comparing the experimental group with the control group, 100% of the pupil experimented were able to contribute to the discussions. Students perceived to be weak and reserved were able to come out and express their views. Most gave fair answers but none of them gave wrong answers to the questions asked by the moderator/conductor. The presence of the LO changed the mundane classroom feeling to a friendlier focus group discussion. This could be the reasons why students perceived to be shy and weak had the courage to contribute without fear and intimidation because they were sure of the answers since the animation was self-explanatory.

4.3.8. Analyses

The analyses of the results indicated that, the animator incorporated the relevant elements, and props to properly describe and explain the concepts embedded in the Akan mythological narrative. The animation was concise and meets the cognitive load principles of multimedia learning outlined by Mayer (2001). Mayer's design principles form an effective guide to minimizing extraneous cognitive load. They include coherence principles that recommend excluding unneeded or irrelevant materials, contiguity principles that recommend presenting elements that the learner must mentally integrate close together in space and time, and a modality principle that recommends explaining animations with audio narration rather than text. Going by the principles outlined by Mayer (2001), the animation had all the traits and principles stated by Mayer. This indicates that, animation meant for children as LO shouldn't necessarily be long in terms of duration, but should aspire to have the element and principles necessary to make the cognitive impact. Mayer (2001, p.49) further stated that, "effective presentation design can increase germane cognitive load, which can contribute to learning and schema development. Poor presentation design can lead to increased extraneous cognitive load, which will reduce the capacity available for other cognitive processing". According to Mayer (2001) for LO to obtain higher ratings of 5/5, objects should also demonstrate designs that effectively integrate text, graphical, video, or audio media in a manner that is appropriate for the content and consistent with research-based principles of multimedia learning.

The learning object was perceived by students to be straight forward and easy to understand. The school children were of the view that the animation helped them to easily assimilate the morals and knowledge in the Akan mythological narrative. The characters

and the visual gestures, scene paintings and the fact that it was Ananse story motivated the children to participate in the focus group discussion. Other students were not motivated because they feel their schools wouldn't be in the position and see the need in teaching them with LO's like the one presented. One student was also of the view that the fact that the animation helped him to understand the story better, he would still prefer the oral narratives without the animation to help him create his own mental picture of the situations. He feels the rendition of the Ananse story will not motivate him to be creative and imaginative.



CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Overview

This chapter presents the summary of the research work undertaken, the conclusions drawn and the recommendation made as an outgrowth of this study.

5.1 Summary of Finding

The study sought to find out the best genre of presenting Akan oral traditions to make them attractive to the younger segment of the society in the face of modern technology. The study was based on three objectives. The first objective was to select three (3) documented Akan mythical narratives found in textbooks of Public Basic Schools published in the 1990s and examine their cultural implications in enculturation of children. The second objective was to develop and produce a six-minute two-dimensional animation with root in Akan mythological narrative of socio-cultural and moral importance in the enculturation process. The third objective was also to evaluate the educational and the entertaining impacts of the animation produced on children.

The study revealed some popular documented Akan mythological narratives published in textbooks of public basic schools in the 1990s. They include, The Ananse and His Pot of Wisdom, Why Crap didn't have a Head? and Why the Hawk had the right to catch the Chick? The concept of the "Ananse and His pot of wisdom" story educated children not to be self-opinionated and self-conceited and they must be willing to accept

and open up for correction since no one is the repository of all the wisdom in the world. The “Hawk and Hen” story also educates children to always support and participate in group work or communal projects. And that there is always a punishment for those who cheat. One key message in the story demonstrates that aggrieved people can be dangerous to society. They can pursue a revenge agenda that is inimical to the progress of humankind. The story of why the crab didn’t get a head also advises the youth to have clear priorities in life; they are advised to take care of important issues and not to follow others especially friends aimlessly. Akans mythical narratives contain the traditional beliefs, moral and ethical components of the people’s culture and philosophy and these were used as the foundation for impacting some critically examined culturally relevant concepts to pupils.

The study also revealed that culturally, the Akans bequeathed their values and beliefs through folktales. Their story telling act was a way of transferring history from one generation to the other to avoid complete extinction of the societies history and norms. The oral traditions were catalyst that engineered good moral development among the old generation. Akan’s mythical narratives had experiences and aspirations of the society embedded in them therefore society guided itself with them. Philosophically, the Akans mythological narratives were used to teach the youth good moral and social lessons, attitudes, knowledge and wisdom.

The study also sought to find out the production process and the step-by-step design-based approach in creating animation based on one of the Akans mythologies selected to help translate the Akans oral tradition into modern content to meet the demands of our current generation. The standard production procedures which include pre-

production, production and post-production were followed. At the pre-production stage, the researcher incorporated culturally relevant elements, characters and props to properly describe and explain the concepts embedded in the Akan mythological narrative. The traditional and frame by frame animation techniques were used in creating the animation. Animation was concise and meets the cognitive load principles of multimedia learning. This helped in minimizing extraneous cognitive load on the direct beneficiaries.

Aside creating the animation to help repackaging Akans oral narratives into modern means of communication, the research sought to find out the cognitive, cultural impacts of using animated learning materials in classrooms and its potential for cognitive enrichment. The experimental evaluation model was concurrently used with the LORI (Learning Object Resource Instrument) in the evaluation process. The primary school children had the opportunity to assess the effectiveness of the content of the animation and how it aided them in understanding the concepts in the textbook. The children rated the content of the animation excellent. All the students experimented and participated in the focus group discussions were certain that the animation explained the story better. This can be attributed to the critical examination of the content through discussions with traditional authorities to help interpret the myths selected. There was a significant difference among the control group and the experimental group. Verbal comprehension or achievements score among the experimental group was higher than those in the control group. The control group achieved 78% as compared to 100% achieved by the experimental group. The content and the activities and motion in the video enhanced students performance during the evaluation. The warm colour pallets chosen for the background paintings was one of the elements that increased children motivation while watching the animated video.

The learning object was perceived by pupils to be straight forward and easy to understand. The school children were of the view that the animation helped them to easily assimilate the morals and knowledge taught in the Akan mythological narrative. The characters and the visual gestures, scene paintings and the fact that it was Ananse story motivated the children to participate in the focus group discussion. This revealed that children are ready to learn about their culture and seek knowledge and wisdom from the narratives.

The presence of the LO changed the mundane classroom experience to a friendlier focus group discussion. Students perceived to be nerd, weak, and introvert responded better with the introduction of the animation.

It was revealing to know that less than five percent (5%) of pupil in primary school do not like the idea of using Multimedia learning object in learning, especial when the topic has to do with stories or narratives. They believe LO makes them not creative and less imaginative. Others also think that their schools wouldn't be interested in providing them with such LO to enhance their learning, therefore, they will still stick to the use of traditional approach.

5.2. Conclusions

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

The study has demonstrated that public basic school textbooks published in the 1990s had Akan mythological narratives which had practical moral lessons to shape pupils upbringing and to also have positive impact on their lives. The respondents were able to explain the moral meanings and the cultural underpinnings of the Akans mythological narratives documented in the textbook. The findings imply that the “Ananse and the Wisdom Pot”, the “Hawk and Hen”, and “Why the Crab didn’t have a Head” mythical narratives depicted in the textbooks were purposely chosen among the numerous Akan mythological narratives to instill some specific cultural and moral messages among the youth at various stages of their lives. The lessons the mythic narratives convey, also provide the youth with tools and critical thinking skills to be able to adjust and fit properly into their various societies. Philosophically, the Akans mythological narratives were used to teach the youth good moral and social lessons, attitudes, knowledge and wisdom. It is evidential that Ghanaian (Akan) mythological narratives used in educating pupils in the schools were culturally and morally significant and must be encouraged in our current curriculum. Schools also contribute immensely in character formation and development of the child. The child does not forget what he learned from school. Children are not born knowing what to do with their lives. They emulate and learn from their environments and through messages communicated to them which carry the stamp of culture. When philosophical analysis comes to grips with the issues of the day, it can make a direct impact on the thinking, beliefs, and practices of contemporary society. It is therefore appropriate for traditional

oral narratives which are rich in morals, culturally relevant issues and practical life lessons to be used as a teaching and learning material in enculturation process of children.

The study has been able to demonstrate the use of standard animation production processes to successfully convert one of the Akans mythical narratives documented in primary school textbooks published in the 1990s into a culturally relevant animation content. The traditional 2D animation technique used enabled the creation of content which gave a strong appeal to children owing to its ability to simulate textures and environments through manual or digital means. This implies that animation can best be used to translate Akans mythological narratives into digital content to make them relevant to the current generation and to also preserve Akans oral tradition to keep them from extinction. And one of the key roles in making culturally relevant animated content for a society is the use of visual designs; how the environment and the elements in the production relate to the culture of the people. The researcher believes it is time for more narratives to be told through digital art, like animation and this study tried to do that as a way of finding an alternative means of retelling Akan's oral narratives. Values and child philosophical exercises need to be prominent in the animations and not just random entertaining stories. And storylines should be easy to remember, and simple to be enjoyed by both elderly and the children to encourage discourse and erase generational gaps in the consumption of the animations.

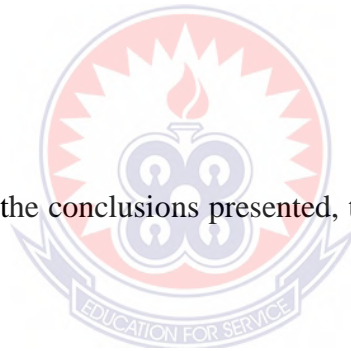
Transmitting Akans oral narratives into animation format helps children to understand and interpret concepts embed in written or oral narratives better, but only so when the content is designed to have elements that relate with their environment and culture. The findings of the study show that the use of culturally relevant visual elements, socially meaningful characters and the used of the right animation production technique

and voice over, helped children to easily recollect visual messages, decode and understand abstract or philosophical concept in animated story. This approach will enhance enculturation of children.

The study indicates that the use of animation in lessons helps increase learning motivation. When animation is used in classroom as a learning and teaching material, it helps change the atmosphere of a traditional strict classroom practices into interactive learning environment where every student gets the opportunity to imagine, interpret and memorise the contents realistically

5.3. Recommendations

Based on the findings and the conclusions presented, the following recommendations are suggested:



Publishers must be encouraged by the relevant bodies and institution to document and publish Akan mythological narratives so that the youth can have access to them. Aside this, writers should incorporate Akan mythical narratives and other values into their fictional stories to enable the youth learn some aspect of their culture, shape their moral upbringing and to instill discipline among the youth. Also, since traditional oral narratives play pivotal role in the culture and moral upbringing of the people, storytelling and drama should be included or re-introduce in our school curriculum, so as to teach pupils the socio-cultural and moral lessons inherent in them since they are absent in our school curriculum.

The study recommends that animation should be used to interpret concepts imbed in Akan mythological narratives and fictional characters. This helps to engage children better to avoid social stigma, since animations helps to address sensitive issues of youth immorality, that are based on authentic stories and the experience of young people, while at the same time ensuring the anonymity of participants through the use of fictional characters. Incidentally, most Akans mythological narratives are archetypal therefore using live actors (people) to perform the various roles especially roles of archetype of evil or indiscipline cause stereotype and stigmatisation.

The growth and increased rate of foreign media content in Ghana have raised numerous questions as to the negative impact and effect it brings towards culture. In view of this, producers could focus some attention on producing movies that has ancient heroic stories and myths that still have relevance in the contemporary Akan society.

Schools can take advantage of the benefits and the positive impact animation has on children and convert some teaching and learning materials and theoretical topics into animation content to help simplify key concepts to improve interactive learning environments among pupils.

5.4 Suggestion for further studies

Further research should be done on how customised animation can help in the character formation of the Ghanaian child, using critically examined relevant storylines.

REFERENCES

- American Academy of Child and Adolescent Psychiatry (2011). *Children and TV Violence: Fact for Families*. Retrieved August, 18, 2018, from www.aacap.org/pdf
- Adamson, J. (1991). *Bugs Bunny: Fifty Years and only one grey hare*. Henry Holt & Co.
- Addo, A.E.P. (2001). *African philosophical thought and wise sayings*. Retrieved February, 24, 2018, from <http://www.authorsden.com>.
- Ahiabor, G. (2014) *Vume, home of pottery*. Retrieved December, 12, 2016 from <https://www.graphic.com.gh/features/features/vume-home-of-pottery.html>
- Aliyeva, A. (2013) *Hidden effects of cartoons on little spectators*. Retrieved August, 29, 2018 from <https://www.azernews.az/analysis/58562.html>
- Amate, P. (2011) *Visual representation of selected Akan proverbs in Ghana: Their Philosophical and Socio-Cultural Values* (BA. Arts, Integrated Rural Art and Industry)
- Apedo, L.K. (2011) *Essentials of Graphic Design*. Whimsey Press Limited.
- Asante E. S. (2002). *Totemism under threat; Our totems get summarily execute*. Retrieved August 18, 2017, from <http://www.biodiversityreporting.org>
- Auld, M. (2015). *Anansi Stories as Mythology*. Retrieved August, 12, 2017, from <http://anansistories.com>
- Bandura, A. (1977) *Social learning theory*. Prentice-Hall.
- Bandura, A. (1986) *Social foundations of thought and action: A social cognitive theory*. Prentice-Hall

- Bandura, A. Ross, D., & Ross, S. A. (1961). Transmission of aggression through the imitation of aggressive models. *Journal of Abnormal and Social Psychology*, 63, 575-582
- Best J.W., (1981) *Research in Education*, (4th Ed). Prentice Hall Inc.
- Bétrancourt, M. & Chassot, A. (2000). Making sense of animation: How do children explore multimedia instruction? *Le travail Humain*, 63(4), 311–330.
- Byrne, B. & Braha, Y. (2018) *Creative Motion Graphic Titling for Film, Video, and the Web: Dynamic Motion Graphic Title Design*. Focal Press.
- Clark, L. (2009). *Cartoon Violence 'makes children more aggressive'*. London: Associated newspapers. Retrieved March, 15, 2015, from <https://www.dailymail.co.uk/news/article-1159766/Cartoon-violence-makes-children-aggressive.html>
- Cole, R. (1990) *The spiritual life of children*. Mifflin
- Danquah, J.B. (1968) *The Akan doctrine of God*. Frank Cass and Co. Ltd.
- Dewey, J. (1916). *Democracy and education: An introduction of the philosophy of education*. Macmillan Publishing.
- Finnegan, R. (1967) *Limba stories and storytelling*. Oxford Clarendon Press
- Fayemi, A. K. (2008) *Deconstructing proverbs in African discourse: The Yoruba example*. Lagos State University. Retrieved May 14, 2014, from <http://journal.afroeuropa.eu/index.php/afroeuropa/article/viewFile/136/125>.
- Frey, L., Botan, C., & Kreps, G. (1999). *Investigating communication: An introduction to research methods*. (2nd ed.). Allyn & Bacon.

- Gasson, S. (2003). *Grounded Theory Methods for Qualitative, Interpretive Research*. IGI Publishing, Hershey PA.
- Gbolonyo, J. S.K., (2009). *Indigenous knowledge and cultural values in ewe musical practice: their traditional roles and place in modern society*. Ph.D. dissertation, University of Pittsburgh. Retrieved June, 06, 2015 from <https://dscholarship.pitt.edu/6773/1/JSKofiGbolonyoPhDdiss2009FinalETD.pdf>
- Greene, L. C., (2015). *Myths connections*. The Yale-New Haven Teachers Institute. Retrieved June, 06, 2015 from <http://www.83.02.08/Mythconnections.pdf>
- Goodreads (2017) *The marriage of Anansewa: A storytelling Drama by Efua Sutherland*. Retrieved July, 12, 2017, from https://www.goodreads.com/book/show/661150.The_Marriage_Of_Anansewa
- Gyekye, K. (2013) *Philosophy, culture and vision: African perspective*. Sub-Saharan Publishers, Accra
- Gyekye, K. (2004) *The Unexamined Life: Philosophy and the African experience*. Sankofa publishing co. ltd.
- Gyekye, K. (1997) *Tradition and modernity: Philosophical reflections on the African experience*. Oxford University Press.
- Huff-Corzine, L. (1996) *Storyboarding 101: Turning Concepts into Visual Forms: Institute for Public Media Arts*. University of Central Florida
- Huff-Corzine, L. (1986) *Beauty and the Beast: A Social Psychological Study of Weight Satisfaction and Dieting Behavior*. Unpublished Ph.D. dissertation, Washington University.

- Iamurai S., (2009) *Positive cartoon animation to change children behaviors in primary schools*. Paper presented at the International Conference on Primary Education, Hong Kong.
- Indagi, A. (1984) *Essentials of research methodology for Nigeria educators*
- James, C. (2004). *Searching for Ananse: From orature to literature in the West Indian children's folk tradition*. Trinidad University of the West Indies.
- Khashaba, N., (2008) *The negative effects of cartoon violence on children's behavior*. Retrieved August, 29, 2016, from <http://www.bgsu.edu/departments/tcom/faculty/ha/tcom103fall2004/gp9/>
- Korstjens, R. & Moser, A. (2018) Series: Practical guidance to qualitative research. Part 4: Trustworthiness and publishing, *European Journal of General Practice*, 24:1, 120-124, DOI: 10.1080/13814788.2017.1375092
- Kerlow, V. I. (2000). *The art of 3D computer animation and imaging*. John Wiley and Sons, Inc.
- Kuchimanchi, B., (2013). *The role of animation in student's learning*. Retrieved August 18, 2016, from <http://edtechreview.in>
- LaVerle, B. (1994) *Ghana: A country study*. Washington: GPO for the Library of Congress, 1994.
- Leach, M. (1950) *Standard dictionary of folklore, mythology and legend*. Funk and Wagnalls
- Leacock, T. L., & Nesbit, J. C. (2007). A Framework for evaluating the quality of multimedia learning resources. *Educational Technology & Society*, 10 (2), 44-59.

- Mandrappa, N. (2014) *Negative impacts of cartoons*. Retrieved January, 8, 2016, from <https://novakdjokovicfoundation.org/negative-impacts-of-cartoons/>
- Mayer, R. E. (2001). *Multimedia learning*. Cambridge University Press.
- McLeod, S. A. (2011). Bandura - *Social Learning Theory*. Retrieved August 29, 2016, from <http://www.simplypsychology.org/bandura.html>
- Micah, A. (2018) *Cultural imperialism, TV and children spectatorship in contemporary Ghana*. Master's theses. 1063. From <https://repository.usfca.edu/thes/1063>
- Morino, M. (1997) *The impact of technology on youth in the 21st century*. Retrieved June, 1, 2015, from <http://www.morino.org/pdf/cdf.pdf>
- Obeng, S. G. (1996). The proverb as a mitigating and politeness strategy in Akan discourse. *Anthropological Linguistics*, 38(3), 521-549.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods (3 ed.)*. Sage.
- Peek, J. (1987). The role of illustration in processing and remembering illustrated text. in D.M. Willows & H.A. Houghton (Eds.), *The Psychology of Illustration I. Basic Research* (pp. 115–151). New York: Springer
- Pinto, C. F. (2008). Once upon a time... Tales between the ethics and aesthetics. ETEN Annual Conference 2008, Liverpool: *Creativity and employment*.
- Quan-Baffour, K. P. (2011). The wisdom of our fathers; Akan proverbs and their contemporary educational values. *Southern African Journal for Folklore Studies*, 21(1) July: 30-38.
- Rattray, R.S. (1927) *Akan-Ahanti folk-tales; Collected and translated by Capt. R.S. Rattray*. Clarendon Press.

- Rieber, L. P. (1990). Using computer animated graphics in science instruction with children. *Journal of Educational Psychology*, 82, 135–140.
- Schensul, J, LeCompte M. (2013) Essential ethnographic methods: A mixed methods approach. Altamira press.
- Sharmila, J. (2014) *Infographic: 12 amazing facts on the effects of animation on kids brain*. Retrieved August, 14th, 2018, from [http://www. animaker for schools,](http://www.animakerforschools.com) effect of animation on kids, Infographic
- Stone, G. P. (1962) "Appearance and the self." Pp. 86-118 in *Human Behavior and Social Processes*, edited by Arnold M. Boston: Houghton Mifflin.
- Swanson, R. A., (2013) *Theory building in applied disciplines*. Berrett-Koehler
- The New Encyclopaedia Britannica (2007). *History of Technology*. volume 28. Macropaedia 15th Edition. Encyclopaedia Britannica Inc.
- VanDyck, C. (1967) *An analytic study of the folktales of selected peoples of West Africa*. Ph.D. Dissertation. Oxford University.
- Ward, A. R. (2002) *Mouse Morality: The rhetoric of Disney animated film*. University of Texas Press.
- Wilks, I. (1993) *Forests of gold: Essays on the Akan and the kingdom of Asante*. Ohio University Press.
- Wipo E. (2000) *Traditional cultural expressions*. Retrieved August 10, 2018, from <http://www.wipo.int/tk/en/folklore>
- Woodson, C. G. (1928) *African myths*. Washington: Associate Publishers.
- Yankah, K. (1983) *The Akan Trickster cycle: Myth or Folktales*, Indiana University

Zhang, Y. & Wildemuth, B. (2009). *Qualitative Analysis of Content. Applications of Social Research Methods to Questions in Information and Library Science.*

Retrieved: November, 12th, 2018, from

[https://www.researchgate.net/publication/265746248_Qualitative_Analysis_of_](https://www.researchgate.net/publication/265746248_Qualitative_Analysis_of_Content/citation/download)

[Content/citation/download](https://www.researchgate.net/publication/265746248_Qualitative_Analysis_of_Content/citation/download)



APPENDIX A

INTERVIEW GUIDE FOR TRADITIONAL LEADERS

SECTION A

1. Status / Title:

Chief [] Clan head [] Traditional priest [] Family Head []

Other [] Please specify

2. Age

70 – 79yrs [] 80 – 89yrs [] 90 – 99yrs [] 100 – 109 []

3. Ethnicity / Region

Ashanti [] Brong [] Central/Fante [] Eastern (Akyem/Akuapem) []

Western/Ahanta []

4. Place and date of birth.

SECTION B

- I. What stories have come down to you from your parents? Grandparents? More distant ancestors? [Can you narrate some of these stories to me?]
- II. What is the story's historical background?
- III. What message does the story communicate? (area of interest)
- IV. What are the cultural benefits of the oral narratives?
- V. What are their symbolic or metaphorical meaning?
- VI. Give three moral lessons you gained from the stories.
- VII. What are the proverbs and songs associated with the stories?
- VIII. What role do you think these stories can play in the education of our children?
- IX. Have you seen any of the Akans Oral narratives documented?
- X. Would you like to watch any of the oral narratives animated?
- XI. Would you like it if Ghanaian folklore are animated? Yes No
- XII. If yes, how will it benefit the younger segment of the society?

APPENDIX B
Informed Consent Form (Traditional leaders)

I, _____, agree to be a participant in the folklore research project **Akan Mythological narratives in Motion: Bring Akans Amusing and Instructive Adventures to Life**, which is being conducted by **Emmanuel Bonney**, who can be reached at **024 959 7900**. I understand this participation is voluntary and that I will not be reimbursed for my participation. I also understand that the material collected may be archived at University of Education, Winneba's library, and may therefore be used for future collection, publication, or research purposes. No financial gain is anticipated from any such study.

The following points have been explained to me:

1. The purpose of this study is to collect, record, analyze, and appreciate examples of Akan mythology for a research project. This might include stories, songs, personal experience narratives, explanations of the myths, performances, or demonstrations of folklore, which is understood as creative expressions in context or artistic communications of small groups.
2. The procedures are as follows. You will be asked to share your stories or other lore or expertise on lore with the student researcher. You will be tape recorded (audio means). These tapes may be archived in the university library.
3. You may choose to have your real, full, or partial name used in the study OR to have a pseudonym used in the study. Please indicate your preference by checking one of the following:

_____ Use my real name OR _____ Use a pseudonym.

Please indicate the name you wish to be known by in the study:

Therefore, the study will refer to you according to your wishes and consent.

4. If this interview becomes invasive or personal or you become uncomfortable, you may cease participation at that time. No discomforts or distresses will be faced during this research.
5. No physical, psychological, social or legal risks exist in this study.
6. The results of this participation may be archived to preserve your stories for future generations.
7. The investigator will answer any further questions about the research (see above phone numbers).
8. In addition to the above, further information, including a full explanation of the purpose of this research, will be provided at the completion of the experiment, if requested.

Signature of Researcher

Date

Signature of Participant

Date

APPENDIX C

INTRODUCTORY LETTER FOR SCHOOLS

EMMANUEL BONNEY

University of Education, Winneba
P.o. Box 25, Winneba

Mobile: +233 (0)24 959 7900
+233 (0)20 814 3629
+233 (0)30 251 0893

Monday, 12th Nov., 2018

The Head teacher,
My Child Preparatory School
Kasoa.

Dear Sir,

REQUEST FOR PERMISSION TO CONDUCT RESEARCH TASK IN MY CHILD PREPARATORY SCHOOL, KASOA.

You are hereby kindly requested to allow me, Emmanuel Bonney, Student no. 8131750017 (University of Education, Winneba) to complete a practical assignment (research task) in your school.

My project title is Akan Mythological narratives in Motion: Bring Akans Amusing and Instructive Adventures to Life. I am conducting a research on the use of animation to effectively enhance children's moral and cultural knowledge. The purpose of this interview is to help the researcher study students' response patterns when presented with Akan myths/folklore instruction in an animated format.

The execution of the research task may under no circumstances disrupt the normal teaching programme of the learners, except if you and the class teachers give permission to do so. Participation by teachers in this research task is absolutely voluntary.

Thank you.
Yours faithfully



Emmanuel Bonney

MAPPENDIX D

FOCUS GROUP QUESTIONS GUIDE

Pretest (Control group)

1. What was the name of Ananse's Son?
2. Where did Ananse plan to hide the pot of wisdom?
3. In what object did Kwaku Ananse put what he had collected?
4. Who was spying on Ananse?
5. What did Kwaku Ananse do when he got to the tree?
6. What prevented Ananse from getting to the top of the tree?
7. Why did Kwaku Ananse break the pot?
8. What happened to the wisdom in the pot?
9. How would you describe Ananse's behavior?
10. What would you have done differently if you were Ananse?
11. Which character trait of Ananse are not emulating?
12. What are the lessons you have learnt?

Post-test (Experimental group)

1. What was the name of Ananse's Son?
2. Where did Ananse plan to hide the pot of wisdom?
3. In what object did Kwaku Ananse put what he had collected?
4. Who was spying on Ananse?
5. What did Kwaku Ananse do when he got to the tree?
6. What prevented Ananse from getting to the top of the tree?
7. Why did Kwaku Ananse break the pot?
8. What happened to the wisdom in the pot?
9. How would you describe Ananse's behavior?
10. What would you have done differently if you were Ananse?
11. Which character trait of Ananse are not emulating?
12. What are the lessons you have learnt?
13. Did you enjoy watching the animated version of the story? [Yes] or [No]
 - (a) Reasons for your choice of answer.