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Exploring teacher/student knowledge and conceptions of knowledge through enquiry-based research in visual art studies

Theresa Magdalen Giorza

A research report submitted to the Wits School of Education, Faculty of Humanities, University of the Witwatersrand, in partial fulfilment of the requirements for the degree of Master of Education

Johannesburg
2012

ABSTRACT

This qualitative study explores how knowledge and concepts of knowledge are experienced in an undergraduate teacher education course that employs a community of enquiry pedagogy. As designer and facilitator of the course I engaged students in enquiries and enquiry-based activities to learn about art. Using an action-research approach I made changes to the course design in response to how it played out. The art of the Constitutional Court of South Africa was the focus of our study and students developed structured and logical 'frameworks' for analysing artworks as well as playing with laterally extending concepts such as art, justice, equality and humanity. The findings suggest that the dialogical and embodied practice of a community of enquiry pedagogy strongly influenced my students' and my own awareness of knowledge as a creative and experiential opening up and as a companion to the equally valuable experience of *not knowing*. Teaching within this epistemological framework demands democratic and reflexive pedagogies such as the community of enquiry.

Keywords

Community of enquiry
Concepts of knowledge
Democratic pedagogy
Teacher education
Reflective teaching

DECLARATION

I declare that this research report is my own unaided work. It is being submitted for the degree of Master of education at the university of the Witwatersrand, Johannesburg. It has not been submitted before for any degree or examination at any other University.

_____

Theresa Magdalen Giorza

15 February 2012

Acknowledgements

While I claim that this is my unaided work, I could not have carried out this research or produced this report without the generous assistance and collaboration of a number of people:

My supervisors, Karin Murris and David Andrew
Jane Lane, curator of the art collection at the Constitutional Court
My students on the Art in Education course
Maurice Smithers, layout and design wizard

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Chapter 1: Introduction

Teaching within the disciplines of art history, theory and criticism particularly to first time art students, throws up a number of issues relating to epistemology and ethics. Conceptions of knowledge that are relational, contextual, contingent and embodied challenge patterns of behaviour that have their origins in Cartesian worldviews. These worldviews were strongly expressed in my own early education and often find purchase in the content-heavy art history courses offered in schools and tertiary institutions. Contemporary art practice, dialogical and socially-engaged art pedagogies and recent approaches to art theory which have their roots in poststructuralist thinking (for example, visual culture studies) pose a challenge to transmission -type pedagogies. The community of enquiry offers an experiential pedagogy that strengthens this challenge and foregrounds reflection and metacognitive awareness in a dialogical and democratic community. This practice models the kinds of interaction students will need to engage in if they are to teach reflectively. I carried out an action-research project to explore my own and my students' experiences of learning about art through the community of enquiry.

Context

The context of my study is a half-year course for pre-service teachers in 'Responding to art'. The course is part of a year-long elective and most students who take it have little or no formal background in art. Only some of these students go on to a second year of art study. The course aims to prepare students to be able to work with images in the classroom and introduce art historical study and criticism to learners, in ways appropriate to the level they will be teaching. The B.Ed degree offered by the Wits school of education is aimed at students who intend to teach in one of the three initial phases designated by the national curriculum: Foundation (ages 6-9); Intermediate (ages 10-12) and Senior (ages 13-15).

The students taking Art in Education have two hours per week contact time of art theory which focuses on practical art pedagogies in one half of the year, and art history and criticism and related pedagogies in the other half. If students take art as a sub-major, they only have one semester of art history in their entire undergraduate degree. If they take art as a major and extend their art studies for another year, they would have had between 56 and 84 hours of art theory by the end of the four year degree (about one sixth of that of a Fine Art graduate).

Arts and Culture is a compulsory subject for all learners in South Africa from Grade R to Grade 9 and in many cases it is taught by a generalist teacher in the early grades where it is integrated with other subjects. The use of images as stimuli for art-making and for the development of aesthetic and visual literacy is part of the learning that is included in the curriculum in the arts and culture learning area but also in the languages learning area. Lesson plans developed as assignments and exam equivalents for courses in the division have indicated that students new to the study of art experience difficulty in incorporating 'looking at art' into their lessons.

Stimulus for the study

As an art educator, one is peripheral to the dominant educational discourse (Mörsch, 2003; Cahan & Kocur, 2011) and potentially subversive to accepted practices of classroom management and assessment. The dissonance between art practice and 'teaching' provides rich material for reflection and learning, but often the teaching of theory in art courses follows a more transmission-style practice. In the mid 1990's I taught art up to matric level in a private Johannesburg school. The final art history examination set by an external examinations board required the students to be able to write about prescribed periods and movements, both local and international. The mode of delivery of this curriculum was through 'slide lectures' based on a pre-selected range of works from the 'canon' of art historical study. I attempted to contextualise the content and make the learning more relevant by drawing on social histories and more African-centred viewpoints, but still the mode of delivery excluded the learners from active participation and remained one of "banking" (Freire,1996). The contradiction between my professed values and beliefs on the one hand (democratic practice, the socially constructed nature of knowledge and the value of multiple modes of meaning-making) and my practice as an educator on the other (who fed her students large doses of prescribed content through notes and lectures) caused a profound sense of discomfort.

In 2009, I began to teach in a higher education context and the prospect of introducing students in a one-semester course to the 'history of art', was a 'critical incident' in my life as an art educator. I 'knew in my bones' that presenting a slide lecture in a dark lecture theatre with ranked seating was likely to make most of the students more aware of their strangeness, ignorance and confusion than anything else. Feelings of strangeness, ignorance and confusion are not bad in themselves, in fact they are generative states of mind that can stimulate questioning and critical thought. But for this to happen, one needs to have developed some reflective metacognitive skills. Feelings of acceptance at my partial knowledge of an almost infinite subject has been a lifelong learning process for me and has entailed dedicated pilgrimages to museums and galleries over the years. I knew that I needed to find a 'way in' for these students that would allow them to take ownership of the subject and that would also legitimise their feelings and opinions in relation to the knowledge being presented.

Not only was I teaching students, I was teaching students who would go on to teach others. I wanted to teach in a way that would explore the nature of knowledge and learning, rather than transmit the content knowledge of a discipline or provide training in more effective modes of transmission. How could I create an environment in which democratic, collaborative and creative dialogue could become internalised as way of building knowledge that would be expressed in their own pedagogical relationships when they entered the teaching field?

I was introduced to the community of philosophical enquiry pedagogy through an intensive and experiential six session course. Throughout the duration of the course, a rigorous commitment to dialogical and collaborative open-ended exploration was enacted regularly in a critical and reflective atmosphere. Different forms of the practice have evolved since Lipman's initial Philosophy for Children curriculum and

learning and teaching materials developed by practitioners from these 'schools' offer valuable pointers and reflections on the technique. Gradually the patterns of speech, styles of dialogue and ways of listening became internalised for me as a principled practice and I began to incorporate the approach into my own teaching. It became clear that a community of enquiry pedagogy would be appropriate for the art theory course and would:

- allow me to teach in a way that did not force me to compromise my own values and integrity
- enable students to position themselves as knowers of new and privileged knowledge of art and artists without shutting down the possibilities of enquiry and meaning-making in the classroom
- not only *model* a participatory and democratic pedagogy that has critical and creative thinking and dialogue at its centre but would allow participants to practise and internalise this process
- would establish a collaborative and supportive learning community in the tertiary classroom

I was interested in finding out if what I expected from this pedagogy would be confirmed by my own and my students' experiences. The research project reported on here is an action-research self-study that I conducted with the consent of my students to answer the following question: How do I and my students experience the nature of knowledge in art education studies?

The action research methodology suited the reflexive and recursive planning that I needed to employ as I responded to the unfolding of the relationships and conditions on the ground and I kept a journal of field notes throughout the course period. I wanted the voices of the students to be heard in the research and with their permission, I collected student writing and assignments as data and conducted interviews with them after the course had been completed. I wanted to document the embodied nature of the pedagogy and requested permission to photograph learning sessions. I undertook to mask facial identities. The multi-voiced narrative and that emerged, particularly from the interviews, and the physically dynamic and interactive picture of learning as experience, have sufficient contextual detail and affective engagement to create a convincing argument to support the ongoing exploration of this pedagogy.

The report – an overview

The report that follows begins with a review of the literature (Chapter 2) that relates to the intersecting issues dealt with in my study and provides a framework of ideas which I use later in the document as a lens through which to examine the data that I collect in the research process. Key elements of this framework are: social constructivist/interpretive approaches to knowledge; the community of enquiry pedagogy; space, place, movement and embodied experience as disruptions to dominant discourses; diversity and difference as a resource for social justice pedagogies.

The methodology chapter (Chapter 3) outlines the research design, and process. The research relates to the teaching and learning on a course of study and this is described. The research method is one of action

research, but also a phenomenological study of understandings of certain concepts – knowledge in particular. The action research methodology is one that invites a constant re-assessment of one's view and position in relation to the research focus or object and is consistent with the epistemological and ethical underpinning of the community of enquiry pedagogy.

The course described is a 'Responding to Art' course which comprises indoor and outdoor activities including a visit to the Constitutional Court. An exploration of the relationship between art and justice is at the centre of the course design and provides a way in to art criticism and academic argumentation and writing. The course outline, schedule and course pack content list is included as Appendix A.

Chapter 4 is a discursive chapter in which I analyse selected data in order to develop an argument to answer the question posed in Chapter 1: How do I and my students experience the nature of knowledge in art education studies? The sub-questions enquire about the dialogical relationship between knowledge and enquiry required for open and generative conversation; how different pedagogies are experienced by the students when they are in student or teacher role; whether I effectively introduce the students to a dialogical, embodied enquiry-based approach to art study. The chapter includes images of pedagogical 'choreographies'. The full transcriptions of the enquiry and the interviews are included in Appendices F and G.

Chapter 5 concludes the report and summarises the claims made in the discussion:

- That the Community of Philosophical Enquiry as a pedagogy, invites and enables a cracking open, problematising and an unravelling of propositional knowledge into questions; and concepts into more complex, related and unstable re-groupable groups of concepts, changing students' relationship to knowledge, meaning and their own thinking.
- That this pedagogy, in combination with an embodied and experiential programme that includes encounters with actual art objects in spaces outside the classroom can reveal and disrupt accepted and invisible discursive practices in the arts that shut down thinking and aesthetic experience.
- That the community of enquiry pedagogy is one that takes full advantage of difference and diversity in a thinking community and promotes a social justice agenda.

Chapter 2: Review of the literature

A growing community of teacher educators working in the arts and literacy fields are developing innovative pedagogical approaches that acknowledge the social, situated, contingent and embodied nature of knowledge, the need for democratically configured pedagogical relationships and the increasing importance of dialogical and relational art forms in contemporary practice and popular culture (Ellsworth, 1997; 2005; Eisner, 2002; Freedman, 2003; Kallantzis, 2006; Cope & Kallantzis, 2000; Newfield, 2011; Stein, 2008; White, 2011). The action research study that I have made with my students draws on this body of work but more specifically employs a community of enquiry pedagogy and research approach. It seeks to track the learning experienced by participants (and myself as facilitator/researcher) in terms of concept change and meaning-making.

Anti-modern concepts of knowledge

The ability to consider "alternative conceptual frameworks" rather than only the dominant, 'correct' explanation and the 'incorrect', is an important feature of constructivist and socio-cultural educational research since the late 1970's (Hallden, Haglund & Stromdahl, 2007). These approaches are grounded in an anti-modern worldview which I will discuss as an introduction to my study as it is central to the claims I will make about learning.

The challenges to the modernist concept of knowledge made by such writers as Thomas Kuhn (1962), Benjamin & Echeverria (1992), Dunne (2001), Rancière (1991), Johnson (1987), and Burbules (1995) mean that teachers' conceptions of knowledge rather than their methods of processing of different kinds of knowledge must be the single most influential aspect of teacher identity and behaviour. Because teaching involves working with knowledge, the teacher's conception of knowledge and his or her relationship to knowledge are central concerns of the endeavour. These writers propose that knowledge is social and contingent and gained through praxis: a close connection between thought and action. This approach suggests a reflective and communal kind of learning process. Increasingly, scholarship is recognised as a building on others' knowledge and as a culturally bound effort at re-presenting aspects of the world. Validity is related to the quality of one's reflexivity, in other words, how aware one is of one's particular position or viewpoint and how this affects one's interpretations.

Johnson argues that, "We have learned that what counts as knowledge is always a contextually dependent matter - there are no 'theory-neutral data' in the required Objectivist sense, and criteria of rationality are ineliminably evaluative and dependent on our purpose and interest" (Johnson, 1987, p.xiii). If knowledge is indeed such a 'slippery' thing, education cannot pretend otherwise. The one-way transmission of facts and delivery of water-tight explanations is dishonest and misleading and other forms of engagement need to be used. Shulman and Shulman (2004) describe a pedagogy that embodies an anti-modern attitude to knowledge: they claim that "learning proceeds most effectively if it is accompanied by metacognitive

awareness and analysis of one's own learning processes, and is supported by membership in a learning community" (p.267). This statement draws attention to three key aspects of my research: those of metacognition, reflective analysis of learning and the community of enquiry.

A number of writers have studied aspects of teacher education relating to metacognition and reflexivity. Nona Lyons (2010) gives an account of the history of reflexivity as a focus of education and its growing importance referring to the works of Dewey, Freire and Schön. This imperative has its roots in the concern about the need for a more holistic and ethical application of knowledges to the practice of teachers, doctors, lawyers and other professionals. The practical knowledge required by these practices is not effectively developed through traditional forms of academic study. Increasingly, academic programmes for teacher education include focused reflexive processes like verbal and written reflections on course activities and various kinds of journal writing.

Thompson (in Bresler, 1993) uses a process of journal analysis to study the learning processes of beginning art educators and Bresler's discussion of this study gives an account of the conclusions reached which call for art teacher education that emphasises the importance of an acknowledgment of context and membership of a community within a "necessary dialectic between experience and reflection" (p.37). Bresler says: "Thompson's work reflects the importance of personal knowledge which comes from a deeper understanding of one's own autobiography, personal and professional values and commitments". This aspect of personal knowledge and commitment will be a central concern in my study and this view of knowledge invites a deeper exploration of embodied knowledge as discussed below (pp.14-16).

Qualitative researchers in different fields are recognising that creative arts-based methods have the potential to generate reliable and valid knowledge claims –claims that draw on particular and personal knowledges and relate to orientations of social justice, multi-vocality and collaboration rather than empirically proven generalisable theories (Stein, 2008; Sullivan, 2006; McIntosh, 2010). My study uses student engagement with visual art as a means to explore their conceptions of knowledge and shared experiences of teaching and learning.

Community of enquiry as pedagogy

The third aspect of learning mentioned by Shulman is the need for learning to be situated in a "community of learning". The community of enquiry is such a community and actually supports the first two aspects as well (metacognition and reflexivity). The community of enquiry is an approach to learning that has its beginnings in a number of philosophical traditions, beginning with that of Socrates and his use of questioning and including the work of the pragmatist philosopher, Charles Pierce and John Dewey. It offers a pedagogy that acknowledges the social, dialogical nature of learning and places the teacher in the role of supportive, self-critical, reflective co-enquirer (Haynes, 2002 pp.55-57). I have also used this pedagogy as a research approach and the enquiries that we do as part of the course will provide research data for study, while its main purpose is to create an effective community of learning that enables the participants to build

on each other's thinking and affirms the value of uncertainty and dwelling in the state of not knowing (Lipman & Sharp, 1978; Fisher, 1998; Splitter & Sharp, 1995; Murris, 2008, 2009; Haynes, 2002; Kennedy & Kennedy, 2011).

The most well-established curriculum using the community of enquiry pedagogy is the "Philosophy for Children" (P4C) model originally developed by Matthew Lipman for use in United States schools. This curriculum uses carefully constructed narratives and guided exercises that are used for enquiry in the classroom. A number of educators and academics in the field have built on this work, including Haynes and Murris, who have developed the theory and practice of using selected literature in the form of picture books for enquiry. The "community of enquiry" (CoE) pedagogy is now practised around the world in a wide range of ways although the core principles and practices remain similar. Stimuli that can be used to initiate an enquiry might include an artwork, a newspaper article or an everyday object, such as a bunch of keys. The criteria for the selection of this stimulus would be that it has possibilities for ambiguity, puzzlement and depth of response (Haynes & Murris, 2009; Gregory, 2007, p.160; Fisher, 1998, p.62). This process of selection remains controversial, as each teacher is likely to express her "own moral values, epistemological assumptions, implicit theories of childhood and aesthetic beliefs" in their choice. (Haynes & Murris, 2009, p.177). My own choice of stimuli and my reasons for these relate to my aim of designing a 'responding to art' course for student/teachers.

The CoE approach challenges the behaviourist 'outcomes' approach that relies heavily on pre-planning and on measuring the end-products/outcomes of a learning activity. What this means is that the activity itself is not 'lived' creatively and any chance occurrences are seen as obstacles instead of the opportunities they almost always are (Burbules, 1995, p.94). Dunne refers to this as the "rough ground" (Dunne, 2001). The facilitator of an enquiry needs to be awake to the direction of the enquiry and be open to possibilities for all kinds of further explorations through various media (Fisher, 1998. p.63). While the goals of the community of enquiry are described by some writers as a consensus or judgement around the particular subject of enquiry, or by others as the 'quality of mind' achieved by the internalisation of the cognitive and affective skills and dispositions (including self-correction), it may be said that an even broader outcome is the modeling of relationships and practices conducive to the ongoing development of shared dispositions and attitudes. This resonates with Benhabib's claim that it is not only the dispositions that enable democratic practice, but the practices and systems that need to be established to sustain these dispositions. "We are not moral on our own.. so the concern is not only about teaching individuals how to be rational, reasonable thinking people, but rather to get agreement about the kinds of relationships, practices, processes and contexts we need for 'reasonableness' to flourish" (Benhabib 1992, p.38). The community of enquiry offers a model for a classroom environment and practice for the sustenance of reasonableness.

The concept of 'reasonableness' as explained by Burbules (1995) and Splitter & Sharp (1995) is central to the CoE approach "and, arguably, of education itself and the ideal of democracy" (Splitter and Sharp, 1995, p.6). Reasonableness is rational, but not in a Cartesian sense. It does not attempt to reach one universal truth

through purely logical means but attempts to negotiate a pragmatic contingent truth through dialogue and the inclusion of difference and difficulty. This is why the community itself is the arbiter of truth in CoE. The idea of the reasonable is also explored by Justice Albie Sachs[1] in his account of his work at the Constitutional Court (Sachs, 2009) which has relevance to the content of the 'responding to art' course. Taking an Aristotelian virtues approach to morality, the philosophical enquiry approach to education seeks to embody democratic practice (Fisher, 1998, p.66-67). This is done practically through agreeing on procedures and practices, choosing a question, taking turns etc. The South African curriculum attempts to put forward a similar proposal about the "kinds of teachers and learners we envisage" in the Overview section of the National Curriculum Statement (NCS) (pp.8-9) and in the critical and cross-field outcomes. In the community of enquiry learners live their values in the present in the community- they are not being prepared only for future citizenship (Lipman & Sharp, 1978).

Contemporary artists and critics, also working in an anti-modernist paradigm, have begun to explore the 'dialogical' as an aesthetic form (Kester, 2005). As in a community of enquiry, the artists explore the edges and the in-betweens of equality and difference, agreement and disagreement. Different labels have been given to this conception of art and they vary in scope and approach. Kester lists these: "Littoral" art (UK-based Ian Hunter and Celia Larner); a "relational aesthetic" (French critic Nicolas Bourriard); "conversational art" (Homi K. Babha); or "dialogue-based public art" (Tom Finkelpearl) and chooses the term "dialogical" to describe all of these trends in which the artwork itself is an open-ended exploration of a socially–embedded reality. As opposed to the avant-garde which seeks through images, objects, films and performance to shock us, the 'viewer', out of our comfort zones and disrupt and confuse, but equally possibly to leave us untouched, the dialogical artwork involves us in a "durational" engagement, whose meaning depends on our contributions (2005, p.14). Kester draws on the theories of Bakhtin on dialogue (2005, p.10) and on Habermas's concept of discourse and more specifically his idea of the "ideal speech situation" (2005, p.14) to explain how these "socially-engaged" forms of art create conditions for collective, democratic action. The examples of work he discusses in the text include one by the Austrian Arts Collective Wochenklausur whose art form is described as "boat colloquies". One work begins as a conversation on a boat on Lake Zurich between politicians, journalists, sex workers and activists. Over several weeks similar conversations were held all focussing on the day-to-day challenges faced by homeless and drug-dependent sex workers who due to their situation are vulnerable to abuse by both clients and law enforcement agents. The creation of this dialogical space outside of official interaction, enabled a pragmatic consensus about the need for a 'shelter' (which was subsequently established) and gave value to experiential, practical knowledge rather than to outside explanations and judgements about the "drug crisis". As in the CoE approach, an enquiry may lead to extended and applied actions, but the central place of open-ended dialogue is guarded against goal-oriented problem-solving by the rigour of the pedagogy.

[1] Justice Sachs was involved in the anti-apartheid movement from an early age and his legal work has had a profound influence on issues of justice both locally and internationally. He was part of the committee that developed the South African Constitution in which he argued for the inclusion of the rights to housing, water, health care and a clean environment. He was closely involved in the development of the new Constitutional Court building and its art collection. He served as a judge on the court for 15 years.

The multiple and intersecting roles of the artist, the teacher and the researcher have been explored through the envisioning of art practice as research and in the legitimation of reflexive self-study into art education practice as an acceptable academic focus (Bresler, 1993; Knowles, Luciani, Cole & Neilsen, 2007; Sullivan, 2009). The envisioning of art education as art practice is an important but less well developed idea in the literature. The notion of a 'dialogical aesthetic' is useful as a way of viewing our work as a group on the course and resonates with social reconstructionist and socially-engaged approaches to art and museum education (Cahan & Kocur, 1996; Mörsch, 2003).

In CoE practice, the intrinsic motivation for participants to commit to the procedures and to the purpose of the enquiry is the sense of being respected as capable of contributing towards the co-construction of meaning. The role of the teacher as co-enquirer, but also as "guide" and "guardian" of the space of enquiry enables this commitment (Haynes & Murris, 2009). When working with young children, the teacher's beliefs about childhood and disposition toward the children in her class in particular will influence the way in which she contributes the development of the identity of each learner as a "co-enquirer". As a guide, her role is to push for intellectual depth and rigour, as a guardian, to protect the safe space for taking risks with ideas and for disagreeing. Evidence points to a commonly held deficit view of the capabilities of children among South African educators (Fleisch, 2008, p.122). This is believed to drastically limit the achievement levels of learners in school.

In my context, working with adults in a new democracy, recently emergent from a system that sought to create and reproduce an 'under-class' of disenfranchised black non-citizens, my attitude towards the expression of power, equality, voice, is crucial. A deficit view can be held about undergraduate students who have poor matric results and relatively low levels of language proficiency. To what extent does this mean that they cannot be invited to think? This is similar to the provocative question that French philosopher, Jacques Rancière asked in his 1968 account of the methods of Joseph Jacotot. He asks "Who has the right to think?" Jacotot, a nineteenth century teacher, proposed that the assumption underlying our approach to teaching should be equality, not inequality. Explication and instruction only function to entrench inequality. In the voice of a hypothetical teacher : *"You will only understand once I have explained. You will become more and more intelligent depending on whether you pay attention to my explanations"*. On the contrary, "Intelligence is: observing, comparing, and combining, of making and noticing how one has done it," (Rancière, p.36.) and therefore, a teacher (or parent) only needs to stimulate the will of the learner to learn (or teach herself). "Explication is the myth of pedagogy" (Ross, 1991. p.67). Rancière's examination of the workings of the discourse of education and his remarkable narrative account of Jacotot's life and work was prompted by his critique of the theories of Bourdieu, Althusser and Milner who he saw as making a science of the inevitable circle of inequality created by modern industrialisation. Similarly, we may ask: what do we do with the revelation of the self-perpetuating mechanisations of the powerful discourse of education that constructs its subjects as "ignorant, mystified or naïve"? (Ross, 1991, p.62).

The work of Newfield, Stein and others in the Wits Multiliteracies Project represents a significant development in social justice pedagogies and offers relevant local solutions that acknowledge multiple positions, languages, literacies, lifestyles and the existence of pervading inequalities embedded in histories and geographies. Building on the 'multiliteracies' work of the New London Group (Cope & Kallantzis, 2000) and multimodal social semiotics (Jewitt & Kress, 2003; Kress, 1997; 2003; 2009; Kress & van Leeuwen, 2001), the Wits Multiliteracies Project uses a language teaching pedagogy that incorporates a range of embodied practices for meaning making (visual art, construction, improvisation, performance) and employs a negotiational form of classroom interaction. They also counter the isolation of the classroom and of limiting identities (crossing borders of class, ethnicity and race) by making links across communities of learners. While the multiliteracies pedagogies share many features with the CoE approach, accounts of the pedagogical enactments in the texts available tend to foreground the products of the interactions (a localised version of *The Tempest* that critiques apartheid ideology; an exchange of communal self-portrait murals between South African and North American children; Identity cloths and poems sent to China as the students' "ambassador") and give less descriptive detail about the day-to-day interactions. Describing the processes and products of the multiliteracies interventions, authors use the following phrases: "The pre-service teachers were asked to"; "children at each site were asked to"; teachers "decided to introduce the genre of poetry" (Newfield, 2011, pp.32-39). These abbreviations hide valuable detail and depth. While the educator cannot relinquish all responsibility for the design and monitoring of the learning process, the sharing of decisions and the inviting of the learners' voices into all phases of the project adds to the level of democracy and ownership possible in the space and the interactions and it is important to tell this part of the story. There are different levels to the 'how' of pedagogy and my exploration of the community of enquiry pedagogy is an attempt to add this transformational and experiential layer to the day-to-day practice of learning and teaching long before the 'product' is produced and to make it a core element of the account.

I believe that the 'big questions' of art and justice and their expression in material form are appropriate subjects for a 'Responding to Art' course for education students. Given a meaningful entry point (their experience of democracy or the lack of it; issues of race; the causes of poverty) to a vast and complex subject (art history and theory) they are more able to engage with the artworks and with the tools of art criticism. They are able to view the material from their own acknowledged situated vantage point. (Greene, 1977, p.293).

A central concern in education today is the development of thinking and creativity rather than the reception and reproduction of facts. In a world that is changing at a faster and faster rate, what value can education offer? Many of the features of current educational provision were designed at the start of the nineteenth century in response to a world being transformed by industrialisation (Robinson, 1999, p.16). As digital technology and the world-wide web increasingly shape our views of learning and knowledge a new approach is required (Robinson, 2000, p.41; Kallantzis, 2006, p.9). Splitter and Sharp (1995) present the case for an approach to education that prioritises reasonableness, improved thinking, thinking for oneself and the strengthening of judgement. They propose that these abilities and the values underpinning them can

best be developed through building communities of enquiry. This view is shared by other P4C and CoE proponents like Lipman, Fisher, Haynes, Murris, Green and Dunne. Dunne for example appeals for a move away from the functionalist adherence to "atomistic" outcomes and towards a concern for "qualities of mind and character, such as the ability for independent thought and reflection, a habit of truthfulness, a sense of justice, a care for clarity and expressiveness in writing and speech" (Dunne, 2001, p.6).

The community of enquiry enables learners to take responsibility for their own learning, constructing knowledge through dialogue with their peers and teacher and also through internal dialogue through which they "make sense" of new ideas in terms of their own experience, contexts and prior understandings (Murris, 2009a). This constructivist approach is evident in the South African curriculum statement that insists on contextual relevance and integration of knowledge, moving away from strictly bounded academic knowledge and the reception and reproduction of knowledge.

More broadly the South African curriculum statement, as pointed out by Green, has at its core all the values listed by Splitter and Sharp (Green, 1999, p.13). These include: critical and creative thinking; working effectively in a group; communicating using a range of modes or literacies.

As Green discusses, the legacy of 'bantu' education[2] has resulted in a cohort of South African educators who themselves are stuck in traditional attitudes to teaching and learning, and often exhibit poorly developed cognitive abilities. They also have limited understanding even of their own discipline areas. That education is still concerned with knowledge about the world is not in dispute, and the lack of subject knowledge in their own early school education is an ongoing challenge for South African educators. Cam and Lipman advocate for learners thinking for themselves, "in, about and among the disciplines" (quoted in Murris, 2008) and "exploring the conceptual bases of their respective disciplines" (Splitter & Sharp, 1995 p.24-25). This builds on Dewey's proposal that educationists needed to find the core cognitive and affective processes central to the disciplines (Shulman & Quinlan, 1996). Murris refers to philosophy as the "fourth R" of reasoning (Murris, 2009b, p.105) and this element of meaning-making and interrogation appears to be underplayed in much of the discussion about the "crisis" in South African education.

Doll (1993, pp.286-292) makes a similar critique of the 19th and early 20th century curricular foundations. "Reading, 'riting and 'rithmetic", transmitted through a pedagogy dependent on clear definitions of teacher and learner, text and reader need to be replaced by a pedagogy founded on the paradox of this "subject-object split". He proposes the four Rs of richness (an exploratory and dialogical approach to meaning-making), recursion (a non-linear and reflexive curriculum), relations (a curriculum that is not a sequential ordering of content, but a problematising and ever-growing matrix of connections) and rigour (looking "deeply, critically, generatively, and even contrarily into the 'matter at hand'", making use of personal and subjective knowledges to create meaning).

[2]The term, 'Bantu education' refers to the separate and unequal system of education in place in South Africa between 1953 and 1994. In 1982 the spend for each 'Black' child was R146 , compared to R1211 for each 'White' child. Schooling was designed to keep black people in certain sectors of the economy – primarily manual occupations (www.equaleducation.org.za Youth fact sheet 1, 2011).

Disrupting the discourse

Kerryn Dixon's use of Foucauldian theory to examine literacy practices in Foundation phase classrooms provides a useful model of current schooling practices and her call to teacher educators to 'think about the ways in which we are complicit in entrenching particular discourses and the knowledge, values, and beliefs embedded in them' (Dixon, 2010, p.169) is one that invites and challenges. She explores the ways that the discourse of literacy constructs the learners as 'subjects' of the discourse by acting on the bodies and movements of each child. The control of bodies requires repetitive action, continual monitoring and close surveillance.

Foucault's 'archaeology of discourse' refers to the assumptions underlying the discourse and his 'genealogy' provides a tool for unravelling the constructions of power relations within the discourse. The construction of the subject area of art history is explored by a range of authors (Preziosi, 1998; Minor, 1994; and Lippard, 1990). Donald Preziosi probes the archaeology of the discourse of art history in his 1989 work, *Rethinking Art History: Meditations on a Coy Science*. He uses a Foucauldian approach to excavate the complex and heterotopic space of the discipline which seeks to establish a "General Archive" and "a factory for the production of sense for modern Western societies" (Preziosi, 1989, p.xvi).[3]

The discourse, as enacted in the educational field, is an interlinking of the disciplines of art history and art criticism with visitations from semiotics, visual literacy and critical theory. It operates predominantly through a complex machinery that includes the Western art canon and selections from it; works from outside the canon but juxtaposed and measured against the canon; the use of the lecture theatre and projector; the authoritative voice of the lecturer; the authority of the standard texts; and the receptive silence of the listening note-takers. Critiques of these practices provide theoretical support for the pedagogical design features that characterise the course under study. These features which include a flexible space with moveable furniture rather than a ranked lecture theatre; a democratic, discursive practice, the engagement in 'real world' spaces and 'real artworks' represent a challenge, both to the traditional approaches to art theory curricula, but also the distribution of power in the classroom.

In the exploration of teacher knowledge and conceptions of knowledge, approaches to pedagogy in the fields of art history, criticism and visual literacy are central. What teacher knowledge is assumed? What learner knowledge is assumed? Is explication the mode of address? Is knowledge transferred in packages or is knowledge constructed in an interactive way? Texts written for educators using a post-structuralist approach include those by Barrett (2003 and 2008), Chanda (1998); Charman, Rose and Wilson (2006); Cahan and Kocur (2011) and Freedman (2003). The Tate Gallery Handbook by Charman, Rose and Wilson provided a springboard for the framework activities I designed for the start of the course. They offer "ways

[3]Both Dixon and Preziosi discuss Foucault's use of Bentham's Panopticon as a metaphor for the discursive mechanisms of power and knowledge operating in their fields. The panopticon was a prison designed so that the jailers had full view of prisoners at all times, but were not visible to the prisoners. The efficiency and effectiveness of the system depends on the fact that in time the prisoners will internalise the jailers' gaze and 'police' their own behaviour. Dominant pedagogical practices and knowledge assumptions become habitual and invisible in the same way.

in" for young learners visiting museum collections through the use of questions arranged under category headings: personal approach; ways into the object; ways into the subject; ways into the context. In seeking to enhance participants' participation in and understandings of the subject area, a number of writers have discussed the importance of deconstructing the pedagogical knowledge reifications so that their connections to their 'parent' disciplines and real- world counterparts can be made explicit (Dewey, 1990; Shulman & Quinlan, 1996; Deng, 2007) and so that the kinds of thinking required by the discipline can be structured into the school context.

Dewey wrote in "The Child and the Curriculum" (1902) that to rework the subject matter of the academic discipline into an appropriately rich experience for the learner it needed to be "psychologised":

> "hence the need of reinstating into experience the subject matter of studies, or branches of learning. It must be restored to the experience from which it has been abstracted. It needs to be psychologised; turned over, translated into immediate and individual experiencing, within which it has its origins and significance." (p.200).

A number of purposeful changes were effected in the design of the course under study in an effort to disrupt the discourse of art education and its exercise and distribution of power. These features include the study of in-situ art works rather than copies of works chosen by the teacher using tacit selection criteria (the Constitutional Court Art Collection) and the deliberate positioning of the researchers/students by way of a selected theoretical framework (Carrim, 2006 ; Frank, forthcoming) rather than assuming an 'objective' factual viewpoint. A further element of the design of the course relates to the physical space used for teaching: a flexible space with moveable furniture rather than a ranked lecture theatre.

In the teaching of art history and theory, the framework of a dialogue around an artwork as stimulus represents a constructivist challenge to the traditional 'slide lecture' presented in the dark to rows of invisible students who often find it difficult to contribute to the dialogue even when invited. For students who have not studied any art previously at school nor visited art galleries, the uniformly sized, single medium (digital image) versions of art works are very limiting in terms of personal meaning-making. This aspect of art learning needs further exploration. Vernon Hyde Minor proposes in his book, *Art History's History* that a "new construct" of art history will emerge: one that "reflects the claims of more voices and more cultures" (Minor, 1994, p.1994). The course I initiated enabled students to encounter artworks in situ in the Constitutional Court and make a study of a personally selected work in the light of discussions about the relationship between art and justice. I arranged that the students have a tour of the collection with the curator, and they made follow-up visits themselves (The Constitutional Court is a few blocks from the campus). They could also move from the 'real' to the reproductions as the well-illustrated book of essays: 'Art and Justice' was available for use in the campus library. The use of reproductions in the place of actual artworks is well-established practice in the discipline and is mostly ignored as an influencing factor. For Preziosi, the discipline of art history is the "child of photography" and the selection and ordering of images is a powerful means of control (Preziosi, 1989, p.72). Benjamin (1970) and Berger (1972) have also

discussed the impact of reproduction on meaning in the arts. This study explores the impact of the study of works first met in their original form and in the context of their current place of existence.

Although this is not the focus of this study it is worthwhile noting that art theory/criticism is most often presented in relation to practical art-making in the school and teacher education contexts where art courses comprise both elements. While offered as parts of the same 'subject', they are often taught as separate units. Seen from the point of view of an art educator, the community of enquiry provides an ideal framework for what are often referred to as 'motivations' for art processes and offers generative opportunities for links across the theory and practice. Many educators working with the arts in their classrooms are still operating under the influence of the 'modernist' focus on formalism that limits stimuli to direct sensorial experience (observation) and foregrounds technical skill. The CoE approach enables educators to invite learners to explore 'big questions' and issues in their artwork which is truer to contemporary art practice. Current artforms are less bound to the visual alone, but rather to embodied experience (Bourriard, as cited in Dezeuze, 2006; Eisner, 2002; Kester, 2005; Lee & Duncum, 2011). This acknowledgement and valuing of experience and contextual meaning is evocative of the Aristotelian concept of 'phronesis' or practical knowledge that Murris (2009) discusses and contrasts with the de-contextualised making skills of 'techne'. It is also what the multimodal and multiliteracies projects bring to the discourse of language education as discussed above.

Cahan and Kocur (in Joo & Keehn, 2011, p.9) express similar concerns: "A social reconstructionist approach to art education requires a change in the content and organisation of the curriculum, as well as a shift in instructional methods. Students are encouraged to bring their own existing knowledge and experiences into the learning process, lessening the privileging of one dominant "voice". This process of democratising classroom discourse is of great importance, particularly given the increasing cultural diversity in schools."

Conceptual change and embodied pedagogies

Kennedy and Kennedy (2011) propose the use of the Community of Enquiry pedagogy to extend the 'concept-work' of philosophy to all school disciplines. They define the task of a community of enquiry as that of clarifying and developing concepts and as Deleuze and Guattari suggest, to assist at their "becoming" (Deleuze & Guattari, cited in Kennedy & Kennedy 2011, p.268). The work is always incomplete and 'multi-logical': it is a dynamic play between the 'vertical' impulse to order, categorise and generalise and the lateral one to extend, juxtapose and include. Dewey, Levinas and Deleuze and Guattari all describe this multi-logical form of thinking: Dewey in terms of the new critical subjectivity of the global citizen which allows one to suspend judgement indefinitely (Dewey, as cited in Kennedy & Kennedy 2011,p.274); Levinas in his contrasting of totality with infinity (Levinas, as cited in Kennedy & Kennedy 2011, p.274); and Deleuze and Guattari in their notion of multiple rhizomatic strands of related but distinct concepts, in loose assemblage (Deleuze & Guattari, as cited in Kennedy & Kennedy 2011 p.274). In the community of enquiry shared concepts are problematised as generalisations meet contradictions. Concepts

split at the crack between the "naïve and the scientific, the descriptive and the normative, or the individual and the universal" (p.272). Kennedy and Kennedy describe the application of the Community of Enquiry pedagogy to a fifth grade mathematics classroom in the United States. However, their definition and analysis of the dynamics of the discourse provide an additional lens through which to view the data in this study.

Kim Senior and Mary Dixon (2009) carried out research with 280 education students over a three year period to investigate the "nature of the learning experience in teacher education". They explored embodied pedagogies through the use of an arts-based approach to teach core education studies subjects to students from a range of disciplines. My study seeks similar understandings about the experience of learning and knowledge, but is carried out within the arts discipline and uses the Community of Enquiry approach as a key practice. The importance of embodied knowledge is central to my exploration. Senior and Dixon follow the advice of Walter Benjamin, and read beyond words, into the "entrails, stars and dances" (Benjamin, as cited in Senior & Dixon, 2009. p.21). We *are* bodies (Heidegger: we do not 'have' bodies) and as bodies we respond to the world in ways that precede and elude words. This view of human/world engagement resonates with Merleau-Ponty's view of perception which acknowledges the range of responses, interpretations and insights we experience that are not language-based, and which sees inside and outside as "intertwining" (Merleau-Ponty, 1962, p.130, cited in Senior & Dixon, 2009, p.23). Senior and Dixon draw on the work that Zembylas has done using Deleuzian notions of energy and matter-energy as the extensions of our bodies in the world to develop designs and strategies that acknowledge the mind/body/spirit and the unconscious in the enactment of pedagogy (Dixon & Senior, 2011, p.476). They interpret multiple forms of data including images of learners and teachers at work onto which they superimpose "lines and contours" to track the energies that flow between and among them. I have also used photographs to track the disruptions of discourse through the positions of bodies, movements, relationships, spaces, presences and absences (pp.49-52 and 55-61).

My research question is about the experience of learning. The learning experiences that change us, are deeply part of us and our 'selves'. As Dewey made clear – we are our experiences. As Greene explains: "It is through intercourse, through action and communication, that the live creature's native capacities are transformed and become a self, wrote Dewey; and 'through resistances encountered, the nature of the self is discovered'(1934, p.282)" (Greene, 1996, p.72). Biesta's discussion of humanity relates directly to this idea of selfhood (Biesta, 2011). In his post-humanist theory of education, inspired by the writings of Hannah Arendt, he proposes that the learning self is an unfinished one always becoming new and "coming into the world" rather like a child enters the world with wonder and trust, acting and taking responsibility for the effects of the action and allowing the responses of others. This constant newness and child-like orientation requires an openness to 'not-knowing'. Equally for Ellsworth, this learning self is always unreachable and unknowable, always becoming (Ellsworth, 2005, p.167).

Ellsworth's engagement with the issues of space, place and position also draws on concepts of embodied

knowledge and pedagogies, and in her 2005 study she discusses specific architectural spaces (including the U.S Holocaust memorial museum) to explore the experience of the learning self in interaction with self, others and the world. Her discussion of the power of sensation and movement in learning, that precedes our effort to describe our experience of learning in words challenges the primacy of language, reading and writing in the dominant educational discourse. I aim to discuss the space of the Constitutional Court as a site of pedagogy.

Authenticity/integrity

McNiff (1993) describes education as a process of the development of an individual's rationality. Her concept of rationality is a situated one, and the way that she explains the justification of 'truth' is consistent with the views expressed by Burbules (1995), Dunne (2001) and Cam (1999) and Sachs (2009). These arguments contribute to a conception of rationality that incorporates the values and dispositions that make up a person's identity and that need to be accommodated in their pedagogical practice for there to be a sense of authenticity and integrity to their teaching. This form of rationality is central to the development of a pedagogy that is neither Cartesian nor relativist, but grounded in authentically experienced and justified truths.

Ellsworth, in her reflective text: "Teaching positions: Difference, pedagogy and the power of address" describes how her experience in the field of media and film gave her an insight into the enactments of pedagogy that she encountered when she joined a tertiary education institution where "modes of address" remained unexamined (Ellsworth, 1997, p.8). Her reflective account of this process prompted my own reflection as outlined in the introduction.

For aspects of identity and self (always dynamic and potentially different) to become explicit in one's pedagogy, there must be a reflective practice in place that allows the individual to respond to disruptions and disturbances in thought occasioned by emotional response (Murris, 2009a; Haynes, 2002; Ellsworth, 1997) and "what arrives unbidden" (Ellsworth, 1997, p.52) and which do not exclude the body, mind, spirit, histories and experience.

Chapter 3: Methodology

Research focus

The exploration of the research questions described in chapter one was carried out through an action-research project that focused on one of the courses I teach in the Wits School of Education Arts Division. I conducted semi-structured interviews at the end of the course and the close attention I paid to student descriptions of experience introduced a phenomenological element to the methodology (McMillan & Schumacher, 2010, p.356). The course takes place in the second semester of the year, in the Arts Division at the Wits School of Education running from July to November. The course runs for fourteen weeks and its aim and intended outcomes are listed in the course outline (see Appendix A: Course Outline, p.67-69) as:

"..to develop visual literacy and confidence and competence in responding to and facilitating response to artworks from a variety of styles, cultures and contexts. This includes developing an understanding of different approaches to responding to artworks, and also an introduction to the discipline of Art History. Students will be encouraged to develop their capacity to respond to different artworks both in a gallery context and in reproduction in a personally meaningful way using the language of the discourse on visual analysis."

In achieving the intended outcomes, students would:

- "Develop an understanding of the value of engaging with artworks in situ and in reproduction
- Be introduced to the language of visual analysis
- Be able to write confidently using the language of visual analysis
- Will understand different approaches to visual analysis, as well as develop a personal model for visual analysis
- Develop their vocabulary and academic literacy"

These aims and objectives are implemented through a programme that includes:

- Responding to reproductions of artworks in postcard form and devising questions to explore meaning
- Categorising questions developed to design a framework for responding to images/artworks
- A visit to the Constitutional Court and a guided tour of the building and art collection

- A personal study by each student of a chosen art work from the collection exploring the relationship between art and justice

- A number of group enquiries (following a community of enquiry approach)

A course pack with selected readings was given to students at the start of the course (see Appendix B: Contents of Course Reading Pack, p.70). The schedule was included in the course pack, but underwent constant change and negotiation as time and contingencies disrupted preset plans (see Appendix D: Original Course Schedule with changes, p.73). Assignment and submission dates were generally adhered to, but there was some negotiation around these as well. The final examination did not form part of the research, primarily for ethical reasons. Apart from decisions about content and pedagogy, I made deliberate plans about how to use space. I chose not to use the lecture theatre traditionally set aside for the teaching of art theory. In preparation for this course I had requested the installation of a data projector in one of the art studios, which provided a generous and flexible space that allowed for a circle of chairs as well as break-away group spaces. We were able to use PowerPoint presentations or DVDs at any time during the sessions. The importance of spaces other than classrooms as spaces of learning and teaching is central to this course, as well as 'disrupted' classroom spaces. My awareness and use of inside spaces changed once other outside spaces were given attention in the curriculum. The dynamic use of furniture, fittings and choreographies of movement further challenged previously static pedagogic spaces.

Participants

The eighteen students who completed the Art in Education course which I taught in the first semester, took the Art in Education course in the second semester, so I had some sense of who the group was going to be. Two additional students joined the group: one a repeating student and the other a fourth year who had to make up one first course to complete her degree. I knew that this group was diverse in terms of age, gender, as well as home language and rural versus urban experience.

Nine of the twenty students were part of a group of in-service Foundation Phase teachers from the Limpopo province[4] who had been selected to study for the B. Ed degree. This was a partnership programme between the Limpopo Province Education Department and the University. Many of these teachers had been teaching for more than ten years in their mother-tongue in rural or township schools in Limpopo. These students were considerably older than the average B. Ed student and brought with them years of teaching and life experience.

The students on the course had attended schools that served very different constituencies. At least two of the five students of European, Asian and 'coloured' descent (as previously classified by state administration) had done art at high school and all of the five had attended relatively well-resourced

[4]The Limpopo province is the northern-most province of South Africa which shares borders with Zimbabwe, Mozambique and Botswana. Statistics reveal that it is one of the poorest regions in South Africa with most of the population living in rural areas. English is spoken only by 0,5% of the population (Pauw, 2005).

suburban schools and would have had some arts learning in primary school. The fifteen black students had all attended less well-resourced township or rural schools and had had little or no prior art education. An added contrast was that of age which separated those who had received 'Bantu education' prior to 1994 and the younger students who had experienced the post-1994 curriculum in its various sequential forms. Interestingly, the older students said that in the earlier dispensation there was some arts input in the foundation phase which was now not the case.[5] The 'worlds' that the two groups came from and referred to in their conversations were clearly widely different. Although English was the medium of teaching and learning and dominated classroom talk, members of the group spoke a range of languages and many spoke multiple languages as is common among African language mother-tongue speakers. The languages shared in the group included TshiVenda; XiTsonga; SePedi; SeSotho and SeTswana and smaller groupings would sometimes use one of these languages in 'unofficial' interactions for ease of communication. There was no sense of exclusion or secrecy about this multilingualism and individuals would quickly translate for anyone on the fringes.

The issues of unequal access to the language of teaching and learning and to the resources that make the life of a student easier ran under the surface of our sessions and emerged in different ways. Discussions about the difficulties of academic writing, the perils of plagiarism, and the shock of arriving at the university and discovering a completely 'English' environment elicited a high level of emotional engagement. Issues of language are not the focus of this study but are important as a contextual detail and are significant in that the multimodal pedagogy employed appears to have enabled students to handle texts more effectively (Looking deeper, Chapter 4, p.42) and to articulate their ideas – first verbally and subsequently in writing (Knowledge, Chapter 4, p.44). Language difficulty was not identified as a factor that influenced their experience of this course.

Design and procedures

The action-research method is qualitative and empirical in nature, making use of descriptive and narrative forms of data, but its main identifying characteristic is the fact that it is a study motivated by the intention to improve practice. It is therefore always a self-reflective study – it is not carried out by 'outside' researchers or non-participants (McMillan & Schumacher, 2010). Action-research can be carried out as 'individual teacher research' or as more collaborative projects. My intended co-researchers were the students on the course but ethical considerations defined the nature of the collaboration. Concerns about fairness and transparency limited the extent to which I could allow the research to impinge on the running of the course itself. I was concerned that my own needs as a researcher might eat into course time so any reflective discussions or activities were aimed at improving teaching and learning directly. These interactions were of course also useful in terms of the research. I undertook to wait until the course had been completed before engaging the students in conversations that dealt explicitly with the research

[5]While the arts are compulsory components of the curriculum for learners from Grade R to Grade 9, the implementation of the subject is inconsistent across schools and teachers with arts expertise are few.

questions. This was to ensure that their involvement in the research would not affect, or be perceived to affect the marks they achieved for the course. My effort to separate the research from the teaching and learning reveals reluctance on my part to explore this point of interaction and overlap. I suspect I could have pushed this boundary further than I did and might have engaged more directly with the ethics committee from whom I was required to get permission to carry out the research. The teacher-as-researcher project that is central to a constructivist and social justice pedagogy (Lyons, 2010; Newfield, 2010) demands a more integrated approach.

As an individual researcher and practitioner, I used writing as a reflective tool throughout the course and a number of times made changes to previously made plans in the light of reflective insights (see diagram below). At times I made drawings to think through issues (see Appendix E, pp.75-76). Commitment to a reflexive practice means that the action-reflection cycle that defines action-research becomes an integral part of one's ongoing practice (McNiff, 1993, p.30). The action-reflection spiral is actually a double coil rather like the earth moving in circular orbit, spinning also on its own axis. As discussed above, the day-to-day unfolding of the course and my reflections on it meant that changes were made in the process where I felt these were necessary to meet the objectives of the course. My ongoing reflections and actions took me spirally forward in the circle from my initial course plan to the final reflection process with my students in the interviews at the end of the course which allowed me a more collaborative and in-depth reflection. The final action in the large action-reflection-action cycle is the possible redesign of the course or a recommitment to the pedagogical choices and discoveries made along the way and the development of personally significant theories of teaching and learning (McNiff & Whitehead, 2009, p.19).

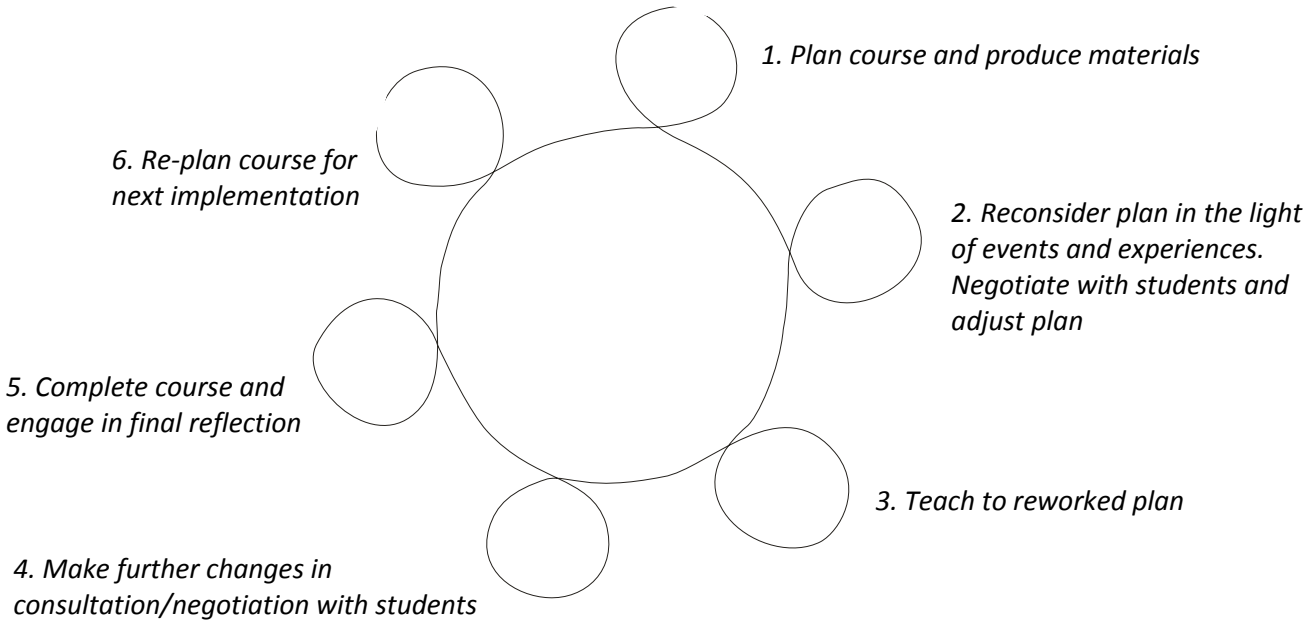


Figure 1: Diagram showing recursive spirals of reflection and modified action

The intention of the action-research project as a whole was to gain a more comprehensive view of my own practice, as a lecturer/researcher/practitioner in arts education and its impact on the learning, knowledge and conceptions of knowledge among my students. A question that emerges is to what extent my work can be seen as the work of an artist. The data tells a story of a dialogical pedagogical enactment, from multiple viewpoints and in a range of voices and articulates a 'relational' form of aesthetics. The analysis of the data has been reflected on to draw out implications for future course design and further research. The research report will be shared with the research participants.

McMillan and Schumacher (2010, pp.14-15) state that educational research is an interdisciplinary field of enquiry and developments in educational research that depends on developments in related disciplines and fields. The questions I explored in my study related to debates in the fields of general education and psychology, art education, art history, philosophy of education, aesthetics, ethics as well as art practice. I have taken a socio-cultural and interpretive/constructivist position and in my review of the literature have made connections between the linking ideas in the various fields, for example: the 'community of enquiry' as pedagogy and linked to notions of constructivist learning, but also as an exploration of philosophical concepts of democracy and equality, and thirdly as an expression of a dialogical aesthetic.

Community of enquiry as method

The community of enquiry pedagogy is central to the design and implementation of the course and therefore merits some further discussion. While there was only time to explore one full length enquiry with the students on the course, other processes included in the schedule support the same learning and teaching pedagogy as the initial framing, grouping and interrogating of the questions for the enquiry. For example, the devising of questions in response to postcard images and categorising these questions into groups to develop an analytic framework for use in responding to artworks are essentially the same activities as those that form the start of the enquiry. The community of enquiry approach does not focus only on instrumentalist 'thinking skills', but acknowledges the embodied nature of our engagement with the world and with meaning. Certain cognitive and linguistic skills and attitudes are developed over time through dialogue and open-ended activities. These may include the following: an ability to stay in a metaphorical place of confusion or doubt; examining or evaluating assumptions and the credibility of evidence; clarifying and questioning beliefs, theories, or perspectives. The integration and ongoing practice of these skills and attitudes constitute the development of a holistically critical disposition or approach (Winstanley, 2008, p.90).

Practically, getting agreement from the group about shared rules and practices is a democratic principle that underpins the Community of Enquiry (CoE) approach in which the facilitator aims to be a co-enquirer with the students. These rules often include: taking turns by raising hands, not interrupting others, not laughing at or ridiculing others, listening and adding to ideas, not forcing people to speak.

As co-enquirer the educator does not censure or correct. She may probe and question just as any other member of the community might – but initially more often and more sensitively than they do – as she is modeling the practice for the group. This is a skill that is hard to learn if one has grown used to being the 'voice of authority'. My own ability to resist intervening and correcting is in development.

An ongoing self-critical stance and systematic reflection is therefore crucial for the effective implementation of the course and the written reflections I wrote after each session was important in keeping this attitude alive. Writing as an aid to thinking and reflecting is an integral part of the action research approach (McNiff, 1993, p.67) and when one's professional practice becomes a form of enquiry, it is important to be able to "dwell" in the places where the rich and sometimes difficult episodes are (Haynes, 2002, p.138). Through using regular reflective writing I have begun to be able to "dwell" more successfully in the difficult moments when they happen: a process described by Donald Schön (1987) as reflexive practice.

The community of enquiry is central to this study, not only because it is the pedagogy employed in the teaching and learning, but because it is a method of research and data collection. The transcription of the enquiry that is analysed in the discursive chapter yielded valuable evidence and adds weight to the findings gleaned from other data. Interviews are particularly difficult to conduct in a manner in which the interviewee is able to authentically share ideas without being strongly influenced by the interviewer, so validity is strengthened by multimethod strategies (McMillan & Schumacher, 2010, p.331) and in particular by the inclusion of interactive and dialogical enquiry material and student reflections.

Data collection

Course materials (the course outline, schedule and reading list) and student writing (the reflective writing on the Constitutional Court visit and the essay on Art & Justice) made up a significant data set for the study. The second key source is a recorded transcript of an hour long enquiry conducted as part of the course. One-on-one interviews were conducted with students once the course had been completed. The exact wording and sequence of questions was adhered to and questions were designed using as little terminology as possible from the focus of study so as to avoid prompting specific answers. My own observations and reflections were recorded as field notes. My intention in using a range of different data taken from different times during the course was to collect a range of voices, stories and pictures that would describe the course from a range of positions. The questions developed for the interviews built on my research questions:

1. What did you learn from this course? Did it make you think differently, for example, about art?
2. Was your existing knowledge challenged in a constructive way?
3. Is there anything you particularly enjoyed about this course which is perhaps different from other B. Ed lectures?

4. Did you discuss anything you learned, or related topics with others outside class e.g at home or with other students on campus?

5. Did the course change how you think about your own role as a teacher?

6. Did you find the small group discussions and the whole group enquiry helpful in your own learning and in helping you think about your own role as an educator? Will you use some of these ideas in the future?

7. Has the course influenced the way you see yourself as a learner and how you see your fellow students?

Analysis of data

Validity in my analysis was dependent on the level of accuracy and care taken in my facilitation of course activities and in rigorously recording the various processes and products (reflections, interviews) and also on the attention to detail in the reading and rereading of material.

In analysing the enquiry transcript I have used a tool developed by Maughn Gregory (2007) through which he applies the taxonomy of dialogue types developed by Douglas Walton. Gregory divides Lipman's Philosophy for Children (P4C) process into five stages: the offering of the text; the construction of the agenda; solidifying the community; using exercises and discussion plans; and encouraging further responses. The key forms of dialogue used in the first three stages according to Gregory are: information-seeking dialogue (which include interview type dialogue); negotiation dialogue (which includes integrative bargaining); persuasion dialogue and enquiry. Stages 4 and 5 include deliberation dialogue. The use of these dialogue types is essential in the collaborative dialogue that forms the core of the pedagogy being practised. When participants become aware of the thinking and language practices they are using, they are better able to develop metacognitive awareness.

Noting the possible limitations of brief once-off interviews, I have depended on a range of data, collected over the duration of the course. The idea of the community of enquiry is that students draw on their own experiences and ideas to formulate probing questions and topics to be explored. Therefore, the data collected from our enquiries as expected, gave additional and reliable insight into their thoughts and feelings. Also, Bresler (1993, p.31) talks about the role of story or narrative in the study of teaching as being more effective than scores, statistics or formulae in describing the "richness and indeterminacy of teachers' experience and the complexity of understandings of what teaching is". Therefore, the 'ice-breaker' activities, one-on-one consultations as well as informal conversations feed into my field notes and add to the picture that I have described as richly as possible.

The analysis of the data collected through the above-mentioned processes has been a reflective and narrative process in itself and as an action-researcher I place myself as clearly as possible as the viewer/ voice. I draw out relevant stories and insights that relate to the epistemological and ethical issues I raised in

Chapter 4: Discursive chapter

The data presented and analysed in this chapter includes: student reflections on their visit to the Constitutional Court which constituted a central element and stimulus for enquiry in the course; a transcript of an in-class enquiry lasting about an hour; Student essays on Art and Justice; semi-structured interviews with students (named as S1-S20) and images showing pedagogical processes. Researcher field notes provide an additional source but will be integrated into these analyses. The data is analysed using the framework developed in the literature review section in which key focus areas were identified for my study: anti-modern or constructivist conceptions of knowledge; the community of enquiry as a pedagogy and as a research method; disrupting the discourse; conceptual change and embodied pedagogies; values and integrity.

Reflections on the visit to the Constitutional Court

A key decision with regard to the design of this art theory course was the decision to study artworks in their original form rather in reproduction, as meaning is carried in material, texture, size and position, not only in the internal composition of a work that is captured in a photograph. This decision was related to another key factor, and that was the criteria for choosing certain artworks over others. If the 'Western canon' was not our focus of study, how could I show that any selection of artwork is precisely that; a selection made by someone/a group of people for particular reasons. A discrete collection like that of the Constitutional Court has an identity that can be made explicit. It can be described in its context and its existence can be explained in terms of a body of knowledge and particular interpretations of reality (the universal bill of rights; the South African Constitution). This body of knowledge happens also to be central to contemporary local concerns about our new democracy (like unequal educational access, continuing inequalities in wealth along racial lines) and our role as educators within it. The Constitutional Court Art Collection occupies a unique space connected as it is to the two separate worlds of art and of the judiciary. The collection is housed in a space accessible to the public by arrangement (part of the collection is in the public area and part in the private areas of the chambers and library).

Considering the role of museum spaces in art education more generally, the archive/gallery/museum/collection is reified by the construction of the discipline of art history as enacted in schooling for the majority. The challenges of budget and logistics mean that most learners study art at their desks. Although in the Curriculum Assessment Policy Statement (CAPS) Grade 10-12 Visual Arts document, teachers are instructed to "encourage learners to visit art exhibitions and galleries", the document states that "the emphasis should be on visual images to show the interaction between art and society. The showing of visual images in the form of slides, PowerPoint presentations, photocopies, DVDs etc. is essential, and learners must engage with these images in class" (CAPS Grade 10-12 Visual Arts, p.13). For learners in lower grades, the documents do not suggest that resources outside of teacher-supplied texts are required or recommended. For those of us who have visited museums and galleries, the space of the gallery exists always in our peripheral vision as we flick though the digital images on the

Powerpoint presentation or pages of the art book. How do these spaces work as part of our pedagogies? I chose to include the visit to the court as a core activity because I was interested in the contrast in the physical experience of the classroom space versus the experience of the court/museum space and the encounters with visual material they invite. What powerful pedagogies were operating in the court/museum? How would our pedagogies interact?

The students were tasked with writing a two page reflection on their visit and were given the following guidelines:

1. What did you learn about the link between art and justice?
2. What stood out for you (eg particular artworks)?
3. What surprised you about the visit?

Reflective thinking was central to the open-ended and personally significant learning I was planning for and many students confuse 'reflections' with journal accounts of events. Unless guided to write about their 'thinking about' events, they tend to write narrative accounts of events in sequence with very little personal interpretation or analysis.

The curator of the collection, Jane Lane, offers tours of the building and art collection to the public on a regular basis and also works as a high school art educator. I had prearranged the tour for the students and gave Lane a description of the group in terms of their mix of ages, languages and range in experience. Lane began the tour by giving an account of the process of establishing the new court on the old 'awaiting trial' prison site. It was an ambitious project which involved an international architectural design competition and the selection of art and craftworks for incorporation into the building (mosaic, woven rugs, burglar guards, blinds and art installations). On the day we visited, there were two noticeable dramas being played out: Chief Justice Sandile Ngcobo was giving his final judgement[6] and then addressing his colleagues before leaving. Also, when we arrived at the court, a group of protesters had gathered outside the building with placards, demanding access to housing. This protest was related to an eviction case heard the previous day (11 August), but which only received final judgement on 1 December.

The tour took us through the entire court building, from the public foyer area to the court itself, to the reception/meeting rooms, the judges' chambers and clerk's offices, through the library and back through to the public area. Art works, furnishings and fittings were pointed out and discussed as we moved along (see the page from my field notes in Appendix E, p.75)

[6]On 12 August 2011, Chief Justice Ngcobo retired after twelve years as a Constitutional Court judge. He had served as Chief Justice for two of those years and declined an offer to continue for a further period after his nomination by President Jacob Zuma was deemed to be unconstitutional. On his final day in office, he announced the verdict on his last case. The ordinary workings of the court had an added sense of ceremony and celebration as a gathering of previously retired judges attended court as a tribute to Ngcobo's life's work.

Architecture as pedagogy

In Ellsworth's work entitled *Places of learning: media, architecture, pedagogy* (2005), she discusses a number of "anomalous sites of pedagogy" including the U.S. Holocaust Memorial Museum. She explores the ways in which the space of the museum is constructed as pedagogy by creating the possibilities of interaction between self and other and inside/outside. Using Winnicott's concept of transitional space, she considers the ways in which these kinds of spaces allow encounters with our learning selves, as yet unknown and unformed (Ellsworth, 2005, p.31) as we cross boundaries between "self and other, individual and social, personal and historical" (p.61). The Constitutional Court of South Africa was designed with specific pedagogical intentions which include the expression of transparency and openness, equality, dignity and freedom. The building itself incorporates the work of individual artists and crafts people and expresses the idea of the process of 'making': "…we wanted a building that would give expression to human creativity and ingenuity and bear the signs of *making*, a building that would represent the work of South African artisans, crafters and artists; work, in other words, that is the product of human interaction with ideas and materials rather than of systems and technologies of management" (Makin, 2008, p.37). The potential of these intentions is reflected in the student's writing:

> S8: "As the artwork stood there, I think they have a great influence on judges and obviously people who visit the court. In the court chamber, the theme of "justice under a tree," the carpet design depicts sunlight through trees and reinforces a connection to the outside; and the glass emphasises the transparency of the court's proceedings. The logo, which shows a gathering of people under its branches, is for protection and it gives shelter. Justice is expressed through the constitutional logo that people's rights are protected in the constitution. In the court chamber, the judge's podium is decorated with Nguni cow hides with different patterns which signify the diversity of the bench, and that all judges are equal, and there are no specific seat for a certain judge. This promotes the constitutional right which says 'equality includes the full enjoyment of all rights and freedoms'. As a result, the court has to abide by the constitution in giving judgements. Art can uplift, enrich, nurture and can provide sustenance for mind, heart and spirit rather than disturbing and distressing."

Dwelling

The theme of 'looking deeper' emerged in different ways throughout the course. It relates to the concept of "attention" as described by Haynes as one of the goals of the community of enquiry. She refers to the work of Corradi Fiumara on listening which involves "silence, inner listening, dwelling, self-transformation and a trajectory towards co-existence" (Haynes, 2002, p.135). Looking "deeply, critically, generatively, and even contrarily" is an important aspect of Doll's conception of "rigour" (Doll, 2003, p.292). It was experienced in a personal way by students, two examples are given here:

> S12: What stood out for me firstly in this visit is how top people like the judges value art. I didn't

know that art is found in high places like this. This made me to realise that there is substance in art which not any ordinary person would be able to recognise it. This substance can only be seen by people who look at things in a deep manner, people who are ordinary look at things in a shallow way but these are people who look deep into things and get the gist of an object.

What is interesting in this reflection is the connection made between the deep looking done by judges in their work, and the act of looking attentively at artworks. Also noteworthy is a changing sense of the learning self, conceived as a move from ordinary to extraordinary, to one who can attend to different dimensions of meaning.

S9: In artwork I also learnt that our eyes can sometimes deceive us, we can see something as worthless but that thing can perform a very special duty.

The students had in a previous course studied a text by Perkins entitled, *The intelligent eye* (1994), in which he explores the process of looking deeply that is demanded by artworks. Students independently recalled this notion and discussed it in terms of their increased attention to visual phenomena. This urge to look deeply into things will be seen in the data examined later in this chapter.

For Albie Sachs, a legal judgement is the subtle balance of rational argument and passionate conviction that is tempered in dialogue with colleagues on the bench and the 'changing norms and standards that define (the legal community)'. The 'arts' for him represent the undefinable, subtle nuances of feeling and suggestion that nudge the judgements in unpredictable and risky directions, but that perhaps later surface as dominant views (Sachs, 2009, p.146; Lane, personal communication).

Nine different works in the collection were chosen by the students for their focused study. The artwork that stood out for a large number of students was Judith Mason's 'The man who sang and woman who remained silent' (referred to alternatively as *The Blue Dress*). Ten of the twenty students chose to write about this work. The idea of human dignity, though not explicitly defined, is experienced almost physically as one reads the account of the deaths of two members of the armed wing of the ANC during the height of the anti-apartheid struggle. (f.2, p.28)

The artist, Judith Mason, wrote this account in the opening pages of Sach's autobiographical account of his experience as constitutional court judge:

"*The work…. commemorates the courage of Phila Ndwandwe and Harald Sefola whose deaths during the Struggle were described to the Truth and Reconciliation Commission by their killers. Phila Ndwandwe was shot by the security police after being kept naked for weeks in an attempt to make her inform on her comrades. She preserved her dignity by making panties out of a blue plastic bag. This garment was found wrapped around her pelvis when she was exhumed. 'She simply would not talk,' one of the policemen involved in her death testified. 'God… she was brave.' Harald Sefola was electrocuted with two comrades in a field outside Witbank. While waiting to die*

he requested to sing 'Nkosi Sikelel' iAfrika'. His killer recalled, 'he was a very brave man who believed strongly in what he was doing.'

I wept when I heard Phila's story, saying to myself,'I wish I could make you a dress.' Acting on this childlike response, I collected discarded blue plastic bags that I sewed into a dress. On its skirt I painted this letter:

Figure 2: The man who sang and the woman who remained silent 1, 2 and 3
Judith Mason

Sister, a plastic bag may not be the whole armour of god, but you were wrestling with flesh and blood, and against powers, against the rulers of darkness, against spiritual wickedness in sordid places. Your weapons were your silence and a piece of rubbish. Finding that bag and wearing it until you were disinterred is such a frugal, commonsensical, house-wifely thing to do, an ordinary act…. At some level you shamed your captors, and they did not compound their abuse of you by stripping you a second time. Yet they killed you. We only know your name because a sniggering man remembered how brave you were. Memorials to your courage are everywhere; they blow about in the streets and drift on the tide and cling to thorn-bushes. This dress is made from some of them. Hamba kahle, umkhonto.

The dress, swinging on its hanger in the breeze, reminded me of the drapery on the Victory of Samothrace in the Louvre. So I painted a local Victory figure moving through imprisoning grids of wire accompanied by a hyena – at once predator and a scavenger.

Justice Albie Sachs saw these pieces and a painting of three braziers I had made in memory of Sefola and his friends. He suggested I combine Phila's dress and the braziers into a commemorative work. Eventually the dress, the dress painting, and the second larger canvas were all placed together in the South African Constitutional Court.

Having the opportunity to honour the man who sang and the woman who kept silent has been a privilege, but it leaves me with an abiding sense of shame."

There is a total absence of justice in the two interactions described in the excerpt and at the same time there is a poignant expression of human dignity expressed in song in the one case and in clothing in the other. One student explained in a conversation the powerfully significant meaning the work had for her. The presence of the work reminded her of a sequence of events that occurred in her teaching life in Limpopo in which she discovered that two of her Grade two learners were being sexually abused by their fathers. "Freedom did not come for women in South Africa", she said. I encouraged her write about this in her essay (an excerpt of S13's essay is included below on p.40).

Finding cracks in concepts

Kennedy and Kennedy talk about how an 'artefact, event or intuitive realisation' can prompt the awareness of a crack in a concept (Kennedy & Kennedy, 2011, p.272). This student had a dawning realisation that actually justice only existed for certain members of society – while she previously considered the term 'justice' as a blanket protection under the 'new democracy', where everyone has the vote, is equal under the law. She had become aware of a crack in the concept of 'justice' between the normative and the descriptive: how *should* the constitution protect children and what is the lived reality?

Further links were made between justice and art through the concept of humanity:

> S6: ….the Bill of Rights (1996, p.7) cited that 'everyone is equal before the law and has the right to equal protection and benefit of the law.' Through art we are able to heal and can hold high our heads. As we go through the process of anger and pain we find humanity in art.
>
> S13: Art is viewed as the mediation between apartheid practices and human rights. Art is used as an expression of representing the past injustices and can show humanity that was denied in the past.

The key link that students appreciated between the concepts of art and justice could be expressed as the link of 'humanity' as shown in the words of S6 and S13 above. There is no space here to discuss the limitations imposed by a normative concept of humanity that claims to represent an essence of what is ideally human, but Judge Albie Sach's writing on the shifting norms of what guides the legal profession suggest an adoption of a post-humanist notion of democracy as described by Biesta (2011). By inviting students to explore the notions of justice and humanity through their responses to artworks the intention is not to arrive at a predestined understanding, but rather to open up and question the ideas and assumptions we carry in relation to these concepts.

The importance of diversity

The importance of diversity and equity is experienced by the students in the richness of the collection:

> S8: Artworks displayed are from different artists all over the country. This symbolises that there was justice in collecting the work. With art different voices are heard because artists express what is within them and the message is spread to many people. The artwork by Kim Berman, *Fires of the*

Figure 3: Fires of the Truth Commission 1
Kim Berman

Truth Commission 1: this fire of apartheid agents confessing their crimes of torture, as they stood in the court will remind people not to be unjust to other people again, to avoid this trial by fire.

S17: In the Constitutional Court, everyone's voice is listened to. Either physically in the form of court cases or through art. Artists from all over the country are given a platform to voice their opinions which were oppressed in the past. Art is used to bring out their feeling and frustrations like Dumile Feni, a South African artist who lived and died in London before 1994, he used his piece of work *History* to express his hopes and frustrations to the whole world by using art.

The importance of multiple voices, difference and uniqueness in the expression of freedom and democracy is suggested by Maxine Greene in the paper that the students would read later as part of their course (Frank, forthcoming) and is a recurring element in philosophical discussions on the issue (Arendt, & Levinas, as cited in Biesta, 2011).

Figure 4: History
Dumile Feni

Meaning in material

A number of students reflected on the way that the design and structure of the court carried meaning and this extended to the materials used in the artworks:

> S18: The artwork that stood out for me was the one by Mrs Jane Nkata and Billy Makhubela….. (T)he artists used the beads to present people who were going to vote for the first time in 1994….For me it was amazing to see that beads can be used for creating a picture to represent a message not only using them for jewellery.'

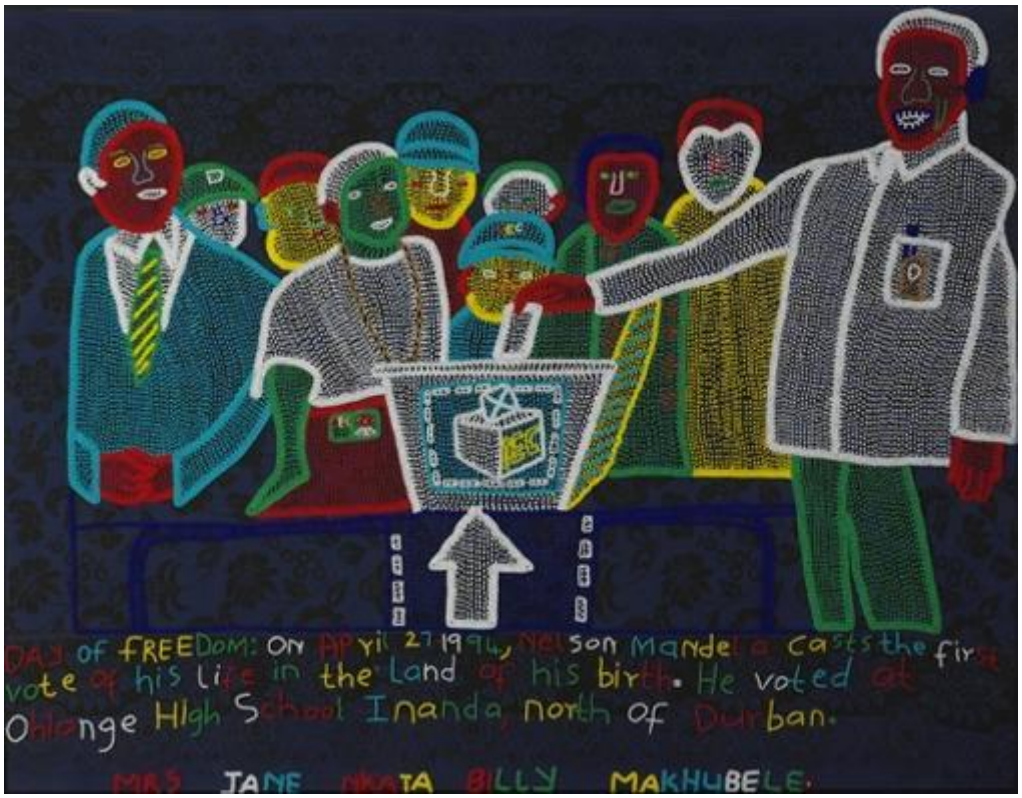


Figure 5:
Day of Freedom
Jane Nkata and Billy Makhubela

This appreciation for the power of art to express meaning rather than just be decorative or represent reality in an accurate way, is a theme that came up repeatedly in the interviews as well. Meaning was 'read' through multiple modes: It was not only the physical structure of the building that expressed the values of democracy and collegiality, but also the drama being enacted in it:

> S2: I can say we were fortunate to visit the court on the day on which it was the farewell function for the chief justice. I liked the setting of the court and the way the judges were dressed was artistic. It was as if they were acting in a drama and there was a theme and people acting different roles.

> S17: What surprised me is that the Constitutional Court is open to everybody irrespective of their colour, age, and social status. The atmosphere is friendly and welcoming. People in the judge's chambers greet and show that they know and accept each other, from the Chief Judge to the junior advocates.

This visit was the springboard for the rest of the course. The act of experiencing and discussing the artworks in situ, in conversation with the other artworks and in the context of a working court that deals with issues relating to our ongoing struggle to find better ways to live together laid the groundwork for the final assignment.

Enquiry transcript

The stimulus for the enquiry was the Court visit generally but more specifically, the idea of a relationship between the two concepts, art and justice. Before analysing the transcript I shall give a brief outline of the process generally followed in the community of philosophical enquiry.

The circle as a seating plan is an important feature of an enquiry, as each member should be able to see and hear everyone else. This defines its departure from the Platonic style of the academy in which the expert delivers knowledge to rows of receptive students (Fisher, 1998, p.62) and in my case, the slide lecture model. In the enquiry the subject is central - not the teacher or the students. Whole class discussion is the basis for the enquiry, but it may be supported by individual thinking, writing or drawing, pair or group discussion, as well as activities that will involve physical movement like drama games.

The fact that this is an enquiry means that the result cannot be anticipated. This open-endedness impacts greatly on planning. The teacher, through her selection of the initial stimulus and the supporting activities provides an environment that enables members of the class to use their various strengths in the search for collective and personal meaning (Haynes 2002, p.29).

Once the stimulus has been presented, the group is given some quiet time to think. The use of silence and the respect for each person's thinking space is a good way to introduce an aspect of self-control or discipline that is one of the affective skills needed for effective participation in a dialogue. The group is generally asked to come up with a question that relates to the stimulus. If this is too advanced for the group they may start by writing down ideas that may be developed into questions as a next stage. Advancement has more to do with the group's experience at enquiry than their ages.

At an appropriate time, the group is asked to write down their questions. Pre- or semi-literate communities may be asked to make a drawing about their question, partly as way to recall their thoughts when it is their turn to share their input. The process of drawing ideas has benefits for all communities and may be considered as an aid to thinking in general and as a form of thinking in itself. The group may at this point be asked to dialogue in pairs to test their initial ideas, to refine or fine-tune them and construct more talked through questions or new collaboratively developed questions.

The facilitator goes to each pair to assist with the process and affirms fairness, openness, and a caring environment. She would do this by encouraging mutual listening, questioning already made choices, and drawing out reluctant speakers. Next the pairs present their questions to the group for discussion and selection.

What follows, while being a preparatory process for the enquiry proper, is also actually a philosophical enquiry in itself. Debates about the validity and usefulness of questions and the grouping of similar and related questions uses a range of logical and meaning-making processes. Commitment to particular questions may make individuals aware of strong ethical or emotional connections to ideas and beliefs. Individuals or pairs may be asked to clarify questions or give reasons for why they think their question should or should not be grouped with another question. The examination of the questions is an important part of the enquiry process. Firstly it allows for thinking about thinking and thinking about language (how we are phrasing the question and whether we need to adjust this) and secondly it allows for the comparison and categorisation of questions and the search for underlying assumptions – an important philosophical practice.

What kinds of questions are these? Are they closed questions with a clear answer? Are they factual questions that we can answer by doing some research? Are they open questions that allow for discussion about different points of view or opinion? Or are they philosophical? (Stanley & Bowkett, 2004). The dialogical goals of CoE are philosophical judgements that are logical; epistemological; ethical; meta-physical; political or aesthetic. The questions most often asked by children doing CoE, according to Lipman, Sharp and Oscanyan (1977, p.19) are most often logical, ethical or metaphysical. In the art and justice enquiry, issues raised were of an aesthetic, political and ethical nature.

The question for enquiry is often selected by the group by majority vote. Assumed here is that members of this enquiry have internalised the "potential obligation to lose" (Gregory, 1997, p.166), in the sense that no one is given the space to hold onto their own agendas or questions. Haynes notes that whatever method is used for selection, it should be inclusive and fair (Haynes, 2002 p.37).

Enquiry transcript analysis

In the methodology section, I stated that I would make use of Gregory's descriptions of dialogue types to analyse the transcript. These dialogue styles include negotiation, information-seeking, persuasion, enquiry and deliberation. The enquiry can prompt further responses and this case, the enquiry is being planned as a way in to the planning of an essay which requires an analysis of a chosen artwork in which the relationship between art and justice is discussed.

Looking at the transcript in terms of participation, it is evident that eleven out of the twenty students made individual contributions to the enquiry. All twenty participated in generating a question with a partner. All students participated in voting for the enquiry question. The intention of the enquiry was two-fold: firstly to introduce students to the practice of the enquiry and to give them practice in the pedagogy so that they would be able to use it as a teaching strategy themselves in their own teaching practice and secondly to explore the content knowledge of the course in dialogical way as preparation for a discursive essay they were to write as an assignment.

The initial twenty-nine minutes of the enquiry (total length was fifty-two minutes) was devoted to the steps

that set up the enquiry: thinking time, developing questions and voting for one question to use for the enquiry. The transcript clearly shows how the facilitator (in this case myself) uses this process for a range of purposes: first to establish the ground rules for the enquiry, secondly to reach the goal of coming to a joint decision about which question to explore, and thirdly, to teach the group about how to conduct an enquiry. I also explain the purpose of the enquiry as a way in to the thinking that will enable the writing of the class assignment on 'art and justice'.

The questions developed by the group were as follows:

1. Is there justice in art?
2. Is the relationship between visual art and justice more real than for the other art forms? And how can we justify this (claim)?
3. What is the significance of using art to portray justice?
4. Does art contribute to our awareness of social injustice?
5. How does art help to integrate for a more inclusive society?
6. How does art uphold the aims of the constitution?
7. How does art recollect the past and bring life to the people?
8. What influence does art have on justice?
9. How can art be used to bring about justice?

Question number nine was chosen by the group through a voting process in which each student had three votes that they could allocate to three different questions of their choice. Process-related questions were raised by the group. One student (S20) sought clarity about the first task, asking whether their question had to relate specifically to the visit to the Constitutional Court or whether it was about art and justice in general. These styles of dialogue conform to Gregory's 'information seeking' dialogue characteristic of stage one. There were a number of questions raised about the voting process and some contestation ensued. 'Information seeking' moved into 'negotiation' as the debate raised questions about how to conduct a fair voting process. Would it work to have more than one vote? Was it legitimate to vote for one's own question? Could one choose to put all three votes on one question or would that sway the vote unequally? These, as with other debates about process that emerged during the enquiry were unplanned, but highly effective in facilitating learning about doing an enquiry (a key aim of the course) and in directly experiencing and enacting democratic processes. Each enquiry, due to the fact that is a real enacted negotiated process involving living, engaged participants, delivers a wealth of embodied learning and throws up rich material for teaching and learning. This kind of teaching and learning asks of participants (the facilitator included) an open and responsive attitude so that opportunities for debate, contestation and dissonance are not glossed over or pushed aside. This means that rather than planning how verbal delivery or explanation will proceed, the planning is around a structure and environment that will enable enactments and experiences that will unsettle and provoke (Ellsworth, 1997, p.195). A pre-requisite for this kind of planning is the 'formation' of the facilitator (Haynes, 2002).

Metacognition and reflexivity are identified by the use of language expressing participants' feelings, uncertainties, questions and interpretations as they are being experienced. One student (S5) experienced great difficulty in finding the words to express himself. S20's question about the complexity of his language invites him to reflect on the bodily experience of trying to communicate effectively. His partner (S11) was very supportive of his efforts and a close dialogue continued between them as they weighed up and modified their different questions.

> S5: How does art help integrate for a better inclusive society? There we go! Eish!
> S20: (whispers) Why you using such big words?.. Why you using big words?
> S5: It killed me off here. All my brain cells went through the roof….
> S20: Ay, ay,ay!
> S5: …through sociology
> S11: We are trying to reference! (p.80-81, ll.118-123)

In the above quotation, S11's comment about referencing points to the struggle these students are having with academic practice. They are trying to talk in a way that is unfamiliar to them. It feels like writing. They are being asked to justify their comments rather like when they are expected to reference in their writing. The use of persuasion and negotiation dialogue around the issues being explored assists with developing a practice that supports writing (Gregory, 2007). Novices to new languages (including academic language) tend to find it difficult to judge the difference between referring, quoting and plagiarising. The more practice they get in verbalising ideas around a subject in their own words, the more likely they are to begin to use their own voices in their discursive essays.

A strongly expressed emotional response came from S1 towards the end of the enquiry. It is one of the few occurrences of contestation in the enquiry. S1 refers back to an input seventeen lines earlier in which a student (S15), explained her lack of engagement in the issues surrounding Judith Mason's artwork, '*The Blue Dress,*' due to the fact that she was not a South African. S1's response was voiced in an emotionally charged tone:

> S1: I've got a problem with what S15 said. I'm also not South African but that Hector Pietersen picture really did affect me as well. But also I do know the history of South Africa and I did read about it. But it still does affect you because it was such an emotional, it was so emotional. When you looked at it you wanted to know why… why it was such a big deal. (p.89, ll.394-397)

S1 uses persuasion and deliberation dialogue here. The group had achieved a level of trust and respect that allowed this level of honesty and willingness to work out her response as she spoke. This was confirmed in a number of the interviews conducted at the end of the course (p.43).

Building on each other's thinking is a key aspect of dialogical thinking which is foregrounded in the practice of the community of enquiry. The extent to which the students on this course internalised this practice is evidenced in the seventeen participant inputs in the twenty-three minutes of the enquiry-proper

that show a direct relation to a previous comment by another participant (pp.84-89, ll.227-409). Participants were engaged in conversation with each other rather than repeatedly putting forward their own unrelated ideas or opinions. As the facilitator, I encouraged this by asking for responses to particular inputs. Sometimes I went back to the originator of a particular discussion to reply to a response (p.85, l.252) or asked more generally who would like to respond (pp.85-87, ll.260; 263; 274; 337). As I explained to the group at the start of the enquiry that because we were in the process of learning the practice of the enquiry I would initially take more control over managing the conversation. When enquirers are more experienced, the group can monitor turn-taking and responses and keeping the discussion 'on track'. Later in the course we did an enquiry in which one of the students led the steps to set up the enquiry (p.60, ff.32&33).

Content knowledge

The concepts at the centre of the course and the main assignment were 'art' and 'justice'. The tour of the Constitutional Court introduced the two terms and presented them as ideas in dialogue with one another. The curator of the collection gave a brief summary of the provenance of each artwork in the collection as well as anecdotes about the collection's development and the interactions of the judges with the works. The concept 'justice' carries with it its opposite: injustice and these twin concepts had a strong presence in the building and the works. The concept 'art', was represented in the collection in a range of media: painting, printmaking, sculpture, ceramics, weaving, design and architecture. In the enquiry the students expanded the concept to include photography and visual culture by including the photograph of Hector Pieterson in their discussion (not featured in the Constitutional Court collection but well known to all students). In the process of the enquiry, a deeply challenging question emerged: Does art only speak to artists?[7]

An exploration of the ideas of justice and equality in the South African context led to questions about the related issues of nationhood, nation-building and nationalism and how these relate to personal and group identity. Does human empathy override nationality? Does the art of one national group speak as clearly to members of another or does the context and our personal history change the meaning?

Students in the enquiry referred to specific works by name to illustrate their points. These included the iconic image of Hector Pieterson by Sam Nzima, *Blue Dress* by Judith Mason, Sue Williamson's silkscreen portrait of Jenny Schoon and her daughter Katryn, Dumile Feni's *History*. The use of the artworks as examples to counter or support statements and generalisations made by their peers gave students a means to "crack open" rather than close down the enquiry around the concepts (Kennedy & Kennedy, 2011). Drawing on the work of Deleuze and Guattari on concepts, Kennedy and Kennedy describe this aspect of the community of philosophical enquiry, pointing out that the way the enquiry works like a "dialectical struggle" between two principles: the one, a vertical or "arborescent" impulse to order, categorise and

[7]The students questioned to what extent the people working in the Constitutional Court could 'understand' the art works as they did not work in the area of the arts. The conception of art as a rarefied form of expression that operates outside of the ordinary concerns and functions of living was described by Dewey as the "museum conception of art" or "compartmental conception of art" (Dewey as cited in Fleming, 2011. P.180). Fleming sees this issue as central to the debates about 'teaching in' and 'teaching through' the arts. He warns that the 'teaching in the arts' approach can lead to "elitism and separatism" (Fleming, 2011, p.180).

classify and the other, a lateral, or "rhizomatic" impulse to open up, multiply, hold in contradiction.

The controversial call by Justice Albie Sachs in 1989 for the popular slogan 'Culture is a weapon of the struggle'[8] to be banned was discussed during the Constitutional Court visit and it points to some of the ideas we would deal with in the enquiry about art and justice. The enquiry explored the role of the media and in particular, photographic imagery, in effecting international sanctions and isolating the apartheid regime. Bringing up the importance of *hindsight* as a feature of our positioning as viewers of the artworks, S4 asked how would we see these works if we were living in the period of Apartheid and the stories had not been told. Who of us would be able to have the kind of vision we have now? Does the art itself have an authoritative voice and meaning or is it granted by its temporal and physical place (now, after Apartheid, and hanging in the Constitutional Court)? She then asks: "Does it take the constitution to tell us this is what we must move to?" (S4) (p.85, ll.258-259). Does the constitution, which is based on a carefully worded bill of rights and built on rational arguments, hold more persuasive power than our empathetic response to the cries of the victim or evocative expression of the painting? She is connecting the aesthetic and the political (Rancière, 2010, p.2) but at the same time problematising the concept of justice, which is where her thinking began. The abstract concept is opened up and made complex by the intrusion of questions and real world narratives, or by "an artefact, event or intuitive realisation" (Kennedy & Kennedy, 2011, p.272). The community of philosophical enquiry does not have as its goal the unanimous agreement about the meaning of a concept, but rather the 'cracking open' of concepts until they multiply and become numbers of related concepts with the potential to crack further (Kennedy & Kennedy, 2011). So rather than consensus, the goal is a disruption or "dissensus" (Rancière, as cited in Bowman & Stamp, 2011).

The ways in which I was introduced to the discipline of art history exert a strong pull in my teaching. While the precious 'standards' of quality that the canon of Western art history assumed no longer hold sway, it requires a conscious and continuous re-examination of one's motives and behaviour to change one's practice. Lucy Lippard refers to the "sheeplike fidelity to a single criterion for good art", an "ignorant resistance" to the fact that judgements of quality vary widely between genders, classes and cultures (Lippard, as cited in Minor, 1994, p.203). To enable students to look at art and make well justified judgments is a realistic aim for an art history programme. The quality and bases for these judgements will develop along with the students' experience and knowledge of art and their depth of understanding and interrogation of the more philosophical issues that relate to the works. A more open approach to 'responding to art' will enable the students to invite response from their learners at whatever level, and stimulate enquiry.

Essays on Art and Justice

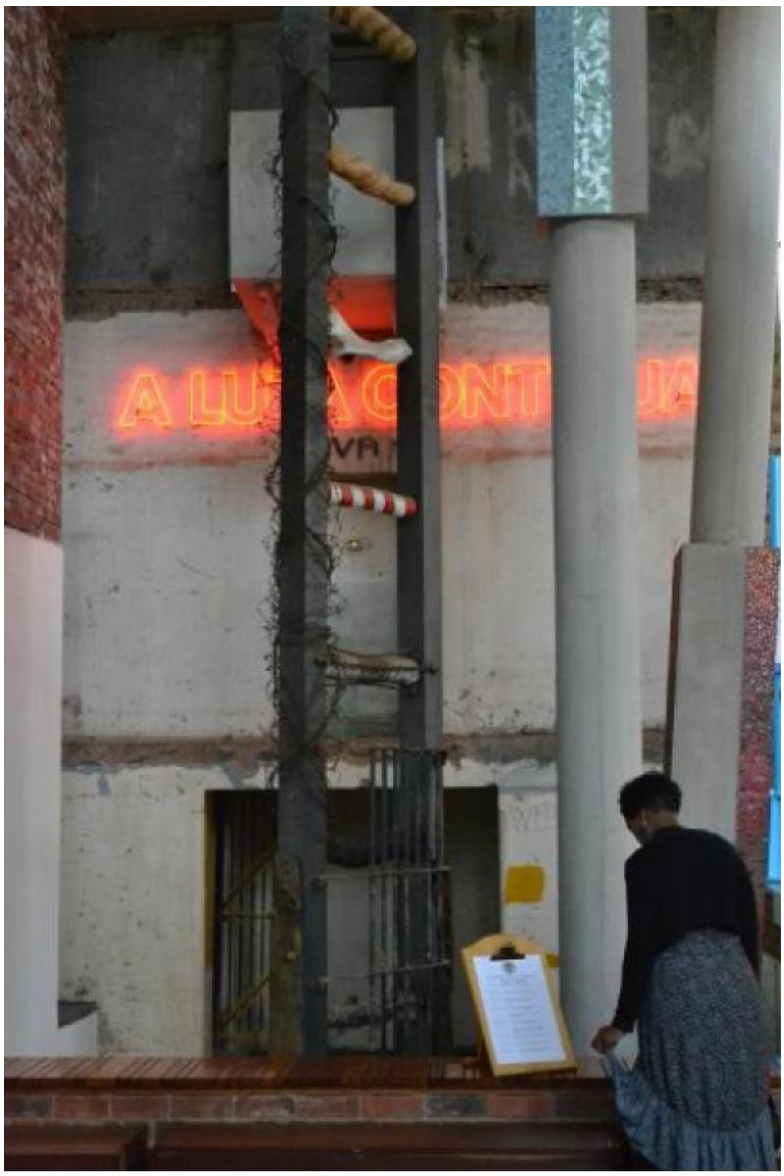
[8] The slogan was central to the African Nationalist Congress's cultural programme (Gilbert, 2007) and it was an indication of Sach's depth of insight and conviction that he could make this call in an internal ANC seminar at the height of the 'struggle'. His concern was that works produced by 'comrades' were only showing the fight against injustice and the de-humanising power of apartheid and not the humanity that was the central belief and inspiration for this fight. In the sharply polarised period of conflict, less didactic works were seen by many as uncommitted and irrelevant.

The intention of setting this essay as the main assignment for the course was to scaffold and model for students the practice of constructing an academic argument and at the same time enabling an authentically meaningful engagement with artworks. Students had been introduced, via a categorising activity, to the idea of using a framework for analysing artworks and had each developed their own version (they constructed boxes and flash cards and wheels (p.53-54, ff.16-21). They had visited the Constitutional Court and viewed the art collection. Students were asked to write a short proposal detailing which artwork they had chosen to study and why. They were asked to describe and analyse the artwork using their framework and then use the discussion of the artwork to propose a link between the two concepts of art and justice. Readings were provided to suggest possible theoretical grounding for their arguments. The readings included a review of the Constitutional Court art collection (Maurice, no date); a list of the ten core constitutional values; a paper on human rights education in which the author outlines the concept of Human Rights and its fluidity (Carrim, 2006); an article about the writings of Maxine Greene and in particular her ideas about freedom and the arts (Frank, forthcoming). An enquiry was carried out by the whole group to explore the connection between art and justice prior to their writing the assignment as discussed above.

It was clear from the writing produced that for most students the writing was a personally meaningful project. They succeeded in using the artworks and written texts to build an argument that went beyond a 're -presentation' of received knowledge. In many cases students' own histories and positions enabled them to make insightful interpretations of artworks, ask probing questions about the relation between art and justice and to draw new understandings from this dialogical relationship. It was significant that the theoretical lens that was offered (justice, human rights and the constitution) was one that had a direct relevance to their identities as members of a newly democratic society and as emerging educators in a system that claims to have these constitutional principles as its core values.

Students made general claims about the links between art and justice, for example S16 quotes the ex-chief justice in his introduction: "In his message chief Justice Langa said, 'Every day, as we try to answer difficult questions concerning fundamental human rights, the moving artworks and uplifting design of the building constantly remind us of what should never be forgotten: that justice is for people and all people are united in their inherent human dignity' (Langa, cited in Law-Viljoen, 2006 p.11).

Taking on the focused study of one artwork, students explored the ways in which the work represented the



Figures 6&7: Treason Trial Frieze, by Georgie Papageorge.

link between the two concepts.

A student commented: “There is another frieze which is mounted behind the ladder and is written, ‘Aluta Continua’ meaning ‘the struggle continues’. I think it means that even if we have found the freedom, the

Figure 8: Tethered monkey
Albert Adams

struggle continues. People still have to work hard for better lives and for the better economical future of our country." (S2)

Referring to *Tethered Monkey* by Albert Adams, a student commented: "The artwork also raises some questions regarding equality and freedom, questions like: 'Do we carry the past with us?' I mean if one individual (Adams) has had it difficult to let go of the past what about the others (society as a whole?). The government has striven to equate and democratise the country. Not taking anything from our present government one may still question/argue that is education for all been provided as it is vibrantly outspoken by the government officials?" (S20)

Talking about Mason's work, another student commented: "I chose this piece of artwork because when it was explained I felt emotional about how the poor Phila Ndwandwe was treated and killed because she

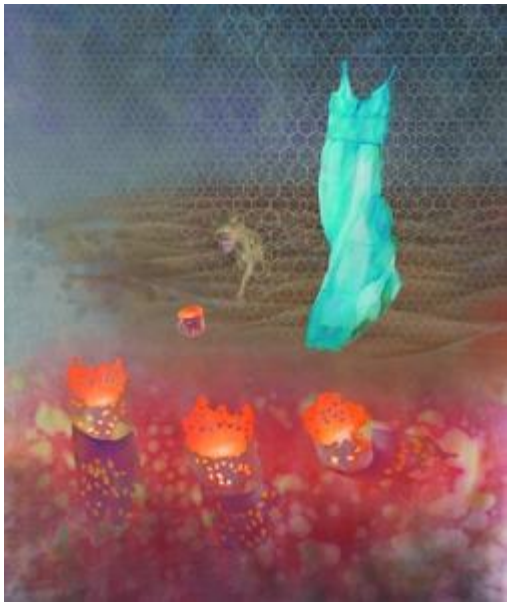


Figure 9: The man who sang and woman who kept silent 3
Judith Mason.

represent all the women figure in our Republic of South Africa who kept silent when raped, abused and hurt. I chose the *Blue Dress* because it reminded me of two incidents which I experienced when I was a teacher before coming to Wits. I was teaching both grade one and two. I discovered that two girls in my class were repeatedly raped by their fathers. The mothers of these girls were working in the city and come home once at the end of the month. These girls have been left with their fathers whom I thought they will take the responsibilities of the caring as the parent, to look after their children and maintain the trust, love and relationship between a father and his daughters but they turn into monsters and predators such as hyenas as Judith mason painted it on her artwork. Instead of taking care of their children they turn into nightmares." (S13)

Another student, writing about the same work wrote: "The philosopher Arthur Danto (cited in Charman, Rose & Wilson, 2006, p.53) talks about art as embodied meaning. When I looked at the blue colour of the dress I interpreted it as a symbol of the sky. The sky is where religiously we believe that is where heaven is. According to Christianity, there is justice in heaven and all humanity will be judged. So the dress is a constant reminder that if we are not doing justice to humanity, humanity will one day get justice from above."

He goes on: "The dress is also reminding us that if we are not doing justice to fellow human being, history will judge us. The blue dress reminds us that not all victims of the past regime have been found through the Truth and Reconciliation Commission. People like Mbuyezi Makhubu who was carrying Hector Pieterson in the famous photo of June 16th vanished without a trace. His family is still waiting to hear what actually happened to him. The blue dress reminds us that some people are still waiting for justice. Justice delayed is justice denied. According to Carrim (2006, p.128) there are five basic assumptions for human rights. He argues that 'human beings are fundamentally relational. By this it is meant that human beings always, throughout all time and space, exist in relation to and with other human beings, other living creatures and their environment.' What I think Carrim is saying in relation to 'the man who sang and the woman who kept silent' prompt the following: Are we treating women as equal partners? Do we value their social and economic contribution to society? If the response is negative then the blue dress is reminding us that justice is just a dream in our society." (S16)

Not only did the students make convincing claims for a relationship between art and the values of justice and human rights, but they explored the cracks in the edifice of the idea of democracy and constitutionalism. They allowed the artworks to speak to them as active viewers: whole embodied, gendered, social actors with lives and experiences that carry truths that are not immediately visible or directly representable: "Art is the other form of language that brings to the people what is unnoticed" (S17 Essay on Art and Justice). The realities of poverty, gender violence and unequal education were as equally present in the discourse as the possibilities of equality and freedom.

I claim to have practised in a small way what Jacotot prescribed: I taught what I did not know (Rancière,

1991). Or did I do something other than teach?

Interviews

The interview questions are those listed on pages 22-23 of the Methodology chapter. The interviews lasted roughly twenty to thirty minutes and were semi-structured in that answers could lead to discussion. They were entirely voluntary. Thirteen out of twenty students kept their appointments. There were two joint interviews when students arrived in pairs and preferred to be interviewed together rather than having one person waiting their turn. I welcomed this chance to have a more dialogical interaction in contrast to the other one-on-one interviews. The group is a mix of third and fourth year students, and this was the first art course taken in their tertiary education. The five key themes that emerged from the interviews were: Looking deeper; dialogue; equality of intelligence, diversity and democracy; knowledge; space and place; and the learning self. There is overlap between some of these categories. In some cases I list student codes to indicate the frequency of occurrences (the full interview transcripts are included in Appendix G, pp.90-173).

Looking deeper

This aspect of the community of enquiry comes up repeatedly in the interviews in different ways. It extends beyond the investigation of the issues in the enquiry and the careful study of artworks to a sense of a deepened experience of reality, an openness to visual and other stimuli that was not experienced before. Referred to in the interviews are art works in the constitutional court, on the education campus, the main campus as well as student works seen in schools on teaching experience sessions. This heightened awareness of visual reality engendered a new appreciation of very familiar art forms that were previously taken for granted or not seen as ‘art’ at all: dung floors; calabashes; clay water storage pots and graveside monuments are referred to. Students reported that their new skill in looking deeper at visual material in order to search for meanings generated a new way of engaging with other materials, for example the course readings that students engaged with in their other studies. Where they previously read the readings on a surface level, they now read the texts more than once and asked themselves questions while they read, and were thinking while reading (S18 &S14: p.153-154, ll.72-77). The student’s remark that, “I also learnt that you can look beyond what you see” (S14), suggests the active perception that Dewey saw as essential to aesthetic experience.

Dialogue

The power of dialogical thinking is reported by all the students interviewed. They describe how they reached better judgements and solutions when thinking together in pairs, in small groups, or in a whole class enquiry. One student describes in detail how she initially did not understand an instruction, then in a group, heard one person’s explanation of the instruction, which then enabled her to “catch up” and then correct or add to the person’s interpretation from her own ‘buried’ understanding. In other words, the conversation allowed her to access her own thoughts that were inaccessible outside that dialogical space

(S8: p.130, ll.382-389). Another respondent, S17, describes how the dialogical learning in the course has allowed her to appreciate the possibility of difference. Instead of feeling uncomfortable if her opinions differed from her peers, she appreciates that if her reasons are clear, she can hold that position, instead of 'always questioning myself' (S17: p.147 ll.310-315). Vygotsky's work on the role of dialogue in learning helps to explain the way that the increased value given to listening and building on each other's thinking enabled students to improve their own thinking. For Vygotsky what is internal was once social: the infant learns though interaction. This process does not stop once we reach a certain age. What we learn in interactions with our peers, we internalise. As a result of a group process of developing questions in response to artworks repeatedly over the duration of the course, students explain how they now ask themselves questions when confronting images, texts and the world in general.

Equality of intelligence, diversity and democracy

The relationship between dialogical thinking and democratic practice came up in three separate interviews. One student remarked on how the community of enquiry pedagogy uses a step by step decision-making process that allows participants to "drive the whole lesson" (S2: p.98, ll.297-300). Two students in a joint interview shared their observations about how group work is often ineffectively used. If learners do not see the point of the group activity and how it will feed into the class activity and into the key learning focus, they just chat about personal things (S18 & S14: p.156, ll.162-169) while students on the art course were 'focused and interested' in group activities. They could see the purpose and the benefit (S19: p.165, ll.183-187) of the pair and small group discussions.

One of the goals of the community of enquiry pedagogy is the growth of respect for each person's thinking. The interviews provided convincing evidence that this was achieved for most participants. A number of interviewees eloquently described their dawning realisations that each member had value and deserved attention despite prior preconceptions they had held. S4 realised that different accents, age and background had influenced her judgements about the value of people's opinions (S4: p.104, ll.151-160). S14 searches for the word, 'preconception'… 'and then you find out that no! this person they can think and they know more than you think they knew' (S14: p.157, ll. 179-195). The diversity of the group in terms of background, histories, age or language was seen as an advantage rather than an obstacle (S4: p.102; ll.90-106; S17: p.143, ll.157-163; S20 & S9:pp.171-172, l.201-222). This appreciation for an 'equality of intelligence' was also expressed in terms of children: 'kids know more than we think' (S4: p.102, l.80) and 'I (will) see what they can do, rather than to drive them where I want them to go…. Because I could be showing them how to do things, maybe I'll be a stumbling block, maybe they can do more' (S2: pp.95-96, ll.210-219). I feel this is a significant change in the student's perception of knowledge and learning and considering that one of the key obstacles to learning identified by Fleisch (2007) in South African primary schools was teachers' underestimation of learners' abilities, it is further motivation for an enquiry-based methodology to be extensively used with education students.

The respect and appreciation for each member of the group for some people grew into an emotional

attachment: S18: ‘I’m going to miss this class…. Like we are respecting each other and then we are respecting each other’s views, everything… I don’t know about others but for me we feel like we were a close knit family’. This comfortable and warm sense of connection is an early expression of a sense of belonging and evidence that a ‘community’ had been created. Would a deeper and more extended engagement have allowed conflict and dissention to also be expressed? The community of enquiry is not a community of conformity but one that thrives on difference and disagreement (Murris, 2008). The course was limited to a two hour session once a week for ten weeks (four weeks of the semester are lost to exams and study breaks) and this is one of the study’s limitations. The issue of the continuing inequalities existing in South Africa, particularly socio-economic ones, which persist despite the values expressed in the constitution is a controversial one and was raised in the group during the course. However, the group did not express any feelings of anger or resentment about relative levels of privilege and this issue was not brought up by any of the interviewees in the interview sessions. While overt conflict was not apparent in the sessions, relationships shifted and new conversations were made possible. Many of the students described a newly experienced awareness of the value of difference rather than a false inclusion of all members into a homogeneous unit. Biesta, discussing Lingis’s notion of the “community of those that have nothing in common” clarifies the idea that a democratic community can only really exist if there is difference, if we are able to live with the idea of “the stranger” (Biesta, 2006, pp.59-61). For these students the ‘other’ is no longer a generalised ‘other’, but concrete and nuanced (Benhabib, 2003, p.159).

Knowledge

All students interviewed described the learning on the course as being an experience of building their own understanding and knowledge rather than taking in ready-made information (S18: p.153, ll.37-41; S19: pp.161-162, ll.62-72; S5: p.107, ll.56-59, pp.107-108, ll.73-75; S13: p.134, ll.73-78; S4: p.101, ll.43-49, pp.103-104, ll.137-144, p.105, ll.202-204). This view of knowledge and its attendant pedagogies were reflected in responses in which interviewees discussed their intentions for their future teaching strategies. Perhaps not as radically as S2 (p.95, l.210-212) who, intends to find ways to allow her Foundation phase learners to “explore on their own”, S5 reflects that “before, I would just think of lesson planning in okay, I’ve got a certain amount of content that I have to teach these learners. But with art it’s like *how* do you bring across this idea to them?” (S5: p.107, ll. 64-66). Another student (S14) says: “what we learn here we use it like everywhere, like when I’m teaching, everything that I was teaching and then it’s how you approach it, like it helped us how to approach our teaching. Like when I’m also, like maybe in numeracy, literacy, whatever subject I’m teaching. I use the approaches, like actually involve learners more and interact” (S14: p.155, ll.129-132).

The strategies used on the course enabled the students to learn with enjoyment and a deep sense of engagement: Laughter was a noticeable element in many of the interviews. One respondent explained how she now had a sense that learning never ended: “you want to keep on learning” (S7: p.117, ll.133-134). Many students compared the course with other courses in which large lectures were the mode of address.

These courses were stressful and did not require personal involvement or opinion. One student described how everything explained in those lectures was immediately forgotten, while everything done in the art course could be recalled in terms of "what we did and how we did it" (S4: p.105, ll.202-204).

Others went beyond the discussion of interactive dialogue versus 'receiving' information and described physical sensations of stultification and stress as opposed to meeting with fellow learners in a supportive environment:

> S4: "You get into a lecture, we sit down and we listen and we have to just kind of regurgitate what the lecturers want… and I think it's very rigid and it stresses us out and it makes us like, like it almost suffocates us. And then we come to art every Thursday and we sit in a circle, we talk to our friends, we get in a circle and we greet everyone and everyone knows us. It's work – we're doing serious work like we're doing for the other subjects but its more relaxed, it's not as stressful, it's kind of like you're in your own element and I think you work better like that." (S4: p.105, ll.183-192)

Another student describes the way that time and space are used in the two different approaches:

> S14: "… the learning strategies like I have said before, is so relaxing. I'll be sitting there in the circle talking, unlike in other lectures. It's formal, just sit there, sometimes you don't understand and (don't) get the chance to talk, they don't even ask the questions. Just say this and this! (clap, clap) just take notes! Whereas in here you get involved, you have to stand up, you know. You are learning to go there and take the books. How are you going to apply that? And you get help. If this is your (level) – foundation, how are you going to teach that? And get help. Unlike some other lectures – this and this and this! (clap, clap). Don't say, ok, this is what I think and what if I have a problem, how am I going to get help? Or else in here is more involved." (S14: p.153, ll.51-59)

Her hand clapping in quick succession suggested that the lecturer was hurrying the students up. There was no time for questions, opinions or questions to be expressed.

Space and Place

The source of the sense of engagement described by students when talking about the learning in the art course can be located in the embodied nature of the activities: the visit to the Constitutional Court, the development and construction of a 'framework' in the form of cards, cardboard cubes or dice; the sitting in the circle for enquiries and the flexible use of the learning space for pair, group and whole class activities; the discussion around the John Baloyi sculpture in the grounds of the School of Education campus (S19: p.161, ll.41-46, pp.161-162, ll.71-75; S2: pp.94-95, ll.175-187; S5: p.109, ll.110-118). All of these activities required movement and a range of sensations and created a counterpoint to the expected and commonly experienced embodiment of the tertiary student as a listener, note-taker and lecture attendee. A number of students agreed that the way we used the classroom space in our course was reminiscent of a

Foundation Phase classroom. The flexibility in the use of space and the variety of activities carried out was something many of them (those who were Foundation Phase teachers or studying to become Foundation Phase teachers) were familiar with. In conversation with these teachers, as they described to me their new discoveries about themselves and about learning that they had gained through the course, I got a sense that to some degree we were trying to regain something of the early learning experiences of pre-schoolers. Pre-schoolers are pre-literate and with or without curricular support for multi-modality, they use all the literacies they have access to other than the verbal, in their encounters with the world. An embodied and experiential pedagogy, such as the community of enquiry is, incorporates a multi-modal aspect in that it seeks to recruit all our capacities in the effort to construct together new meanings. On further reflection I now realise that the central place given to the 'outing' to the Constitutional Court in the art theory course mirrors the practice in pre-school education of the required educational 'outings': an acknowledgement that the classroom is by no means the prime space of learning and teaching. Handing over some of the pedagogical role to the outside spaces, their discursive practices and to the guides, curators or zoo-keepers (!) is an important disruption of the accepted distribution of power in the educational discourse and the dominance of the teacher. S5 links the constricted rows of desks in a conventional classroom to the order and control in a jail:

> S5: Exactly, ja. Ja, umm you know most teachers just have like a class or closed off tables just like that. But with, in art there's different situations that you come across. Like you, like you might have a piece like in the middle of the classroom.

TG: Right?

> S5: And desks like around the (art) piece that they can view the object and you describing the object, you know. And like you can get that full 360 view of everyone and then ahh every one can get a piece of the content, you know. Instead of just giving it out like ahhh, you know, like ahhh

TG: Like a tv?

S5: Like a tv. (Laughter). Like a jail or something.

TG: Like a jail?

> S5: Ja, I think, like, that I think like the way learning is now today. It's too constricted, you know, it's like too, you know, compressed. I think it needs to be broken up into different fragments, you know, because like with each learner there's a different case study.

TG: Right.

S5: So like how we gonna find out what that learner is thinking, if it's a jail? (S5: p.112, ll.219-234)

The learning self

The veiled and slippery nature of the 'learning self' is explored by a number of interviewees when they reflect on their new identities, new eyes, new goals encountered through the learning on this course. A number of students report a new understanding about the relationship between visual literacy and language literacy, between learning in the arts and learning in general, between their identities as learners, as teachers and as artists. A strongly expressed change is that of a new commitment to getting art taught in schools. A number of interviewees describe with humour, their earlier ideas about what art as a subject entailed:

> S17: Yes, now I no longer just a teacher, I'm even an artist,
>
> TG: Great, yes.
>
> S17: I can teach my children how to make art and how to respond to art. Unlike when we just, and I'll repeat it, draw whatever you want. Ja, dogs at home, your houses, your…, then when the child come and say, mam I'm done. Then you say no you didn't go and do it again.
>
> TG: Do it more, do it again.
>
> S17: Draw the chickens! (laughter). (S17: p.145, ll.227-233)

Another said that art was a time for sleeping:

> S8: ".. (laughter) my role was just nothing as a teacher…. I don't say to them it's art, I just say sleep, you are tired, it's not time for talking. Then they sleep." (S8: p.128, ll.320-322)

Because art is integrated firstly into arts and culture and secondly into Lifeskills in the Foundation Phase curriculum, it has become disposable to most teachers:

> S8: "Then my role now is to maybe to model what I learnt here to my colleagues. Then they must learn that art is something which needs to be taught to the children, in this way. Because most of the teachers at schools, they don't like it. And only like there's no period which is called art, (it is) integrated, so we just leave it and say no it's not (needed)." (S8: p.128, ll.324-327)

The nature of the community of enquiry pedagogy created a porous interface between their private and interior selves and their learning selves. One student feels that this awareness will now mean that as an educator he will be attendant to the worlds that his learners bring with them to learning (S5). Another credits her ease of learning in the art course to the fact that she was "so relaxed and open and myself" (S4: p.105, ll. 206-208).

One interviewee said the course had profoundly influenced her sense of self: "It's all about who I am" (S7: p.114, l.24) but struggled to explain why. It had something to do with her prior perception that art was for white people and that it was just "for fun". Discovering that there were African artists, that there was a whole world of African art and that art can actually carry meaning was deeply significant. Her new-found ability to analyse visual material prompted a conversation with her sister when viewing the graveside

sculptures at her family cemetery in Limpopo. They noticed that the expression on the sculptural representation of their great grandmother confirmed what they had heard about her being “mean” (S7: pp.115-116, ll.58-93).

Some students reflected on personal, past experiences that might seem unconnected with the course and the learning being discussed. Towards the end of her interview, S17 spent four minutes recounting an experience she had in her student days in which she was involved in a protest march and saw a pregnant friend sjambocked by police. I see this narrative as an attempt to include in the interview space a part of herself that she felt had successfully been included in her learning experience through the content knowledge explored and the inclusive, democratic teaching strategies enacted. The individual and social identities of the students on this course became a part of my experience of the pedagogy. Students allowed the stories of their past and present lives to flow over the edges of their student personas. One student was living the life of a fugitive, avoiding a boyfriend who was threatening her safety. Another revealed a strong sense of betrayal by a political movement she had served and from which she expected her dues. My extended view of the lives and histories of the participants allowed me to invite more of their ‘authentic’ selves into the classroom space. This invitation is one that does not guarantee clarity or “making the foreign continuous with the domesticated” (Ellsworth 1997 p.195), but it engages with the paradox, and begins to “(trace) the limits of teaching and breaches the limits from within”. It asks “what does the field of education prevent us from thinking and seeing?”. As students blurred the boundaries between themselves and their learning, both were made less defined and more open to the unknown.

Choreographies of pedagogy

The images presented as visual data in the following pages are shots taken by the researcher during the sessions. They are improvised and impulsive, sometimes succeeding in creating conventionally well composed images, but always catching something of the interactions, moving energies and newness of the moments. Faces have been made unrecognisable so as to protect the anonymity of the participants.

Figure 10: The guard tower is empty The Constitutional Court was partially constructed from fragments of the old awaiting trial prison block of the Fort, a jail with a history that dates back to the earliest settler government of the Transvaal. It was the central fort of the South African Republic led by Paul Kruger. Taken over by the British in 1900 it went on to become a prison, a function which continued until 1983. Past inmates include Nelson Mandela, Mohandas K. Gandhi, Fatima Meer, Barbara Hogan, Thandi Modise.

"S5: Ja, I think, like, that I think like the way learning is now today. It's too constricted, you know, it's like too, you know, compressed. I think it needs to be broken up into different fragments, you know, because like with each learner there's a different case study.
TG: Right.
S5: So like how we gonna find out what that learner is thinking, if it's a jail?"
The prison has been fragmented. The guards tower, seen in the background of this picture is now empty. There is no panoptical gaze following the movements of these students from the guard house. They are not pass-law transgressors. They do not need a permit to be here. The levels of control and surveillance have changed in broader society. Have they changed in education? How does the discourse act on the bodies of its subjects? Is the surveillance happening through my eye and the lens of the camera? As students they are under my surveillance.

Figure 11: Protest and Pedagogy The students turn away from their conversations to look at the camera. My photograph has caught a group of protesters behind the students. At the edge of their group there are two legible placards: one reads: "End evictions!", another says: "Social Justice!". What kinds of 'subjects' are we?

Figure 12: Listening Curator, Jane Lane, talks about Dumile Feni's sculpture, "History", at the entrance to the court building, on the site of the old prison. The artwork, the curator, the space: these form an assemblage of pedagogues. I remain peripheral to the main action, but perform the important task of recording the moment for future reflection. My role is more fluid than usual: I am observer, documenter, director of the pedagogic drama being played out.

Figure 13: The circle as a shape of pedagogy.

Students on this course became accustomed to the moving between circles of different sizes. There is energy focused inwards as they think about the issue at hand and outwards to both their texts and each other.

Figure 14: Choreography, constellation, flows, orbits, energies

Figure 15: Inside/outside The class was divided into groups, and in these groups they compared their frameworks. They then went outside to use the frameworks on the John Baloyi sculpture that stands outside the library. The inside of the empty room with its empty chairs and silent, motionless bags that mark the places of people, is eloquent in its telling of the movement and sensation-filled experience happening outside.

Figures 16, 17 ,18 Frameworks for responding to art The frameworks were physical representations of analytic frameworks that the students used to explore artworks. They were made up of questions grouped into categories.

Figures 19, 21, 22: Frameworks for responding to art Some students included both structured logical group categories and broader open philosophical questions.

Figure 22: Outside *Guardian Angel,* John Baloyi.

The plaque reads:
Guardian Angel, John Baloyi (1964-2006)
Wood: Leadwood (mbambangoma)
"Because the world was suffering that much from manmade and natural disasters, like wars, droughts, famine, God sent his Guardian Angel from Heaven to Earth. People shall live in peace and in harmony with nature. Their lives shall be bountiful, they shall support each other and they shall enjoy tilling the land. The Guardian Angel is the Protector of mankind and nature. I was inspired by the piece because of all the wars that are fought for resources, like oil and water and where the common people just too often have to suffer because of the greed of a foreign power." *(John Baloyi, January 2006)*

The Guardian Angel has been placed here in celebration of the life and work of Professor Peter Hunter (28 December 1928-21 January 2007) who contributed greatly to Education at Wits and in Southern Africa. Peter worked at Wits in Academic Support and teacher Education from 1976 to 2000.

Figure 23: *Godzilla,* John Baloyi
Constitutional Court collection

The study of the *Guardian Angel* was not in the original course outline. It provided an opportunity to explore further inside/outside relationships and to link two works by the same artist (the students had seen the *Godzilla* figure at the base of the *African Steps* which lead to the Constitutional Court.

Figure 24: Between and among

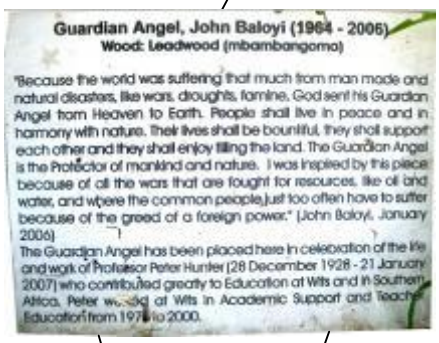


Figure 25: Information plaque

Between and among the students, the artwork, the text, the frameworks and the space new connections are made.

Figure 26: New connections

Figure 27: Knowledge in the making
Students and text, student and student, students and art work, students and place

Figure 28: Thinking together
Dialogue, framework, remembering Godzilla

Figure 29: Not just for show "S19: About interpreting artwork.. like how you see certain things. So like afterwards when we went to the art piece outside, the wooden sculpture. Then now we tell our friends about it, and what we learnt about it, and it's not just something that's there for show (laughter)."

Figure 30: Open space and closed space The students in discussion about the artwork and the library full of books: Knowledge in the making as opposed to knowledge as a thing made (Ellsworth, 2005, p.1).

Figure 31: Outside/inside A student returns to the empty room. Has time passed in this space?

Figure 32: A student leads the enquiry She collects the questions from the pairs of students and then they vote. The flow is between and among the facilitator, the group, the classroom space, the board, the text.

Figure 33: The facilitator is also the researcher, observer, photographer, artist
Here the student is the facilitator. To what extent are the students co-researchers and collaborators in a dialogical art event?

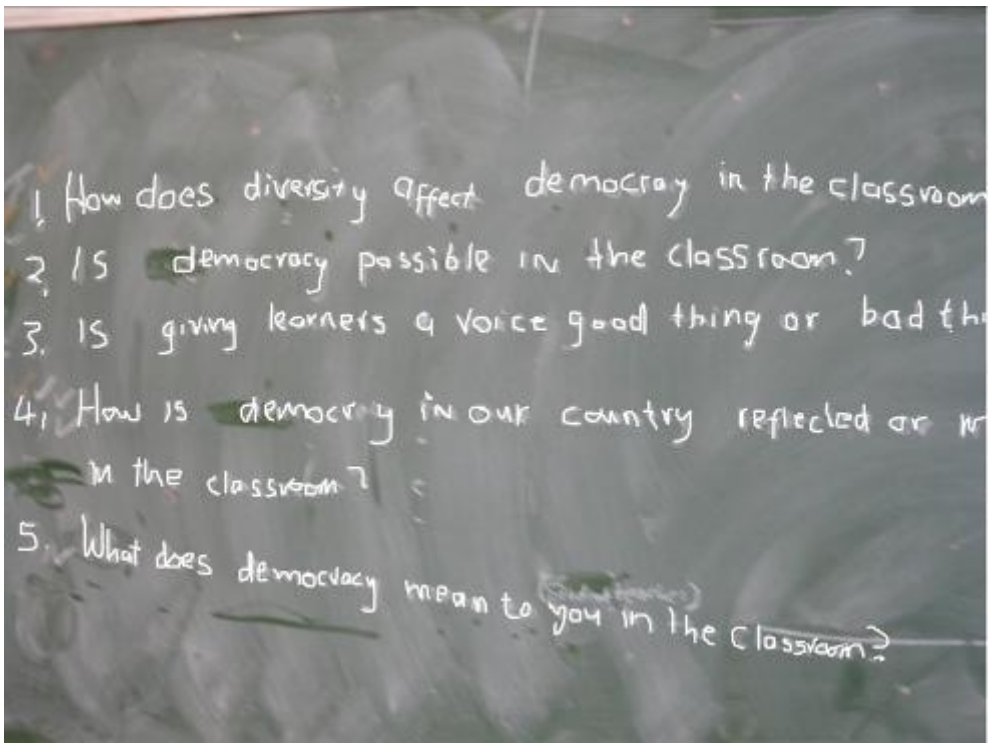


Figure 34: Concepts opening up into questions The chalk board is a space that so often performs an authoritative role. In many classroom it is used for the teacher's text that is copied by the learners. In this image, the text on the board is the work of the group, incomplete and in the making.

On the chalk board above are the questions the students devised for their second enquiry:

1. How does diversity affect democracy in the classroom?
2. Is democracy possible in the classroom?
3. Is giving learners a voice a good thing or a bad thing?
4. How is the democracy in our country reflected or mirrored in the classroom?
5. What does democracy mean to you (the student teacher) in the classroom?

Most votes: No. 1

2nd most votes: No 4

Chapter 5: Conclusion

How do I and my students experience the nature of knowledge in art education studies? The insights provided by this study into my own and my students' experiences indicate a commonly shared awareness of knowledge and knowing as a creative and experiential opening up and as a companion to the equally valuable experience of not knowing. The community of enquiry, employed as both pedagogy and research approach, is an embodied, experiential, durational project that adds a micro-level of thought and practice to social justice and multiliteracies pedagogies. Confirming ideas about knowledge being contingent, negotiated, situated and embodied, the community of enquiry invites multiple voices, identities and selves to be present and to constantly evolve in the dynamic space of the dialogue. The enquiry can be appreciated as an aesthetic experience comparable with many contemporary socially-engaged art enactments. The use of multiple and diverse, "anomalous places of learning" (Ellsworth, 2005, p.58) where unpredicted encounters and juxtapositions occur enable an awareness of "pedagogical pivot points" (p.57) which bring into flexible relation the planned and unplanned, known and unknown, self and other, past and future, inside and outside.

Knowledge in the making

How do student teachers balance the need for expert knowledge on the one hand and an open-ended enquiry approach on the other? This question relates to the idea of knowledge as a thing in the making. With the abandoning of slide lectures and note-taking, where has the content knowledge of the course ended up? Has it disappeared? Is there only multi-modal methodology and democratic values formation with no content? I would argue that the content that is worked with in the course is extensive and is actively built and reflected on by the students rather than being received as complete immutable and complete entities. The analytic framework the students worked with to aid them in examining artworks, the artists, artworks and the contextual details of the constitutional court collection are all important as content, but are always in 'process'. Students modified their frameworks as they tried out their colleagues' models. New additions and donations by artists change the Court's collection over time, new knowledge about the artists, or events in the life of the court itself can change our understanding of the works. But most importantly, what was achieved through working with content in this manner, was an attitude to knowledge and to learning that invites the students into a lifelong engagement with artworks and a search for personal meaning more generally.

The course outline does not include the development of lesson plans, or assignments requiring the production of teaching resources. My approach is one that gives maximum time to the experiential aspects of the pedagogy so that by the end of the course the students will have internalised an attitude, a set of values and a disposition that will guide their pedagogical choices. Can one guarantee the internalisation of an attitude? It is an invitation and a matter of trust. It is a relational process and I can only invite and suggest. The reworking of the course outline reveals a process of inner dialogue that continues for me

always in relation to the unfolding of a curriculum. To what extent can this inner dialogue become a more shared dialogue with participants? Most often, I came to the group with a proposal for a change to the plan. This was consultative to some degree but was driven by me as the 'teacher'. Students accepted or rejected my proposals or came up with third options, like an adjustment of a submission date that suited them better due to pressure from other courses. Decisions about this were guided by what made most sense in terms of learning value for the student (and fairness to me as the person required to read, assess and give constructive feedback). The proposal, for example, needed to be completed in order for the one-on-one discussion about it to assist the student with the final essay.

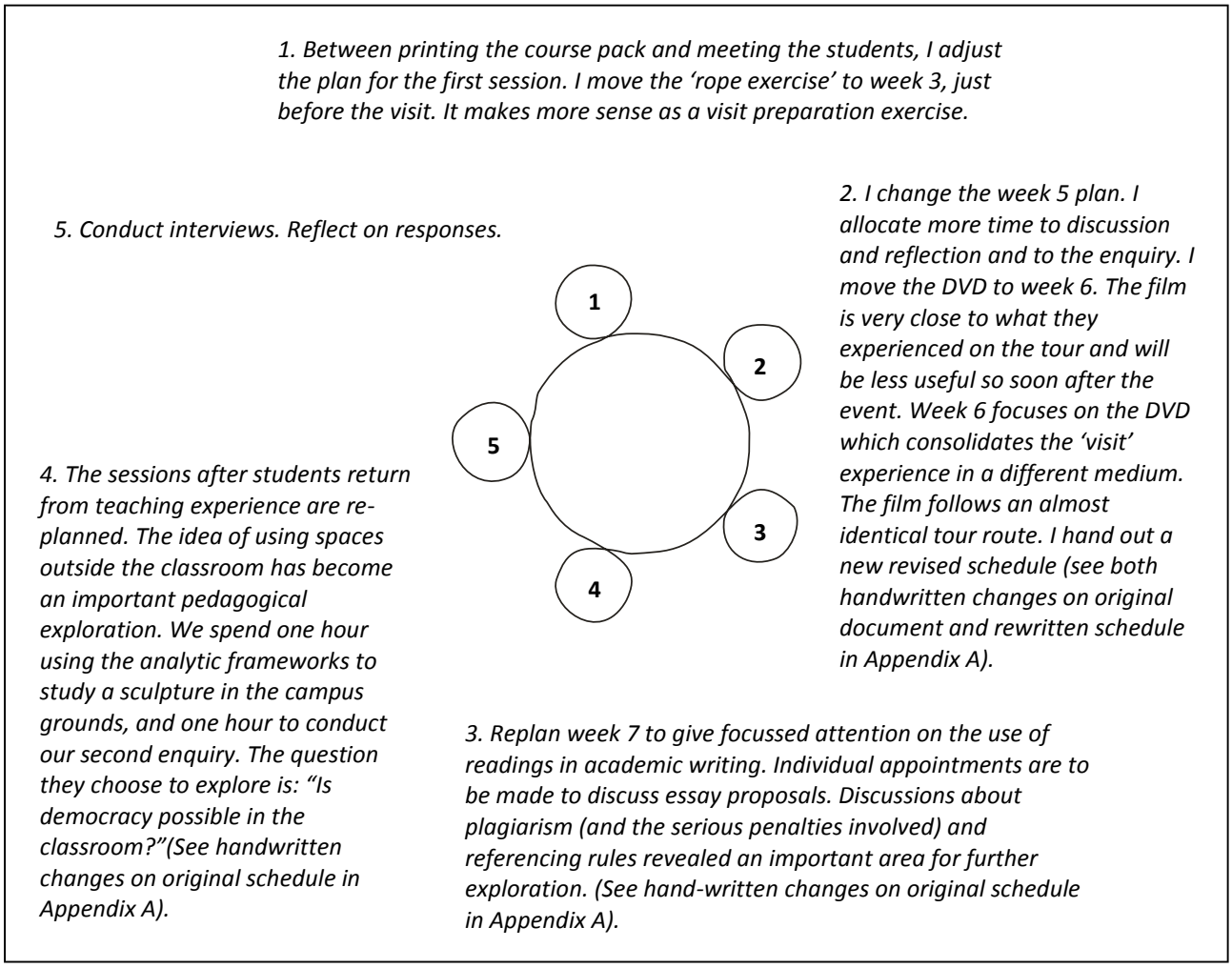


Figure 35: Recursive reflective cycle

A perfect fit? Teach what you do not know.

For Freud, teaching is one of the impossible professions in that it is impossible to get a "perfect fit" between what is taught and what is learnt (Freud, as cited in Ellsworth, p.52). Ellsworth contends that this is the "inner crack" of education (Bahovec, as cited in Ellsworth, 1997, p.52) and that the perfect fit is undesirable. The crack allows possibility and movement. We need the unformed and the unknown. When propositional knowledge cracks open into questions (Kennedy & Kennedy, 2011, p.272), the flow and energies of pedagogy are unleashed. Rancière's statement: "I must teach you that I have nothing to teach

you" (Rancière, 1991, p.15) expresses the paradox of the teacher/student relationship.

The exploration I embarked on with my students was structured and reflective engagement with experiential thinking processes. The thinking that was valued in the course was thinking that included memory, feeling and intuition as well as reasoning, logic and justification. We practised the ordering and categorising of concepts into systems of visual analysis by examining, re-wording and grouping the questions we asked in response to viewing artworks in postcard form. In the enquiries and assignments we collected and played with a loose assemblage of concepts including justice, politics, history, nationhood, art, culture, equality and empathy, that unravelled and split off in different directions and they in turn gathered other concepts as they rolled. In the Constitutional Court we encountered the conversation between normative and descriptive concepts of justice and between political and aesthetic conceptions of experience: "what has to be heard as the voice of pain and what has to be heard as an argument on justice" (Rancière, 2011). We were led by our personal and subjective experience, our interactions and conversations with each other and with places, objects and texts to new and unexpected knowledge, "re-creating the discourse by engaging in it for our own real purposes" (Cope & Kallantzis, 2000, p.36).

Overall, the learning I gained from this study is that teaching as learning demands an ongoing reflective attitude that works to make the implicit explicit and 'the familiar strange' (T.S. Elliot, 1950, p.259). The invitation is to go fishing in the edges of the consciousness[9] to find and acknowledge the deep-seated, hidden fears and well-worn habits that constantly shut down possibilities and deny the unique contributions and the nudgings of dissent that participants offer to the project (that prompt us to constantly close and plaster over the cracks and prevent the leaks of the possible and the unknown). The community of enquiry pedagogy provides a map to navigate this difficult journey to a more creative, democratic and thinking curriculum.

Limitations

One of the interview questions asked participants about their experiences in other courses in their programme. The courses they found most different were the core education courses. These courses have numbers exceeding two hundred students and tend to use the explicatory lecture format as the key teaching and learning strategy. An obvious limitation of my study is that the small class size could be seen as a major factor influencing my findings. The responses of the students suggest that this issue requires attention. How could pair and group dialogues be incorporated within this large lecture format? What is the maximum size for an enquiry? What is lost and what is gained by doing an enquiry with a large group? These core courses generally have parallel but smaller tutorial group meetings and these have the potential to feed more directly into the large meeting rather than functioning to discuss the lecture content. The community of enquiry could provide a valuable critical thinking space for students to collaboratively build knowledge around core areas of study.

[9] Guy Claxton quotes Ted Hughes in an interview with Steve Williams: "our minds lie in us like fish in the pond of a man who cannot fish" (Claxton, 2004, p. 7).

New digital technologies and social media are offering innovative ways of disrupting the passive roles traditionally assigned to students in these large lectures. The contribution of digital media and worldwide web to learning and meaning-making has not been sufficiently acknowledged in this study. Apart from youtube, twitter, facebook, blogs and other media forms which offer dialogical spaces for the sharing of information and opinion, there are also interactive online museum sites and virtual museums that enable a particular kind of access to viewers all over the globe. While my study makes particular claims for the study of actual works in situ these digitally created experiences are an increasingly important feature of life and art in the twenty-first century.

Future research

Future research could take two distinct paths: one in the tertiary education environment and the other in the schools where our students end up as teachers. The first might focus on the application of the community of enquiry pedagogy to other pre-service teacher educator courses including the larger core courses. This research would test the claims I have made about its effectiveness in increasing success in academic writing and in drawing students' personal knowledge into their learning. The second path of research would investigate to what extent the teachers who have done my course (Art in Education A) and similar courses using the community of enquiry pedagogy put into practice the pedagogical strategies they have encountered and what impact these have on the quality and depth of experience offered to children in school. By extension, how do the 'other' Rs (Murris's reasoning and Doll's richness, recursion, relations and rigour) impact on learning in the Foundation Phase? How do they impact more specifically on the 'basics' of literacy and numeracy performance? The social justice pedagogies that I have been exploring in this discussion pose questions about what goes on beyond the classroom walls and the school fence. Effective enquiries allow the realities of the world to come in and crack open preconceptions and assumptions. Perhaps we can extend the dialogical and relational practices of the community of enquiry and socially-engaged art forms to schools and their connected communities where there can be creative, open and democratic conversations about our educational futures.

APPENDICES A-H

Appendix A: Course Outline (pp.1-3)

Art in Education	Second Semester
RESPONDING TO ART	Theresa Giorza
Course Outline	

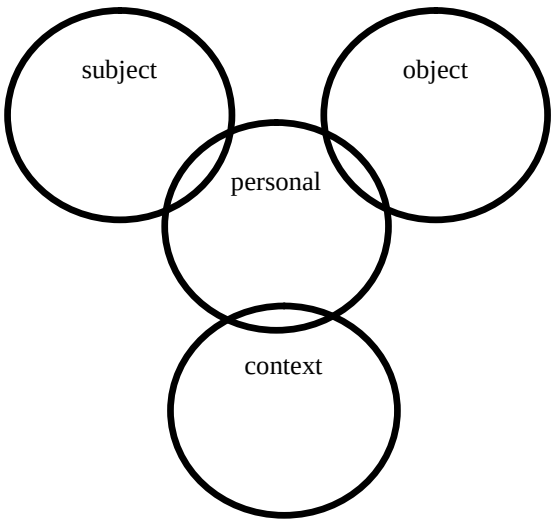
AIM:

This course aims to develop visual literacy and confidence and competence in responding to and facilitating response to artworks from a variety of styles, cultures and contexts. This includes developing an understanding of different approaches to responding to artworks, and also an introduction to the discipline of Art History. Students will be encouraged to develop their capacity to respond to different artworks both in a gallery context and in reproduction in a personally meaningful way using the language of the discourse on visual analysis.

OUTCOMES:

At the successful completion of this course, students will

- Develop an understanding of the value of engaging with artworks in situ and in reproduction.
- Be introduced to the language of visual analysis.
- Be able to write confidently using the language of visual analysis.
- Will understand different approaches to visual analysis, as well as develop a personal model for visual analysis.
- Develop their vocabulary and academic literacy.



Charman,H., Rose, K., & Wilson,G. (2006). *The Art Gallery handbook: A resource for teachers.* London: Tate Publishing.

Art in Education Theory Course Schedule

WEEK	SESSION DATE	DESCRIPTION	ASSIGNMENTS DUE
WEEK 1 18/07 - 22/07	21/07	• Postcard exercise: Generating questions	
WEEK 2 25/07 - 29/07	28/07	Postcard exercise: grouping questions and developing a framework.	Draft framework for responding to artworks (10)
WEEK 3 1/08 - 5/08	4/08	• Intro: Rope exercise on "Have you ever visited a gallery?" • Tate gallery framework explored	
WEEK 4 8/08 - 12/08	11/08	Visit to Constitutional court collection	Final framework for responding to artworks (10)
WEEK 5 15/08 -19/08	18/08	• Enquiry	Journal reflection on Con court visit (10)
WEEK 6 22/08 - 26/08	25/08	• Human rights and the constitution • Con Court film	
WEEK 7 29/08 - 2/09	1/09	Con court collection slide sequence and discussion Discussion of Greene reading	
WEEK 8 5/09 - 9/09	8/09	Present proposals for essay on selected artwork exploring "Art & Justice". Discuss TE assignment	Proposal for essay on selected artwork (10)
WEEK 9 12/09 - 16/09	T.E.		
WEEK 10 19/09 - 23/09	T.E.		
WEEK 11 26/09- 30/09	T.E.		
3/10 – 7/10	Study Break		
WEEK 12 10/10- 14/10	13/04	Report back on TE assignment Claudette Schreuders slide lecture	Journal reflection on TE assignment (10)
WEEK 13 17/10- 21/10	20/10	Presentations of final essays on selected artwork	
WEEK 14 24/10-28/10	27/10	Presentations of final essays on selected artwork	Final essay on "Art & Justice" (50)
31/10- 1/11	Study Break		
2/11- 18/11	EXAMS		
		Interviews	

ASSESSMENT:

- The term mark will be made up as follows:
  assignments [3 x 10% + 1 x 20% + 1 x 50% = 100% term mark].

- Your overall theory mark for this module will be broken down as follows:
  Term mark= 60% of module mark
  + Exam mark= 40% of module mark
  =Total: one module mark out of 100%

  Assignments will NOT be accepted more than 3 days (including weekends and public holidays) after the due date. The maximum mark awarded for these late submissions will be 50 % of the total marks (e.g. for an assignment marked out of 20, the maximum possible mark would be 10).

RECOMMENDED READING

1. Barrett, T. (2000) *Criticising Art: Understanding the contemporary*. [2nd ed.] Boston: McGraw Hill.
2. Barrett, T. (2003) *Interpreting Art: Reflecting, wondering and responding*. Boston: McGraw Hill.
3. Berger, J. (1972). *Ways of seeing*. Hammondsworth: Penguin.
4. Charman,H., Rose, K., & Wilson,G. (2006). *The Art Gallery handbook: A resource for teachers.* London: Tate Publishing.
5. Keightley, M. (1984) *Investigating art: A practical guide for young people.* London: Bell and Hymen.
6. Law-Viljoen, B. (2008). *Art and justice: The art of the constitutional court of South Africa.* Johannesburg: David Krut Publishing.

Note this is definitely not an exhaustive list, but rather a list of some of the books that have been consulted in creating the material for this course. Your required reading will be in your course pack.

Appendix B: Course Reading Pack Contents

CONTENTS

Course outline and schedule p.1-3
Assignment brief p.5-6
Art is a language p.7-11
Moy Keightly

Ways in to looking at art (The art gallery handbook) p.13-25
Helen Charman, Katherine Rose and Gillian Wilson (eds)

The Art of the Constitutional Court: A review p.27-32
Emile Maurice

A framework for human rights (Exploring human rights education: framework, approaches and techniques) p.33-38
Nazir Carrim

Maxine Greene: The power of the possible p.39-46
Laurie S. Frank

10 Core constitutional values p.47

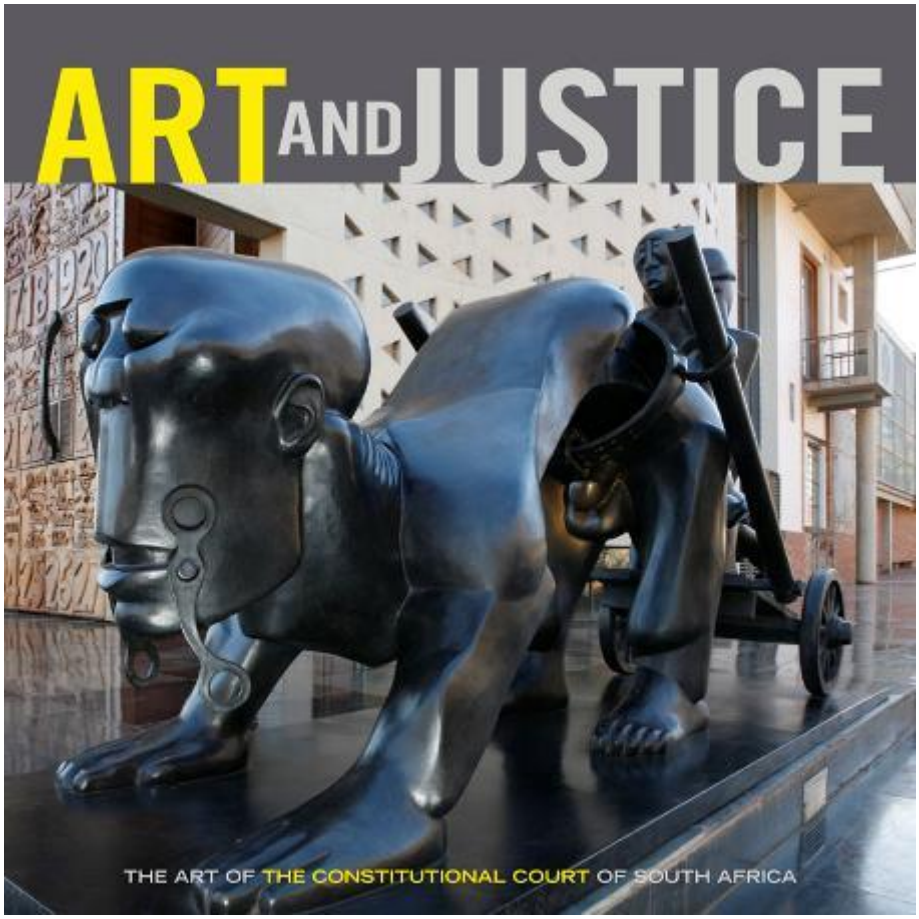
Slide list p.48

Claudette Schreuders p.49-50
www.artthrob.co.za

Art history inquiry methods: Three options for art education practice p.51-60
Jacqueline Chanda

Appendix C: Assignment (pp.1-2)

Art in Education	Second Semester
RESPONDING TO ART	Theresa Giorza
Assignment	Essay



Andrew Makin, in “Art and Justice”, says:

the Constitutional Court building “is the product of the people of South Africa, and is a real and material expression of their freedom, dignity and equality, their human capacity to imagine and create.”

Submit:

1. A brief proposal for your study using format provided below (10%) on 8th September.

2. Your essay (50%) on 27th October.

1. The proposal

Select one work from the Constitutional Court for your special study.

1.a. Name the artwork you have chosen
Name the artist
Give the date when it was made
What medium/material is it made from?

1.b. How was it acquired for the collection?

1.c. Give your reasons for selecting this work. Consider the issue of 'justice' in your discussion.

1.d. What will your paragraph headings be? (see suggested content below)

1.e. Cite accurately any texts/readings that you intend to quote or refer to in your essay. See the APA handbook for correct referencing style.

Suggested content:

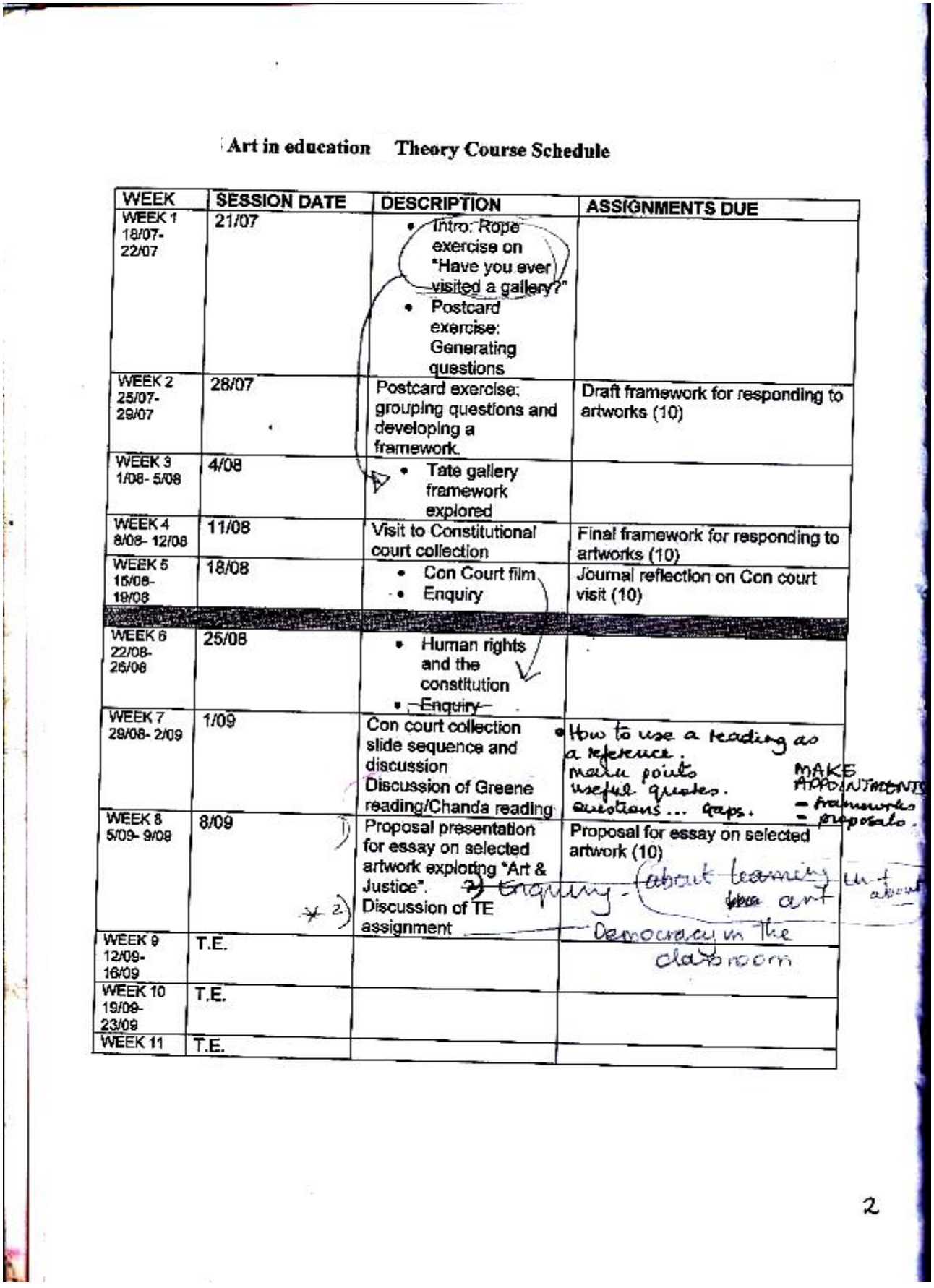
- Make a detailed description of the work, and include at least one clear image.
- Give contextual information including a note on the collection as a whole.
- The message or meaning of the work – explain your interpretation of the meaning of the work as it is expressed both in the form of the work as well as in what it refers to. Describe how it relates to the issues of justice and human rights as expressed in the Constitution of South Africa. You are expected to refer to existing material written about the artwork, about the concepts of human rights and justice and about your framework for analysing the work.

2. The essay

Approximately 1 500 words (roughly three pages)
Title: *Art and Justice: An artwork from the Constitutional Court of South Africa.*

Charman,H., Rose, K., & Wilson,G. (2006). *The Art Gallery handbook: A resource for teachers.* London: Tate Publishing.
Law-Viljoen, B. (2008). *Art and justice: The art of the constitutional court of South Africa.* Johannesburg: David Krut Publishing.

Appendix D: Original Course Schedule with changes (pp.2-3)



Art in education Theory Course Schedule

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WEEK 5 15/08- 19/08	18/08	• Con Court film • Enquiry	Journal reflection on Con court visit (10)
WEEK 6 22/08- 26/08	25/08	• Human rights and the constitution • ~~Enquiry~~	
WEEK 7 29/08- 2/09	1/09	Con court collection slide sequence and discussion Discussion of Greene reading/Chanda reading	• How to use a reading as a reference. main points useful quotes. questions ... gaps. MAKE APPOINTMENTS - frameworks - proposals.
WEEK 8 5/09- 9/09	8/09	Proposal presentation for essay on selected artwork exploring "Art & Justice". ~~2)~~ Enquiry - (about learning in + about art) Discussion of TE assignment	Proposal for essay on selected artwork (10) Democracy in the classroom
WEEK 9 12/09- 16/09	T.E.		
WEEK 10 19/09- 23/09	T.E.		
WEEK 11	T.E.		

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WEEK 11 26/09-30/09	T.E.		use formula John Baloyi / Guardian Project on T.E.
3/10 – 7/10	Study Break		
WEEK 12 10/10-14/10	13/04	Report back on TE assignment ~~(Claudette Schreuders slide lecture)~~	Journal reflection on TE assignment (10) Student led? Do enquiry? Tell them to read Schreuders article
WEEK 13 17/10-21/10	20/10	~~Presentations of final essays on selected artwork~~ Exam prep plan	Discuss how to Responding to Art lesson * ~~Show them 4 lessons~~ ?; Tshuma article
WEEK 14 24/10-28/10	27/10	Presentations of final essays on selected artwork	Final essay on "Art & Justice" (50) exam prep.
31/10- 1/11	Study Break		
2/11- 18/11	EXAMS	2nd Nov.	
		Interviews	

ASSESSMENT:

- The term mark will be made up as follows:
  assignments [3 x 10% + 1 x 20% + 1 x 50% = 100% term mark].

- Your overall theory mark for this module will be broken down as follows:
  Term mark= 60% of module mark
  + Exam mark= 40% of module mark
  =Total: one module mark out of 100%

  Assignments will NOT be accepted more than 3 days (including weekends and public holidays) after the due date. The maximum mark awarded for these late submissions will be 50 % of the total marks (e.g. for an assignment marked out of 20, the maximum possible mark would be 10).

RECOMMENDED READING

1. Barrett, T. (2000) *Criticizing Art: Understanding the contemporary.* [2nd ed.] Boston: McGraw Hill.
2. Barrett, T. (2003) *Interpreting Art: Reflecting, wondering and responding.* Boston: McGraw Hill. Ch 8.
3. Berger, J. (1972). *Ways of sseing.* Hammondsworth: Penguin.
4. Charman,H., Rose, K., & Wilson,G. (2006). *The Art Gallery handbook: A resource for teachers.* London: Tate Publishing.
5. Keightley, M. (1984) *Investigating art: A practical guide for young people.* London: Bell and Hymen.
6. Law-Viljoen, B. (2008). *Art and justice: The art of the constitutional court of South Africa.* Johannesburg: David Krut Publishing.

Note this is definitely not an exhaustive list, but rather a list of some of the books that have been consulted in creating the material for this course.

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Appendix E: Drawings from field notes (ff.34-36)

Figure 36: Map of Constitutional Court visit

Figure 37: Looking at artworks The slide lecture versus conversations and group enquiries about actual works

Figure 38: Metaphors for teaching Empty jugs to be filled or an exploratory conversation between equals

Appendix F: Enquiry Transcript recorded on 18 August 2011

T: I asked you .. what you had learnt about the possible links between (?) art ..and justice. ok?

This the book that is er It‘s like a catalogue of the art that is in the collection in the constitutional court and its got some essays and some writing about the collection, Ok?

There is a copy in the library. I think, S16 you went and found it? K?. Did you take it out?

M : No

T: You used it there/M: It was on reserve. Good.

T: It’s on reserve good. K, It’s on reserve so you can go and use it in the library

This is my personal copy. ok

So, the first thing to do is to give the group thinking time..

So I am going to give you a minute just to think on your own about what you started to think about - in terms of linking art and justice. K.

And what I want you to start thinking about is:

If we were to have a conversation, an enquiry, we need a really good question to discuss together.

K. So I want you to come up with ques.. any question related to the idea of art and justice. ok

Is art related to justice? That would be a.. general one.

Can u think of other kinds of questions we could start asking about… how art relates to human rights and justice? What’s art got to do with expressing our humanity. Those kinds of things. Right?

So - Think on your own and try and come up with a really nice question that you think we could discuss as a group - to start fleshing out those ideas and then it will help you write your essay

The more we think and talk together the more we can start exploring the ideas and Ja?

S20: Like those questions – we have to come up with do they have l to be questions with regard to the art in the con hill or justice as a whole?

T: No the questions don’t have to relate to the visit, doesn’t have to relate to the art in the constitutional court necessarily. It can relate to something you’ve been thinking about before, but it relates to the issue of justice, and art..

Or the arts, ! The arts in general.

You can make it broad

Ok so that’s the first step for our inquiry: Inquiry (writing on board)

Is Number one: Thinking time ok/ Thinking time. (Writing..)

(Big sigh from somewhere S20?)

T: K you got a question? (walking around outside of circle)

Very nice

Nice!

Right. You've all got one Question. Have you? Anybody not got a question yet?

Second step is Pairs

Pair up with some one, share your question right. Tell each other your question.

And then together you've either got to come with a either one question that maybe combines both your questions. But usually it's a case of choosing one.

It's a difficult step, but it's very important that you learn to share, negotiate, give up your ownership of your question -k you've you've presented your question to your partner you offer it as a possibility u then look at both the questions and try and assess together which would be the best question for us to explore today. Then I m going to collect one question from each pair and then as a whole group we are going to vote for one question from the whole lot.

Let's see we've got two two two two two two two two and two.

Ok we've got an even number today.

(Group discussing in pairs)

(General hubbub. Lovely babbling thinking noise. Some laughter..)

Footsteps

Ja, Ja

Coughing.

Mainly female voices. Every now and then a male voice.

T: Ok have you managed to negotiate? Right

So now I am going to I'll collect all the questions from everybody and then we'll vote

(COLLECTING QUESTIONS)

First pair

S20 and …

S19: Ha aha (loud laughter)

T: You still busy? Ok.

S15 and

S15: Our question is..

T: Listen everybody

S15: Is there justice in art?

T: k. S3 and S4

S3: Is the relationship or link between art and justice more real than any other form of expression such as music, drama etc. and how can we justify this?.

T: (writing)Aah so u saying is there a link between the **visual** arts..

S3: Is that more real than the other forms of expression..

T: Is the link between visual art and Justice more real than in other forms of expression?

S3: And how can we justify it

T: And you said music and drama.. And how can we justify it? Well maybe just.. Would u say that's kind of understood that if we want to debate it.. we will try to justify it we can just ask the question

S3: Well it's a yes or no answer but we have to justify it. It's something we can explore.

T: Ok, Um. S1 and S9

S1: Our question was: What is the significance of using art to portray justice?

T: What is the significance of using art to portray justice?

T: K Um S18 and S16, Ja?

S18: Does art contribute to our awareness of social injustice?

T: (Writing) Does art contribute to our awareness of social injustice?

K. S11 and S5 Ja?

S5: How is art used as a silent psychological tool to aa demolish segregation and promote integration and (laughter.. from around the room)

T: How does art work as silent psychological tool to eradi.. to destr .. demolish segregation

S5: and promote an integration and in doing so, effects does this have on a more integrated society

T: Wooh! it s a bit long for a question,

(Laughter..)

S5: Ok but how does art promote a sense of nationalism.

(More laughter)

S5: Because national, because nationalism is an integrated society as a whole

T: Not necesarily

S5: Wouldn't you say so.

T: Whooh, ummm umm.

T: I liked your thing about you know getting rid of umm segregation and promoting di.. was it diversity, was it? integration,

S5: Integration

T: You see nationalism I think takes you on another another tangent. Because you know the Nazis were nationalist socialists. Ja. D'you know what I mean..

S5: Well ummm

T: It's a confusing word and can be used (in different ways). You see justice is clear.The other words you used were clear maybe try and reword it together I'll come back to you.

S5: .. I'll just say..

T: No but you need to negotiate with S11, you both need to be happy , huh?

S5: This is the one my mother suggested, *(he refers respectfully to the older female student as his 'mother')*

S11: Already agreed.

S5: Are people free to reveal their feelings according to the constitution of South Africa through art.

T: So now you going for her one.

S11: Yes, laughter, the new one,

S5: Just put that one down.

T: D'you see it would be nicer if you could spend time together just reworking the one that you chose.. cos it's a good question it's just.. and and I write it down the whole thing but I think the class also agrees that maybe the way you changed it went off the point

S5: Ja, so I should just stick with integration causes a diverse society

T: Do you original one but shorter

S5: Cos integration causes a diverse society

T: Ok so How does art help to create a diverse incl.. inclusive society..

S11: Yes!

T: How does art how does art? help to? Create? What did you say? a diverse inclusive society

S5: How does art help integrate for a better inclusive society. There we go! Eish!

S20: (whispers) Why you using big words?.. Why u using big words?

S5: It killed me off here. All my brain cells went through the roof

S20: Ayi ayi ay

S5: through sociology

S11: We are trying to reference!

T: Ok.. ahh. Umm S2 S2 and S13 Ja?:

S2: How does art uphold the aims of the constitution?

T: (writing) How does art uphold the? Aims? aims of the constitution?

Ok S6 and S10 Ja?

S10: How does art recollect the past and bring life to the people?

T: How does art recollect the past

S10: ..and bring life to the people

T: How does art recollect the past and bring life to the people? S7 and S8:

S7: What influence does the art have into justice

T: What influence does art ..can I say 'on' Justice – you have an influence on something, k? S20 and umm S17

S20: How can art be used to bring about justice?

T: (writing) How can art be used, How can art be used ..to bring about …justice? K! So Now you see. We have come up with some fantastic questions and they all.. I think they are all suitably open ended... and philosophical questons. They're questions that don't have.. well they don't have an answer as such. We can reach our agreed answer. Isn't it.. It's not something we can go and do research on and find the answer.. the facts. They are complicated question that need reflection and discussion and different opinions and ideas to make them make sense and enable us to come to some sort of justified conclusion.. r or we might come up with in the end a more clear question. So now we need to look at all these questions and choose one.

We are going to have a vote. Maybe we should have maybe three votes each?

S19: (inaudible)

You just want one.. S19 only wants one vote. You only want one vote? Three? You want three

At least three. We'll go with three. OK. What I'll do… We trust you that you will only put three marks down, If you come up here and put a tick then I'll count the ticks. I'll count the ticks, you see. So I want that one and that one and that one.

S3: Can we vote for ourselves?

T: You can vote for your own question absolutely,

S3: Which one would you vote for..?

T: Well I, I'm not going to tell you

S3: That's not fair..

T: Not fair?? No you know –in in my position as a facilitator I have to struggle very hard to retreat and not y' know. .

S3: .be neutral

T: ..take over. And dictate and you know that part of the challenge of doing this enquiry because Um y know Ideally you learn to do enquiries s so that my role gets smaller and smaller and smaller. In the beginning I am going to have to try and make sure everybody participates and everyone listen to each other and all the stuff that makes for makes for a good a good democratic..

S3: ..enquiry

T: ..discussion. They say that the Enquiry is like a democratic laboratory. Its where we are learning how to listen to everyone's voice. To give everybody a place to make their opinions known.. make their feelings known, to add their particular understanding to the joint learning - that's our idea of how democracy should work. Everybody should have a voice, hey? Everybody needs to be heard. So we are going to practice that in this enquiry… space. So we are going to practice that. So come take any pen, any coloured pen and put your mark, your three marks. You've got three votes. I don't want to be a cheat but what about putting three on one?

(S19 laughs)

S3: It will sway the vote too much.

T: Ok so S3 says you are not allowed to put three votes on one cos it will sway the vote too much Its not fair.. We 'll have to think about that hey? But I think You're probably right.

S3: Mm

(Laughter, conversation)

S20: Three not six!

(Discussion, quiet talking..)

S20: ha! (Laughter)

Anon: …Ayay ay..

Anon: …Ha!

S3: Ha you can't do that

S20: She said I can

T: No what did you do? Did you put three on one? I just said…

Anon: Three in one!!

T: We had this discussion. I said to S3, I wonder if you can put 3 on one? Because..You didn't hear? You disagree? What do you think? Do you think it's fair or not?

S20: No I don't think it's fair.

T: So you think it' better to spread and ja..

T: Ok so who's done the count? Ok so we've got 5 here. Eight here.. ten! Ok so the one that got the most votes was: **How can art be used to bring about justice? Ok? How can art be used to bring about justice?** So think. What we're going to do is that we're going to now have.. do an enquiry around that question.. ok and what I'm going to ask you to do is to try very hard to actually listen to everyone..when the enquiry gets going and you start responding, you listen to somebody and then you have an idea, you put up your hand and you have to wait your turn ..or um you know it takes a bit long.. you can stop listening. Because you're so busy thinking your own stuff. So it's quite a challenge. Cos if you stop listening then we lose the thread of the discussion. Try as much as possible to build on each other's thinking. Try to respond to people try to listen to what somebody says, and either agree or disagree. Um say why you disagree, say what it makes, what their comment makes you think of or a question that it raises for you .. Ok so we are going to try very hard, to keep the flow of the enquiry. So as soon as you've got something to say you indicate that you've got something to say. U know It can get very exhausting putting your hand up and keeping it up. So there's a convention where if you want to talk you put your open hand on your knee. Because them its much easier to leave it there.

(Laughter S20)

Or you really stop thinking cos you're trying to hold up your arm. I am going to indicate initially who's going to talk. Just because we are starting. As we get better at it, the last person who speaks can take on the role of passing on to the next speaker, and choosing the next speaker alright . So we'll see how so we can get onto that. So how many hands can I see ready to speak? Right. S4,

S4: Ma'am, are we allowed to argue this with more questions?

T: Ja it's a conversation, it a discussion . If that question raises questions for you, put it out there. Somebody might be able to answer your question.

S4: Cos then I've got a question..

(Whisper)

S20: Write it up.

T: You want the question written up. Good idea!

S4: Cos then my question would be: Could art really bring about justice? Because It can show us we

need justice but..would people really follow what the artwork was saying?

T: Right, so S4 has a question,S4's got doubts. She's doubting that art can really make a difference. Is that what you're saying?

S4: Ja because we can symbolise justice in an artwork, but what does it take for people to respond and actually follow it..

T: K, So you saying an artwork can art can represent justice.. or injustice..

T: It's quite interesting sometimes to look at how our question relates, does it relate to some of the other questions, cos in fact there are some quite similar questions aren't there? So, for some of you this is a good question because it's also quite similar to yours. So we've got a bit of a doubt about the effect the.. the effectiveness of art..so maybe maybe what you are saying is.. Yes, S1..

S1: Ok, maybe what the artist could do is paint a picture that is not telling us what justice is, or whatever but makes us look at and think for ourselves. So we are forming out own opinion of what justice is. So they're not telling us, so they're not using their own way of showing us what it is but rather they are making us think of our own way through their way.

T: So you saying that art can make us think about those issues.. yes?

S5: I think I can concur with that - art brings out our emotions, Right?. And ah We can relate to a certain pieces..theres a Couple of pieces that show a lot of pain, you know . And we can see ther ain immediately. You know and we can see them whether it's in different sources of media..like Photography or , u know self portraits. It all has a beginning and an end as you mentioned earlier on. And I think it Can bring about justice in a way that like we see what these people are going through through their pieces. U know so like. They relate their own life according to their own piece. So now it is silent but yet it expresses more words than..

T: More than words.

S5: Yes I don't know how to say it, there's a saying about that..

T: You -you're saying that some art is incredibly powerful, like some photographs

S5: a photograph I forgot the name of it but um the photograph was shot in the Soweto uprising,

S1: Yes

S5: and a there like this man who found this random woman on the street.

S1: No –

S5: Or was it..

S1: No, it was that first boy..

T: Hector Pieterson,

S5: Yes! there we go!

T: and his sister is next to.. Ok ok, very powerful image

S5: I just forgot the name I apologise,

T: So what would u say to that S4?

S4: Well I agree with S5. But still how do we ensure that justice actually comes from that piece? Does it come from that art piece. Depends on our opinion. We're rational people, We know the difference between Right and good, right and bad,.. If we take the blue dress we know the story behind it. We now being away from Apartheid we can see that that was wrong. ., the squad people and people who were for apartheid would think it was justice to kill that woman. So how do we still ensure that justice is you know kept from a painting? Does it take the constitution to tell us this is what we must move to..

T: Would anybody like to respond?

S5: I would like to respond to that..

(Cell phone.. laughter..)

T: Somebody else.. Anyone else?

(Cellphone interruption.. door bangs. Laughter giggles.)

T: What would u say to that S20?.

S20: To what she said?

T: Ok she agrees with S5. That there are incredibly powerful images. That might you know help to further the cause of justice by making certain situations much clearer to people who weren't there. But she's saying we are already converted. Its like, We will take the message from the artwork..cos we already agree. but those cops and those security branch people who tortured that woman, if they saw the artwork, could it would it change their minds? Is that right what I am saying? Your point?

S4: Ja

T: Any hands? Yes?

S15: I don't think it would might not change their minds, change their opinions.. maybe we could like the artwork would Give us something that Might provoke their thoughts. That would make them think about, think maybe their opinions not that being correct.

T: To question at least. Nice, ok, yes. S7

S7: O Jesus! I lost what I was going to say..ok S3 go first.

T: Ok think, Yes?

S3: Well you can't say that it can't be used to bring about justice. Cos it's a form of expression like that other question that I raised. So You know whether it you know some people are more moved by

it towards a state of justice than other people it will always have some effect on the person, so to some degree I think yes it can be used to bring about justice.

T: Yes

S19: Ja, because art is a form of protest.

T: Ok / S19: it can be used as a protest, /T: It can be used as protest

S19: It can bring about justice in that way in that it's a form of protest.

T: How does that work? Maybe you can talk about how you see art working as protest and then what does it do to help bring about justice.

S17: I can try to answer..

T: S17

S17: In art as she said is a form of protest. In art ah people are expressing their opinions, their fears, their frustrations like in.. I can say in Dumile who is that? In (S20: Dumile Feni) Dumile Feni, /T: yes/ he portrayed in his work like that one in the book,

T: History yes. (Anonymous whispering..)

S17: History? Yes.. he showed how he sees what freedom is. In this case I can say this can can bring Justice. After the people's voices are heard we can see what the people's are their wishes.

T: ok, ok, So you're saying it's a way for us to actually see things from their point of view.

T: Yes, S16

S16: Adding on what S5 has said.. after that picture was published there was a reaction from from the international community. South Africa was sanctioned.. there were sanctions imposed on South Africa to bring about justice..

T: Ok! So the Picture put into motion a whole action..a whole process of action… where people then said 'what are we going to do about this fact that children are being shot in the streets they found out more it was an initial impetus to a whole chain of events which is maybe relating to your thing of how does art as protest work.. what does it lead to ?

S17: like that photo of that little girl who was bombed

T: You mean the girl in Vietnam? Was it?

S17: No, that collection of few women.. South African women with Mampele Ramphele

T: O yes! Jenny Schoon and her daughter Katryn, yes.

S17: it shows there are innocent people who were killed. That people.. We should commemorate their lives.(T: ok) Yes and through that picture you can see that art can be used to bring justice to other people. In justice there is equality. The other thing is equality. That thing of equality. Different voices are listened to irrespective of whether it a woman or a … you see.

T: Ok I like that You're saying that art is really important that these different voices are heard and art is way of getting those voices out there.

S7: I agree with S17, but the thing is everything that was put there..by the artist, by the constitution .

Doing art or putting a pic of something. Let's say I want to Just say I am doing something I want to portray a picture of Hector Pieterson, it's me as an artist who has a strong feeling about humanity. But what about people who are working in the constitution. What message do the pictures send to them? Because they are working in justice I don't know if I am making sense.

T: I'm not sure

S15: She s trying to say something about the the way the people in the constitution work.. and those people ..

T: the people in the court

S7: what message does that send to them?

T: you mean because they are working there every day and seeing the artwork . They are living with that artwork.

S7: because the way I feel as an artist it must be different from the way Chief (?) Ngcobo feels. You understand? And They are the people working closely with justice..not the artists.

T: so You would like to know how he responds to those art works. Ok, So that what S7 seems to be What I understand you saying.. is that As people who work in the arts and produce the arts we have a way of interpreting and understanding the arts .. do the general public respond to art in the same way? Does it have that power?

(General: Mmm)

T: Ok.. Anybody want to respond to that?

S18: Me.. maybe there's art in the gallery then it's about maybe presenting anything about justice.. and I come as an individual and I think there no relevance with the justice, so
T: You can't understand it..

S18: Ja

S7: Doesn't make sense.

T: Yes?

S4: But also if the piece appeals to you, maybe it does become more powerful because you know what the intentions were even if you don't understand the art.

T: Why would you know the intentions?

S4: Like by the stories or the background

T: Ok

S4: And then coming in with your won feeling towards that happening or whatever, You would strengthen the meaning of the painting or what that painting mean to you.

T: right

S7: I think the meaning of the painting it depends on the place where it was situated.

T: Where it's seen.

S7: Yes, because If I take the picture of the Blue dress. It can tell the different meaning if it's not the constitutional court and if it doesn't have any message.

T: Ok, But if that painting was hanging in gallery with that poem, you would still get that message. Wouldn't you? It might be slightly different you're right. The context does have a powerful effect.

S4: But I think, S7 please tell me if I am wrong. But do you mean that um being like the blue dress, being in South Africa we know that history.. and maybe knowing a bit about it without out even knowing the background we can kind of interpret it.. but then being somewhere in Europe and knowing their background and looking at it we'd see it differently.

Shatlotte: No . . it won't be different. To you and me it's simple because we have the background of it..

T: that what you saying. If you were in France and that picture was up in France somewhere in a gallery are u saying that the meaning will be..maybe less strong no?

S20: it will be different. Reason being here in South Africa. In our history we know this is what happened. And so so and so. And When you take it to another context now in Europe.. they will interpret it in terms of their own history.

S7: Maybe there it will be relevant to something that happened.

S20: ja, that's what I'm saying.

T: Even if the title says it has something to do with the TRC?

T: Umm S20 you say.. Can I say one thing – you say "we know what happened".. do you how many young people don't know.

S3: or think they know

T: hey, ja or think they know!

(Laughter)

Ok: S15.

S15: Being.. Ok I am not South African – so I would probably could have a different view from what you guys think of it – I haven't seen it. But I would probably have a different view. Cos I don't maybe feel so strongly about it.

T: but it might may get you more interested reading more about it in finding more about it more

about the history

S3: I think cos its so deeply embedded in *our* history and what kay not necessarily what I've grown up with.. cos I was too young to know what was going through the struggle… but like what S4 was saying.. if I saw something like that in France for instance. And it was About something that happened in France..it would really not affect me so much Blue painting dress moved me so much the blue dress move me so much but if I saw it in another context in another country it wouldn't mean anything cos I'm passionate about my country, my people… I've got no connection to that.

T: But but surely if you if you went to a holocaust museum or something .. and read about what happened to people.

S3: I went to Anne Frank's house and the blue dress moved me far more than going to Anne Frank's house

T: That's honest, ja. We are going to have to close but a last comment?

S1: I've got a problem with what S15 said. I'm also not South African but that Hector Pieterson picture really did affect me as well . But also I do know the history of south Africa and I did read about it. (T: Yes) But it still does affect you because it was such an emotional, it was so emotional. When you looked at it you wanted know. Why it was such a big deal.

T: Ja, Ok. Thank you everybody. It would be good to hear what you thought about this process. But maybe we have to do that next time. Um also maybe think about ..what I would like you to think about and maybe I can give you something to read about this. That in contemporary art practice more and more people are working in ways where the final product is not just a picture to look at. Some artists plan artworks that in themselves are actions are activities are social projects. Art work doesn't have to be a thing.. Can we do an artwork where we decide we want to make something to make people think? We could something on the campus. We could design something. Something that doesn't last. Maybe it's messages on the side of the building… or things that don't last but that we specifically do it to make people think. It's still an artwork even if it's not a picture hanging in a gallery..

This question.. we could have started with the question: What do we mean by art? Laughter..

S3: We'd be here for like seven years.

T: True! What's important when you are discussing things like this that you clarify the meanings of the words, It can help to extend the enquiry. Hey?

Appendix G: Interview Transcripts (S2)

Interviewee: S2 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 33:25 minutes

TG Okay, so I'm just gonna read the questions, okay and then umm, ja just, but we can also just talk about umm in more depth if the question leads somewhere else, you know what I mean? So what did you learn from this course? Did it make you think differently, for example, about art?

S2 I've learnt that art is everything and it's everywhere.

TG Okay?

S2 Like everything that you look at, it's art.

TG Gee!

S2 Ja, if you look at the, if you look at the ocean, you see how the ocean meets with the sky.

TG You can turn it into art.

S2 I can turn it into art.

TG It's not, this file sitting here on this table, is it art?

S2 No, but I,

TG But you can draw a picture of it? You could draw, you could make an art about it, but I don't think you can say everything is art?

S2 Like how it's done.

TG What do you mean?

S2 Cause before they made this file, I think I can say maybe they, they created that mind that what if you can make something which can hold papers.

TG Okay, but then it's more like designing.

S2 Like designing, ja.

TG Jaa

S2 Just like its designing. Maybe you have to put it down by drawing it.

TG Mmm, but that's, I I ja?

S2 Like art has something to do with designing, drawing,

TG It can, it can have but like if you look at the ocean, why is that art?

S2 Mmmm,

TG It's like there is nature, so you saying nature is art?

S2 Mmmm,

TG Did you have to make the art?

S2 Had to make it, cause it's art.

TG So it's.. in nature is nature,

S2 You can make art from anything.

TG Yes! oh okay. But umm, I don't know if you can say everything you look at is art?

Appendix G: Interview Transcripts (S2)

Interviewee: S2 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 33:25 minutes

S2 Let me drop my statement and say you can make art out of everything (laughter). Like for now that I've learnt art, I've done art, I can look at everything, everything that I look at I can look at it in a different manner

TG Ahhh, you looking, you looking at things in a different way, okay. So you not saying everything you look at is art but you saying your eyes are now different, you are looking at everything with a new awareness, hey?

S2 Yes.

TG As an artist.. you're almost looking as an artist. So when you look at that ocean you are noticing the horizontal lines or the ways of the, the waves are moving, or the shadows in the water. Okay, but that's your eyes that are looking in a new way. Would you say that's what you saying?

S2 Yes.

TG But do you see why it's a problem to say everything is art? That the ocean is art? Because somebody else looking at the ocean is not seeing that?

S2 Does not see that, ja.

TG Mmm, in its self you would say it's it's nature, it's it's the world out there, you know? Or the file sitting on the table?

S2 Mmm.

TG But now as an artist you look at this in a new way and you think. It's like a sculpture. You could look at it and see all the, the arrangement of a, my messy desk here.

S2 Even I see here a lot of wood, just on the ground. I can look at it and I can form a shape which other people doesn't see.

TG Ahh, okay.

S2 I can see this, it looks like a crocodile, I can see the tail, see the head.

TG Okay, that's amazing, so it's opened your eyes to seeing the world in a different way. And that's from, from both parts of the course. The making art and the responding to art? Cause there's two sides. We talking mainly about theory, theory part of the course, but it will also include what you learnt through making art, hey? With Bronwyn and with Stan, ja, okay. Was your existing knowledge challenged in a constructive way? So just thinking about the knowledge you had, or you thought you had about art when you first came to the course, has all that knowledge been challenged or changed?

S2 Yes, I can say I thought art was for people, the people who can draw best. Yes I didn't thought that I can, I can do art.

TG Ja.

S2 If I can't draw, then how am I going to cope in art class?

TG Yes.

S2 After some few lessons I've learnt that I can be, I am an artist.

Appendix G: Interview Transcripts (S2)

Interviewee: S2 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 33:25 minutes

72 TG Good, yes.

73 S2 I can draw, and I can make.

74 TG Ja.

75 S2 I can make things with clay.

76 TG Yes. Okay, but maybe you put your finger on the most important thing and that is you have
77 an artist's eye. That, that maybe that's even more important than the hand.

78 S2 Mmm.

79 TG Isn't it?

80 S2 It's

81 TG Cause the way you draw depends on how the way you see? Hey? Great. Okay anything else
82 you want to say about those questions? Okay, then, is there anything that you particularly
83 enjoyed about this course which is perhaps different from other B Ed lectures?

84 S2 Come again ma'am.

85 TG Is there anything you particularly enjoyed about this course, the the art in education B
86 theory, uhh which is perhaps different from other B Ed lectures? So all your other lectures,
87 your other subjects which make up your curriculum, okay? Thinking about this art theory
88 course. Is there anything you particularly enjoyed about the course that is maybe different
89 from the way the other lectures are run?

90 S2 Yes, cause with this one, with art theory, I was free to say what I see and what I think.

91 TG Okay.

92 S2 To interpret things in my own way.

93 TG Ja.

94 S2 Rather than where I have to, have to maybe to memorise the theory education theories,
95 have said this is better I don't have to change it. The way the theorists say it. Then with art
96 theory I interpreted things in my own way and I was free to say what I see.

97 TG Ja, and then uhm, I mean we also did look at some written material, didn't we?

98 S2 We did.

99 TG Ummm, and maybe in your, uhm, in your essay, you quoted some theories, some theory,
100 some, some readings that you read? Is that true?

101 S2 Yes, yes.

102 TG Who did you quote?

103 S2 Uhmm, I forgot.

104 TG Maxine Green, Perkins from the previous course?

105 S2 Mm, I did quote them, but most of the things that I said, it was from my personal view.

106 TG Yes, yes. So would you say that you used the theory to back up your ideas rather than the

Interviewee: S2 Interviewer: Theresa Giorza

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other way round?

S2 Yes, I used it to back up what I've said.

TG Can you think of an example?

S2 Mmm, I don't remember whether it's Emily Green or who said

TG Maxine Green.

S2 Maxine Green.

TG Jaa.

S2 She said must, ahmm, looking at something deeper. You look it, you don't look once.

TG That was Perkins.

S2 Perkins.

TG Do you remember the, the, the thinking through looking, was it? Thinking through looking that we worked on in the art in education A theory, do you remember? Where it was ummm how art makes you look and then look deeper, so it helps you to think? It gets you to think deeper as well.

S2 I remember quoting that and even that one of learning the intelligent eye.

TG That's that's Perkins, ja. The intelligent eye, ja.

S2 Or you have to look with a different eye.

TG Yes.

S2 You start to see things in a different way. Like you don't just look at the picture as just a picture; you look deeply for the meanings.

TG Right.

S2 What could, what could the story be with this picture?

TG Right.

S2 Yes.

TG Nice. So do you see that there in a way you are still memorising the theory. You are quoting Perkins, but the point is you understand what Perkins is trying to say and you agree with him. So now you can say in your essay. Wow when I went to the constitution court I wasn't just looking first time once at an artwork. I went back and I was looking closely and working out what it could mean, just like Perkins says in the intelligent eye that the arts help us to think deeper and to look further. So do you see how you are linking the theory with your own experience?

S2 Mmm.

TG Do you see?

S2 Yes.

TG And I would say that in your other courses in education and and and curriculum studies

and all that, they would like you to do that. They would like you to understand those theorists to the extent that you could use them to back up your own ideas but I think it's ja?

S2 But I think my own ideas are not that umm needed there. What they need is whether I understand what the people is saying.

TG Yes, okay.

S2 And I could just to show that I understand. I could just give some examples, but not saying my own opinions.

TG Okay, mm, okay.

S2 Because if you, you, you will right like a paragraph on your opinion, they will ask you where did you get these words?

TG Okay.

S2 Even if I wrote it for I I thought maybe for studies or Ed studies. They don't want me to write my opinion.

TG Okay, they just want to check that you've understood what they've taught. Okay. Did you discuss anything you learnt or related topics with others outside the class or at home with, ja, so, so, you know what you, what you were exploring in the theory course, okay? The enquiry, the visit to the constitutional court, all that, okay? The working with the post cards, everything we did in that course, were there times that you talked about that, outside the class? At home or with other students on campus, or whatever?

S2 We talked about that with others. They were asking about that framework,

TG Oh yes, that you made?

S2 What's this for and I said, I used this respond to art, and they wanted to know how do you respond to art and I said I am using these questions just to look at art. I ask myself these questions when I was looking at something that, ahhh, what colours are used? What paints are used? Then to, to respond to this I'll be, this will guide me a lot. I told them that it guides me when responding to the artwork.

TG Yes and what did they think?

S2 And then they said then a, how do you know then when you are answering this how do you know the paints? I say I've learnt this in art practicals, I know the colour and the kinds of paints and,

TG Right, or sometimes it's given on the wall next to the artwork? Isn't it? They usually tell you what medium has been used.

S2 And they even ask me why did you go to the constitutional court? I say we went there to look at the artwork; it's just to look at the artworks? And then what do you gain from looking at the artworks? I told them that I am learning! And those artworks, they all have meaning, they're saying something, they not just pictures and sculptures, they have

Interviewee: S2 Interviewer: Theresa Giorza

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meaning. When going around we even learnt about the artists who made those artworks there. So okay.

TG So you couldn't, you couldn't convince them to visit the constitutional court?

S2 I told them, I told them it's even free and its nice, you see nice things there. They say oohh we thought maybe at the constitutional court we could find the judges and the people who were there to listen to. I said there is a lot of artwork there.

TG I wonder if anybody, if any of them would go? Maybe you need to take them there?

S2 They will go; they even said that they will convince their schools to bring the kids here, because they didn't know that there was some artwork.

TG Yes, so these are the people that you live within res? Okay so who were they going to convince to take there?

S2 Their, their, their teachers at schools where they come from.

TG TE?

S2 No where they come from.

TG Ohhh, cause they also from Limpopo?

S2 Yes.

TG Okay.

S2 Most of the schools, they ask us, where can we go when we come to Johannesburg?

TG Okay, yes, yes, okay, good idea.

S2 We can even take them to, to the constitutional court.

TG It would be a very worthwhile place to visit, hey? Cause you see lots of different things. You see the working of the court, and the whole idea of the constitution but you also see the artworks and ja, ja. And the human rights library.

S2 There's lot of things.

TG Ja, ja. Umm, did the course change how you think about your own role as a teacher?

S2 Yessss.

TG In what way?

S2 That I don't have to drive the children, I have to let them, aah, like I don't have to, when it's art lesson in school I don't have to tell them how, to teach them how to draw things my way.

TG Right.

S2 I just let them to draw and see what they can do, rather than to drive them, where I want them to go. They can just explore colours, explore on their own, do things on their own. I'll just help and see.

TG Okay.

Appendix G: Interview Transcripts (S2)

Interviewee: S2 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 33:25 minutes

S2 Just to let them take out their talents,

TG And find their own, where they want to go?

S2 Yes, cause I could be showing them how to do things, maybe I'll, I'll be, how can you say this. I'll be a stumbling block, maybe they can do more, then I'll be

TG Yes, be limiting them?

S2 I'll be limiting them.

TG Ja, that's an amazing observation. So I think with, when you, when you trying to be a facilitator rather than a teacher, it's a challenge because you have to think about uhmm, how to support that process of learning? Because on the, you know, you don't want to move from being this person who is like instructing them to copy your drawing to somebody who just says, draw on your own and then leaves and doesn't do anything. What is, you know, what is the role of a supportive facilitator? Do you see what I mean?

S2 Yes.

TG So maybe it's what you need to think about is; what are the ways that you can get your learners drawing and experimenting and doing exciting exploratory work with their art, but then also having a process where you also look at everybody's artwork and talk about what they trying to do and what could they, how could we help this person do it more, more successfully? Maybe the learner's saying look I'm trying to show, you know, this and, you know, so so what I'm suggesting is that you need to experiment with umm ways of working in the classroom that are supportive and also encourage conversation and umm, dialogue, even in the practical art lessons, hey?

S2 Yes, so keep on asking them questions. What are you trying to do here ? may the child will say: I'm trying to show that its daylight or its night. Then I'll just ask what can you draw in to show that this is at night?

TG Ja, ja.

S2 And give my own suggestions. What if you draw some stars? Then I'll be leading the child, giving him some tips on what he can do.

TG Ja. And also, I mean I think you've done a lot with Stan, in terms of motivating the art projects. So you're providing lots of object, or things, or walk outside in the landscape, or bring objects into the classroom, look at artworks, to inspire ideas, umm, do research, collect resources, all that. But then also this dialogue, this ability to put up what you working with and have a conversation about.

S2 Just to give them, to give them an idea of what, what am I looking for in a picture, so if I say you must draw this, you must choose some, some line, some tones, shadows, those things. That's the things that I can tell them before they start.

TG Mmm, or you, or you do a focus on one, like if you focusing on tone. You know, not doing too many things at once, umm, allowing them to really explore and get interested in tone and what it means and you know? So that when you use that word they've got a real sense

of what it means you know?

S2 Cause I didn't know it. The first time I came, when you have to draw and Stan kept on telling us to show the tones. I didn't know, what's the tone? show the tones? Until you took us to the theatre room and show us the pictures of a cock and say look at the tones and I okay, you said to us meaning those different colours,

TG Dark and light.

S2 Dark and light, I thought okay.

TG Mmm, you see that's a good example, then you know when you in the classroom you just say the word tone, how are your learners going to know? So that's what's so important. Is to find some artworks that really explore tone in such an interesting way, that's where you start, is just looking at those artworks. And they get a sense of that contrast between light and dark in some, some maybe have lots of grey, different tones of grey, then they understand that word. You know, and you think of a project where they will really be able to explore tone.

S2 Cause we had that where we had to make ten colours out of blue and using the colour.

TG Mmm, ten tones?

S2 Ten tones. That's where we.

TG Nice, ja. Okay. Did the course, okay so we talking about your role as a teacher, so you saying basically you want to hand over the learning to the learners more? And try and umm allow them to follow their interest?

S2 Mmm.

TG Okay, did you find, this is related to that, did you find the small group discussions, the pair work, and the whole group enquiry helpful in your own learning and in helping you think about your role as an educator? Will you use some of these ideas in the future? The pairs, the little groups, the enquiry?

S2 Yes, because if I only use one, maybe using the whole class, there are some learners who won't say anything. But if I divide them in small groups, it's then that the other children get chance to, to say their views. Even in pairs, they have to motivate them to exchange views. To give each other ideas.

TG Ja, okay.

S2 I think I'll use that in my class, I'll sometimes use the whole group.

TG Ja.

S2 And or start with small groups and then bring all the ideas to the whole class.

TG Ummm, and now, I think with the enquiry one of the big things is trying to get children to listen to each other and not just to the teacher. So that's, I mean that pair work and stuff helps because then they have to listen to each other, well I suppose not, some, some people never, are always only interested in what they saying. Isn't it?

Appendix G: Interview Transcripts (S2)

Interviewee: S2 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 33:25 minutes

289 S2 Yes, they are dominant.

290 TG So that's a discipline for people who are dominant and talkers, they have to learn the
291 discipline of?

292 S2 Listening

293 TG Listening. Ja, it's difficult. Umm and as a teacher do you think you have been encouraged in
294 that skill, of learning to listen to your learners?

295 S2 Yes.

296 TG You have?

297 S2 Yes, you just, cause like what we did in class, you'll sometimes, sometimes you gave us the
298 opportunity to drive the whole lesson. You just gave us the topic, then we researched, we
299 discussed it together and you came out, with, like when we were to decide on one
300 question, we did that in pairs, in groups.

301 TG Yes.

302 S2 Then with the whole class.

303 TG We voted.

304 S2 And we voted, then all the, the, it was our

305 TG Making.

306 S2 Making.

307 TG Yes, it's true. Ja, so it's quite a nice thing to think how you can set up a kind of a democratic
308 process in the class where children are deciding things and by the end of the lesson you
309 can say look, you know, all this came from you. Ja. Great. Has the course influenced the
310 way you see yourself as a learner? And how you see your fellow students? You as a student
311 at University doing your B Ed, has this course influenced the way you see yourself as a
312 learner?

313 S2 The way I see myself as a learner? Mmm cause what I've realised about myself is that I can
314 create beautiful things with my hands and I, with my mind it taught me how to think
315 deeply at everything. I think that of looking at something, searching for the deeper
316 meaning. It's not with looking at the pictures only, even when reading I search for the
317 deeper meaning because some things could not mean what they are saying, there could be
318 a deeper meaning that, than what it's just said.

319 TG So has it affected how you read generally? For your other courses as well as for art?

320 S2 Yes, cause I don't read, I don't like read something once and pass. I read and I go back read
321 it again.

322 TG Good, okay. Fantastic. And you think that you learnt that in this course?

323 S2 Yes, to interpret things.

324 TG Great, thanks, okay that's brilliant. Then one thing that I didn't have in my questions but

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		it's seeming to be quite an important thing, just the way people talk about their classrooms. You know the seating arrangement and the flexibility in that room there, the fact that we could sit in a circle, or we could go into pairs, into small groups. It seemed important, the fact that we were free to, and also stand up and go and vote for things or umm, we did some of those exercises where you choose where you want to stand, depending on what you are thinking. Would you say when you, when you are in a foundation phase classroom, that classroom is also quite flexible, isn't it? Cause you sometimes sit on the mat to read stories. Umm, do you think you will use a circle more often?
	S2	Yes, cause it helps me to keep eye contact with each and every child. Cause when they are seated in lines I couldn't see other kids, I can't keep eye contact with other kids. Even their hands, they could be busy doing something with their hands.
	TG	Yes.
	S2	Rather than listening to what I'm saying, but if they seated in a circle I can see all of them.
	TG	Right, right.
	S2	I can have a nice view of all of my children. But when they seated in lines
	TG	Ja, ja. And also just their own, it might help their concentration, for themselves? Somehow when you in a circle and you, everybody can see everybody, it is much more inclusive, everybody is focused.
	S2	And cause the children will pay attention. Cause sometimes when I ask questions we go one by one, then you will listen, so that you will be able to answer it, this type of questions but if you are seated randomly, you can hide. (Laughter)
	TG	Ja.
	S2	You can hide.
	TG	Hide or go to sleep. Okay, thanks. Thank you very much.
	S2	Thank you.

Appendix G: Interview Transcripts (S4)

Interviewee: S4 Interviewer: Theresa Giorza

Date: 15 November 2011 Duration: 14:15 minutes

TG: Ok, so I'm just going to ask you my questions and then. Umm Ok. What did you learn from this course? Did it make you think differently? For example, about art.

S4: Ok, well before this course I didn't link art with justice at all. I just thought an artist would just make something because he felt like it. And with this course I learnt that they link it to broader society and there is always some message that they trying to convey to the public and it affected the way I not only looked at art but looked at text in general and like I was always thinking even on prac and when looking at mother and child in our exam I thinking ok what's the link between art and justice? What is he trying to say? What is the message? So this course taught me to look deeper into things.

TG: Great, ja. Great, thanks. And was your existing knowledge challenged in a constructive way?

S4: Does it actually change? I found the essays very difficult to write.

TG: Ok?

S4: With the art and justice.

TG: Ja.

S4: Because I never made that link before, so I didn't really know what you wanted.

TG: Ok.

S4: So um it was difficult to analyse pieces and to kind of challenge yourself.

TG: Ja, and then did you find it um, about the readings I gave you to use to help you write the essay. Were those useful?

S4: Um.

TG: Like the Maxine Green and Karrim and well the Maurice was just about the art and the collection.

S4: Ja, I do think they were very helpful but I think maybe needed a bit more.

TG: About the actual artworks? or about

S4: About just maybe art and justice in general or maybe that was just left for us to figure out?

TG: Ja, I think that is what I wanted you to do, to make you give your own view point but use some,

S4: I think that's what I found.

TG: Some evidence to back it up, you know.

S4: Ja, I think that's what I found the most difficult because with other subjects there's, you look for answers in the text,

TG: Right.

Appendix G: Interview Transcripts (S4)

Interviewee: S4 Interviewer: Theresa Giorza

Date: 15 November 2011 Duration: 14:15 minutes

S4: and you quote them and you interpret them and with this is was like it was your opinion.

TG: Right.

S4: And I found that very difficult because the other subjects don't require that and now we were all challenged.

TG: Yes, yes, ja. Ok. Is there anything you particularly enjoyed about the course which is perhaps different from other B Ed lectures?

S4: I love the enquiries. Definitely, because again with other courses they don't want our opinion, they want to know what the text says and what the theorists say. So with this course because you were all given a voice it was kind of, it encouraged us to speak more and it kind of gave us the idea that we knew what we were talking about and we were on the right track and it was just like even the enquiries were just a head start and even before we get into your class and after we'd get into groups and we'd talk about things. So it definitely expanded beyond the classroom.

TG: Ok that's my next question. Did you discuss anything you learned or related topics with others outside the class? E.g. at home or with other students from campus, so

S4: Well with our class mates we did.

TG: Ok.

S4: And I know that I spoke at the dinner table with my family about art and justice. And just kind of showing them the link and how; cause I was very taken aback how broad art is and I never really thought about that so it was something interesting that I wanted to share with them and they found it interesting as well.

TG: And do you think you will maybe take some of your family to an art gallery? To go and look at art.

S4: Definitely yes, I want to take them to the constitutional court.

TG: Great, ok, brilliant.

S4: Ja.

TG: And did the course change how you think about your own role as a teacher?

S4: Well again it taught me to look at art and justice a bit more or not only art and justice but everything relating to justice. Like the journal that we did for TE. Um, it gave me a chance to see learners and their voices and how teachers sometimes don't give voices and it's not done on purpose but how much it discourages them. And I think putting myself from an outside perspective and looking at the effects of others kind of made me teach differently and kind of judge my actions and

TG: Ok.

S4: Ja.

Appendix G: Interview Transcripts (S4)

Interviewee: S4 Interviewer: Theresa Giorza

Date: 15 November 2011 Duration: 14:15 minutes

TG: Great. And the process of the enquiry I think for some people is quite a new thing in terms of giving ideas about how to be in a group with learners? Sort of giving over that voice. So you, did you try it out?

S4: With my class?

TG: Ja.

S4: Well, um not an actual formal enquiry but my classes tend to be very open and um, always asking for their opinion.

TG: Great.

S4: Because kids know more than we think.

TG: Ja. Great. Did you find the small group discussions and the whole group enquiry helpful in your own learning and in helping you think about your own role as an educator? So pair work, small groups, whole enquiry? Ja, your own learning and then also maybe how you would use those in the classroom?

S4: I preferred the whole class enquiries more than the pairs or the groups.

TG: Ok.

S4: And I think, well it was challenging for the small groups because we were placed with people that we didn't really know how to relate to.

TG: Ok.

S4: So our views were completely different to theirs and sometimes we'd explain something and our friends would understand but they'd like interpret it in a totally different way and it. It threw us off topic but it also made us see different points and it was good frustration.

TG: Ja, I think that sounds like maybe you needed a bit longer?

S4: Ja.

TG: You know to work through all those different ideas and different understandings and

S4: But I think once I realised how important everyone's understandings were, then I liked the enquiries more because you got to hear more than just 4 people or we would be just 2 people.

TG: Ok, ja.

S4: While they were talking I was asking myself questions in my head and I was challenging myself and challenging them and not only thinking of my opinions but thinking ok maybe, what do these people think? What would someone from this perspective think and then giving my input from another perspective which isn't mine.

TG: Ok. Now, and so do you think you will use some of those ideas in the future? I

Appendix G: Interview Transcripts (S4)

Interviewee: S4 Interviewer: Theresa Giorza

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mean maybe things you haven't tried yet? Are you interested in trying an enquiry perhaps?

S4: Yes I definitely want to try it. Um but I think it takes really a lot of planning?

TG: Ja, ja.

S4: Ja, see how to incorporate it because you don't want, with kids like you tell them discuss in the group and they talk about face book or something.

TG: Ja, I know you're right.

S4: It's difficult.

TG: It as, what is quiet interesting is that it's very open as you say but you plan for the openness.

S4: But I

TG: So it's a different kind of planning?

S4: Ja,

TG: You know?

S4: And I think we became more disciplined with the process, cause I think the first few enquiries were, it was like, ah ok, it's time to have a little chat and then we became to see it more seriously and we sat down and did the work and maybe with kids the first few trials will be a problem and then the kids will kind of realise the benefits like we did.

TG: Yes, ja ja.

S4: And work and not talk much.

TG: Um, has the course influenced the way you see yourself as a learner and how you see your fellow students?

S4: Um, well I think having a chance to express my opinions and kind of my own thinking and not just from the theorists kind of frustrated me because uh, with other lecturers is that they only want the theories, they not

TG: And you good at that? You can give them what they want?

S4: Well I don't like that but I think that's how we been conditioned.

TG: Ja, yes, yes.

S4: At varsity especially, it's very, it's very frustrating because like when you asked us to do the essays for art and justice I was very stressed because I wanted to give you what you wanted. Like the other lecturers, they want certain points; they want you to include certain paragraphs. And that stressed me out a lot because I didn't know exactly what you wanted cause it was all my interpretation and

TG: Right, ja.

Appendix G: Interview Transcripts (S4)

Interviewee: S4 Interviewer: Theresa Giorza

Date: 15 November 2011 Duration: 14:15 minutes

S4: It just frustrated me because I want other subjects to be more open and more caring about the learner and not just seeing us as student but seeing us as people.

TG: Mm,mm ok. So that's something to think about in terms of your own teaching and how you plan and thinking about what you teaching and where, um where the text and the facts and the whatever are important and where there's space for actually exploring different viewpoints and understandings and um, ja. Great. And your fellow students? has it affected how you see the other people in your class or the way you can learn together?

S4: Well I think with all of us we tend to stick to a group and um, we tend to see these people as the smart ones because maybe they English speaking or and those people they've got an accent so we don't really listen to their opinion because they don't know what they talking about or they older. So I think with enquiries and giving, and listening to people kind of lets us see ok despite what they look like, despite their background, just kind of listen because they've got something valuable to say. So I found with the course in general we expanded a lot, like we started off not really wanting to talk to other people and now it's like you know we will phone people that are from other races and from other cultures and ask for their opinion and they phone us and

TG: Fantastic.

S4: Its, it's a good exchange and that's how much it helps us.

TG: Great.

S4: And we don't only ask one person, we ask a variety of people the same question like on the same day and then go back to our friends and discuss everything and it really does help.

TG: Great, ja, ja. Fantastic. And then another point, now those are all my questions. But something that I wanted to add, if you don't mind? And that is the issue of space. The way that we use spaces and places for group teaching and learning. Now the foundation phase teachers are quiet aware of it because in the foundation phase classroom they often have a carpet, a mat, where they do reading and they sit in a circle, and. But for a lot of other people you know a classroom is a very set layout. And if you can just reflect a little bit about how you found working in that flexible space, where we could go into a circle, we could go to small groups, we could to pairs, we could move around, we could also look at data projector if we wanted or watch a movie. It was very flexible.

S4: Mmm.

TG: And that is part of the pedagogy in a way, you know. I didn't stand in the front and you in rows and me babbling and you... ja

S4: Ja, well I think something like that is helpful because when I first started your

Appendix G: Interview Transcripts (S4)

Interviewee: S4 Interviewer: Theresa Giorza

Date: 15 November 2011 Duration: 14:15 minutes

course and we had little group of chairs and everything, like I was very confused as you know, what's going on? Are we going to have this every day, is it necessary, cause you know we not used to that. You get into a classroom, you get into a lecture, we sit down and we listen and we have to just kind of regurgitate what the lecturers want.

TG: Or write, write, write, write, write, ja.

S4: And I think that's very rigid and it stresses us out and it makes us like, like it almost suffocates us. And then to come to art every Thursday and know ok we sit in a circle, we talk to our friends, we get in a circle and we greet every one and everyone knows us. Its work we doing serious work like we doing for the other subjects but its more relaxed, it's not as stressful, it's kind of like you in your own element and I think you work better like that.

TG: Mm, you don't think some people are comfortable in they think well you can just sit down and disappear in the back row.

S4: Well I think that's what changed for me because when I came to varsity it was a shock because I was just a number, and um, we had to kind of sit there, keep quiet, do your work, do it well. And that's the way we got used to things for 3 years. And to come into a classroom, like it stressed me out a lot, that was so different, and you know. So um, I think the flexibility kind of made me realise a lot. Made me realise a lot of teaching strategies.

TG: Ok.

S4: Umm, ja it's just a better way and I know that if I compare like work studies and education to us where we sit and the lecturer talks to us. Umm I don't remember anything from those tasks and with art I can tell what we did, how we did it and

TG: Amazing, ja, ja.

S4: Its, because maybe I was so relaxed and

TG: Right.

S4: Open and myself.

TG: Ja,ja, great. Thanks so much. That's great. Now you can go on holiday.

S4: Oh TG:, I wanted to ask you, could I get my pot from the clay room.

TG: Yes, I'm sure that's fine. I'll give you your essay as well.

S4: Ok.

TG: Umm, is it a pot or a fish? What is it?

S4: I think we made pots and fish.

TG: Ok,ok. We wanted to keep your fish for an exhibition.

Appendix G: Interview Transcripts (S5)

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

TG: Okay. Umm what did you learn from this course? Did it make you think differently, for example about art? Okay, so we just thinking about the theory course.

S5: Okay, well I think that it definitely opened my mind to what art in, art in, you know society.. I mean what role does art play in schools even. I mean like art can be a way to open the minds of and like make students realise that they do have rights and ahh like they can express themselves through art. And also I learnt, you know, about the art, you know, gallery and stuff and so like now I know what to look for when walking into an art gallery.

TG: Yes

S5: I mean it's huge. The framework helped me out a lot.

TG: Mm. I'm just going to close this for the noise. Good okay so you feel more confident about going to a gallery and looking at artwork because now you've got a framework.

S5: Yes, there's a framework, so I think now with that understanding I can apply my knowledge to certain areas where I hadn't before.

TG: Ja,ja good, okay. And was your existing knowledge challenged in a constructive way. Like when you came to the course, maybe you had some ideas about art and art theory or art history and what you going to learn. Were those ideas challenged?

S5: Yes, cause in the beginning I thought that art was just about like looking at like, you know, diagrams and pictures and things like that and drawing, but like there is actually a deeper, you know, feel to it, and ahhh I think that ahhh one needs to understand art in depth, you know, apply the content ahh in a contextual way.

TG: Ja, ja, okay. Is there anything you particularly enjoyed about this course which is perhaps different from other B Ed lectures?

S5: Ahh, well I think that with this course, like you can involve more of yourself, as in with other subjects is more fixed. I think that with this course over here, like you know, like you can broaden your understanding and bring your, like your, own traditional background into this subject whereas in other subjects it's just closed ended themes. But with this theme over here it's like you involve your emotions, your abstract view on life and ahh like as I, as well as you know like if you, for learners that have issues back at home. You know like, there's that eco systemic, systems that affect the learners. Its smaller systems that affect the whole system, you know, in a society.

TG: Okay, so so you saying that things that are happening at home can affect the learner and the learner's behaviour or performance in class?

S5: Classroom and how teachers can use this to identify that.

TG: Oh okay.

S5: And like instead of just teaching a lesson, like, jaa so what you doing is finding out more about that individual. It's not looking at equality but it's looking at equity part of things, you know. That is looking at the individual as a person is, ja. Instead of looking at a

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

classroom. That is what I, like I would say because like, ahh I did a lesson on mandalas and I tell you, you know, like in the first circle you know I mean that is what you start with, what you work from centre outward and these learners I told them to use warm or cold coloured pens and I tell you like what they drew, the images that they drew in cold colours and then theres the the warm side of life. You know, like most of them viewed school as being warm, like a place where their friends work, their peers.

TG: Yes,yes,yes

S5: The cold side, I found a couple of cases where it was like things of abuse back at home, and so it was deep stuff, you need to look at that, and then as it got bigger , then you know, the more layers added6). You know I thought that that there was increasing their story.

TG: Ja,ja. Okay, so there you talking about practical art?

S5: The practical art.

TG: So now what I'm interested in mainly is, I mean obviously it's related.

S5: It is relating out there.

TG: But I want to know about your experience of the theory course?

S5: Now relating to the theory I would say the course that we did on ahhh, theory of listening, listening.

TG: Yes.

S5: You know like we need to listen in order to understand and ahh like from that coursework, like umm, I like stopped ahh load shedding knowledge to learners and I started to listen and I knew once I listened I understood what this individual was trying to speak out. Like sometimes not in words but vision expression as well, so you can listen with your eyes.

TG: Yes, so you were just more open to what each learner was bringing.

S5: Ja definitely. I mean I constructed my lessons totally different after the course.

TG: Okay, can you say a bit more about that? So your planning, the way you planned the lesson changed.

S5: Yes, like before like I would just think of a a lesson planning in okay you know I got a certain amount of a you know content that I have to teach these learners. But with art it's like *how* do you bring across this idea to them.

TG: Right. Excellent.

S5: You know and aa I think that like we need to mediate more with images and now I know, like the steps, like in the lesson like I can remember from the one course that we did you know, like forming a a discussion, you know, you like break it up, you know, you like first put it in pairs,

TG: Yes.

S5: And then after that like each pair comes up with their own, you know like understanding of

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

the content that you like to teach. And like then you break it up into aah like one big classroom.

TG: Yes.

S5: Questioning and then you have the discussion and like I think, like I, actually use that ahh when actually giving a lesson on theory.

TG: That's nice, in your TE, you used it?

S5: Ya.

TG: Okay, great.

S5: When I did art from the baroque period and like you know, In the baroque period like you know from you know the music in the baroque period was much more curvey.

TG: Yes?

S5: You know like so now the architecture, like you know, aa aa baroque period, like you know there was more pillars involved, like so like you will get buildings with a lot of pillars, a lot of curves, you know carved edges, you know, cause aa ja that was, ja.

TG: Okay because they were trying to express some grand idea.

S5: Ja, new forms, ja ja because of the opera that came out in the baroque.

TG: Very emotional, much more emotional

S5: It wasn't spoken out, it was sung, opera you see. So like it means with the harmonies and everything and like the curves of the walls on buildings ja it was much more expressful.

TG: Okay.

S5: It was the change, it was a revolution.

TG: Much less rational, and it went to more emotional approach. Okay, right so you used the enquiry to explore that with learners?

S5: They actually came up with good ideas

TG: Okay. So were they responding to images using the enquiry?

S5: Ja, ja.

TG: Okay, great. Okay and is there anything you particularly enjoyed about this course which is perhaps different from other B Ed lectures?

S5: Ahh, I would say, I would say that this course like involved me as a person.

TG: Okay, good.

S5: Definitely.

TG: Umm, did you discuss anything you learnt or related topics with others outside the class? Like at home or with other students on campus? So what you learnt in that theory course, did it actually move out of the classroom, did you talk about it to your peers?

Appendix G: Interview Transcripts (S5)

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

S5: Aaa, ja, ja, definitely, aaa you know, I mean it was my first time going to an art gallery, so

TG: Oh yes, the constitutional court, ja, ja.

S5: So I mean like that was a new experience for me and I guess I came back, I was like you know, I was blown away and I had to tell all my peers, aaaa, like you know, the understandings, I mean like there's so many different meanings, you know that you come across . Like I think that everyone needs to go in there but with an understanding you know like our framework, cause like I really never knew about art and until I went there.

TG: Okay. Great. And do you think you want to take your family to see the constitutional court?

S5: Yes, yes, definitely. Definitely, I'm going to go and actually look at the blue dress and, you know. Like I think that there is a lot of pieces there that are outspoken you know, visually.

TG: Yes.

S5: You know.

TG: Ja.

S5: And I think that like everyone needs to get that opportunity.

TG: Great. Did the course change how you think about your role as a teacher?

S5: Oh well, yes.

TG: You did mention that a little about not just transferring knowledge?

S5: Ja, ja definitely. And I see that I'm much more comfortable teaching art actually. Cause like you know, I am an expressive person and like I think that it is through art that I can really you know, get to learners, you know. Because art doesn't just use the left like hemisphere of the brain, you know, I mean art uses both hemispheres and I think that you know when you apply your visual and your understanding and knowledge as well I think that's just.

TG: Okay, and do you think, and that learning can help learners in other subject areas?

S5: Yes, ja I, I definitely think so, aaah, like in terms of, you know, aaah like bio with the diagrams, you know. These learners can get the visual and can understanding of depth, you know, tone, depth and everything.

TG: Okay so visual literacy you talking about? Developing that sense, yes, yes.

S5: Ja and also you know, in terms of aah you know, like once learners can open up and break that wall then that means that like they can express themselves instead of keeping it inside.

TG: Yes, so what is that wall? What is that wall? That stops them.

S5: I think that there's a social barrier,

TG: Oh, okay.

S5: Ja, it's a social barrier you know, where like learners can relate to the teacher.

Appendix G: Interview Transcripts (S5)

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

TG: Okay?

S5: And the teacher doesn't act as like just, ahh mediator, you know, just like mediating the knowledge.

TG: Ja?

S5: You know like, it can be their parent figure as well. That is what I think.

TG: And what about relating to the other learners?

S5: Relating to the other learners? Well you know like, ahhh, with the mandala lesson, ok like there was another layer where they did their own aaah cultural background. And and like other learners like got an opportunity to like express their own background, so like their peers would understand where they coming from.

TG: Okay.

S5: You know and this relating into respect for others, so know here there's a build up of values and attitudes.

TG: Ja, ja

S5: On a large scale.

TG: Okay. Ummm did you find the small group discussions, the pair work and the whole group enquiry helpful in your own learning and in helping you to think about your role as an educator? Will you use some of these ideas in the future?

S5: Ja. You know, ummm, I use aaah trial and error. So I did do it a couple of times, you know, as in the lesson. And uuum that like worked so I am definitely going to use it again. And it's better to first break them up, you know you first look at, you know the individual ,and like take the individual and you like use their interpretation, you know, that's initiated by their interaction with one another, you know. So like you, okay, so like you get an individual understanding, their peer understanding as well with theirs and like you get a whole class discussion. And like then for assessment, I would say you would like look back at the individual. Like how we ...

TG: cos they have had the chance to think together and

S5: The progress and like now his understanding before was like him is an individual and after is him as an individual with an understanding of the whole classes knowledge.

TG: Okay, yes, yes, great.

S5: So

TG: Has the course influenced the way you see yourself as a learner? And how you see your fellow students?

S5: Ja, definitely, aaaah, I mean, ummm, I mean is it about the course itself? Or is it about you know, my attitudes towards like myself due to the course?

TG: Mmm

Appendix G: Interview Transcripts (S5)

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

S5: Olay then I would say like, I think that I am much more organised, you know.

TG: Okay.

S5: Ummm, in terms of like now, you know, like you do this course, I'm on time, you know. I got all my paper work ready now, I am much more determined as an, individual because before I just used to leave it and in fact I am now just handing it in and I am determined. And you know that it what I want to achieve, a greater me.

TG: Good.

S5: And like through this course I achieved that.

TG: Okay. Why, why did it why did it help you to get more organised?

S5: Aaaaah, it's because like basically it's because of you.(laughter)

TG: Oh.(laughter)

S5: That's why cause like

TG: Was I bullying you? Was I bullying you?

S5: No, no, no ahh no, not you, it just made me realised why it's important in life, you know, it's like, not just about the material things but it's about the deeper meaning things.

TG: Okay.

S5: Ja and I mean now I look at society and they view art and people around them, you know. Cause like there's art everywhere if you look at it. And like, like the world is art basically, you know. Like there's an art in the way people talk, you know. There's an art in the way people view themselves, you know, our cultures.

TG: Yes.

S5: You know, music genres to people. You know to us, like these learners relate to these things.

TG: Ja, ja

S5: You know and I, ja so now most teachers don't understand these learners, you know. Because of aahhh like according to their different cultures, and that is why.

TG: And their age?

S5: And their age as well, you know.

TG: So you see art as really a way of umm, uniting people or helping.

S5: And fixing South Africa as a whole.

TG: Okay?

S5: Cause we clearly don't understand each other's cultures, enough.

TG: Yes.

S5: To agree, cause like we all different but if we can understand that difference, between one

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

213 another and I think we will be the same once we come to that common understanding.

214 TG: Right. So we can see each other as individuals with this rich diversity?

215 S5: Mm, you know. And that understanding is key.

216 TG: Okay, great. And umm one thing that I sort of added on the end here is just the idea of
217 umm the way that, the use of space and movement in the classroom can also affect how
218 we learn?

219 S5: Exactly, ja. Ja, umm you know most teachers just have like a class or closed off tables just
220 like that. But with in art there's different situations that you come across. Like you, like you
221 might have a piece like in the middle of the classroom.

222 TG: Right?

223 S5: And desks like around the piece that they can view the object and you describing the
224 object, you know. And like you can get that full 360 view of everyone and then ahh every
225 one can get a piece of the content, you know. Instead of just giving it out like ahhh, you
226 know, like ahhh

227 TG: Like a tv?

228 S5: Like a tv. (Laughter). Like a jail or something.

229 TG: Like a jail?

230 S5: Ja, I think, like, that I think like the way learning is now today. It's too constricted, you
231 know, it's like too, you know, compressed. I think it needs to be broken up into different
232 fragment, you know, because like with each learner there's a different case study.

233 TG: Right.

234 S5: So like now we gonna find out what that learner is thinking, if it's a jail?

235 TG: Ja,ja. Fantastic.

236 S5: That's what I'm thinking.

237 TG: Thanks very much, is there anything you would like to add further? I mean, ja. Then maybe
238 the thing what you saying is ummm, you said about the learners getting a 360 degree or
239 were you saying the teacher has a 360 degree view or does each person have?

240 S5: Ja, ahh like the teacher has a 360 view of everything.

241 TG: Ja?

242 S5: And like the learner has that full view angle, you know, of the piece and plus the rotating
243 object that's

244 TG: And what about his peers?

245 S5: Well, like they can all view each other and like they can all involve themselves in the class
246 discussion.

247 TG: Right?

Appendix G: Interview Transcripts (S5)

Interviewee: S5: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 22:19 minutes

S5: And you know debates and classroom discussions can be brought forward by actually like looking across to one another, you know. Like when one individual talks to another like I think we can look at that person, you know, I mean depending on their culture look in directly like in his or her face and speak you know, but some cultures look away, now I don't know which is better?

TG: But you're still paying attention..

S5: You know?

TG: Yes, yes.

S5: The dominant way is when you look at one's faces when you communicate.

TG: Ja, ja okay, great, Thanks S5:.

S5: Okay thank you so much.

TG: How are your exams?

S5: Terrifying, but I made it.

TG: Ohhh, oh good, do you think you've done it.

S5: I think so.

Appendix G: Interview Transcripts (S7)

Interviewee: S7 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 12:13 minutes

TG: Okay. What did you learn from this course?

S7: Okay.

TG: Did it make you think differently, for example about art?

S7: Ja, a lot because I've learnt that, for myself. I speak for myself. I didn't know that I can do something in art. If I wasn't given a chance or if I didn't do this course I wouldn't know that I can draw, I wouldn't know that I can make fishes in clay, I wouldn't know that I can do this and that, on art. And, ja, if you don't have interest in art of course you might die not knowing that you know how to do something.

TG: Okay. But can you think more specifically about the art. Responding to art course, art B theory, okay? That was the, using the post cards, thinking of the questions, looking at the frameworks, going to the constitutional court, the enquiry, writing the essay about art and justice, okay? So that course.

S7: Ohh, okay.

TG: Okay, specifically about that course?

S7: Alright, okay.

TG: What did you learn from that course and did that course make you think differently?

S7: Ja, I can easily analyse the artwork. I can get a message from the artwork. Unlike previously, like I could see a picture and just pass. It didn't have a meaning on me. It didn't have an impact.

TG: Ja.

S7: But now I can take my time, I can think about it. I can ask questions about it.

TG: Ja, okay, great. Was your existing knowledge challenged in a constructive way?

S7: Very much, very much, because I had a little. I thought I did for fun, but its more than that, it's all about feelings, it's all about who I am, it's all about, like somehow you find yourself grounded. Like, for example I'm an African, there's an African art. What is it that this African art is all about? Those kinds of things. Its, its more about you and your feelings and what you want to achieve? What do you want to say through art?

TG: Okay, so looking at other people's artwork, you find that it actually starts expressing stuff that you want to say. Is that what you saying?

S7: Ja.

TG: Interesting, hey?

S7: Mmm

TG: Okay and is there anything you particularly enjoyed about this course which is perhaps different from other B Ed lectures?

S7: Ja, learning about, learning, getting more about art. I mean, getting to the ground of knowing art. Because to me, to be honest to you, I thought art maybe is for white people,

Interviewee: S7 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 12:13 minutes

they are more interested. I didn't know that there are lots of African people who are involved in art. So to me it was just something else. I thought people they just do it for fun. I do it because I have talent; I do it because I can. But it's more than that, it's more than that. It's more than that.

TG: It's not just fun? Okay.

S7: It's not the way I assumed it is all about because I assumed, ahhh why should I have art. But now it's more than that. Its, its, its, its deep, it's deep. Because now I know I do this because I want to say something, I do this because I was feeling something. I did it because I used this colour because I, I made it looked this way because I wanted to say something. Ja.

TG: Great, umm did you discuss anything you learnt or related topics with others outside class, like at home or with other students on campus?

S7: Ja, (laughing) I remember telling my sister, that you know what, I can draw you, I can tell what is the meaning of this, I can tell why this, I can tell why this. And I explained to her that it's not about what I say, you can see and tell me what you feel, what you think when looking at the picture. So by discussing that with my sister she she she's not in the academic, she is not academic active at the moment but she could make sense of what I was saying. And she could ask me questions and I can answer. And after that I could see that she have learnt something because what I said I've learnt by observing the picture or observing umm at home. Like we are (inaubible), so we have our own cemeteries.

TG: Yes?

S7: So at home they have this sculpture of my grandmother and my grandfather. So looking at it they use, umm, you see these Africa sandals, they were different, at my grand grandfather's they use another colour and at my grand grandmother they use another colour.

TG: For the sandals?

S7: Yes.

TG: Okay?

S7: Of that structure.

TG: Sculpture?

S7: Sculpture, ja.

TG: So it's a figure?

S7: Mmm

TG: Made of what?

S7: Of umm, it's a clay but it's

TG: Okay?

Appendix G: Interview Transcripts (S7)

Interviewee: S7 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 12:13 minutes

S7: It's a clay and a wood of something, I don't know? Of other tree, I don't know the name of the tree. The way they dressed,

TG: In the, in the cemetery?

S7: Yes

TG: There's a sculpture of the person, okay. And they wearing sandals?

S7: Yes

TG: Ja?

S7: Ja. So those sandals, they assumed those these were weared by ummm a king, these were worn by the king, queen. So looking at the, looking at the tones, the colour, where they facing, my grand grand grandmother, she was like angry whereas my grand grand father he looked bit cheerish so we were interpreting

TG: Cheerful?

S7: Ja, cheerful, we were interpreting those thing.

TG: Mmmm so you.

S7: Interesting.

TG: So these are things you, you've looked at a lot?

S7: Ja, because

TG: And now just looking at them at in a different way?

S7: Ja, because previously I, I didn't care. I could see that those face they look differently and I asked my sister why do you think my grand grandmother looks this way? She said because she was mean, she heard she was mean and it was interesting so (laughter).

TG: It is fascinating. So where is this?

S7: At home.

TG: Where, where's home?

S7: In Limpopo.

TG: Limpopo?

S7: Mmmm

TG: And did the course change how you think about your own role as a teacher?

S7: Ja, ja, ja. As a teacher, like when you teach art, I've learnt that you allow learners to express their feelings. You allow learners to do their own mistakes because it's not all about perfection, it's all about what you want to achieve. I can achieve something strong even though my artwork doesn't look perfect. As long as what I want to say, it is all there in my, in my work.

TG: And then ummm, so it's, it's allowing people to make mistakes, it's allowing them to express feelings, ummm. Anything else about you, the role of a teacher that, that you

Appendix G: Interview Transcripts (S7)

Interviewee: S7 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 12:13 minutes

learnt from this course?

S7: Mmmmm.

TG: Okay. Did you find the small group discussions and the whole group enquiry, helpful in your own learning and in helping you think about your role as a teacher?

S7: Ja?

TG: So it's thinking about pair work, small group discussions and the whole group enquiry?

S7: It it helps to find out how people see things so you can compare how you view things and how are they viewed. A second thing, because there was a time where we had to look at the same picture and ask questions about the same picture. It was interesting to found out that some people they have different question about the pictures from yours.

TG: And?

S7: So it, it doesn't end there, you have, by, by finding out how other people think, now you relate, you find, try to find a way, ummm, how come my question differs from theirs? How did I view this? How did my viewing differ from theirs? This kind of thing.

TG: And you think of things you never thought before?

S7: Ja

TG: Cause you listening to other people?

S7: Ja, it gives you ideas.

TG: Okay

S7: Because sometimes you can think you right but when something, something has been spoken; you say oh I was wrong. Actually it is this way.

TG: Okay. Will you use some of these ideas in the future?

S7: Definitely (laughter) definitely.

TG: Has the course influenced the way you see yourself as a learner and how you see your fellow students?

S7: Ja because you want to learn more and more and more and more and more and more. You want to keep on learning.

TG: Okay, is that something new?

S7: Something new, yes.

TG: Ummm, so yourself as a learner, it's like umm, you see that it's just an ongoing attitude.

S7: Ongoing attitude, ongoing process.

TG: Okay. And then one added question that I didn't have on my list but it's something that interests me and that is, the way that we use the space in the room. The fact that we could move around. We had the circle, we could go into pairs, into small groups, into the circle, we could watch, we could use the data projector, we could watch a film, we could also use

Appendix G: Interview Transcripts (S7)

Interviewee: S7 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 12:13 minutes

the back of the class for the exam, circle and that the table is in the front. So in a way it's bit like a foundation phase classroom where you have the carpet and you have desks and you can move it around. Whereas in a lot of other classrooms, everybody is always in rows. So did you find that, that you, did it make you think about classrooms and your other lectures and the space is used in teaching and learning?

S7: Mmmm, ja, ja, ja, I did, did. You remember it was the first, first, first, first activity that we did? Mandala.

TG: Okay, that was the other course, but that's fine, ja? A mandala, ja?

S7: Where we had to come outside.

TG: Yes.

S7: You know that that I had to go home and think about it. That Mandala, they are, if I can remember, it's there, it's nice but you can easily, it can be destroyed, it can, it can go away.

TG: Yes.

S7: From the eyes of the people. And I was thinking that umm, although we didn't mention it in the class, it outside it, we went and we saw it, it was beautiful. The next day when you come somehow the other piece is gone. What is your feeling as a person, this is something that you did, this is something that you made, it's something that you made. The feeling that I had about it, that ever time time that I went out and I didn't find it, it was so, so painful.

TG: Mmmm

S7: Ja, so and then in the classroom it was drawn, it was there.

TG: Yes

S7: No one could take it away.

TG: Yes.

S7: You know, so ja, I had to relate with that and the use of space and everything, it was good.

TG: Okay, thanks, interesting. It was interesting reflections. Thank you.

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

TG: How did you find our exam?

S8: I just (inaudible) just applying the knowledge (laughter)

TG: Do you find you had the knowledge, hey?

S8: I felt (inaudible)the enquiry.

TG: Ja, okay and also talking about those two art works, wasn't too difficult? Did you like the artworks?

S8: I liked the, I like this one in fact but (points to Tshuma sculpture)

TG: Okay, ja.

S8: And because maybe I can, it's an object, that one it was on the ....

TG: It was what?

S8: This one it's real.

TG: It's real, oh ja, you mean it wasn't a photograph.

S8: Yes, it's not.

TG: It makes a big difference, doesn't it?

S8: Yes.

TG: Ja, I mean you can even imagine yourself taking some carving tools and piece of wood and making

S8: And then for the photograph it's difficult for, to to just say this is a black person or it's a white person. We just say how we see it but this one I can see is a black because of the hair there…

TG: Well some people said he was white because his face is white but I mean I don't think that that's true.

S8: But because of that artist

TG: Ja, you know who it is it's a person,

S8: And though he was saying to the home boy, let's look back home, he can't be a a white man.

TG: No, no, ja you right. Do you know what's interesting about that Claudette Shrouder's one?

S8: Mmm

TG: I've marked half the exams, I haven't finished, okay. Ahhh I don't think anybody has noticed that maybe it's a child with a doll, maybe it's not a real mother and baby?

S8: Mmm

TG: Did you see that, that it could be a black child with a white doll, which is very common because we don't have many black dolls?

S8: (Laughter)

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

TG: You see.

S8: Black dolls we have.

TG: Ja, but not that many. Lot of black children have white dollies.

S8: Why did the theme says “Mother and child”.

TG: Exactly, but that is what you are when you are a child playing with a doll, you’re the mommy and it’s a baby. So there’s the mother and child.

S8: That’s why I said maybe if it was a real art work like this one,

TG: Yes, you would see it, ja.

S8: You would identify that with the breasts. In fact now

TG: Because the little. If you looked it could be a mother but it also looks like a little girl.. But it doesn’t matter, I mean it’s not like it’s wrong. Because there are different ways to interpret things, isn’t it.

S8: Ja,ja.

TG: But if you, if you, let me just show you the picture, ummm, in the book. In this one. You see, if I say to you, is that a, is that a mommy and a baby?

S8: Yes.

TG: Or is it a girl with a doll, it could be a girl with a doll?

S8: No the face, this face, is that of a matured person.

TG: You think?

S8: Yes, look at the face. Like this one

TG: Did you see how the doll looks like a doll?

S8: Ja, this one’s a baby.

TG: It looks like, but it was also stiff, it could be a doll?

S8: And then this one you said the body is squashed so that the the what?

TG: The head is big, but this is also a little bit, her feet are a bit big, her feet and her head are big.

S8: But the body is not.

TG: But the body is quite small, ja.

S8: The head shows that it’s a matured mother.

TG: Do you think so? Okay.

S8: What about that one of saying, what what question is that? It was saying how would you present an art?

TG: Yes, with your learners? Ja?

S8: Myself I responded by the way we were used do like giving the child, the children the art

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

work and then they have to respond to to watch, with questions. Thereafter, will be in pairs, in groups then in classified questions,

TG: Do you think they can do that at that age? Can they classify questions? That's quite difficult.

S8: In Grade 5.

TG: Grade 5 maybe.

S8: Yes

TG: Ja

S8: Somebody will say why did the artist make two heads for that..

TG: Yes, yes.

S8: Then we going to classify questions according to literal, inferential questions.

TG: Okay.

S8: Mmmm

TG: If it's about the object or is it about what the art work are talking about?

S8: Mmmm

TG: Okay. Okay, so let me start asking you these interview questions. Did you think a little about them?

S8: You know what. Tomorrow I'm writing and on Wednesday I'm writing.

TG: So your head is full of stuff.

S8: My head is full of stuff already last week and it was a terrible subject.

TG: (Laughter) Okay well you can answer as best you can, okay?

S8: Yes, thanks.

TG: What did you learn from this course? Did it make you think differently, for example about art?

S8: Yes.

TG: If you think about what you, how you felt before you did the course?

S8: Yes really. You know what, in classes, in class I used to teach. if it was art period, then I'll tell learners to to just draw what they think they can. Or maybe to say to them just sleep.

TG: (Laughter)

S8: I was not sure of what to do with them and really I didn't, thought you can teach children something about art. Now when I come here passing by at the main campus. There are 3 figures there, they are naked. And then you know what this art taught us many things. I start to ask myself, why did this artist just intended to put three figures, three naked figures on this publicity? You know they are on the entrance there, they are naked with all the features. The man, the man is so terrible.

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

TG: Ahhh, which, where's, which entrance?

S8: The main campus one, I don't know which hall is that. It's looking north. There are, there are

TG: Three figures?

S8: Yes, the art figures, they are grey, grey blackish in colour.

TG: Okay.

S8: The woman is in the middle, two men are, yes

TG: Okay, I must go look and see which art work that is?

S8: Ja

TG: When you so when you go to the main campus you go on the bus?

S8: Yes I go

TG: Then you get out the bus and then you walk past that sculpture?

S8: Yes, ja.

TG: As you going up to senate house or where you going?

S8: To the senate house.

TG: Okay.

S8: Just right where you come from the bus you just go straight, like to Wartenweiler Library, then it's on your right hand side.

TG: Okay.

S8: The building is on your right hand side.

TG: Okay, I'll go and have a look. So it's got you asking questions?

S8: Yes and so why such terrible, according to my my my culture

TG: Yes?

S8: Eish, looking at the man with those features, hey no it's terrible.

TG: And then you, and then you ask yourself why, why do I feel that. What is it in my culture that, you know

S8: I tell myself

TG: Or are there other cultures where it is not unacceptable?

S8: I don't know.

TG: That's a challenge to you to think, ohh some people think differently from me?

S8: Mmmm

TG: That it's not a

S8: That there is nothing wrong with that?

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

TG: So what is it about this this other culture where that they admire..

S8: Ja

TG: That, that they show the physical body like that?

S8: Ja

TG: Ja, interesting. Okay. And then what was your existing knowledge challenged in a constructive way? I think you've, you've said a little bit about that already? So what you already knew about art or you thought you knew about art, was challenged?

S8: In fact I can say when I start attending this course I was empty about art. I just know art, teaching children art is just telling them to draw two dimensional figures.

TG: Okay.

S8: And it's over. And I didn't thought a picture, an image like this, can talk.

TG: Okay, ja ja

S8: Mmm, it was impossible for me to to say to the child, look at this picture and draw some questions about it.

TG: What is it about? Yes, yes

S8: Just that's why I was always saying to the children, draw your house, draw your mum, draw your dad. Then the I'm tired, I say sleep (laughter).

TG: (Laughter). Okay, that's interesting hey. And umm, what, what interests me is that umm, where you, where your school is and where your home is, if you think now, there are probably, there's probably art there?

S8: Yes a lot of art.

TG: Ja, so so in fact now that your, now that you thinking about different kinds of art, not just drawing your house or whatever. Can you think of ways of getting your children to engage with the art that is local, whether it is, what what art forms are there practiced around you? Are there people making pottery? Wood carving? Beadwork? Things that people make, maybe there are some painters, some artists who make paintings? I don't know?

S8: Ja, there are too much of art works there, like beadwork, art of this nature.

TG: Wood carving?

S8: Wood carving.

TG: Because in Limpopo there are lots of wood carvers, ja.

S8: And then many things which are they get from the fields.

TG: Yes?

S8: Like we call them, D/Tiro in in I don't know what,

TG: Diro?

S8: Diro, yes. We just, we use them to go to to fetch water and they replace our cups.

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

TG: Calabash

S8: Calabashes

TG: Ohh, is that diro?

S8: Yes

TG: Okay so it's a gourd?

S8: Yes

TG: Probably like a pumpkin?

S8: Yes it's like a pumpkin, it's like, some are oval in shape, some are different shapes.

TG: Yes.

S8: And then this old men who used to decorate them, made them nice, colour them some with paints, different paints.

TG: Some scratching ahhh

S8: Yes, and

TG: And making stories and and and umm, narrative pictures on the gourds.

S8: Ja, then especially that our children right now, they don't know this cultural things we used previously.

TG: Yes, yes, yes

S8: They just know the cups. If you say calabash, clay pot, they don't know. They just quiet, then I try to make sure that, make them know these things. Like these baskets, mm

TG: Ja, but now you see the challenge is to start to see those things not just as cultural artefacts. That's my culture and then you don't look at it.

S8: Ja

TG: But to try and look at it as artistic expression. Do you know what I'm saying?

S8: In what way?

TG: You see it's, it's, I think it's different when people think umm, they say oh in my culture we have clay pots and gourd and the calabash and aaah …and in a way they don't look at each object as if it is an art work that has been made by an artist. They just see it as as it's a symbol of a culture.

S8: Okay

TG: They don't look at it. They don't actually appreciate. So you have people from that same culture, who are not really appreciating the art of their culture. They just see it as a, as a like a symbolic thing and any, any calabash is as good as any other. Any any ummm clay pot is as good as any other clay pot. But in fact there are some potters who are artists. Who make their pots so beautifully.

S8: Mmm like the one with the pattern on the calendar there

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

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TG: Exactly. So those are people who've been recognised as artists in their field? Right?

S8: Ja, mmm

TG: So even though they are using a cultural form like pottery or beadwork. They are expressing quality, they expressing certain ummm, artistic qualities through that art form. Do you know what I mean?

S8: Ja.

TG: They are ummm, using that art form umm and pushing it to it's, to it's limits. They saying what can I, ok I have the skill of beadwork, what can I do with beadwork to say something? So some, some people who start with a, like a. Do you know Noria Mabasa?

S8: Yes, I just hear in the media, the radio, the television.

TG: Ja, cause ummm, isn't it ahhh, she, she's a potter but then she makes sculptures out of clay. Is that right?

S8: Okay.

TG: Have you seen, have you seen her work?

S8: I've not. I, I thought she is a singer?

TG: No, no. I think she's in here.. (paging through book) There she is, right?

S8: Mmm

TG: These are made of clay.

S8: Ohh they, these are her art works?

TG: These are her art works.

S8: Mmm!

TG: So that's out of clay and it's fired in a, like traditional pit firing.

S8: Ohh

TG: These are painted with paint, they made of clay then dried, then painted. Then she also carves out of wood, ..her dreams.

S8: These are soldiers and policemen.

TG: Mm

S8: Is this one, is this one art work or there are many?

TG: Ja uhmm, I think it's maybe made as a group.

S8: Okay.

TG: So she wanted it as a group. So she lives in Chimo.

S8: Okay.

TG: Yes. So this is an old book. This is from, this is from 1989, this book was written.

S8: 1989?

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

TG: Ja, but she's still alive.

S8: I think she is very old. And for this I think she was expressing her feelings about something.

TG: Mmmm. You see how she makes some very light skin some dark skin but they all men? Hey?

S8: Ja.

TG: She she was trained in the traditional methods of making pottery.

S8: Oh she was trained as a potter?

TG: Just to make pots in Venda traditional pottery but look what she then started doing.

S8: Exactly that.

TG: So my, so so what I'm saying is that now your challenge, is to when you go back to your home, is to start being aware of the artists who are working in your area.

S8: Jaa

TG: You know and how you can get children to be aware of those art works and the stories they tell and the questions they ask, you know? Is there anything you particularly enjoyed about this course which is perhaps different from other B Ed lectures?

S8: Ja, the the the way I learnt how to, in fact previously when I see an art work like this, I didn't even thought of the word art work. I just thought of being, something being cut and there for decoration.

TG: Yes

S8: And they have no meaning.

TG: Ja, ja, ja.

S8: Then I learnt that when you see something in art an art work like this, it has many things to say.

TG: Yes.

S8: Messages.

TG: Ja.

S8: Ja, then to me I can bring, I use, when I I come across objects, I used to bring my own personal experiences to the art, ask questions about what is happening, why did the author just thought of doing an art work like this.

TG: Mmm

S8: Really I learnt a lot from art. That's why I pick art, I just said no it's terrible for me to just ehh, abandon the learners to say ahh now go and sweep, go and sleep.

TG: Mmm

S8: I must just change myself and really art has changed myself.

TG: Great. Umm. Now do you think you can see how you could use art to teach in your literacy

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

class, say because it's the way of talking about the art work, using, maybe using English? Could you use, could you use the art process in your other teaching?

S8: Yes, in comprehension.

TG: (Telephone ringing)Hello.. Hi, sorry, can you wait ten minutes I've just got Raba here.

S8: Like in reading, reading comprehension.

TG: Ja?

S8: It's where children should bring their own personal prior knowledge.

TG: Okay.

S8: And this art work I saw it, I saw it. That it is related to literacy, like in teaching literacy. When I, they say in literacy you must ehhh, bring the purpose of reading, by asking children questions, it's linked to, because when I place this art work like this I can engage learners in communication.

TG: Ja

S8: It encourages communication and then children there, they learn a lot of vocabularly.

TG: Right.

S8: Because some will be not knowing what this art work made of, then a lot of vocabulary is learnt when we discuss about art works.

TG: Great. Okay. Did you discuss anything you learnt or related topics with others outside the class? Like at home or with other students on campus?

S8: Yes, like the way I gave you, I gave you an example right now. The subject I wrote on, on the 4th, it was related to these things. They want children to engage in the activity we've given them. Ask questions.

TG: Which, which thing you wrote on before?

S8: The foundation literacy.

TG: Okay.

S8: It's the the, it's some topics there are all about comprehension.

TG: Right.

S8: They must engage in the comprehension so that they can acquire a lot of vocabularly.

TG: Mmm

S8: But in literacy we used to give, we can give them an object, we can give them a situational picture.

TG: Right

S8: To acquire a lot

TG: Or an art work picture.

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

S8: Ja, with this I can teach them about art, maybe literacy English firat additional. I can teach about this art work, saying to them; let's talk about this. Have you ever seen this? Where? How was that made? What do you think this is made of? They will say wood and how?

TG: Mmmm

S8: Then there is the way that others are acquiring vocabulary because maybe some, these children are so modernised that they don't know that is, this is from a tree.

TG: Yes

S8: Then they'll be learning a lot of vocabulary.

TG: Ja, ja mm, mmm. Okay, good. Did the course change how you think about your role as a teacher?

S8: Yes, I did answer that. (Laughter) I said that my role was just nothing as a teacher I used to say. I don't say to them it's art, I just say sleep, you are tired, it's not time for talking. Then they sleep.

TG: Ja

S8: Then my role now is to maybe to model what I learnt here to my colleagues. Then they must learn that art is something which is need to be taught to the children, in this way. Because most of the teachers at schools, they don't like it. And only like there's no period which is called art, integrated, so we just leave it and say no it's not.

TG: But also there is two sides to art. There's the making art and there's the looking at art.

S8: Yes.

TG: Yes. Okay. And then your role, you know how we did a lot of enquiries where the, the students are doing a lot of the talking, the teacher doesn't talk all the time? Where the teacher actually listens to what the learners have to say, did that impress you at all?

S8: Ja, it impressed me ehh but, it impressed me but ehh because me I'm teaching foundation phase, I thought it is going to be.. I don't know how to express it because those ones if you can give them chance to talk, ehh, they were just not even realising that we are learning there. I must be the facilitator trying to drive them. Maybe me who asks them, is going to be me who is asking them ehh, some inferential questions.

TG: Okay? But I think the the the practice of the community of enquiry, it's important for any level, including foundation phase, for people to learn from young, how to listen to each other and how to listen and then respond. Yes I agree with him but. Not always question, answer, question, answer; teacher controlling the whole thing. To hand it over to this conversation, it's a hard thing.

S8: Mmm

TG: But but it's another challenge to you. Can you get these little ones to actually have a conversation with each other, which means, they are listening to each other not only to the teacher.

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

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S8: Ja

TG: Because in the classroom what happens, these children are trained, they're all in rows and the teacher is at the front, and the children only listen to the teacher, they don't listen to each other? Do you see? So when you have this, have the art session, where you looking at an art work, the challenge is to try and get children to take turns, saying what they think but then also to listen to each other, that's the difficult thing.

S8: Ja, that's the difficult thing.

TG: Because that's how they will start learning to learn.. in a community.

S8: And then they will keep learning, their vocabulary will be increasing.

TG: And their thinking will be improving.

S8: I'll try that.

TG: Okay. Did you find the small group discussions and the whole group enquiry helpful in your own learning and in helping you think about your role as an educator?

S8: Yes.

TG: You know how we broke into pairs or groups or we did the whole group enquiry? Will you use some of those ideas in the future?

S8: Yes, I'll use them. In fact because sometimes you when you give us instructions or when you tell us how to do an activity, ahh, myself too I started, sometimes I don't understand you, but when I'm in group or in pairs then its then that I have a clear picture of what is expected of me to do.

TG: Right, so you can think that's probably the same for your learners, you see.

S8: Ja, I think so, I think so.

TG: Ja, great. And then has it also affected, this course, has it influenced the way you see yourself as a learner in the university? And how you see your fellow students?

S8: Come again?

TG: This course and the way that we worked.. Has it influenced the way that you see yourself as a learner, cause you're a learner here at the university?

S8: Yes

TG: Right?

S8: Yes

TG: Has it changed the way you see yourself as a student? And how you see your fellow students?

S8: Ja, I thought ehh, as a learner I sometimes struggle to understand what is expected of me to do.

TG: Mmm

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

Date: 11 November 2011 Duration:30:57 minutes

S8: And then I, I feel it is the same to other students. They are feeling like me. Because when we are in groups you will find that everybody say, no I didn't understand what Theresa said. What are we supposed to do? Then maybe one out of five will say, she says we must do this and this and this. And then I find that myself, that there is a certain point which I catch up, I try to correct the one whose trying to make things understandable to us, and say no, here she says, this and this and this.

TG: So together you work it out.

S8: Ja together, that's right but alone you are always in darkness.

TG: Well that's an amazing piece of learning?

S8: Ja

TG: So know if you having difficulty in your studies you know that all you have to do, is get a few people together, and work it out, together? That struggling alone, maybe you don't have to do that.

S8: And then working in groups, working with each other as learners, encourages ehhh, encourages collaboration.

TG: Ja

S8: Co-operation, like now when we were given a task to do, an ICT subject,

TG: Ja

S8: They said it is an exam equivalent, and book collaboration.

TG: Okay.

S8: We were all struggling to get all the percentage because we were in group. Even if one can struggle to get information, we will persuade that we help her or him to get that information so that we can get all the marks.

TG: Good, mmm

S8: And then in turn, the one who's not, who is struggling to get information, she will learn from what she has been helped. The information we got then we show, this is the way we supposed to do it, then she or he is learning in that way.

TG: Ja, ja. Great, thanks S8:.

S8: Okay.

TG: Umm, I wonder if, let me take your phone in case I need to check something with you or whether, because I've been recording. Then I'm gonna maybe listen again and if I need to ask you something?

S8: 0723911935

TG: Great, thanks

S8: Thank you.

Appendix G: Interview Transcripts (S8)

Interviewee: S8: Interviewer: Theresa Giorza

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417 TG: Okay, all the best.

Appendix G: Interview Transcripts (S13)

Interviewee: S13: Interviewer: TG:Giorza

Date: 11 November 2011 Duration: 23:12 minutes

TG: So I am just going to start with the questions I've got, okay? What did you learn from this course? Did it make you think differently? For example, about art.

S13: Ja, You know what, I learnt many things and now when I pass through, even if I was in, in Hillcrest Primary where I was doing my TE, I don't just pass an artwork, I just.. for some minute I will stand there and look at it. And if I have got some interest in that I will take some photos and ask the teachers, who did this? And with what? Asking which material he used to draw that?

TG: Great, ok. And does that, it makes life a little bit richer?

S13: Ja, (laughter).

TG: Ok. And then, galleries, maybe when you go back to Limpopo you will make sure you go to galleries?

S13: Ja, I will make sure I go there because there is a gallery in Pietersburg. But when I go to town I just pass, I know this is the gallery.

TG: Yes, you in a rush

S13: I didn't have the interest to go there and just to have some look. So I was just passing by, but after doing art,I can just go there, maybe I'll find something interesting.

TG: Ja.

S13: I will find something interesting.

TG: Great. Ok. And was your existing knowledge challenged in a constructive way? Like if you think, when you came into the course, what you already knew about art or your thought about art was that changed? Was it challenged?

S13: Ja, I can say it was challenged because when I think of art before I did the course, I just thought that art is just drawing, and making things with, with, with wood and with colouring with paints.

TG: Ja.

S13: And then I was just thinking you know art is about drawing but when I first attended (chuckle) my lecture with Stan he told us that you know what you just draw yourself. And then I just, he gave us the mirrors,

TG: Yes.

S13: You know what, you going to do the self-portrait, so you must look into the mirror and try to follow hence you see in the mirror.

TG: Yes.

S13: And then you know what I was just like, ooo, you know I draw the head, because I knew that the head is like this and this and this. I didn't concentrate on looking into the mirror. I just draw what I know about the head or maybe the self portrait or maybe the picture. So but Stan came to me, you know what, you are drawing like you know how to draw a head. I

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don't want to see things like this, you must follow, you have got some marks in your face, just, I want to see the marks, (laughing). Your marks on your drawing. And some shadows, and I was amazed, ooo shadows, ah Stan!. He said you know what, that's art. And I learnt many things. It was just interesting, but at first we fought.

TG: Yes.

S13: And I didn't understand that art is, the most, the most things that art is is emphasising is that it needs people who are creative not to do things like you know it what they are. You must create something not to copy ja, just not to copy anything from any one.

TG: Ja,

S13: Creativity is is is emphasised.

TG: Yes, and do you think you found your creativity?

S13: Ahh, no

TG: No?!

S13: I am not creative in art because sometimes when we do artwork in the lecture room I just see what other people are doing and then I have to come up with an idea, because Nkatane is doing this, Paula is doing that, alright let me do my things like this. So

TG: So, do you feel confident to do it your own way?

S13: Ja, ja, but after I saw some examples. So I cannot create my artwork out of nowhere. I just want to see something so that I can, alright, now I'm going to do it like this, not like to copy it like I see it.

TG: Ok, so it's given you, has it given you ways of, new ways of taking art to your foundation phase learners?

S13: Ja, ja. I think so because in, in, in, in primary schools we don't teach art. And during art we just tell the learners to go outside and take some mud and build whatever they want to build. But now, you know when I go back to school I will make a list of things that I will want and submit to the principal and then we will start doing art.

TG: Good.

S13: Because art is not about drawing, it is not about colouring, and there is collage. Learners will use some paper, some pictures, you know. I've learnt a lot.

TG: Ok and and you say it's not just about drawing, but it can be drawing. But it's drawing, what have you learnt that's different? I mean even, ok we will get to that. Let's move on. Is there anything you particularly enjoyed about this course which is perhaps different from other B Ed lectures? Thinking about the theory course?

S13: Mmm, the theory?

TG: Ja, the course you did with me this semester. Ok, and is there anything you enjoyed about that course that is maybe different from the way other lectures are run?

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S13: Mm, ja mm, ja it's different because when we are in the art lecture, we don't feel we are in the classroom, because always we sitting in groups, we share, we communicate with each other. But in lectures they are imparting information to us and you have to write and write and write. There is no time for group discussion, nothing, you just listen to what that lecturers are saying. But in art everyone is given the opportunity to to to contribute to whatever topic we will be talking about.

TG: Ja.

S13: Because art is different to other courses.

TG: And um, what, what I'm realising is, ok in the other courses the pressure, the amount of reading is much more. With the art theory we did reading, I mean you had a certain number of readings you had to do. And you had to refer to those readings in your essay for example, ok. What perhaps, ja, did that work for you? The reading and then using the reading to to talk about art and justice?

S13: Ja, the reading, they just introduced to us about some of the, some of the artists and to look at how they do their artwork. But to have more information, me and Paula were going to the library and looking for some books and reading.

TG: Ok, and also the reading about Maxine Green?

S13: Mm, that's what

TG: And Karim about human rights education?

S13: Mm

TG: So you had some theory to use in your essay?

S13: I used the Green, Green's article in the essay.

TG: Good.

S13: So the readings they help us.

TG: Ok. Umm. Did you discuss anything you learnt or related topics and ideas with people outside the classroom? So we were doing in the in the in the course, we did the post card activity, you made your framework. We went to the constitutional court. You chose your work you were going to study. We did the enquiry, ok? Those were all things we did as part of the course. Did you discuss any of those things outside of the classroom?

S13: No.

TG: Ok, so you didn't get to talking to people you live with or people at home about what you doing?

S13: No, I just talked to my my colleague, my my students.

TG: Your fellow students?

S13: The fellow students.

TG: Yes, Paula and

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S13: And Nkathani and me.

TG: Ok.

S13: I never talked about it with other people.

TG: Ok. Do you stay together, Paula and Kathani and you?

S13: Ya, we are staying together.

TG: Ok. So that was nice, so you could work together and talk?

S13: Mm

TG: So you did talk outside the lectures about what you were doing?

S13: Ja, we talk into, when we are in our rooms.

TG: Yes

S13: Mm, like the, the, when we were doing the frameworks.

TG: Yes.

S13: We meet together. It was me, Sebei and Nkathani and Grace. And then we meet together, and we were discussing what are we going to write. Then we were sharing the information.

TG: Excellent. Did the course change how you think about your own role as a teacher?

S13: The course?

TG: Mm

S13: This art?

TG: Yes, art theory

S13: Art theory?

TG: Ok?

S13: Just ask the question again?

TG: Ok, I am going to ask the next question because it is related. Did you find the small group discussions and the pair work and the whole group enquiry helpful in your own learning and in helping you think about your role as an educator? Will you use some of these ideas in the future?

S13: The pair work?

TG: Pair work, small group work and then the enquiries.

S13: Oh the enquiries? I found the pair work being the best method to use and when working with children. Because when I use this, like in the, I practice this in the class primary, where learners were doing the the the the story collage but it was not the story collage that we are doing at school. Then I divided the learners into pairs and then I said to them you know work in pairs. But if their teacher give them the work to do and in small groups the noise level is so high and then but if they work in in in pairs they concentrate on what they are doing.

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TG: Good. And they, do they discuss with each other?

S13: They discuss with each other and the noise is very low.

TG: Ok, and it helps them concentrate?

S13: Ja

TG: Ok, so was that new for you to try pair work?

S13: Ja, it was new, it was new.

TG: Ok.

S13: I didn't do it and when I was at school. I used to group the learners in small groups,

TG: Right.

S13: but it didn't work.

TG: Ja, ok. So this pair work, was it something you learnt from this course?

S13: I learnt it from here.

TG: Ok, good. From our course?

S13: From your course.

TG: Oh good, ok. Great. So

S13: Sometimes akiri you said to us you know, alright talk with your partner (laughing) and then we after talking we say everything grew, every pair, so we need to share with us what they have discussed. So it gives both parties to communicate freely.

TG: Yes, and it helps you think together, nice. Good so I hope you will try it out and perfect it and make it your special thing. Great. And has the course influenced the way you see yourself as a learner? And how you see your fellow students? Cause you a student here, I mean we know you're a teacher but actually here you are a learner (laughter). So has the course influenced the way you see yourself as a learner?

S13: You mean I see myself as I learner? Ja it influenced because as I have said earlier on that there is lot of skills that I have learnt through art, ja. But as a teacher maybe I was not going to do it because if you are a teacher you are positioned in some authority. But if you are a learner you have do it, there is no other way and then in that way I learnt.

TG: What you saying? You learnt because you were in my class and you had to do it (laughter).

S13: (Laughter) because I am a student I learnt and I was forced to learn.

TG: Yes, ok, but I'm also thinking because like the way you were a student in the class where you could talk in pairs, where you could think and you could, in the enquiry where you could see everybody and you were forced to listen and respond to other people. Um, the question is, does that different way of being a student, where you feel that where you know you can discuss with your colleagues how are we going to do this framework and dadada, does it influence like in the other courses where you are sitting silently in the lecture theatre and you just listening and you just writing, writing, writing, does it, maybe

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your experience in this course, does it maybe change your idea and you think actually maybe we should discuss this after the lecture? Maybe we should talk about what we doing for curriculum studies? Maybe it would help us to talk and listen and?

S13: Mm, I didn't have that idea.

TG: No, ok.

S13: We didn't we didn't use the the that thing we are using in art in other courses.

TG: Ok.

S13: So we didn't do some enquiry in other courses.

TG: Ok. But it is something for you to think about as you going into fourth year and you have to start thinking about doing the fourth year or no, do you have to do a fourth year project?

S13: I don't think so.

TG: Ok, thanks. And then my last thing, is not, it wasn't in my questions but it is something that's come up for me. Which is the idea of the learning space, umm, you know in our in, I think the foundation phase classroom is traditionally more flexible than another kind of classroom because you often have a circle for reading stories, hey?

S 13 The carpet mm

TG: Yes, so the way that we use the space in 127 where we had a circle and we could move the chairs around, we could have small groups, we could have pairs, we could do different things with the space. Has that influenced maybe the way you think about your classroom? Maybe you will use the carpet more, or you will use a circle? As a sitting arrangement?

S13: What's the question? How?

TG: Ja, ja, has has has, have you got new ideas about using space?

S13: What we were doing in the lecture room is not different from what, from what, the foundation phase classes are. It looks like the same because in foundation phase classes there is the carpet, there is, those classes are big enough. If we work in groups every group will be at it's corner and if we work as a whole class, we come to the carpet, I sit in the middle so I can see every one or maybe I sit with the learners

TG: In a circle

S13: in a circle.

TG: Yes, so everyone can see everybody

S13: Everyone can see every one

TG: Ja

S13: Ja and when someone is talking everyone will be listening.

TG: Good, ja, ja.

S13: So there is a lot of space in foundation phase classes.

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TG: Ja, ja great.

S13: So when they are writing they go back to their chairs and do the writing, there is enough space.

TG: Ja, ja, great. And your classroom where they sit in for writing, are your desks grouped or they in rows.

S13: No, they, they, we are, we place the tables in in groups so they splitting up into groups.

TG: Oh, does that work?

S13: Ja, it works because those learners that, the slow learners, can learn from the learners who are

TG: So they mixed ability?

S13: Ja its mixed ability.

TG: Oh good, I thought you said ability first, because I (laughter)

S13: Not ability, mixed ability.

TG: Mixed ability, excellent, ja,ja

S13: Because they learn from each other.

TG: Yes, yes and also you can keep track of the pace. Cause somebody was talking about going to a school in TE where they've got ability groups and you know the ones who are seen, they know that they are the top. They told all the time they at the top so they always competing with each other and doing everything fast and finishing. And then, you know it must make teaching completely impossible?

S13: Impossible because some, some, some, some learners, when the teacher is teaching, sometimes it will find that the learner doesn't follow. But if the same thing is explained by her, by the same learner, or in her group and then the learner tries to understand. But if the teacher explain you will see that the learner doesn't follow.

TG: Great thanks S13: that was very useful for me.

S13: I tried, bye bye.

TG: Thanks so much and all the best.

Appendix G: Interview Transcripts (S17)

Interviewee: S17 Interviewer: Theresa Giorza

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TG: Ok, so now. I'll just ask you these questions but you can talk about other things if you like or we will just see where we go, ok? So, what did you learn from this course? Did it make you think differently? For example, about art?

S17 Yes I did learn a lot Theresa because in the first time we came to do art we didn't know anything about, if art can make something of a message to the viewer. We just looking at art as art not as something that can say something to us. And even if as a viewer I can talk to the art through interrogating it and personal response

TG: Ok, so it was a new thing?

S17 Ja

TG: Ja, great

S17 But now like now outside there I was looking at the newspaper with some art pieces of, the heading was Water what what.

TG: Ok?

S17 Different artists, then I started to look at another art from someone. It's a lady, a black person, and then the artist draw something like two people but they share a body. Two people, above their head are fishes

TG: Mm ok.

S17 And I started looking deeply at it to find out what actually the artist wanted to talk to the viewer.

TG: Great.

S17 But at the first we were just looking and passing.

TG: Yes, ja, ja.

S17 But now we stand, look, listen, you see.

TG: Ja, so it's enriched your experience.

S17 Very and for now I can say when I go back to home there is something that I can teach my kids.

TG: Great.

S17 Other than, at the first you just say draw yourself, draw everything from your home, you don't know what, it is just drawing.

TG: Mm, ok.

S17 Mm, mm.

TG: Ja, ja and now like I was saying to S13, in fact now when you go back you can look around and see what artists live in this area? What are they making? What, what actually maybe can I bring into the classroom for the learners? Maybe they can meet the artists? Maybe they can see some real art from the, from the community? You know?

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S17 And at our communities what they tell us we are having lot of artists. Some were potters, and we didn't realise that these people are doing art.

TG: Yes

S17 And we didn't take that pottery as a form of art.

TG: That's right, ja, ja.

S17 It's just pottery. It's cultural.

TG: It's cultural.

S17 Ja, it's cultural.

TG: Then you don't look. And in fact I was also saying we don't look and say, you know this pot is different to that pot. Or this one is a very good pot. You know, why is it a good pot?

S17 I remember when I grew up in my grandmother's house, there was big pot, we used to pour water in our drinks. These big pots we used to put water. These tanks we used them as reservoirs for water, but we didn't realise that they had patterns on the pots, very nice.. we didn't realise this.

TG: Ja,ja,ja.

S17 For now I started to realise these people were making art and were making living out of it. I remember last week I was talking to my husband that I want to find where these people, some Swazi people are around where we live, they are potters.

TG: Okay

S17 I want to find where they get this clay.

TG: The clay

S17 Ja, I want to further it.

TG: Great, ja,ja.

S17 We have learnt a lot Theresa, here.

TG: It's great. Ok, was your existing knowledge challenged in a constructive way? Like maybe did you have some ideas about art that maybe you think you need to change? Or, I don't know, existing knowledge about learning?

S17 About that I. What, maybe I'm not clear about the question? But what I did realise is that we were just looking at art, as art and didn't realise that we can do something different or something

TG: Ja, ja.

S17 Ja, that when the people, like when you arrive here, like I as I mentioned it, it wasn't clear.

TG: Yes.

S17 We just know that clay can make pots.

TG: Ja,ja.

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S17 But now we've realised that we can make something like fishes,

TG: Yes.

S17 Yes, and these fishes not really fishes that we come across every day, the fantastic fishes also.

TG: Mm, well you can make anything.

S17 Ja, even the cloths, we did in cloth, that day we taken that thing of a fish then we translate it into,

TG: Yes, yes

S17 Ja, you see, and that cloth in our culture, the woman wear them.

TG: Wear them, yes, mncheka is it?

S17 Mnchecka.

TG: Mnchecka.

S17 Mnchecka.

TG: Ja.

S17 Yes, then I realise that I remember when I arrive at home after doing that mnchecka, I sent my daughter to go and buy the cloth and paints. We did it as a family.

TG: Great.

S17 Yes, and then what I learnt here I transferred it back to my family, we can do it as a family group.

TG: Ja, ja, nice.

S17 Yes.

TG: Great. Ja so in fact, so you've appreciated the both sides of the artwork. The making of the art and looking, responding to, yes, great.

S17 And looking at art. Because now as you look at art you can see different people do different things differently. So just like going you say ahh people are carrying woods down. You see, and I remember when I grew up there was an old man who was living around. Always sitting under the tree, carving, carving. But we didn't realise that he was doing something important. We just know that no, he's carrying some spoons.

TG: Ja.

S17 It's just spoons, it doesn't have anything to do with us, we just use them when we cook.

TG: Yes.

S17 Yes, but now we realise that we were having some artists and now we are still having them around us but we didn't realise what they were doing.

TG: Ja, because in Limpopo there are lots of wood carvers doing very interesting things hey.

S17 Yes and even the materials that they use. Like plastic bags that are lying around, I used to

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collect them but I don't know if I can do something, like a dress.

TG: Ja.

S17 As it (laughter)

TG: (Laughter) Ja.

S17 You see, the artists they just take anything that you didn't realise that important and turn it to something.

TG: It's true, use it to tell a story.

S17 Ja, and even my mother is the one who use the grass, you call it lehokwa?? She used the grass mats.

TG: Ok.

S17 Yes, but we didn't realise that she was making art.

TG: Ja, ja.

S17 It is in my family. My grandmother, my mother and my aunt they doing this thing since before I was born. But we didn't realise they are artists.

TG: Ja, ja and some of them probably were very good at what they, very skilled.

S17 Mm, you see when they, they, they, they finish up, they twirl it, they twist it, they cut and it becomes a very nice thing.

TG: Ja, ja.

S17 The mud cannot come running because they did it technically.

TG: Yes, mm

S17 Skills.

TG: Ja, ja.

S17 But we didn't realise. But for now we have appreciated a lot on this course, we have learnt a lot

TG: So I think there probably, you could say there, there is a bit of a difference maybe between a crafter who creates things only for to be useful, but even in those art works if they are very skilful, they actually say more than just, they're expressing, they're expressing a lot about their culture and their lifestyle. They are telling a story about what is important, what is precious, what means something.

S17 Even those grasses, we, we, we were, for me grass was just a natural thing and for me it represent culture and now when they weave these mats, now a day's some people they call it using sweet wrappers,

TG: Sweet papers, yes, ja

S17 Mmm, they do it nicely.

TG: Ja, amazing, mm,mm. Great. Is there anything you particularly enjoyed and which is

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perhaps different from other B Ed lectures?

S17 Yes, when we were in art classes, we feel relaxed and we didn't realise that we are learning.

TG: Okay.

S17 Learning becomes part, we we we were enjoying. I, I remember when we were with that lady, what is??

TG: Bronwyn

S17 Bronwyn,

TG: Yes

S17 We were singing and when we come to art classes the stress goes out, we don't feel anything heavy on us because what we were doing it was very enjoyable.

TG: Great. Mm, yes.

S17 and even in the theory classes because we share, we talk, it is just not like any lecture room where you sit there and keep quiet and you listen to want the lecturer saying. We were sharing ideas. Like in the, the, what's that, the the the enquiry.

TG: Yes.

S17 We learn people are having different views about something and after all I can change my mind because of what someone has said.

TG: Right.

S17 I start to realise oh this thing can look in this way, I guess sometimes we are stereotyped.

TG: Ja, ja.

S17 And if people are talking and talking we start to realise no, how this thing is this way, not that way, then you can change the way you see things because of other people.

TG: Ja, ja so you really listening to people.

S17 Ja and the other things respecting of each other one's ideas. We listen, we don't eh, eh, eh say to someone, no your idea is not correct, we just discuss facts and give some opinions and reasons about what we are saying, respect.

TG: Great. Did you discuss anything you learnt or related topics with others outside the classroom, at home, on campus?

S17 Even at home as I have mentioned. I have shared everything that I learnt here, with my kids.

TG: Great.

S17 With my family, we do things as a family. I, last, last time I did you remember when I said I want to take my fish home..

TG: Yes.

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S17 Yes, because I want to show them that's what we are doing at school.

TG: Great.

S17 Mm, we sharing a lot. People they started to, to, to, to to get interested and come and do art because of what we were doing and doing and show to them this is how art is. Art is very different to other courses like studies. Studies like want lot of reading, in art you don't have to read lot of books but you have to learn, you just learn through looking at this sculpture like when we are writing exams.

TG: Mmm.

S17 You can see these people. And what I have realised with this sculptures, there is no perfection doing that art piece, but at the end of day this things a man wearing a suit, hair, eyes, even though sometimes the eyes are here, you see. The product doesn't have to resemble something in real life, because it's someone's ideas and you see.

TG: Interpretation, ja, ja. So the readings that you had to do for theory it wasn't, you feel it wasn't too much?

S17 They were not too much, but they have lot of knowledge inside there.

TG: Ok, so it was valuable, those readings?

S17 Ja, after you read them you realise and they talking about your every day experience. But we never thought that we are we are we are doing something valuable. Like when I crocheted, when I I I I using, again in our culture, we we use cow dung to cover the floor.

TG: Yea, ja.

S17 They use art, the patterns is art but we didn't realise that art is everywhere, where it is around us.

TG: Ja.

S17 Every day when you wake up, we're surrounded with do art. But we didn't realise.

TG: So so now maybe you appreciate your floor more than you did before.

S17 Yes, and I I I can even go and do it, knowing what I am doing now.

TG: Ok.

S17 Yes, because I know that when I do this and this, I doing art.

TG: And you are performing something that is part of a whole tradition,

S17 Yes, and even I can go and encourage people to to to carry on. Because if we don't do it, my child, our children will never know about it. Yes.

TG: And now you can also think, how can I do it slightly differently to make it my special style of floor?

S17 Now akiri we are using cement and paints.

TG: Ok.

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S17 I can translate what my parents are doing with cow dung, with paints.

TG: Ok.

S17 Yes, I can paint my floors with different patterns. I like just polishing the floor just to shine. You can use paints.

TG: Ok.

S17 (Laughter)

TG: They must watch out when you come home.

S17 (Laughter) Yes that's right. Now at our schools they are going to see. I think about the principal. Principal.. now must make one classroom to be a art, yes where we can go, we have these tables at our schools, big ones but we don't use them.

TG: Oh really?

S17 Yes, we can create an art room.

TG: Yes, great.

S17 Yes, to go there with our learners doing art. Unlike when we just say, yes draw it, just draw everything that you want, (laughter).

TG: (Laughter) Okay, did the course change how you think about your own role as a teacher?

S17 Yes, now I no longer just a teacher, I'm even an artist,

TG: Great, yes.

S17 I can teach my children how to make art and how to respond at art. Unlike when we just say .. I repeat it, draw whatever you want. Ja, dogs at home, your houses, your, then when the child come and say, mum I'm done. Then you say no you didn't go and do it.

TG: Do it more, do it again.

S17 Draw the chickens, (laughter). Now I know what I can do, we can go and collect just say natural things. At our places we are very, very lucky because we are surrounded with nature.

TG: Right, lots of resources.

S17 Yes, lot of resources, the trees that are soft, to be carved like, that tree we call it… mm, when we grow up, when we grow we are doing hand works during our times. The boys go to the mountains, cut that tree, it's very soft, easy to carve.

TG: Great. It grows quickly.

S17 Yes it grows quickly. And for now we thought maybe this curriculum it change anything, people are no longer doing art. You know, previous times, when we were in lower classes we were doing art.

TG: Ja.

S17 Yes, people were carving wood and making spoons. Yes, but now I know what I am going to

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do..that my role was not going to be a teacher at the class, I am also going to be an art educator.

TG: Art educator and also not just making art but talking about it, thinking about it, doing a lot of, because that's the thing, is that how art can help you think. Ja.

S17 And to look at other people's work, look at it, criticise it. These artists, maybe these, she won't be, use a brown colour to make a suit, may if she can use, this and this and this, yes.

TG: Ja, ja, nice. Okay, and did you find the small group discussions and the whole group enquiry, helpful in your own learning and in helping you think about your role as an educator? Will you use some of these ideas in the future? You know how we use pairs and groups and the whole group?

S17 If we encourage children to, to, to ask questions. Questioning is the other skill that sharpen the child's mind, because the child doesn't have to, to, to, the child must think deeply, even it is not about art, that skill that the child learn in art can be transferred to other learning areas.

TG: Ja.

S17 It means the child become a critical thinker.

TG: Great.

S17 Yes, even in the future we are going to have children who will ask, be able to ask questions.

TG: Great.

S17 Also just accept everything that you bring to them. If I say, learners let's do this and this, the other child can stand up and say ma'am why do you say we must do this?

TG: Yes, ja.

S17 Unlike the classes that we were having, the children just sit there and take everything that the teacher is saying, but for now if we can teach our children the questioning skill, yes, through interrogating with the material is questioning. The children will learn how to ask questions.

TG: Great.

S17 Yes.

TG: Umm, has the course influenced the way you see yourself as a learner, student, and how you see your fellow students? Now you're a student in the University. Did this course affect you as a student?

S17 This course affected me positively because for now as I have said I'm able to see things in a different way, unlike well I see things before I take this course. As a student now I can look at this flower, why this flower has two colours? Why did they use this button to make this flower?

TG: Mmm.

Appendix G: Interview Transcripts (S17)

Interviewee: S17 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 39:28 minutes

S17 Yes, as a student of art, now I can ask a lot of questions and even learn more, not in the TG:'s classroom only, even outside. Why this tree? eh some leaves are bright while some are dark? You see because of the sun.

TG: Ja, ja, so it's just made you more, more interrogative, more questioning?

S17 Yes.

TG: Okay, that's great.

S17 And this thing that we have learnt in art, it doesn't end up in art classes as I mentioned. As a student I've learnt like, how to question things. These things also I can take and transfer in other courses.

TG: Okay?

S17 Why they say this? What, why this theory saying this?

TG: Yes.

S17 Yes. I can started to to to research deeply to get more knowledge.

TG: Ja.

S17 Yes.

TG: And then is it questioning on your own or do you think the practice of talking in groups, like in an enquiry, is also something that maybe you take to other, other subjects?

S17 Yes, yes because as we were talking I've realised that people, we don't see things the same way, maybe if I said this is red, this basket is red, someone can say, no its not red, it's orange because of this and this and this reasons. This means people, we learn from each other.

TG: Ja.

S17 We learn as seen in an enquiry like that, we were learning from each other. How do other people interpret things? How do they view things?

TG: Ja.

S17 Are my views the same as those in the group. Why am I different to them? Why do they different to me? I start to question this.

TG: Ok.

S17 Now always as I know myself, I I I'm always different to other people, sometimes I start to think that maybe I'm wrong. Why should I always don't see things the same as others. That's why I am always questioning myself.

TG: Right.

S17 But sometimes it's for now, I started to realise no, it's right, it's not something wrong with myself.

TG: Cause you've got your reasons, and you thought through it. Ja.

Appendix G: Interview Transcripts (S17)

Interviewee: S17 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 39:28 minutes

S17 That's why I can't see things the same way as others, every person perceives things differently.

TG: But you can, you see sometimes there's a criticism if one says, everybody sees things their own way, and any way is okay. Then you say okay the apartheid position, they saw it that way that was also okay. It wasn't okay. Why wasn't it okay? It's not that everything, every, every opinion is fine? There's got to be a way that we say ok in fact, that is not just and it's not fair for these reasons. Therefore we can, we can happily say, I do not agree. Do you see what I mean? There's got to be a point at which you say, yes everybody can have their own opinions but we can also come to a better understanding of what is right.

S17 What is right, yes.

TG: Mm, everything is not just fine. Do you agree?

S17 Yes, I do.

TG: So do you see how the community of enquiry, it doesn't say well everybody just have their own opinions, and we leave it at that and everybody, no. We come and we say yes I agree but, and we try and convince you and we try and come to some kind of agreement about what is the best,

S17 That's why I say at the end I can change my opinion because of other peoples' contributions.

TG: Right, yes yes, right, ja. Great. Thanks. Anything else you want to add?

S17 No, I want to just say thank you. You were so supportive, you are a wonderful teacher.

TG: Thanks, well I thought it was a wonderful class, it was so rewarding to work with you and see you, you know taking to the course so enthusiastically and you know enjoying, exploring all these things. It was very special for me.

S17 And for me I think you, can just allow us to do art next year again.

TG: Ja, ja it would be nice.

S17 You see and they saying we must go and do an E for our major.

TG: Ja.

S17 And one A and B.

TG: Oh no, another A and B?

S17 Mmm, for next year we have to start.

TG: You see and because, ja because of the diagonals you have to do an a and b because the c and d is on the wrong thing. It's a pity, hey?

S17 Mmm, I I I have done LO as my major and EMS. Then I did a c and d for each. Next year, I have to choose

TG: Another A and B?

S17 Yes another A and B and

Appendix G: Interview Transcripts (S17)

Interviewee: S17 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 39:28 minutes

353 TG: And an E?

354 S17 And an E.

355 TG: Ok, ja, ja

356 S17 But for me I wanted to go further with art.

357 TG: I know, it would have been much nicer. I know, that's why I said in that last session where
358 people said ooh we want to do art. I said you probably won't be able to.

359 S17 Hey, TG: sorry. Ja it was a very nice experience TG:, we have learned a lot.

360 TG: Great.

361 S17 And when we go back to Limpopo I assure you that we are going to do a lot.

362 TG: Good. Well what I can say is, you know, you got one more year in Joburg. Maybe you need
363 to just get to know a couple of art galleries that you can go to and just keep in, like they
364 opening the Wits galleries. You know they were renovating, so once the collection is up
365 and that will be easy to visit. And you can go and talk to the curator and you can look at
366 their collection, they've got a fantastic collection of all sorts of things.

367 S17 I remember, it was in 2006, we had taken our kids to Polokwane. They was a gallery there
368 at Polokwane.

369 TG: Ok, ja.

370 S17 But because you are having no knowledge about art, oh I don't remember anything.

371 TG: Amazing hey? It would be interesting to go back there now and go speak to, if they got an
372 education officer. And actually find out what they've got, what's on display? What's in
373 storage?

374 S17 And we go there, most of the time. I went there but I didn't ever think of going inside.

375 TG: Amazing, ja.

376 S17 After I went with the children I didn't ever visit it again, that place. But I always there
377 around. But for now I start to say no when I go back home I want to go there.

378 TG: Great, ja.

379 S17 This means we have gained something different.

380 TG: Wonderful.

381 S17 Mmm, mm

382 TG: Great.

383 S17 That's why I said may God bless you Theresa.

384 TG: Thanks (laughter). Good, ok

385 S17 Now our journals.

386 TG: Yes, your and your umm.

Appendix G: Interview Transcripts (S17)

Interviewee: S17 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 39:28 minutes

(Recorder turned off and turned on again)

S17 Its police, ooooh I remember one of my friends, it was in 1986 when I'm doing form 4, it was then. One of my friend, we were not knowing that she's pregnant, shoo Tiny, the police were you know with shambok. And on the 25th of that month she has given birth to a baby boy, now he's a doctor that boy.

TG: Really? How amazing hey.

S17 Collins.

TG: And what you were protesting?

S17 Ja, we were protesting. In our place, akere in Limpopo that time they, they, they burn people saying they witches, it was by that time.

TG: So who was burning people, saying they were witches?

S17 The youth.

TG: The youth?

S17 Yes.

TG: And, and how is that connected to your protest?

S17 Akiri. You see during that time people they were just, this youth, they were politically minded but in the other side I don't know what was happening because, jealous and what so ever, because maybe in our families, if they hated Theresa they can just say Theresa is a witch.

TG: Or an informer.

S17 Yes, no not an informer, no, *they* were informers.

TG: A witch.

S17 And then they turn to people, cause I don't know, it was stress or what, I can't explain because they would just turn around, not for focussing on the political side.

TG: Ok then they bring up this cultural thing. They use it and say you a witch.

S17 Yes, ja then they burn people. It was at Raesibe's place. Lot of people were burned down. There in my place

TG: Who were they, maybe older people?

S17 Ja, there were many older people, some of the people are the people who I can say they progressing in the community. Like,

TG: Okay, they doing well, so then they're jealous,

Appendix G: Interview Transcripts (S17)

Interviewee: S17 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 39:28 minutes

S17 Ja, the other lady was running a shop, they've taken her out of the shop, taken her to the mountains, put petrol over her and burnt her. The time when in our place, ahhh, in 1986,

TG: Ja

S17 Aih, aih, but,

TG: And then how was that connected to, so it wasn't, it's hard to say, how it was connected with the political, what was happening?

S17 In, in, in, in my area the people at, akire we are living in villages, they Imwana people, the village of Raduwane was the black conscious people.

TG: Ok?

S17 And in our side the ANC people like the, then there were clashes again, political clashes. Then at Miller, you can't see a boundary between Miller village and Raduwane village. The people at Raduwane were black conscious people and the people at Miller were anc people, then they become clash. Burning houses, you see, and people are crippled now in a wheel chairs because of that. And you know they were shambocking us, the police Theresa.

TG: And then the police would come in as a third one, to come and beat everybody.

S17 Yes, yes, I remember I was with that girl, Regina, we were going to the mass meeting, ooh, we were confronted by the police, I was running. Fortunate enough they didn't catch me. But that girl, you see the shambok and eish.

TG: Ow, ooh

S17 It was terrible.

TG: Ja. No well that's the thing, that's what's interesting about this class as well, is that those of you who are a bit older have got the experience of what it was like before. But the younger people, they've only, they've got a a they've got some idea because they've read the stories or they've, you know, their parents have said things, but really they don't, they don't really know what was happening but they coming into a situation where there is still tension because of the past, isn't it? And they've got to make sense of that and they and they gonna be teachers in schools, they gonna be dealing with children coming from very different backgrounds, umm with all those different histories, it's very complicated.

S17 Jaaa.

Appendix G: Interview Transcripts (S18 & S14)

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

TG: Ok, so what did you learn from this course? Did it make you think differently? For example about art?

S18 Yes,

TG: So we thinking about the theory course, so

S18 Ok

TG: Yes,

S18 Ja, I think it has made a change how I learn.

TG: Ok?

S18 Especially like learning in different ways. For me art, you have to be creative that is what I have learnt and it is not like the teacher says the learner must do this.

TG: Yes.

S18 Means to say this is how, this is the thing and then do it your own way. Creativity.

TG: Ok.

S18 I think this course is all about creativity and then making learners come with their own ideas not just to say do this, this is how you do it.

TG: Right, ok.

S18 Ja.

TG: Ok.

S18 Thinking, seeing different things. Learning of strategies

TG: Ok, so it's given you different ways of learning, different ways teaching, fabulous. Ok. Tsegofatso?

S14 Ok, what was the question again?

TG: Umm, what did you learn from this course specifically? Did it help; did it make you think differently?

S14 Ok, yes it did. At first I was scared about doing art, to be honest. Yes and then after then I realised that you know it's not so bad. I learnt so many things and I think I can teach art as well. I'm not an artist person or a creative person but I'm there.

TG: Getting there.

S14 Yes, I'm getting there. Yes I can look something up and I can do many activities with the kids.

TG: Ok. And both with making art and with looking at art, hey?

S14 Yes, ja I also learnt that you can look beyond what you see. You don't just have to look at, you have to think and look beyond.

TG: Ja, nice. Okay, ja. And was your existing knowledge challenged in a constructive way? So when you came to the course you might have had some ideas about art. Were those ideas

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

changed, challenged?

S18 Ja I think they were challenged in a way cause, you know what I thought we are going to learn maybe like this is how you paint. And I said okay I'm going to go to doing art because I've never done art at school so I am going to learn how to draw a person. Well it was not like that, you had to, you try, you see. Not like you were taught like the technique, this is how you a pen. This is what I thought.

TG: Ok, so it's much more about trying out, experimenting, finding your way. And then with theory? With learning about art history or art theory? Did you have some ideas about what that was about?

S14 I didn't have any ideas about like theories. I just thought I would come in a practical mind, not a theory mind.

TG: Mmm, mmm so now can you that looking at art is also an important part of art?

S14 Yes, yes, it's not only about the critical it's about looking at it also.

TG: Ok, good. And is there anything you particularly enjoyed about this course which is perhaps different from other B Ed lectures?

S14 Yes, completely different. Like the learning strategies like I have said before, is so relaxing. I be sitting at there in the circle, talking, unlike in other lectures. It's formal, you just sit there, sometimes you don't understand and get the chance to talk, they don't even asking the question, just say this and this (clap, clap) just take notes, whereas in here you get involved, you have to stand up, you know. You are learning go there and take the books, how are you going to apply that and you get help. If this is your foundation how are you going to teach that and get help. Unlike is some other lectures, this and this and this (clap clap) Don't say ok this is what I think and what if I have a problem how am I going to get help. Or else in here is more involved.

TG: Ok. And umm, you felt you could, if you didn't understand something in the reading do you think you could come and talk with your peers? And, ok. And ah ok, what is, what did you specifically enjoy about this course that was maybe different from the B Ed?

S14 Yes, yes.

Other B. Ed courses

S18 Ja, I also like interacting with the other learners and you as well. I like the strategies that you use to teach as well. Like maybe if I read a reading, maybe I've got an understanding like it's about this and when you come and say ok this reading about this okay, in my book. It means I was not thinking about the right thing so now I understand what actually the person was saying or whoever wrote the article.

TG: Ok, and now do you read articles more than once?

S18 Yes I do. I read the first time and then the second time, ja.

S14 And it's also like make you think like when you are reading, just not just have to read it -

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

you read and think at the same time. What exactly is this person trying to say, whatever message she is trying to portray, ja.

TG: Great.

S18 Ja, adding on that. Like we have learn how to ask question whilst reading, with the enquiry question out there, maybe the theme.

TG: Ok.

S14 I just learn that when you communicate I must ask my own questions so that I can check whether I understand for one.

S18 Yes and it did help.

S14 It also helped with the other readings. Even if you didn't know, let me just read and then whatever you don't understand, like for even when you are doing an assignment, you just read and do whatever but now you know ok but I just don't have to read, you have to read and ask questions. So and read re read again to understand, ja. So it helped as well.

TG: Excellent, very good. Okay. And did you discuss anything you learnt or related topics with others outside class? Like at home or with other students on campus?

S18 Yes, my friends. I always say with my friends, oh yes, ohh art. Today's theory, and we doing this and this and this, yes. Can you believe it, ja.

S14 All oh it's so nice, a very different way of learning.

TG: Ok

S14 (Inaudible)

S18 Then they say ohh we supposed to have taken art, and this and this and this

S14 Jaa

S18 Laughter, I say it's too late to change now. I was supposed to have taken art. But I really wanted to do art like when we were at day care I wanted to do art because I'm a foundation teacher, I had to be creative and all those things, so I choose art. So now when I we are telling them about art we have to do and all those things. They say ohhh we supposed to have taken art

TG: Somebody was saying that umm, she's been telling them about that sculpture, that John Baloyi. Now every time they, everybody, everybody is looking at that sculpture.

S14 It's also my friend we went to a what is it? Commerce library, there this nice picture, pictures whatever. So I was looking at them and saying and I was already talking about the piece and she was asking what are you (inaudible) what are you doing all this research? I said no, we see this and that and that, (laughter)

S18 Because we learn how to look at art.

TG: Commerce building, I can give you these pamphlets

S18 Ja Commerce building they have nice art.

Appendix G: Interview Transcripts (S18 & S14)

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

S14 Ja, the Commerce library.

TG: I don't know if it's the, this is what I can give you, this one.

S14 Let me see,

S18 Ja this one.

S14 Ohh yes this one. This one we pass when we go to the library, yes we also see this one.

S18 And we also see this one.

S14 Laughter, ???? yes!

TG: Okay, so that there's lots of art on west campus so now you can go and look at, look for all of those? Great.

S18 Always when I went there with Mamsole we discuss art (laughter).

S14 Then we see everything and then we sit and discuss art.

S18 Ja maybe we going for our frame questions.

TG: Yes your framework. Ja, umm did the course change how you think about your role as a teacher?

S14 Yes,

S18 Yes it did.

S14 As a teacher I must not just stand in the front, teach like the traditional way of teaching. What I like about today's art it is like getting learners more involved, so I think my role as a teacher is changed. Maybe getting learners more involved in the learning process.

S18 Cause it's like learners, not teachers in class.

S14 And we also like what we learn here we use it like everywhere, like when I'm teaching everything that I was teaching and then it's how you approach it, like it helped us how to approach our teaching. Like when I'm also, like maybe in numeracy, literacy, whatever subject I'm teaching. I use the approaches, like actually involve learners more and interact.

S14 It also helps you like to know where your learners are, what they are thinking, all those things.

TG: Yes

S18 So it did.

TG: Good.

S18 I just thought it would help me with my language (laughter).

TG: Your own English?

S18 No my language, yes English. No that's why we have to learn. No I say I

TG: It's practice isn't it, practice, practice

S18 Ja, its practice.

Appendix G: Interview Transcripts (S18 & S14)

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

TG: Ja, so is that your biggest challenge, you feel? Just improving your own language?

S18 Ja, improving my English, ja.

TG: Ja, ja

S18 I'm getting there, I'm not there but I've improved since I got here.

TG: Okay and did you find the small group discussions, the pair work and the whole group enquiry helpful in your own learning and then helping you think about your role as a teacher? Will you use some of these ideas in the future? So the different, maybe you already were using pair work?

S14 Pair work, I already used it ja.

TG: Ja, ja

S18 We already used them.

TG: And umm somebody was saying that when they first did the group work like with the postcards, they went into groups then they thought oh its good, it's time to chat about facebook and all this, you know. But then when they were realising that the things that they were deciding in the group was going into the next section of the lesson and then everybody would hear what each group heard, then they got more serious about what they were doing in the group because they knew that it was going somewhere.

S18/S14: Yes!

TG: That it was going to be part of the, you know

S18 Because sometimes in other lectures, like you've said, its own groups of five five to discuss this and this, and after that we don't come back to the whole class and, that's why we take, do our own stuff, there see. Whilst in here you have to discuss and then after take it to the whole class.

S14 You know like even here what I realise we never discuss anything outside of what we were doing because I want to know, what is this one saying and what is this one saying, and what, like you become focused and interested. And ja, we never say ok yesterday I did that like in the others, Mamsole is right. Sometimes if I decide ok yesterday I did

S18 (inaudible), chatting, chatting.

S14 Chatting, chatting, but in art you also discuss whatever, about focus and interest, everybody is interested, we want to know whatever, and we are also thinking as well.

TG: So you really focused on the task?

S14 Ja, focused on the task that is given. When they say in groups, we just say okay!

S18 Ja, Laughter

TG: Okay and umm, has the course influenced the way you see yourself as a learner, well you have mentioned that already, and how you see your fellow students?

S18 Yes it did.

Appendix G: Interview Transcripts (S18 & S14)

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

S14 How I see my fellow students, ja I did, like you, you maybe you got this, what can I say? No it's a concept one. I don't know the word I am looking for, but then you realise that no, this person is not like this or she doesn't think like that

TG: Oh you've got sort of a stereotype? An assumption?

S18 Laughter

TG: You need water. She needs more sweets. Ok you feel a bit better?

S14 Yes.

TG: We nearly finished. Ok so what was that about, it was about yourself as a learner?

S14 Yes.

TG: Ja? Oh no and your fellow students?

S14 Yes, your fellow students.

TG: So you saying sometimes you have an assumption about somebody else? A preconception

S14 Yes.

TG: Is that what you saying?

S14 Yes, yes.

S14 And then you find out that no! this person they can think and they know like more than you think they knew.

TG: Yes, ok?

S18 Especially when they doing discussions and say ok, ok!

S14 Ja.

TG: Ja, ja

S18 You learn more from your fellow students

S14 Yes, ja also that is what I've learnt. Like if I don't know something maybe someone in the group or my fellow learners, my fellow students will know the answer and I learn from them. It's not like I'm on my own, okay if I don't know there's nothing, so maybe others thinking just help.

S18 And we've got different knowledge about different things. I might know something about this and this person they know something about that.

TG: Right, ja.

S18 So, so group work and all those things that help really well and I've also I like the fact that we were like not the same in the group every time.

TG: Ja.

S18 Like every time you've got different people in a group.

S14 Jaa, mmm

Appendix G: Interview Transcripts (S18 & S14)

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

S18 So today's lesson has not got only to be me, S18. Today we are doing this and this and tomorrow I will be with this person and that person. I we saying differently on those things. Like even our background, how we interact with other people, all those things, our self as well like, what is it, emmm. So cause we come from different background, different religion also help as well, ja.

S14 Yes, we learning from other peoples background, okay

S18 Because what I think about that like even when I'm looking at art like this, somebody will think about that and because we come from different backgrounds we've got different knowledge, or whatever. Our own understanding and that's it what helps with the group work.

TG: Right, right. Great. And one thing that I've added on the end here, is the idea also about the use of space. You as foundation phase teachers, I think you're already very aware of the use of space because, you know the foundation phase classroom you often have a carpet for reading and you group learners and you, they move around, they have different stations.

S14 Reading corner

TG: Okay good, ja. So you see that I was making our room a little bit like a foundation phase classroom, the circle, pairs, groups, we can use a data projector, we can watch a film in the same space, its flexible. We use it in different ways, we get up and we vote and we do things, we using our bodies, we involved, we not just sitting.

S18 Ja,ja like that, if you are tired you don't fall asleep something like that. We are moving as well, ja.

S14 Ja, it was very helpful. To consider you are in the space in the classroom.

TG: Good, ok is there anything you would like to add?

S18 Oh add? What can I say, I say thanks for you to taking us to the constitutional court. I learn so much about art and I see different kinds of art and I appreciate art now. And thank for myself for taking this (laughter) course!

TG: Thank you to yourself for taking the course (laughter)

S18 No I don't regret taking it.

S14 Ja, we enjoyed this course. I really enjoyed this course, yes.

S18 Yes, I did, it was not stressful like other

S14 Yes, it was so nice, like ok today we going to art class.

S18 Seriously when I come to art class it was the most relaxing course, I didn't get stressed about, even though I've got an assignment or a task to do or I never had to do, I was not stressed.

S14 Mmmm.

Appendix G: Interview Transcripts (S18 & S14)

Interviewee: S18 & S14 Interviewer: Theresa Giorza

Date: 11 November 2011 Duration: 19:16 minutes

S18 Even when I come to class you relax and you fortunately enjoy it and then you go to lectures and you feel like oh my God I should home or whatever and I must not attend all those things.

S14 Jaa, but for art it was not like that.

S18 Yes, think it's a relaxing course.

TG: But it wasn't a holiday, you did learn stuff.

S18 No it was not a holiday because, no because we enjoy the course and like everybody, we were like a like a small little big family.

S14 Ja, ja

TG: Great

S18 Even outside of we were like

S14 Mmm, I'm going to miss this class.

TG: Thanks, ok.

S18 Ja, like we're respecting each other and then we respecting each other's views, everything. It was not like oh this is who ever, S18, like in the other subject. No I feel like, I don't know about others but for me we feel like we were a close knit family.

S14 Ja, we work together.

S18 Yes we work well together, ja. Like even if before you come to class maybe you say we do a reading, did you do that reading and I say yes and then I'll tell her no I understand this and this. Ok I no I thought it was about that and that, and when you come to class you still discuss it.

TG: Excellent, ja, ja. Thanks, that's very useful. Thank you very much. I really enjoyed the course because the group was also very open to each other to getting involved in the learning.

S14 We also enjoyed.

TG: Thanks.

Appendix G: Interview Transcripts (S19)

Interviewee: S19 Interviewer:Theresa Giorza

Date: 11 November 2011 Duration:14:03 minutes

TG: Ok, ok, I'm just gonna ask the, I read you those questions remember, to give you an idea about what they will be like?

S19: Ok?

TG: Umm, what did you learn from this course? Did it make you think differently, for example about art?

S19: About looking at art and responding to it? Or just art in general?

TG: Yes, yes,

S19: Well

TG: You know it's a theory course, so more about responding to art, ja.

S19: Ja, I did find it beneficial because when we first did the umm, the rope thing and you told us about our experiences, where to move, that if you had a good experience then go to this side of the rope, if you had a bad experience. And then I went into the bad experience area,

TG: Oh, really?

S19: Because I been to art shows but like, I don't know like, like I didn't how to interpret it and now I have an idea of how to go about looking at it like a process, what I should be looking for? What I should be finding out about the artist before I interpret it in my own way but also bringing my personal experience into it. And to say that I can bring my own personal umm experience into responding to it.

TG: Yes, great. So you feel more confident about going to art galleries?

S19: About looking at art.

TG: Ja, fantastic, ok.

S19: And about seeing what the artist is trying to communicate.

TG: Yes

S19: Yea

TG: Great. And was your existing knowledge challenged in a constructive way? Like when you came to the course the knowledge that you already had perhaps or the ideas you had about art, was there anything kind of changed?

S19: Yea, well then my my way of responding to art is now changed, it's now different, that I know that I can bring my own experiences but I can also take what's the artist was trying to get in his history, or whoever, whether it's a girl or a boy, the history that they bring and my experience and interpret the art in that way.

TG: Right and you can read about what other people have said about the artworks, hey?

S19: Yea, so like everybody's input can give you a different explanation of the artwork, a different response to the artwork.

TG: Okay, right, okay. And also umm, so with that framework you found that useful?

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S19: Yes, very useful, very, very useful.

TG: So the thing of also looking at historical contexts ...

S19: Mmm, looking at all different aspects of it.

TG: Social contexts, yes.

S19: Like for me when I first went my first experience of looking at a art gallery, like I didn't think that I was allowed to have a say, or like bring my own interpretation of the artwork into it. I thought it was all about what the artist is trying to communicate.

TG: Right, right.

S19: Now I understand that all these categories come to together in order for you to respond to it appropriately.

TG: Okay, great. Okay, is there anything you particularly enjoyed about this course which is perhaps different from other B Ed lectures?

S19: Yes, I loved that we sit in the circle and we used to have discussions. I loved what we learnt about enquiry because they didn't know how to go about that and what it actually means, and what's the purpose of it, like the benefit that you can get out of it and from this course I learnt a lot of art implementing that and

TG: Yes

S19: And the type of benefit it can have from using it in the classroom context.

TG: Great.

S19: Teaching art.

TG: So you interested in that and do you think you will explore it further?

S19: Yes, yes.

TG: Oh good.

S19: The idea of enquiry is fantastic.

TG: Okay, good.

S19: Cause it allowed us to like construct our own learning. You gave us the opportunity to like talk about how we thought about certain topics about the certain artwork and like it was, it was a lot of freedom given in that way.

TG: Yes, yes and do you think it also helped you reflect on readings?

S19: Yea, yea, we were we were told to like read it on our own and then, because, we we read it and then we came and we brought our own interpretation and it was nice to hear everybody's interpretation of what they had read.

TG: Right, right. Good. Did you discuss anything you learnt or related topics with others outside the class, like at home or with other students on campus?

S19: Yes about it, interpreting artwork, like how do we see certain things? So like afterwards

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when we went when we went to the art piece outside, the wooden sculpture.

TG: Yes

S19: Then now we, now we tell our friends about it, and what we learnt about, and it's not just something that's there for show. (laughter).

TG: Good so you think lots of people are looking at that sculpture in a different way?

S19: Yea, in a different way now, yea.

TG: Good. Did the course change how you think about your role as a teacher?

S19: Yea, because with the enquiry now I understand that I'm not going to only feed children information all the time, that I should allow them to bring their own interpretations, their own experiences into identifying things and responding to certain artworks, that type of thing. Looking at things when doing readings with them, ask them what they have understood before giving them the answers or asking them questions about what they have learnt.

TG: Okay, and also getting them to listen to each other?

S19: Yeah, yeah.

TG: Okay, cause that's that's the big thing about the enquiry, isn't it? That the pattern of the teacher talking all the time has completely changed.

S19: Changed, yeah.

TG: And that that um children are encouraged to listen to each other and not only to the teacher.

S19: To each other, not only to the teacher.

TG: Ja, ja great. Umm, now you must just chip in if you want to?

S19: Okay.

TG: Did you find the small group discussions, and the pair work and the whole group inquiry helpful in your own learning and in helping you think about your role as a teacher? Would you, will you use some of these ideas in the future?

S19: Yea, like the enquiry I loved it. The group work umm was was nice to do, like when we first did the postcards that was interesting to do, to do that because we looked at certain artworks like the the picture of the artwork and so everybody had different interpretations because we first looked at it on own and like the stuff that I wrote down and then when I discussed it with a partner, they had a completely different interpretation of what I had been looking at, at what it could mean and they spotted different things within the artwork that I don't, that I didn't notice at that point in time. So that was very beneficial because then I got a different interpretation of the same thing.

TG: Okay, so it's just helped you look further? Great.

S19: And see that other people look at the same thing but interpret it in a slightly different way,

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not completely different, but in a slightly different way, ja.

TG: Good, okay. Umm has the course influenced the way you see yourself as a learner and how you see your fellow students?

S19: Yea, because now I respect what they say, I have an idea that they also have input, that they also have their own interpretations and that I should respect what type of interpretations they have of a certain thing. Like their own views and their beliefs and what they understood from the reading and what they have taken. So I have learnt that I need to respect them and what they experienced.

TG: Right. And then umm do you have any idea um, okay, no maybe I'm responding to the um, your comment about that everybody has their own interpretation, okay? The, sometimes there's a criticism of a certain approach, where we say any interpretation is as a good as any other, okay? Now obviously when you looking at an artwork, some interpretations are better than others, there is some sense of judgement, do you know what I mean?

S19: Yea, yea.

TG: Is not like anything, like

S19: Then it goes, ye, no I do understand that.

TG: You know I can come and decide that I am not going to do any research, I'm not going to find out anything about the context, and I'll say, no but this, but this is what it says to me!

S19: Ja, no you can't do that you need to take all of them into consideration that's why the framework was helpful.

TG: And weigh them up, and judge them and hopefully come to some kind of consensus in the group. So you still looking for the best interpretation but you using everybody's knowledge and everybody's thinking.

S19: Yea, the interpretations.

TG: Yes, ja, okay. One thing I didn't have in my questions but its quiet an interesting aspect that I, that I wanted to talk about and that is just, just the issue of spaces and places of learning. And you mentioned that you really valued like sitting in a circle?

S19: Mmmmm

TG: And um, um the way we used that space in number 1 to 7, it was nice that we had some flexibility. We could sit in a circle, we could also look at a data projector, we could watch a movie, we could do pair work, we could do group work. You know it was very flexible. We could get up and vote on the board and do, you know, there was a lot of, there were different ways of using this space. Umm, maybe just reflect on that, in,in,in umm relation to maybe kinds of classrooms you've encountered?

S19: Like me on teaching practice?

TG: Ja, ja.

S19: Yea, like a lot of classrooms that I've been to are usually quiet crowded and so teachers

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usually just put children behind each other. Like I like the fact that it's in a circle because then everybody is allowed to have a contribution. When you in lines people tend to uhm, like some children don't even pay attention to the entire discussion. When you in a circle the teacher is able to see everybody and so everybody has to pay attention because she is at the centre or the person doing the enquiry is at the centre and so, ja, so in that way that that kind of thing works, but in classrooms because it's so big it's difficult to actually make a horseshoe or a circle.

TG: Yes, ja classes, the numbers are so

S19: Ja, the number of students and class sizes is great. But umm, there have been situations where I have been to schools and never been able to do that. Like, I went on teaching prac to New Zealand and the teacher there taught all the time in groups, the only time she ever taught on the carpet was when she read like a certain story that they were going to do for language, or that type of thing. But most of the time everything was done in groups, so she had different stations where the children would rotate almost the entire day.

TG: Great, okay. And what level was that?

S19: That was grade 2, wait no grade 1 but its year 2 there.

TG: Ok, ja,ja. So you doing foundation?

S19: Yea.

TG: Okay, that's fantastic. Anything else you would like to add?

S19: Another thing with group work, like teachers find that with group work in the classroom they can just leave the children to do whatever they want to, like the children have to work independently, but children also need facilitation so the teacher should be walking around and that's a opportunity for them to assess during that time. So instead of just sitting and leaving the children, you should walk around, make sure that everybody's actually participating, that kind of thing with group work, because otherwise one person participates and the rest of them will just sit there.

TG: That's right.

S19: Soo

TG: Ja,ja, some people, its quiet interesting in the interviews with other students. One person said, umm, oh when we, at the beginning when we did group, group work, like with the postcards, it was like oh lets use this time to chat about facebook, and whatever

S19: Yes, you see that's what happens.

TG: And then gradually, and then as they got more interested in what we were doing and seeing how each, each kind of process led to the next process, then they got more involved. Because, because it was like through the group work and then taking what the group had done to the whole class and then choosing from those, it was like benefit, you could see how your decisions were kind of being incorporated all the way along and it kind of was exciting.

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S19: It gets you more interested in what you are doing, you see a purpose for it. And ja I find that, that's a big problem when we doing group work, children need to see a purpose in it, they need to know that they are going to have to report back after they've done the group. That's a nice way to make sure that they are actually doing the activity and not just messing around.

TG: Ja, ja, ja, it's that feeling of, I suppose it, its, you know in a long stretch you can say how it's linked to democracy. That feeling of that your input is important you know, along the way all the little things that you contribute add to the whole lesson, you know. Okay, thanks.

S19: Is that it?

TG: Ja,

S19: Alright, thank you very much.

TG: So now you going on holiday?

S19: Ahh, yes, well I'm actually working for a bit. So going to, from next week Monday I am helping out one of the teachers at the school I taught at at the beginning of the year. She's going on maternity leave so until she gets back, so from now until schools close I am going to be teaching there.

TG: Great, grade, grade?

S19: Grade 2.

TG: Grade 2, fantastic, so it's now until early December?

S19: Ja, 10th of December.

TG: 10th of December, great. What school?

S19: ????? in Mayfair.

TG: Okay, that's exciting?

S19: Yea, it is and hopefully they offer me a job for next year because this is my last year.

TG: Oh right, okay. Brilliant, so you going to try some enquiries with the little ones.

S19: Yes, yes. I was talking to them when I went to the interview, so they said what would you bring to the class? So I said I have learnt new things about art and I would like to implement it in schools. Because I find that public schools don't do that much with art. They don't like incorporate it a lot into their learning because of budget constraints and all that kind of thing, but you can even when you don't have all those problems.

TG: Great, wonderful. Good luck.

S19: Thank you.

Appendix G: Interview Transcripts (S20 & S9)

Interviewee: S20 & S9: Interviewer Theresa Giorza

Date: 11 November 2011 Duration: 21:28 minutes

TG: Ahhh, your day was the other day.

S20: I thought it was today, the 7th, half past 11.

TG: I had you down for, hang on. I had you at 11h30 on the 4th.

S20: On the 4th, ehh I thought it was on the 7th.

TG: (Laughter) It helps to write things down you know.

S20: I did, I did, I wrote the wrong date.

TG: Oh, okay I'm just going to ask you the questions and then you can, answer the question, but then we can also talk about other things. If your answer raises something, then we can, you know we don't have to only stick to this. There might, you know, there might be other things that are, that you want to say, so that's fine, okay. So what did you learn from this course? Did it make you think differently, for example about art?

S20: I would say yes, I've learnt a lot from that, from from this course. I I mean to take into consideration that ummm, we were like different people, like in a same, same setting, coming from different backgrounds. So like it helps a lot to like to know where others are coming from and then like when we talked about the art and justice, there was this part where I was umm I was with Nkatane.

TG: Yes.

S20: I was like aih, okay for me when I talk about art I go like, into detail, like deep, deep, deep, I don't just look at the picture.

TG: Yes.

S20: Like I like to think that in in depth I think.

TG: Yes.

S20: And then ummm, Nkatane was like no no, if you look at it this way, justice is as they say. I don't remember what she said, but I, she gave me that impression that umm, I mustn't like just look at what the artist was trying to say, I must look at what I am trying to see, like what I see overall in art.

TG: Okay, like your interpretation?

S20: My interpretation, ja.

TG: Okay, so that, it was an interesting thing for you. That she opened your eyes, maybe? Okay, that's great. So, so, so actually talking to other people?

S20: To other people

TG: Helped you learn?

S20: Yes, it's more beneficial.

TG: Great, and have you managed to take that into other situations now that you've seen

S20: Mmmmmm

Appendix G: Interview Transcripts (S20 & S9)

Interviewee: S20 & S9: Interviewer Theresa Giorza

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TG: Now that you've seen how, how important it is to... (knock on door) Sorry. Hello, ahhhh, madam. Sorry you know what I'll join you in this missed appointment group. I was expecting you at eleven today, right?

S9: You said, you said quarter past, you said quarter past.

TG: I had Nkatane at 10, Raba at 10:30, Beauty at 11:00, Chandni at 12. So, ummm can you, we could have a, we could have a joint interview? We do that, okay? That's also good, okay. You just have to sit close to us so I can catch your voices, okay? So I was asking the first question was, what did you learn from this course? Did it make you think differently, for example about art? And what Aldrihn was saying which was very interesting was that, he felt that, ummm, in the course, you know the, the, the students come from very different backgrounds and so it helped the fact that we had a lot of conversation and dialogue in the course, enabled him to learn from other people's view points and think in ways that maybe he wouldn't have thought, you know, if if we hadn't had this kind of dialogue. So he was saying like Nkatane for example, umm, was saying, you know, apart from looking deeply, analysing the art work, you've also got to think about what, what is your interpretation because of where you coming from?

S9: Mmmm

TG: And that, that was quite an eye opener for Aldrihn, so I don't know, did the course make you think differently about anything? About art, about learning?

S9: Yes I can say I learnt a lot, even there, I learnt that art can be used in different ways. For example, it can be used as a means of communication. Not ,ehhh, I can use art to, to show my emotions, my, and how to interpret things differently.

TG: Okay, so you might use that with your children in, in class

S9: Yes.

TG: So, umm, alright, maybe we will get into that through the other questions possibly. Was your existing knowledge challenged in a constructive way? Like were there things that maybe you thought before and maybe you've changed your idea. Well you mentioned one thing already.

S20: Mmm.

S9: Well I can say my existing knowledge was challenged because prior to attending this course of art I was, I can say, I was stereotyped but now can,

TG: How, how were you stereotyped? What do you mean?

S9: Mmm, I was, when coming to the interpretation of things, I would interpret the thing the way I see it, but now I can look at it from different angles.

TG: Okay?

S9: Art has taught me to to look things from different angles not just to see things the way they are, but I have to

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TG: Or the more obvious way,

S9: Yes

TG: So now you will ask questions, you will try look deeper,

S9: Yes

TG: You will try and ask how will somebody else see this

S9: What does it mean to me?

TG: Okay. Ja, ja. And then the other thing is seeing, maybe, a lot of people understand art maybe only as in the making of art? But that the looking at art and the responding to art is such an important part of the subject, art. That's also something that maybe some people don't think about it. If they think they going to teach art, they think they'll just get children to make art. They don't think they going to get children to look at artworks, and discuss them and ask questions and interrogate the meaning?

S9: Yes because in my case teaching children art was just involving them in drawing but ignoring the fact that they have to to respond to what is being taught to them.

TG: Mmmm,mmm

S9: Yes.

S20: You what I can add is. I've noticed that umm, when children are maybe ahh maybe interpreting maybe an artwork they, they, they don't look at the, what do you call it, the title, about the what, what and then since from attending art theory, since that I've done, like for me before I, I, I look at the whole picture. I, I, I first look at the title and then look at those things. But I think, umm, some learners as I was in teaching experience, they, they ignore that, that, the fact that there's someone who made that thing. They just look at it and then draw it like...

TG: And obvious, er err, like a first impression.

S9:: Jaa,

TG: Mmmm, and have you found that the, the, the framework, the idea of having a framework has helped you, will help you to get children to look deeper?

S20: Yes, I think ummm, there was this lesson, I don't remember, was it Stan or you, like before we we we engage with like drawing it was like, there was like motivation first. Like talking about the object, talking about those things, I think that ummm, they can be very helpful, ja.

TG: Mmm, and and looking at artworks, responding to artworks can be a very nice motivation for making art. You know the ideas that come out of looking at artworks can inspire the making of art.

S20: Yes, mmm

TG: Great. Is there anything you particularly enjoyed about this course which is perhaps

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different from other B Ed lectures

S9:: (laughs)The freedom to talk in lectures, being free like to say whatever you think, ja.

TG: Okay. So you don't experience that freedom?

S20: It sometimes doesn't happen in like other lectures, cause like you find that there's a lot of us and then like, yes

TG: Classes are too big

S9: You feel intimidated, but in art we were free to to express ourselves

S20: Mmm.

TG: Okay, right. And you don't think that it's given you a little bit more confidence, and maybe you will open your mouth in other situations

S20: Mmmm

S9: Yes

TG: Do you think?

S20: I think so.

TG: Okay? Ummm, did you discuss anything you learnt or related topics with others Outside class at home?, with other students on campuS9: Did it influence maybe how you were thinking in other situations?

S9: Yes, mmmm I personally discussed with my peers at my residents, that since I've started this art, I have, I have a new, I, I have a new view to art now and then I can. When I see an an artwork or in the sculpture I, I ask myself so many questions. Why did, what inspired this artist to do this? What was he trying to to to tell me with this art?

TG: Right? That's great.

S9: Yes.

TG: Okay.

S20: I would say talking about art is one of the things that I usually do with my friends. Umm, thing is we we like drawing like me and my friends we like drawing so like we we do, we do talk about art now and then.

TG: Do you ever visit art galleries?

S20: That's the thing I would love to to to go to a gallery or like an exhibition. The thing is I don't get the opportunity to go or I don't get like an invitation, or like I don't happen see,

TG: Well you must, I think that's your challenge for next, for this 2012. /S20:: 2012 ok!/Get your friends and go to a gallery. They are open, they like people to come and look at the art, really. They will be happy that you come, you know. And there's the Johannesburg Art gallery in Braamfontein, you know where it is?

S9: Ja

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S20: Near the theatre, the Johannesburg Civic Theatre or?

S9: No, just next to KFC.

TG: Noo down by the taxi rank.

S9: Next to MTN

TG: Do you know Joubert Park?

S20: Ja.

TG: It's in Joubert, it's in the park, at the back end of the park. It is the most fantastic gallery.

S9: Yes.

TG: Will you go?

S20: Ja,

TG: With your friends and come and tell me, "we went to the gallery". Will you do that?

S20: Ja, next year I come and tell you.

TG: Okay? Cause there lot's of galleries all over but that's very easy to get to because it's right near the taxi rank. Which other one's, ummmm, where do you live?

S20: At the moment I am staying here at the res and then where I stay

TG: On this campus?

S20: Yes

TG: Ja

S20: And then where I come from, I'm from Diepkloof, Soweto.

TG: So there are, I know there is ummm Alf Khumalo's photographic museum in Soweto somewhere.

S9: Ja! I've got a friend who they've got, I don't know what you call it? They've got like a group where they draw, they make artworks, they make those things.

TG: Okay, mmm okay.

S9: And she has invited me a lot of times; I haven't got the opportunity to go there.

TG: Okay, studying too hard.

S20: No I wouldn't say studying, I've got like other things, like I play soccer so..

TG: Ohhh ja. Okay, sport gets in the way. Okay well it's a challenge to you because I think it would be a nice thing. And then once you go to the gallery and you leave your email address or, have you got an email address?

S20: Yes I do.

TG: Then you leave your email address, they invite you to everything.

S20: Okay.

TG: The other place where there lots of galleries is on Jan Smuts by Rosebank. There's the

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Goodman Gallery, there's David Krut, there's Kim Sacks Ceramics, lots of galleries on that one street. Okay so that's your job. Did the course change how you think about your own role as a teacher?

S20: My own role? How, the way I teach art?

TG: Or the way you teach anything?

S20: The way you teach anything?

S9: Mmm even the way I teach changed my role as a teacher because I've learnt that sometimes I have to give, not sometimes. I have most of the time I have to give children time to express themselves and this enquiry thing has, has taught me a lot, that children must be involved in in

TG: (inaudible)

S9: Yes it challenges that this enquiry will challenge them to think more deeply.

TG: Great.

S9: And to think at abstract level and not just to look.

TG: And to listen to each other and help each other think.

S9: It promotes collaborative thinking.

TG: Right, right.

S20: Mmm I think, what is it, is it the community of enquiry? Ja, like I mean umm for for using it as group works, it like gives confidence to learners, learners like they they they they get that confidence to like express them self, so I think ja, I've learnt although I haven't practised it.

TG: You haven't tried it out yet?

S20: Ja.

TG: The next teaching experience, you going to have to try it out. You know even just in a small way. You'll get more confident as you see the results, because it's always amazing. When you give children the chance to think and to listen to each other and to dialogue like that, you will be amazed at what, you know, what richness comes out. And then it will inspire you to use it more, you know? Did you find the small group discussions and the whole group enquiry helpful in your own learning and in helping you think about your role as an educator? Will you use some of these ideas in the future? Okay, we talked about that I think?

S9: Yes I found that helpful because I've learnt that somewhere somehow we have to reconcile our ideas in order to reach a consensus.

TG: Good, yes, ja that's a good point. Because like when I was talking to Nkatane we were talking about, on the one hand, you know you need to learn that that people have different opinions, but at the same time, it's not that any any opinion is as good as any

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other, you know. Together we can debate which one is is better than the other, because some ideas are not good, some ideas are like like, for example, the ideas that people held in the apartheid government or whatever. It's not that everybody can have their own opinion and if you think racism is fine, it's fine. We can justify, we can have an agreed, agreed value system, where we say no. What, what is not good for everybody, we say is not good and we don't accept it. You know? So there is a way of justifying certain things and and taking a position, isn't it?

S9: I've also learnt that every opinion counts but we have to reconcile it in order to come to one solid thing.

TG: Right, okay and have good reasons.

TG: Great. Has the course influenced the way you see yourself as a learner? And how you see your fellow students? So we talked about you as an educator. But then what about you as somebody who is learning?

S9: It has influenced me that in a sense that I have to, to, I've realised that learning is a continuous process, it doesn't end. The only thing is how I respond to this, to this learning.

TG: Okay, great.

S20: Can you please repeat the question?

TG: Has the course influenced the way you see yourself as a learner? And how you see your fellow students?

S9: Ja, I think it has influenced me. If like you think, if, like you come to class, you come with your own knowledge of certain things and then when you find that, like, when you having that group group of,

TG:

S9: Like when you are having a constructive discussion, you like construct on like your basic knowledge, it's like scaffolding, sort of. I think you end up learning things that you didn't know exist. Getting like different perspectives from everyone is very key, I think.

TG: Okay, great. Good. Okay so that was very useful for me, thanks very much. And I, the the group was, it was a very enjoyable experience for me to work with a group like yours because, I mean I suppose partly because it's so diverse, in terms of where people come from and ages and umm, but also the openness, everybody was very open to listening to each other and learning from each other. So that was very nice.

S20: Pleasure.

TG: Thanks. Anything you want to add? No, now you got to go and swat now.

S20: Now we got to go and study and got an exam to write.

TG: What EMS?

S9: No I'm writing EMS tomorrow. Today I'm writing Curriculum C

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250 TG: Okay.

251 S9: And then ma'am did you fix the marks?

252 TG: Ja and I got your, let me give you your essays.

253 S9: Yes.

254 S20: That's the first one.

255 TG: S20

256 S20: Yes

257 TG: S9:, here we go. Okay, read all my comments. And your journals, if I can copy them now
258 and give it to you, is that alright? Unless you want to come back for them. The marks, the
259 marks are up aren't they. Stan did all the marks.

260 S20: Even the the exams

261 TG: No, I haven't marked, I've marked half of them.

262 S20: How is it going so far?

263 TG: Ja, nice.

264 S9: We passed?

265 TG: Very good. I'm enjoying reading them. Here we go, okay well I'll copy that. S20 you didn't
266 give me a journal, did you? Oh this is yours, of course, The Upper Case! I like the, I like the
267 way you used these, these things, that I'm sort of looking through the classroom, at your
268 writing (laughter). You could have written a little bit more, but can I copy .....?

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