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"DECOLONISING THE SOUTH AFRICAN ART CURRICULUM"

CANDICE JANE SMITH
STUDENT NO. 1586333

MASTERS IN ART RESEARCH BY DISSERTATION
(Part-time)

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Department of History of Art
University of the Witwatersrand

Supervisors: Ms. Stacey Vorster
Dr. Alison Kearney

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Declaration

I declare that this dissertation, which I submit to The Facility of Humanities at the University of the Witwatersrand for examination in consideration of the award of a higher degree is my own personal effort. I have not previously submitted this work elsewhere. Furthermore, I took reasonable care to ensure that the work is original, and, to the best of my knowledge, does not breach copyright law, and has not been taken from other sources except where such work has been cited and acknowledged within the text.

Signed _____

Student Number _____

Date _____

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Abstract

This study is a broad inquiry into art education and curriculum. This research focuses on determining the modernist ideologies that underpin the Visual art curriculum and assessment policy (CAPS) document for grades 10 to 12 and considers the impact of modernist ideologies on decolonising art curriculum. A content analysis has been used in relation to the available literature, various iterations of the art curriculum and the prescribed CAPS textbooks for Visual art. My argument is that the curriculum does contain modernist underpinnings that hinder the decolonial potential of the CAPS curriculum and will reproduce the underlying modern system. There has been a call for decolonised curriculum across educational institutes and for education that is relevant to the learner's world.

INTRODUCTION

Aim.

In '*10 years 100 artists: Art in a Democratic South Africa'* (2004), Sophie Perryer suggests that the continuous struggle to transform art institutions and that art education has not been improved by South Africa's democracy are among the current crises in art education today (Perryer,2004,p. 83).However, one way in which this transformation needs to take place is through decolonisation. Therefore, in order to achieve transformation is important to understand what needs to be transformed; an examination of the curriculum and the ideologies that underpin it will enable such an understanding. It is my sense that order to decolonize art education in South Africa it is crucial that we examine the curriculum policy document, and in so doing to determine the extent to which the curriculum remains informed modernist ideologies that support colonial power relations.

In this research, I aim to determine to what extent the curriculum and assessment policy statement (CAPS) document for Visual art for grades 10 to 12 are informed by modernist ideologies and the implications of these ideologies for the decolonisation of the curriculum as well as how value is determined. My intention is to unpack this content with a decolonial lens as a means to establish the relevance and centring of the curriculum content. In doing so I am to suggest a process of decolonisation for such a curriculum. My research seeks to understand the complex relationships between modernist ideology, modernism and colonialism, and the process of decolonisation in art education. As modernist ideologies form the basis for modernist ideals and thought within social, political and economic spheres they shape modern thought and ideas around modernism as a period in Art History. Additionally, the modern era and the industrial revolution were construction along with colonial occupation and progress. Therefore, as decolonization is essentially a repudiation of these notions there are ramifications for a curriculum that contains modernist ideologies because the curriculum is a tool for the political, economic and social agenda. These concepts are further defined within the theoretical framework.

This study is a content analysis of the South African art curriculum for grades 10 to 12. This research is executed through a decolonial lens and informed by research in the fields of Visual Arts, ideologies, education and decolonialism.

Furthermore, this study seeks to understand the impact of colonial ideologies, like modernism, on curriculum and considers how these ideologies manifest not only in education but through broader socio-political circumstance. From this position, this research argues for the need for decolonisation within the South African secondary curriculum for Visual art.

Research Question.

To what extent is the Visual art Curriculum and Assessment Policy (CAPS) Document for grades 10 to 12 underpinned by modernist ideologies? And what can be suggested to decolonize such a curriculum?

Rationale.

This study will contribute to an understanding of how the CAPS curriculum for Visual art grade 10 to 12 is colonised and might be decolonised.

Why the need for educational reform.

In her article *'Kinshasa: Decolonising Arts Education II, Framing the Imagined, and Performing the Real'* Sari Middernacht, (2016) explains how Arts practitioners, educators and academics consider and discuss new paths and the way forward for Arts education in the global south. This article states that "When it comes to discussing the question of the future of Arts education, the challenge lies in the interrogation of the colonial and postcolonial aesthetic and epistemological models and in the strength of collaborations between the art institutions on a local and pan African levels" (Middernacht, 2016,p. 1).It is my sense that this statement suggests that in order for a process of decolonization to truly occur, in Arts education, post-colonial and decolonial discourse should be questioned and confronted. The unpacking and repositioning of the colonial and post-colonial creative practice and knowledge should take place between art institutions and the custodians of local and pan African culture and art practice. Thereby moving towards dismantling the relationship between colonial and post-colonial narratives and art education. However, it is my sense that once this process is accepted the challenge becomes sustaining art education in the future.

As Arts education is repositioned within decolonial notions what effect might it have Visual

art curricula? The landscape of South Africa's Art curriculum from 1994 onwards has undergone constant reform. The continuous change of the curriculum is an attempt by curriculum designers to begin a process of transformation. Some of these reforms, for example, curriculum 2005, took a more radical approach in response to apartheid education (Jansen and Taylor, 2003, p. 37). Since then the curriculum has been revised and refined. The refined version of the curriculum is the CAPS curriculum (Jansen and Taylor, 2003, p. 37). As a Visual art school teacher, working with the CAPS curriculum for Visual art grades 10 to 12, I have recognised the need for the decolonisation of this curriculum at a secondary level. I wonder how modernist ideologies, which are rooted in the advance of colonialism might impact the decolonisation of such a curriculum. It is my sense that modernist ideologies and colonial ideologies are entangled and it is possible that because of this relationship that the inclusion of modernist ideologies within art curriculum can impact a process of decolonisation.

My interest is broadly in the progression of the South African Visual Arts curriculum post-1994 to the implementation of the Visual art CAPS document for grades 10 to 12. I am aware that each iteration of the South African art curriculum is in some way an attempt to move further away from South Africa's colonial past and a venture towards a more inclusive Arts curriculum. Yet, inclusivity might not necessarily be an adequate response to decoloniality. My own experience, as an art teacher using the CAPS document, for Visual art, has led to my interest in how value is determined by this document through underlying ideologies, by the means in which knowledge and content are selected and positioned.

Despite that the CAPS document appears to foreground South African artists, it seems that modernist values and the origin of epistemologies and ideologies in this document need to be analysed. It is my sense that, the process of decolonisation, calls for re-centring knowledge within curricula. There is evidence of attempts to decolonize the CAPS curriculum, for example, in the move away from Art History towards Visual culture studies. Yet, when consulting discussions on Visual culture studies, by Freedman (2003), Duncum (2009), and Mirzoeff (1999) the contents within the CAPS document policy might not be adequately realised specifically in terms of Visual culture studies. The following articles *'Visual culture in Art Education'* (2009) and *'teaching Visual culture curriculum and social life of art'* (2003) the term Visual culture studies is suggested as the inclusion of mass or popular culture as a

means to represent ourselves and can been seen as a reflection of our own culture and society (Duncum, 2009), (Freedman, 2003). This would suggest that this aspect of the curriculum is rooted in a South African context, which is then compared to international context. However Visual culture studies are taught in a modular fashion in which each unit or section is taught within an international context and then linked to South African art.

It is my sense that the curriculum is shaped from within South African knowledge systems, thereby creating knowledge that radiates from South African Visual culture to inform South African art education and move into the global sphere. This concept of re-centring is advocated by Ngugi wa Thiongo as a means to decolonize curriculum (1994). Our understanding of the world stems from our relationship to it (Ngugi, 1986). If this concept is applied to the CAPS document for Visual art it would lead to South African knowledge systems forming the core of the curriculum. This is not to stay that western or non- African should be excluded but rather seen in relation to South African art rather than superior to it. Thereby giving equal voice and value to all forms of knowledge.

There are international examples of the process of decolonisation in art curriculum, for example Mexico (Barndt and Laura Reinsborough, 2009), Australia (MecGregor, 2012), Asia (Chin, 2014) and North America (Freedman, 1994), (Duncum, 1997), but there are no projects on the Visual art further education and training curriculum in South Africa.

Despite work on themes such as art education and art pedagogies, for example, “The Artists Sensibility and Multimodality- Classrooms as Works of Art (2011) by David Andrew, research into the potential modernist ideologies that have informed the Visual art CAPS curriculum content for grades 10 to 12, and their possible effect on decolonising art curriculum in the South Africa context, has not been fully considered. An analysis of modernist ideologies and how they possibly underpinned the CAPS curriculum for Visual art will contribute to an understanding of the implication of these ideologies on the Visual art curriculum for grade 10 to 12, and inform a process of decolonisation.

Theoretical framework.

Decolonization/Decolonial theory.

My research is broadly framed by decolonial theory, however, there is a specific focus on the concepts of relevance and re-centring. It is my sense that these concepts can best be adapted to manifest a process of decolonisation within the CAPS curriculum for Visual art grades 10 to 12. As a means to the process of decolonisation, it is my understanding, that relevance is the concept of one topic being connected to another topic in a way that makes it useful or important. The concept of "Quest for relevance" (Nguni, 1986) is a strategy towards the decolonisation of a curriculum. The “Quest for relevance “as discussed by Ngugi wa Thiongo’o, is a denunciation of inherited colonial curriculums and instead deciding on curriculum content and materials with relevance to its context. This concept plays a crucial role in the selection of content.

As Ngugi considers, the way in which understanding and comprehension are developed is based on context. He states that "How we view ourselves and our environment depend on where we stand in relation to imperialism in its colonial and neo-colonial stages" and the importance of recognising "the effects imperialism/ colonialism has had on African identity and our view of ourselves in the universe" (Ngugi,1986, p. 88). He suggests that knowledge is not neutral and the notions that inform these kinds of imperial and colonial epistemologies impact largely on society, even in current contexts. It is my understanding that how we gain and apply knowledge vastly influences how individuals understand themselves in relation to various economic, social, political and historical contexts. Therefore, knowledge and ideologies can be experienced differently by the perspectives of individuals and can be both inclusive and exclusive depending on this perspective or positioning. This has implications for curriculum development content selection and the imparting of knowledge through these tools

“The quest for relevance” involves a process of deciding where knowledge should be centred and what should then be included in curriculum content. He argues that in an African context knowledge system should be centred on African in relation to the west, and other cultures should be regarded in relation to Africa. This suggests a direction for teaching and learning where South Africa's current context forms the foundation on which curriculum is designed. As a result, this concept challenges Eurocentric knowledge systems, as being the custodians of knowledge, and forces and unpacking of curriculum content. By challenging these systems

there can be a resurgence and shaping of previously marginalised knowledge.

In her article "Art education: Epistemologies of Art" Kerry Freedman (2005) discusses the nature and origins of knowledge in relation to Art education. Freedman states that "art education, in all its various forms, is not only the practices of coming to know about art but also the study of the character of this knowledge and the ways in which we come to know it" (Freedman,2005,p.99). Freeman discusses the nature of how epistemologies are intertwined with understanding and how one comes to understand and gain knowledge. This entangled relationship is part of what this research seeks to understand and explore within the CAPS policy document.

However, Freedom deals broadly with concepts of relevance, with a focus in "promoting the study of knowledge among art education professionals" (Freedman,2005,p.99) and determining what "constitutes art knowledge now" (Freedman,2005,p.99). Freedman considers what is relevant to the contemporary art learner and what practices best support the construction of this knowledge. Freeman's discussions on post-modern art education will be further consulted to provide insight into ideologies and pedagogies about contemporary art education. If consideration is given to the above article in relation to Doxtater (2004), Mignolo (2011), Araeen (2005) Ngugi (1994) and Mbembe (2016) it is clear that the root of knowledge impacts the experience of constructing knowledge in relation to oneself and is further embodied in education.

Modernism/Modernity.

However, in order to begin a process of decolonization, it becomes imperative that colonial ideologies, like modernism, are discussed, comprehended and examined. "The Tate Guide to Modern Art Terms" defines modernism as being "in the field of art the broad movement in western art, architecture and design" (Wilson and Lack, 2008, p. 130).

When I use the word modernism I use it as an art historical term that Nelson and Shiff broadly defined as a "rejection of classical, academic and conservative types of art" (2003, p. 193). However, modernism as a broader discourse is not only limited to uses in Art History. It has

more general meanings and manifests in other cultural arenas. In English literature, for instance, the rejection of past is seen by breaking traditional ways of writing, in both poetry and prose fiction. In Art History, modernism is an overarching term for art movements with similar stylistic and technical properties. Beginning at French paintings in 1860 to Abstract Expressionism (Nelson and Shiff, 2003, p. 195). It can be epitomised through the stylistic and technical properties in artworks, but can also be recognised in social forms and practices. Modernist aesthetics typically reject both Realist and Romantic notions of aesthetics (Ryan et al., 2011, p. 1).

Modernist aesthetics form part of the "Modern tradition" (Nelson and Shiff, 2003: 193) this is because art creation becomes a reflective process focused on the "making" of an artwork rather than the "subject matter" (Ryan et al, 2011,p. 1). "Art was most important for the modernist as psychological expression" and focuses on the importance of "authentic individual expression" (Grieder, 1985, p. 7). This is motivated by innovation, and concepts like the avant-garde and "art for art's sake". The focus is not only on the creation of new objects and techniques but "new ways to create" (Ryan et al, 2011, p. 1). It is concerned with matters of style and representation, as well as "claiming the autonomy of the art object" within its social, political or historical context (Ryan et al, 2011, p. 1).

In comparison to modernism, modernity is present in society and refers to distinguishing characteristics of western culture.[1] These characteristics have been determined by "mechanisms of transformation" (Nelson and Shiff, 2003, p. 192). These "mechanism of transformation" include urbanisation and industrialisation. Therefore, modernisation is a consequence of progress and modern life (Nelson and Shiff, 2003). The 20th-century Western individual would have been propelled into totally new geographical, interpersonal, emotional and cultural sphere, as more and more became possible (Rodrigues and Garrat, 2001, p. 17).

It can then be said that "to modernise" is to improve or advance within a field or within life (Nelson and Shiff, 2003). In Western discourses, modernism is founded on ideas of western

[1] The "West" is an art historical construct that refers to a limited and elite group of people working in North America and western Europe.

progress, both in terms of modernity and aesthetic practice. Modernity encompasses culture and captures the isolating and distinctive appearances and experiences of the age (Nelson and Shiff, 2003).

Colonialism.

Additionally, as modernism aided the progression of modern society colonialism forms part of this expansion and advancement. “The African Experience” (2013) by Vincent Khapoya defines colonisation through knowledge, religion and the imperial claim of land. Khapoya argues that in order to comprehend the impact of colonisation on Africa consideration and understanding must be given to the present African condition. Khapoya claims that the European colonisation of African countries was an immense milestone in the development of Africa (Khapoya, 2013, p. 99) and therefore, scrutiny of the phenomenon of colonialism is necessary (Khapoya,2013, p. 99). Furthermore, Khapoya claims that consideration should be given not only to the degree to which colonialism influenced the economic and political development of Africa but to how this has the African people’s perception of themselves as well (Khapoya, 2013, p. 99).

Khapoya provides three reasons for the colonisation of Africa. As Africa was seen as “exotic” and “primitive” by western civilisation, he claims that there was a need, by western civilisation, to gather scientific knowledge about unknown Africa, then referred to as the "Dark Continent" (Khapoya, 2013, p. 99). This idea stems from Africa being mysterious and undocumented at the time of its imperial occupation.

Furthermore, Khapoya argues that European ethnocentrism or racism, is rooted partly in Western Christianity and implicit in the Christian doctrine (Khapoya, 2013, p. 99). He suggests that since much of Africa followed their own traditional religious beliefs, Europeans felt that there was a definite need to convert Africans to Christianity (Khapoya, 2013, p. 99).

However, colonisation was largely based on imperialism, "the desire by European patriots to contribute to their country's grandeur by laying claim to other countries in distant lands" (Khapoya, 2013, p. 99). For example, Imperial Germany's Karl Peters' adventures secured Tanganyika for his Kaiser, Britain's Cecil John Rhodes' exploits yielded a large chunk of

central Africa for his king and Henry Morton Stanley's expeditions to Africa paved the way for the Belgians' King Leopold to acquisition of the Congo and Portugal's Prince Henry and others who followed founded an early Portuguese empire in the Indian Ocean (Khapoya, 2013, p. 99).

It is my understanding that colonisation began a process of claiming and converting other countries with overarching western and European values and ideologies of the time.

Post-colonialism.

Post-colonialism is a period when colonized countries began gaining back their independence from imperial powers. This movement is known as the Post-colonial era. It is important to note that the post-colonial period is merely a taking back what was once taken away (Ashcroft, et.al, 1995). Thereby providing a space that allows not only the claiming back of land but of ways of knowing and being. It is my sense that it is from this space that former imperial colonies realised the larger impact of colonialism on all societal spheres and saw the need to reject these notions and claim back what was lost.

Decolonisation.

The claiming back of what was lost during the colonial era has emerged in decolonial discourse and theory. Decolonisation is a nuanced and challenging concept to define, as there are various perspectives on what it means to decolonize (Bismarck, 2012, p. 1). On the one hand, decolonisation can be defined as the "reversal of the process of European imperial expansion with all its political, economic, social, cultural and linguistic consequences" (Bismarck,2012,p. 1)Which suggests that decolonialism is a reaction against colonial and post-colonial notions and is an attempt to remove these notions from all spheres of society.

A different perspective on decolonisation is that it is a transformative process, a starting point for the "resurgence of indigenous knowledge, epistemologies and ways of life" (Ritskes, 2012, p. 1). This suggests that knowledge should be adapted from inside a culture, thereby creating knowledge that is relevant and centred from within that culture. It is my sense that decolonization is a restorative and transformative process. This process foregrounds previously marginalized knowledge and considers what is relevant to a current educational context. It is from this perspective that I frame this research because this view allows the flexibility to shift the core of where knowledge is rooted. Thereby enabling a process of shaping curriculum

content by mining from South African communities in the contemporary context and moving into broader spheres. This allows South African and African Art History and Visual culture to be foregrounded and seen in relation to and entangled with European or Western Art History. In a sense shifting towards a global Art History.

The relationship between colonialism and modernism.

Therefore, decolonisation is fundamentally stepping further away from colonialism and colonial constructs like modernity. The article "Post-colonial and decolonial dialogues" (2014) provides a discussion, by Bhambra, on the theoretical distinctions between modernity and coloniality and the relationship between coloniality and post-coloniality.

This article argues that the power of coloniality is expressed through political and economic spheres (Bhambra, 2014, p. 117). As previously established, education is an element of these spheres. This can be further explained by stating that coloniality arches over knowledge and therefore owns it. This ownership of knowledge filters into the imagination of the individuals within the system (Bhambra, 2014, p. 117). Therefore, modernity being connected to coloniality can be explained as rationality (Bhambra, 2014, p. 117). Bhambra claims that, based on this understanding, that "Knowledge is considered as a relationship between the individual and something else" (Bhambra, 2014, p. 116). This same notion of knowledge is shared by Ngugi (1994) and Mbembe (2012). Which challenges the modern notion that knowledge is an "intersubjective relationship for the purpose of something" (Bhambra, 2014, p. 118).

Bhambra states that the "individuated form of knowledge production has correlated the radical absence of the other and the denial of the idea of social totality" (Bhambra, 2014, p. 118). This, in turn, allows for the affirmation of the European sense of self and hides the colonial context for this self-understanding (Bhambra, 2014, p. 118). Which implies that there is a strong link between knowledge and identity. However, as Bhambra suggests, by claiming this knowledge, the repercussion is that the other is not acknowledged (Bhambra, 2014, p. 118). The context of modernity used by Europe is embedded in the structures of European colonial domination over the rest of the world, which makes splitting the two challenging (Bhambra, 2014, P. 118).

It is my sense that Bhambra argues that Modernity and coloniality are one in the same. This

suggests that modernity/coloniality should be "understood as simultaneously shaped though specific articulations of race, gender and sexuality" (Bhambra, 2014, p. 118). As colonial and modernist constructs have permeated all spheres of society Bhambra argues that "epistemic decolonisation is necessary to undo the damage wrought by both modernities and by understanding modernity/coloniality only as modernity"(Bhambra, 2014, p. 118). Thus suggesting that modern progress in colonial by nature. Based on my understanding, in order to understand modernism and colonialism in this manner, consideration must be given to the perspective that frames race, gender and sexuality, and to examine how these identities came to be categorised within this context. It is only once this is comprehended that these social patterns can be disrupted (Bhambra, 2014, p. 119). In so doing previously denied modes and practices of knowledge can be affirmed (Bhambra, 2014, p. 119).

Walter D Mignolos a professor at Duke University provides discussions on the decolonial option and provide critical reflections on modernity and colonialism. Mignolo is extensively referred to in "Post-colonial and Decolonial dialogues"(2014) as a means to substantiate the argument that modernity and coloniality are entangled, and cannot be considered as separate concepts.

Mignolo's work provides various comparisons that clarify the "difficulties of working pedagogically with the violence's of modernity" (de Oliveira Andreotti et al, 2015, p. 23). In “The Darker Side of Western Modernity: Global Futures, Decolonial Options” (2007) Mignolo describes modernity as the "bright shiny side" of colonialism (Mignolo, 2007, p. 103). The "shine" of modernity is used to hide the shadow of the systematic violence of colonialism (Mignolo, 2007, p. 103). "Coloniality can be understood as a system that defines the organisation and dissemination of epistemic, material and aesthetic resources in a way that reproduces modernity's imperial project" (de Oliveira Ansreott et al,2015,p. 23).This considered coloniality and modernity are entangled. It can, therefore, be said that Modernist aesthetics form part of colonial aesthetics (Mignolo, 2007, p.103). Decoloniality is a reaction against this and advocates for resistance against these kinds of ideologies and aesthetics.

Modernism and Modernity in Africa.

"Modernity, Modernism and Africa's place in the History of Art of our Age' Araeen (2005) discusses Africa's position within post-colonialism and modernism.

He argues that, in many ways, Africa has adopted their thinking of modernity and mastery of modernity from the west. Which has an impact on Africa trying to create a post-colonial identity that is centred within an African worldview and modern vision (Araeen, 2005, p. 411). He discusses how the Visual culture of the modern western world has become a part of Africa, for example Coca-Cola, mobile phones, and computers. All of which form a part of popular culture. Which further complicates ideas of what is African and what is relevant for contemporary African leaners. Advancement in technology keeps us up to date with the latest world trends. Images and media saturate society and become a part of the Visual culture.

In this article Araeen argues that "Africa wants everything that the west produces or processes, regardless of whether this desire to have everything imported is in Africa's best interest" (Araeen, 2005, p. 412). However, he does not suggest that it is wrong to want what the west has but is rather considered about the consequences of this desire. He advocates the importance of Africa being able to produce, innovate and think for itself. Araeen argues that if Africa is unable to realise its own creative potential, Africa will still be perceived as "primitive" or "the others" (Araeen,2005,p. 412).

Araeen states that "although Africa has successfully entered the modern world, it has done so largely not on its own terms or in accordance with its social needs" (Araeen, 2005, p. 412). He suggests that Africa has been "forced into a global system that determines and controls whatever Africa aspires to, including its art production and evaluation" (Araeen, 2005, p. 412). Which has therefore deprived Africa of its own development (Araeen, 2005, p. 413).

His main concern is Africa's contribution to modernism in the Visual Arts. Araeen suggests that Africa in modernism can only be seen in its influence on major modernism movements like cubism and surrealism. Araeen furthers his argument by providing examples of "globally

successful" (Araeen, 2005, p. 415) African modernist artists as proof of "Africa's modern achievement" (Araeen, 2003, p. 415).

Araeen claims that "modern Art History is constructed and legitimised on the basis of formal innovations" (Araeen,2005, p. 415). Araeen further argues that African modernism has allowed for the constant production of new ideas and has established its position in Art History (Araeen,2005,p. 415). This statement suggests that African modernism is legitimated through innovation, however, modernism is a western construct. I am unsure if Araeen is suggesting Africa's Art History is sanctioned through modernism of if African has used the modernist influence to create African Art History. Or perhaps, Araeen is suggesting that due to Africa influence on western modernism and the infiltration of modernism into African culture that the relationship is interconnected.

However, it is my sense that Araeen is merely calling for the acknowledgement of African artists from within this modernist context and global Art History. Araeen uses the artist Ernest Mancoba as an example and argues that Mancoba is African and a modernist and should be recognised as such. However, Araeen states that this achievement and the significance of African modernism has not been acknowledged by art historians and therefore suggests that artist like Mancoba are not given equal standing to western modernist artists. Araeen poses a question "How could this situation be conducive to the development of an artistic vision which is modern and Africa's own"? (Araeen, 2005, p. 413). In this question, Araeen recognizes this seemly dichotomous relationship between western modernism and African modernism. As the notion of modernism is centred within western constructs it will continue to be rooted within colonialism and therefore Africa needs to produce a decolonial alternative that can be seen as 'Africa's own'.

However, it is my sense that this has implications for considering what is valuable in Art History and what is included in art curricula. Araeen's example of the artists Mancoba indicates the broader complications of modernism by pointing to the Visual Arts and associated discourses of modernism (Araeen, 2003, p. 412).

Furthermore, Araeen argues for the use of African artists as examples throughout Art History into the current context, through centring the focus onto Africa in relation to the west. Thereby suggesting a process of Africanisation within the curriculum.

Africanisation and African Philosophy.

Africanisation and African philosophy form part of the post-colonial debate. There are varying views on Africanisation, however, Africanisation can be broadly defined as a renewed focus on Africa. This focus is intended to rejuvenate all that has been marginalised or expunged from the African continent (Letsekha, 2013, p. 260). It is my understanding that Africanisation embodies the position of what it means to be African in Africa's current global condition.

Salemohamed (1983) and Hook (1997) are helpful in defining the concept of African philosophy. African philosophy can be simply defined as the notion of habits of thought that have originated from African minds (Salemohamed, 1983 and Hook, 1997).

However, these concepts are more nuanced and complicated in nature. This is because, as suggested in "The Question of African Philosophy" (1981), that African philosophy cannot exist and he argues for the defence of Western Philosophy[2]. He believes African thought processes are not ideological as it is autochthonous, unlike western philosophy that has descended from Greek philosophy (Salemohamed, 1983, p. 535). As discussed by Salemohamed, Bodunrin states that for valid thought to occur it must emerge from the following; logical argument, rigour and systematization, conscious creation criticism and argument (Bodunrin, 1981, p. 119). Thereby suggesting that African habits of thought do not occur within these criteria.

Western philosophy and concepts surrounding Africa and African ways of thinking were marginalised or thought of as primitive, underdeveloped or nonexistent (Salemohamed,1983, p. 353). Due to "philosophy" being thought of as a western construct it is argued that therefore

[2] Western philosophy is the philosophical thought and work of the Western world. Historically, the term refers to the philosophical thinking of Western culture.

African Philosophy is either nonsense or originating within western thought, thereby rendering it purely western. It is my sense that this emphasises the unequal power relations of imperialism and enforces the west as the custodians of thought and knowledge. The African continent is no longer occupied and enforced by imperial power. Yet, the colonial legacy is still evident and presents partially in education through curriculum and syllabus (Letsekha, 2013, p. 260). Both the process of Africanisation and decolonisation are reactions against this type of thinking and claiming back marginalised knowledge as having value.

Furthermore, van Hook (1997) claims that the concept of philosophy is not purely western or European as there is no agreement among theorist about what conditions must be met to determine thoughts as philosophical. In his article "African Philosophy and the Universalist Thesis" (1997), van Hook refers to contemporary African philosophy as discussed by H. Odera Oruka of Nairobi Kenya. Odera Oruka has outlined four main philosophical trends in Africa;

"Ethnophilosophy" is based on folklore and philosophy and provides insight into the collective and implicit worldviews of the people involved. Van Hook states that if this is regarded as African philosophy there is importance in noting that it is fundamentally different in both method and content from western philosophy (van Hook, 1997, p. 389).

"Philosophic Sagacity" is described as the individual thoughts and opinions provided by elders within a community who share and discuss the established traditions and culture of their people. Van Hook argues that these elders critically engage their retrospective ethnic groups and communities (van Hook, 1997, p. 389).

“Nationalist-ideological philosophy” is defined as the political thoughts that relate to the struggle for liberation from colonial and post-colonial Africa (van Hook, 1997, p. 389).

“Professional philosophy” considers philosophy as a formal disciple, using techniques associated with western philosophy. This trend is mostly used by African philosophers who have trained in the west (van Hook, 1997, p. 389).

The notion of African philosophy is applied to the educational sphere in an article by Philip Higgs “African Philosophy and the decolonization of Education in Africa: Some critical reflections” (2011) which provides some insight into the implications of Africa’s colonial occupation on African Education.

In this article, Higgs considers whether African philosophy can be used as a system of knowledge that can be applied as a philosophical framework for enabling the empowerment of knowledge by using communities in Africa to participate in their own educational development. As mentioned above, the trends in African philosophy could provide such a framework and in response to the call to Africanise curricula provides a useful tool in resurfacing knowledge and content.

However, Higgs foregrounds the implications of a racially discriminatory colonial rule and domination on education in Africa. Higgs argues for the importance of noting that much of Africa's history has been dominated by colonial occupation, which has led to the westernisation of education theory and practice in Africa (Higgs, 2011, p. 1). As a result, African values and knowledge in African education have been marginalised (Higgs, 2011p. 1). Yet, among criticisms of such discussions of African Philosophy is the trend to homogenise African values and knowledge. It is my sense that the greatest challenge lies in understanding and acknowledging the diversity within the African continent and the means in which this is reflected within curricula.

Even though the acknowledgement of this marginalisation is a crucial step in beginning a process that legitimises diverse cultural epistemologies and cosmologies (Higgs, 2011, p. 1) it is my understanding that care must be taken in not assuming what is and is not African, but rather as a means to decolonize to begin a process that considers multiple knowledge’s within the global sphere.

As much research into educational theory, practice and research in Africa is often merely a

reflection of Europe in Africa (Higgs, 2011, p. 2) it is difficult to determine what holds value in the process of educational transformation. This is because, as argued by Higgs, most research is distorted by the European or Eurocentric system. However, Higgs is guilty of much the same generalisations and positioning's and makes use of various decolonial buzz words throughout.

Furthermore, it is my argument that "Africa" and "African" are terms used generally and do not consider the nuances of cultures and societies. These terms are often merely used as a broad description of knowledge systems and constructs occurring from within the African continent, but does not consider these nuances or pan African [3]circumstance.

For example, Higgs believes that there is a call for an "African Renaissance" in education, a rebirth of African knowledge within educational paradigms (Higgs, 2011, p. 2). Thereby rooting African worldviews and indigenous African socio-cultural into epistemological frameworks. I agree with what Higgs is suggesting here, however, these are broad statements that need to be further unpacked by Higgs. Higgs makes many assumptions regarding Africa and uses the term as an overarching tenure. It is my sense that there are various discrepancies within all spheres of African society and culture that need to be considered.

It is clear that progression must be made towards ending European hegemony and allowing metropolitan and indigenous voices to have equal weight. Yet, this process is unique to the group in which it occurs. However, it is my sense that within the South African art curriculum South African artists, products, movements and contexts should be foregrounded, but should express a plurality of views and discourses as well that included broader contexts and pieces of knowledge. This would allow for a more global epistemological framework. However, it is my understanding that rooting curriculum into a purely African worldview might not necessarily lead to the holistic education for a global and contemporary context.

[3] Is a movement that embraces all of Africa, people of African descent that have been scattered from their ancestral land and diaspora Africans in all political, economic and social spheres.

Methodology.

This research is a theoretical investigation of epistemology. Into the nature and scope of the knowledge and beliefs that underpin the South African Visual art curriculum. This research has been completed as a content analysis. The content examined included the CAPS document for Visual art grade 10 to 12, the complimenting CAPS approved textbook in relation to reviewed literature pertaining to ideologies, decolonization, Visual art and education in both the global and South African contexts. The Visual art Learners Guide" edited by Ellene Louw, Marghriet Beukes and Lee van Wyk is an interpretation of the teaching and learning suggested by the CAPS document. It covers the content and themes prescribed by the CAPS document. This prescribe textbook runs concurrently with the CAPS document content and provides further insight into the core underpinnings and ideologies found in the art curriculum. Further analysis of the content of the CAPS document in relation to the NCS through grades 10 to 12 is considered through a decolonial lens. This discussion is compared and examined through reference to relevant research in the fields of Visual art, decolonization, ideologies and education. By doing so I hope to provide insight into the ideologies that have underpinned the content of the CAPS curriculum and explain how these ideologies can become problematic for curriculum reform when moving into a decolonial space.

Chapter 1 gives a critical history of curriculum development in South Africa from 1994 to the present, defines education, provides discussion on global views on art education and presents various impression of Visual art curricula. Chapter 2 outlines modernist ideology and broadly defines the term before moving into an explanation on the entanglement of ideology and curriculum. A discussion is provided on how ideologies underpin curriculum, are linked to aesthetics and manifest within art curriculum. Lastly, this chapter claims that Visual art is a system of knowledge. Chapter 3 is a critical analysis of the CAPS document through a decolonial lens. Chapter 4 provides discussion on various decolonial responses for curriculum.

Chapter 1: Critical History of Curriculum development in South Africa from 1994 to present

In this chapter. I offer a critical history of curriculum revision in South African in order to lay the foundation for an analysis of the Curriculum and Assessment Policy Statement (CAPS) document.

Background

Since 1994 the South African curriculum has undergone constant reform to create what has been envisaged as a relevant curriculum for post-apartheid South Africa. As a response to apartheid education which served the inequality of the apartheid regime, Curriculum 2005 (ref) adopted a radical approach to education in an attempt to promote social change (Chrisholm, 2005, p. 193). This curriculum was then revised and formed the foundations of the National Curriculum Statement (NCS). In response to the various downfalls of the NCS, the Department of Education launched the curriculum and assessment policy statement (CAPS) (Chrishom, 2005, p. 194). There is a need for transformation throughout art curriculum and institutions within the South African context. An investigation and examination of the foundations of the South African art curriculum can begin to expose the influence and impact of colonial and modern ideologies in curriculum post-apartheid. This is needed to determine the extent the curriculum may still be colonised. Once these underpinning ideologies are highlighted suggestions can be made on ways to decolonize it.

However, in order to provide further understanding and insight into the ideological underpinnings and content of the CAPS document I will explore the relationship of the CAPS document with its predecessor the National curriculum statement.

After the 1994 elections, all racist language, controversial and outdated content was removed from the curriculum (Chisholm, 2005, p. 193). With the establishment of the National Department of Education (DoE) in 1997, the South African government sort to implement a curriculum informed by the principles of Outcomes Based Education. This curriculum was

called "curriculum 2005" (Chisholm, 2005, p. 193).

Outcomes-based education or OBE is based on constructivist philosophies in education. These philosophies offer an educational theory that proposes that knowledge and meaning are created through experience. This approach is meant to encourage learner centred and activity-based approaches to the teaching of Visual Arts (Department of Education, 2008, p. 9).

OBE is an approach to education that calls for learner-centred education which changes the role of the educator to the facilitator (Jansen and Taylor, 2003, p. 37). Thereby, allowing the learner to be actively involved and absorbed in their own learning. OBE is an approach to education that allows the learner to create their own learning pathways under the supervision of the educator. Thereby, learners create their own learning pathways which suggest that learners determine the route of learning with regard to a subject or topic of interest. These pathways are perused through the responsibility of the learner with the facilitation of the educator. Therefore to ensure the success of this approach, OBE requires the specification of distinct learning outcomes rather than vague teaching (Jansen and Taylor, 2003, p. 37). Learning in this way requires the continuous formative assessment of task to determine progress rather than once off examinations, which has become the norm in the South African Education system (Jansen and Taylor, 2003, p. 37). Even though continuous assessment is required by the CAPS document the final year-end exam still carries the heaviest weighting.

Curriculum 2005 was the post-apartheid government's direct response to the apartheid curriculum (Jansen and Taylor, 2003, p. 37). The apartheid curriculum is underpinned by colonial constructs and is Eurocentric in orientation. The apartheid curriculum or Bantu education was implemented in 1953 and was used to advance the political and social agenda of the apartheid regime. This curriculum was designed to teach the black population for the needs of a white run economy, thereby, continuing the segregation of race and the supremacy of the white population. This strategy was evident in the education system of the time. Only the white population was afforded the opportunity to further education, while the black population was taught to be labourers (Hlatshwayo, 2000). This curriculum can be broadly described as a teacher- centred, authority driven, content-based, elitist and examination based

(Jansen and Taylor, 2003, p. 37).

However, the new government wished to use OBE as a radically different philosophy of education to counteract the legacy of apartheid (Jansen and Taylor, 2003, p. 37). Curriculum 2005 aimed to do this 'specifically by rooting the curriculum into the everyday life of the child, thereby creating an anchor of relevance to the values, skills and knowledge for learning and teaching all the while allowing for a profound transferability of knowledge into real life and the working' (Jansen and Taylor,2003:37). This suggests that by creating a curriculum that at is core is relevant to the contemporary life of the learner, a learner is then able to experience and construct their own knowledge, skills and values. This approach places the leaner, the learner's context and their learning at the centre of the curriculum. It is my sense that this learner- centred and constructivist approach is a more practical in nature in preparing learners to be productive members of society. By attempting to counteract the apartheid legacy curriculum developers made the first move to a decolonised curriculum. This curriculum acknowledges the epistemological dominance of the apartheid system. There is an awareness of this historical discourse and its impact on education.

Jansen and Taylor (2003) propose that despite its intentions, Curriculum 2005 was highly criticised for its use of inaccessible and complex language, and the failure to prepare teachers in understanding and using this complex curriculum, thereby creating a lack of competent and confident teachers to manage the curriculum. Even though curriculum 2005 recognised the effect of unequal power relations on knowledge production and the distribution of resources this was not enough to ensure the success of this curriculum. Consequently, inconsistencies in the availability of resources and capacity between privileged and disadvantaged schools were exacerbated (Jansen and Taylor, 2003, p. 38). Solid learning materials form the foundation that supports this kind of constructivist pedagogy, thus a lack of resources and flawed implementation, and preparation, for this curriculum lead to its failure and revision three years later.

The National Curriculum Statement Grades R-12 (January 2012) represents a policy statement for learning and teaching in South African schools (Department of Basic Education, 2012). It

is described as giving "expression to the knowledge, skills and values worth learning in South African schools" (Department of Basic Education, 2012). Which in itself suggests the content included within the document to be valuable and relevant to the contemporary South African learner. The curriculum is the embodiment of what is deemed important for a South African learner to know. This knowledge is meant to aid the country's social agendas. The knowledge, skills and values learnt while in school form a foundation that can be applied in society and encompasses socio-political circumstances. The inadequacies of the NCS were reviewed and revised by The Curriculum Review Committee (Jansen and Taylor, 2003, p. 39). The committee described the anticipated underlying issues and added additional findings. After it was determined that favouring process over concepts without clearly specifying this content became 'detrimental to learning performance and cognitive understanding' (Jansen and Taylor, 2003, p. 39). Curriculum 2005 was then "streamlined" (Chisholm, 2005, p. 193). The streamlined version of curriculum 2005 was meant to contain a curriculum framework that was easily understood and applied. This curriculum reform known as the Revised National Curriculum Statement (RNCS) became the official policy in April 2002 and was set for implementation in 2004 (Chisholm,2005, p. 193). The curriculum revisions were meant to ultimately affect the socio-economic development for all through quality education. However, the revised national curriculum statement received negative feedback as many of the previous discrepancies were still evident. The RNCS was based on flawed assumptions about conditions of schools, resources, teacher ability and backgrounds (Jansen and Taylor, 2003, p. 40).

In response to the various downfalls of the NCS, the Department of Education launched the Curriculum and Assessment Policies Statement which was implemented in 2012. This curriculum replaced the RNCS but uses many of the notions from the NCS and RNCS as the bases of the CAPS curriculum. Such as focusing on the use of indigenous knowledge systems and creating a link between 'African' and 'western' Art History. Curriculum 2005 is constructivist in nature and embodies outcomes-based education, whereas, the NCS is the revised version and is based on learner-centred education. The RNCS encapsulates the NCS but it meant to make the implementation more comprehensive. The CAPS curriculum was designed to be more efficient and user-friendly than the RNCS. It can, therefore, be said that the CAPS document was created to make the implementation of the National Curriculum statement simpler for teachers

However, it is interesting to note the following when comparing the Visual art CAPS document (2012) with the National Curriculum statement (2008) both compiled for Visual art in the further education and training phase. NCS claims to have to main imperatives, firstly due to the advancements in technology and demands of the 21st century, learners need to have a "higher level of skills and knowledge" (DoE,2008:2) that enable them to adequately deal with these advancements and demands. Secondly the NCS notes that "South Africa has changed" (DoE,2008, p. 2), it is my assumption that the "change" referred to is the socio-political changes that occurred after the 1994 elections which include the instatement of the African National Congress, South Africa's first black president and new inclusive constitution. Due to the removal of segregation and apartheid laws the new curriculum needed to reflect the new constitution and empower all learners as South African citizens.

However, the CAPS document that "The National Curriculum Statement Grades R-12 stipulates policy on curriculum and assessment in the schooling sector" (DoE,2012, p. 3). The NCS was amended and the CAPS documents sole purpose is improving the implementation of the NCS (DoE, 2012, p. 3). The CAPS document is described a "single comprehensive curriculum and assessment policy document and is meant to replace Subject statements, learning programme guidelines and subject assessment guidelines in grades R to 12.

Both the NCS (2008) and the CAPS document (2012) maintain the need for inclusivity in the educational realm. Though, the CAPS document, unlike the NCS (2008) acknowledges that inclusivity is a goal that can only be reached when educators have a "sound understanding of how to recognise and address barriers to learning and how to plan for diversity" (DoE, 2012:5). The CAPS document further suggests that educators manage inclusivity by identifying learning barriers and providing the necessary support structures (DoE, 2012, p. 5). Another strategy proposed by the CAPS document is to address barriers by using "various curriculum differentiation strategies" as suggested in the Department of Basic education's guidelines for inclusive teaching and learning (2010)" (DoE, 2012, p. 5) This document is based on "Education White Paper 6" and special needs education which adopts an inclusion policy that allows for the mainstream schooling of learners with special needs.

Shift towards Decolonization in Education.

Decolonization is linked to social transformation because it calls for the 'de-linking' or reshaping of societal spheres away from colonial/modern systems to allow all knowledge's and systems to be given equal voice. Thereby, changing society. However, transformation stems from the need to alter past injustices whereas decolonisation aims to dismantle them. Consequently, decolonisation is a process that can lead to societal transformation. Yet, on issues of social transformation, and valuing indigenous knowledge the NCS provides a more in-depth and comprehensive writing.

> 'The constitution of South Africa forms the basis for social transformation in a post-apartheid society. Social transformation in education is aimed at ensuring that the educational imbalances of the past are addressed and that equal educational opportunities are provided for all sections of our population. If the social transformation is to be achieved, all South Africans have to be educationally affirmed through the recognition of their potential and the removal of artificial barriers to the attainment of qualifications' (DoE, 2008, p. 9)

This statement suggests that the South African constitution states that equal opportunities to education should be provided to all within the South African population. Thereby social transformation can take place through the education of the South African population. Page 9 of the NCS for Visual Arts further discuss how the visuals Arts contributes to this aim. The visuals Arts make this contribution by 'challenging and celebrating values and attitudes in society' it is suggested that this should be executed through 'Arts and cultural practices, process and products' (DoE, 2008, p. 9) additionally, it is suggested that the nature of culture should be affirmed in an inclusive and dynamic way (DoE, 2008, p. 9) by addressing the imbalances of the past, in an attempt to remove prejudice, bias, stereotyping and bigotry' (DoE, 2008, p. 9).

> 'Human rights, inclusivity, environmental and social justice: infusing the principles and practices of social and environmental justice and human rights as defined in the Constitution of the Republic of South Africa. The National Curriculum Statement for

> Grade R to 12 is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability and other factors' (DoE, 2012, p. 5)

As the main aim of both the NCS and CAPS curricula is to address and begin to rectify the educational imbalances of the past by ensuring equal educational opportunities for all (DoE, 2008, 2012). The NCS (2008) argues that if the social transformation is to be achieved the potential of all South Africans must be acknowledged and barriers to further education removed (DoE, 2008, p. 9). NCS (2008) makes a statement by claiming the value of Visual Arts "in building a nation" (DoE,2008, p. 9).

Education defined.

Education can be conservatively defined, by the Merriam Webster online dictionary as the process of receiving or giving systematic instruction at a school or university. However, in "Ideology and Curriculum" (1990) Apple defines education as being democratic in the process of curriculum reform. He states that the theories, policies and practices involved in education are not technical but rather ethical and political (Apple, 1990, p. 6) Furthermore, Apple argues that education is intensely involved with personal choices as education aims to fulfil a role that aids "the greater good" within society (Apple, 1990, p. 6) Therefore, if we consider that education is deeply implicated by the politics of culture, the kinds of knowledge that are given importance or not will be determined by who has political power(Apple, 1990, p. 7).

The World Conference on Arts education held in March 2006, is helpful in determining general views on, the purpose Arts curriculum and understanding its role in society. I have consulted the UNESCO; Road Map to Art Education, to define and provide insight into the global view on Art Education. Furthermore, an outline of curriculum reform within the South African context is provided. Consideration is given to the UNESCO framework and with reference to the South African art curriculum scape.

A Roadmap towards art education.

The UNESCO Roadmap to Arts Education is essentially a framework that can and should be

transformed to promote quality Arts education in both formal and informal learning environments (UNESCO,2006, p:3). The UNESCO document aims to ensure the holistic development and participation, of the individual, into Arts and culture. By creating an environment and practice that allows for creativity, creative potential can be nurtured in the individual. A learners' own culture should be used as a basis for their education and should form part of their creative processes, development and experiences (UNESCO, 2006, p. 3), thereby improving both emotional intelligence and cognitive development. By experiencing various expressions of art, a learner begins to progressively learn, understand and appreciate different perspectives on various topics (UNESCO, 2006, p. 4).

In order to address 21st-century social concerns, a link must be created between cognitive and emotional processing. It is my sense that Arts education is crucial in determining this. It is my understanding that the Arts are a reflection of society and historical context. Therefore Arts education can be used not only for vocational purposes but as a tool for the betterment society.

Therefore where a learner is positioned within society will be impacted what and how the learner learns. Decolonisation understands and acknowledges that learning is not a neutral process and that to meet the holistic needs of the learner curriculum must follow suit. Society is in need of individuals that are creative, flexible, adaptable and innovative (UNESCO, 2006, p. 4). Individuals with these kinds of skills can be easily placed in the workforce and become valuable members of society (UNESCO, 2006, p. 4). As more learners are gaining access to education it is vital that the education they receive is learner centred, relevant, equitable and of a good standard (UNESCO, 2006, p. 6) and in so doing aiding a process of decolonisation within Arts education.

The Dakar Framework for Action is suggested by the UNESCO document, as a means to outlines factors that determine quality education. Using the Arts to learn not only about the Arts but other subjects as well can improve active learning, locally relevant curriculum, and respectful community engagement as well as trained and motivated teachers (UNESCO, 2006, p. 6).

The unique qualities and diversity of cultural and art making practises provide insight into the contemporary and traditional expressions of human creativity as both a reflection of culture and the individual (UNESCO, 2006, p. 6). It is for this reason that an appreciation and respect for culture must be included in education systems. This can ensure that cultural knowledge and expressions are transmitted to the learner (UNESCO, 2006, p. 9).

For these aims to be met the document further explores the field of Art education as a pragmatic categorisation that is transformative (UNESCO, 2006, p. 6). It is my sense that approaches to Art education should be ever evolving to ensure the development of creativity, imagination and innovation within the individual. Furthermore, this document recommends that the content of an Art curriculum should not only aim at producing learners who are technically competent but who are able to show an appreciation, sensitivity and understanding of art disciplines from various cultural, social and historical contexts and perspectives (UNESCO, 2006, p. 7)By making us of the learners' cultural context as the foundation on which this systematic approach is implemented, the content then becomes valuable to the learner in both historical and contemporary contexts (UNESCO, 2006, p. 6) and in so doing aligning with decolonial aims.

The theory of multiple intelligences is suggested as a means to use Art as a medium to teach general subjects by contextualizing theory through the practical application of art disciplines (UNESCO, 2006, p. 8). Multiple intelligence theory views the mind of human beings as being modular in design (H, Gardener and T, Hatch, 1989, p.4). Basically meaning that there are different psychological processes to the way individuals interpret symbolism. "Creative learning needs creative teaching" (UNESCO, 2006, p. 8) this can only be achieved by highly skilled professional art teachers that are able to collaborate and interact with other teachers and artists and encourage a community practice (UNESCO, 2006, p. 8). The shared responsibility of facilitating learning creates a space where outcomes can be successfully achieved. Teachers need to be prepared to introduce new and contemporary mediums and technologies into the teaching and learning space. In creating partnerships and a community of practice among professionals this can easily be integrated into the curriculum (UNESCO, 2006, P. 8).

The UNESCO document, like the CAPS document, aims to address a need for creativity and

social awareness. It argues that Art education should be a compulsory and integrated aspect of the curriculum, as it can be used for both educational and cultural development and reform (UNESCO, 2006, p. 3).

The UNESCO document seeks to ensure the holistic development of the individual into Arts and culture by using culture as the foundation for the creative process, development and experience. Thereby creating a clear link between Visual culture studies and foregrounding cultural and community or indigenous knowledge. These concepts align with the process of decolonisation and specifically supports concepts around relevance, re-centering and learner-centred education.

Impressions of the Visual art curriculum.

The authors of '*Integrating Art education models: Contemporary Controversies in Spain'* (2005) review current social and artistic practices in School Art education in Spain. The fine Arts and applied Arts are the dichotomies explored and they tackle a Multi-cultural discipline based framework for Art curriculum. It is my understanding that this approach to education is more re-constructivist in nature which places the focus on curriculum and ultimately education for social reform. The main objective of this approach aims to develop the learner from a cultural perspective. Thereby creating learners who are critical and conscious of the society in which they reside (Belver, Ullan and Acasco, 2005, p. 6).

This article argues that education should be the creation of knowledge by the teachers to the learners. This is not facilitating learning because learners are not constructing their own meaning. However, in the South African context, the concept of multicultural education should be included in curriculum development in the Visual Arts. There is a wide diversity of learners in the South African Art classroom who should be using their own background and heritage as a creative spring broad in their Art education. Works of Art created by these learners will be valued for it cultural relevance and formal characteristics as well as the artworks ability to stimulate symbolic connections in the viewer (Belver, Ullan and Acasco, 2005, p. 7).

David DArts is an assistant professor in the Department of Art and Art Professions at the University of New York. In his article *"Art Education for Change: Contemporary Issues and the Visual Arts DArts"* (2006) argues that Art education should not be about the production of artistic objects and mastery of technique but should rather move towards a focus on concepts, problems and ideas (Dart, 2006, p. 7). His aim is to challenge disenfranchised notions of the artist in contemporary society ideas (Dart, 2006, p. 7). This must be done through the facilitation of projects that involve social issues ideas (Dart, 2006, p. 7). By allowing his high school learners to explore social issues, he found an increased sophistication and refinement in the Art of the learner's ideas (Dart, 2006, p. 7).

By allowing his learner to be socially engaged through the project, the project becomes relevant to them personally. His learners were personally invested and cared about the topic and this is why it was successful. By presenting a topic that is related directly to the student and the societal issues they face, DArts effectively facilitated learning. Facilitated learning essential swops the traditional roles of the learner and the teacher. Facilitated learning is centred on the learner constructing own meaning through the support of the teacher. The Visual art CAPS curriculum was constructed around the teacher imparting knowledge, rather than the learner's construction of their own knowledge and meaning.

DArts explores the American curriculum and concludes that there is limited attention given to linking of conceptual development, artists and artworks. The same can be said for the Visual art CAPS curriculum. There is little room for students to discover and explore their own creativity in a disciplined centred curriculum framework or engage with contemporary art and artworks.

"Aesthetic Learning About, In, With and Through the Arts: A Curriculum Study"(2012) Lars Lindstrom. Lars Lindstrom is a Professor of Education at the University of Stockholm. His research focus is on Arts education, creativity and educational assessment. Aesthetic learning about, in, with and Through Art: A Curriculum Study aims at creating a framework for Visual Arts curriculum. This framework is helpful in accessing what the Visual art CAPS curriculum is lacking in teaching and learning. Lindstrom reconsiders the methods behind Art education.

He argues that teaching methodologies must facilitate in-depth learning in Art and across the various curriculums. (Lindstrom, 2012, p. 1).

Modest Aesthetics and Radical Aesthetics (Lindstrom, 2012, p. 2), as explained by Lindstrom, aligns with a more traditional approach to Arts Education. Modest Aesthetics are associated with the primary phase of education and allow a learner to create Art that is decorative, expressive and essentially spontaneous (Lindstrom, 2012, p. 2). Radical Aesthetics happens when a learners Art is made visible, viewed by the public or exhibited in an open or public area (Lindstrom, 2012, p. 2) and in so doing the Art becomes open to the interpretation to those who view it and who might consider a different meaning. According to Lindstrom, Radical Aesthetics form part of a contemporary western culture (Lindstrom, 2012, p. 4).

By arguing learning in, with and through Art Lindstrom concludes that convergent and divergent learning can be achieved (Lindstrom, 2012, p. 3). Convergent learning is rational and goal-directed and requires a cognitive process whereas divergent thinking requires a meta-cognitive process and is explorative, reflective and open-ended (Lindstrom, 2012, p. 3). The engagement of these cognitive processes can lead to creative thinking and innovation in the artistic practices of the learner (Lindstrom, 2012, p. 5).

Having provided the history of curriculum development in this chapter, I discuss the theoretical considerations which are the foundation of my analysis.

Chapter 2: Modernist Ideologies

This chapter provides a broad overview and critique of ideology and explores how ideology manifests within political and cultural spheres in which education plays a significant role. Furthermore, this chapter is important for the broader research question because it defines ideology and the role ideologies play in society. This discussion leads to the argument that curriculum is underpinned by ideology. Therefore, in order to understand art curriculum and its relationship with colonialist notions discussions on the link between ideology and curriculum are essential in answering the broader research question. Furthermore, defining modernism and modernity aids in determining these ideologies within the CAPS curriculum, as both modernism and decolonialism are ideologies. Which leads to answering the broader research question by addressing how modernity manifests in curriculum, education and socio-political circumstances.

Ideology.

In *"Mapping Ideology"* (1994) Slavoj Zizek states that ideology is dependent on society and cannot exist without human thought, ideas and concepts relating to the society in which they occur (Zizek, 1994, p. 5). Therefore, ideology can be understood as a socially ingrained notion that forms a doctrine of ideas, beliefs and concepts. Ideologies are defined by Paul Duncum as set beliefs or ideas that characterise a particular culture or class. Ideology can be used in the general sense of characterising ideas, ideals, beliefs and values (Duncum, 2008, p. 125.) For that reason, ideologies are present in social groups (Duncum, 2008, p. 125).

Zizek states that ideologies or concepts are meant to convince the society in which the manifest of its "truth" (Zizek, 1994, p. 5). Thereby suggesting that ideologies become a tool for the means society should behave and live. However, Zizek claims that the purpose of ideologies is to serve "some unavowed power interest" (Zizek, 1994, p. 5), which proposes that ideologies are not neutral and become mechanisms of power. An example of how these ideologies present in society is the notion of modernity. Therefore, it can be suggested that ideologies have historical significance because throughout history the appearance and change in political and societal spheres have reflected the prescribed ideologies and continue to do so (Zizek, 1994). Therefore ideologies are instilled used and represented through society. If the relationship between the representation, thought and the reality of these ideological assumptions is considered in relation to the state of current epistemological complications, Zizek argues, that

these relationships become ambiguous and would provide sufficient reason with their abandonment (Zizek, 1994. P. 4).

Conversely, the acknowledgement of the ideological is not undeniably the externalisation of a "historically limited condition" (Zizek, 1994, p. 4). Which suggests that ideologies should not be defined by their historical presence and society can break away from historical notions and concepts. Yet, because these historical ideologies have become ingrained, symbolical and meaningful within society they seem to have become a necessity (Zizek, 1994, p. 4) Nevertheless, Zizek claims that "In a sense ideology is the exact opposite of the internalization of the contingency; it resides in externalisation of the result of an inner necessity and the critique of ideology here is to discern the hidden necessity in what appears to be contingency" (Zizek, 1994, p. 4). More simply put ideology is reflected through society, but may not necessarily be claimed by that society. Therefore, in order to distinguish the need for ideology consideration must be given to why it is needed and how it presents.

The concept of the Enlightenment tradition provides deeper insight into ideology and its presence in society. Within this notion, ideology stands for the false or blurred beliefs of reality caused by various pathological interests (Zizek, 1994, p. 10). These kinds of pathological interests, for example, would include fear of death, natural cause, power interest maintain a notion of reality. Which further suggests that ideologies are merely invisible boundaries put in place by society to maintain a false sense of reality which is disguised as correct behaviour. Thereby ideologies become contaminated by power interests. Therefore, if reality as a notion is considered unbiasedly and without any discursive coincidences or devices with power, this would be seen as ideological (Zizek, 1994, p. 10). This concept of "zero level" refers to ideology as perceiving or misperceiving a discursive creation as an extra-discursive fact (Zizek, 1994, p. 10).

By comparison "Mythologies" (1950) by Roland Barths, as discussed by Zizek, describes ideology more as a naturalisation of the symbolic order. Thereby suggesting that the "perception reifies the result of the discursive procedure into properties of the thing itself" (Zizek, 1996, p. 10). Which is similar to Paul de man's notion of an ideology which relates more to the resistance against the deconstructivist theory. Zizek claims that "deconstructivism is often met with resistance because it denaturalises the enunciated content by shedding light on discursive procedures that produce evidence of logic" (Zizek, 1994, p. 10). This is because

deconstructivism dismantles the underlying assumptions based on content and logic. Whereas, Oswalt Ducrots theory of argumentation assumes the basic notion that there is no clear distinction between descriptive and argumentative language and therefore when there is an attempt made to define content, the movement has been made towards and argumentative scheme. If this concept of argumentation is applied to ideology by attempting to define ideology, a movement is made towards arguments about its manifestations and existence within society.

In comparison "ideological state apparatus" suggests that ideologies do not originate in theories or ideas but rather in practices and or not the realisation of ideologies in general (Zizek, 1994, p, 142). Which suggests that ideology does not reproduce itself on the general from a zeitgeist [4](Zizek, 1994, p, 142). This is because ideology is imposed in a homogeneous way onto society (Zizek, 1994, p, 142. Which suggests that ideology does not include different beliefs or ideas and occurs in a space that proposes a pre-existing class struggle, as it is impossible to designate an ideology to each existing class. Thus the class with the most power would impose its ideology and practices onto the other (Zizek, 1994, p, 142).

However, the ideology of the ruling class does not necessarily consume all ideology within society and is therefore not an expression of domination of the ruling ideology (Zizek, 1994, p, 142). This suggests that the ideology imposed by the ruling class is merely the site and means of realisation but not the internalisation of the ideological by all society (Zizek, 1994, p, 142). Therefore, the ideological state apparatus is not purely instruments of the ruling class and even though these ideologies reproduce existing relations and productions the class struggle will continue to present (Zizek, 1994, p, 142).

Consequently, as the ideological state apparatus can run simultaneously with contradictory ideology it can become a platform for the transformation of relations and production of ideologies ((Zizek, 1994, p, 143).

It can be said that ideologies are present in society and are created and determined by the dominant party. However, these ideologies might not be the beliefs of the entire community or society as a whole. Therefore, as education is a significate part of society and works to aid all

[4] The spirit of the age, the mentality of an epoch, habits of thoughts.

societal spheres the dominate ideologies will be reflected in the curriculum and reproduce in society.

Curriculum and Ideology are entangled.

Ideologies underpin and or reproduced through curriculum. In *"Teacher Empowerment through Curriculum Development: Theory into practice" (1995)* South African curriculum theorist Arend Carl draws from various pedagogical theorists to define curriculum and outline the purpose of a curriculum in society. Carl claims that there are various ways in which the concept of a curriculum can be defined, however, the curriculum can only be explained within the context that it is used (Carl, 1995, p. 26). A curriculum can be categorised into two broad and interlaced fields; curriculum as a process and curriculum as a product. Curriculum as a process aids as a preparation and progression of skills for life. Whereas curriculum as a product can be considered as the final outcome or intended potential of the instated curriculum (Carl, 1995, p.26). Carl claims that educational aims are realised through practice and are not meant to solve curriculum problems but rather to offer perspectives from which the problems can be considered (Carl, 1995, p.26).

Carl often reiterates that curriculum is a broad concept that occurs to a specific system. Additionally, he states that meaning can be interpreted from different perspectives and purposes and further describes curriculum and a spectrum of compulsory and optional activities that are formally planned for students (Carl, 1995, p.26). These activities are "planned and guided as well as formulated through the systematic reconstruction of knowledge and experience under the auspices of the school for the learners continuous and willful growth in personal and social competence" (Carl, 1995, p.26). Thereby suggesting that curriculum is meant to unlock the full potential of the learner and by doing so aid in the growth and betterment of society.

To summarise the designation of the curriculum it can be said that curriculum is first and foremost specific content. Based on these contents activities are planned and specific learning takes place. This learnt knowledge should present as a reproduction of the cultural context and reflects the relevant culture of the community (Carl, 1995, p. 26). Therefore, set out tasks and concepts create experiences that lead to learning, the skills and knowledge learnt often require achievement, mastery or improvement from previous tasks (Carl, 1995, p.26). The main aim

or agenda being for social reconstruction through values and skills that need to be acquired which may aid in the improvement on the community in which this learning takes place (Carl, 1995, p. 26). It is my notion that, thereby, curriculum encapsulates the potential for decolonial aims.

Furthermore, curriculum supports the development of the individual through self-discovery, thereby creating a deeper understanding of themselves and their identity with their community (Carl, 1995, p. 28). These behavioural objectives are meant to ignite insight and develop thinking skills. Thus making the most important aim of curriculum autobiographical (Carl, 1995, p. 28).

A curriculum is underpinned by ideology.

On a fundamental level, curricula are developed and underpinned by a set of ideologies that inform educational purpose and practice. When consideration is given to this in conjunction with the impact of modernity as colonialism and the establishment of the curriculum it is clear that the curriculum is a political, educational and ideological issue (Apple, 1990, p. 6). Therefore curriculum becomes an agent for both political and social ideologies. This statement is tied to what has been discussed with regard to ruling ideology, as education is inherently a political issue. These implications are connected to the purpose of this research as a means to determine how modernist ideologies can restrict the decolonisation of the Visual art CAPS curriculum. Therefore, as the schooling process considers "what knowledge is of most worth" (Apple, 1990, p. 3) and would be deeply connected to political agenda. Thus, education, curriculum and ideology are interrelated with a community and broader society.

Though, Apple claims that “to maintain a sense of community, one based on cultural homogeneity and the evaluative consensus, that has been and remains one of the primaries, thought tactics, legacies of the curriculum field" (Apple, 1990, p. 76). This claim suggests a uniformed approach to curriculum, which does not consider individuals or nuances within cultural communities. Furthermore, the function of a curriculum is largely embedded and reliant in the historic producers and techniques which inform curriculum design (Apple, 1990, p. 76). It is my sense that viewing and designing curriculum in this manner does not aid a process of decolonisation as it based on past histories which reproduce historic tendencies in

education. If this is applied to the South African context it is not conducive to the South African educational context because of the multicultural nature and needs of South African Schools.

Consequently, South Africa's colonial occupation has led these kinds of tendencies or ideologies, for example, modernism, still presenting within our education system and curricula. However, there is an awareness of this which is reflected in various attempts at curriculum reform. It is my argument that the Visual art caps art curriculum, even though it does attempt to move away from this, has not fully considered the effects of South Africa's past nor has it moved into a space that allows for the decolonisation of the curriculum. In support of this Apple states that "the first step is in recognising the historical connections between groups that have had power and the culture that has been preserved and distributed by schools" (Apple, 1990, p. 78) If curriculum designers and developers are serious about responding to and transforming curriculum and educational institutions they must critically reflect on the tendencies of curriculum to reproduce past ideologies, values, beliefs and knowledge.

Furthermore, if curriculum wishes to move beyond reproduction and into a space that allows for true decolonisation, curriculum developers must contemplate the impact of past ideologies. With this insight, developers can use curriculum as means to create educational restructuring, thereby igniting social transformation.

Ideology is linked to aesthetics.

Paul Duncum states in, *"Holding Aesthetics and Ideology in Tension"* (2008), that aesthetics and ideologies are inseparable. Consideration cannot only be given to aesthetic effects or aesthetic intentions but rather to understand aesthetics we must understand that ideologies and Visual culture are intertwined (Duncum, 2008, p. 126). Therefore, it is suggested that how an artwork looks and what it is meant by it cannot be considered in isolation. Both effect and intention will be affected by the ideological and cultural context in which a piece of art was produced. This relationship is entangled within an aesthetic practice. Thus, in order to understand why something is considered to be valuable or pleasing by members of a particular group, consideration must be given to the set of values, ideas and contexts which underpin this.

Duncum states that "ideology is expressed through cultural sign systems that are constitutive of social practice" (Duncum, 2008, p. 126.). Therefore, according to Duncum, ideology is

reproduced by society as it informs and justifies the way people act (Duncum, 2008, p. 126.). It can be said that "all practice is ideological because all our daily activities are informed by some sense of their purpose" (Duncum, 2008, p. 126.). However, this can be considered a generalisation and is not to say that ideology is systematic nor necessarily held by everyone in a social group (Duncum, 2008, p. 126).

These beliefs form the foundation on which any curriculum is built. It is my sense that if modernist ideologies are used to inform the CAPS document this influences what is considered to have value in the curriculum content and assessment criteria. As these ideologies are possibly centred in western thinking and knowledge, it is my belief, that they could impact the decolonisation of the curriculum. The link between ideologies and aesthetics is fundamental to how I engage this research. For instance, modernism is an ideology that led to the development of a range of aesthetics that embodied its ideology for example Henri Matisse's "women with a Hat" (1905) which moves away from classical use of colour and the painting conventions of the time or Umberto Boccioni's "The City Rises" (1912) which exemplifies the dynamism of modernity and the fast-paced modern lifestyle brought on by urbanisation (Louw et. al, 2012 pg.96 and 121)

Both these examples are included he prescribed CAPS "Visual art Learners Guide" (2012) by Louw, Beukes and van wyk. This series of textbooks is the embodiment of the CAPS curriculum for Visual, however, they lean heavily toward a westernised account of modernism as a movement in Art History. This is particularly true in the grade 11 version of this textbook and it seems present in the content selection of the CAPS document. The contents of this textbook deliver an overview of European and western art movements and follow a chronological timeline beginning in the 19th century and extensively covering modernism by providing the background, characteristics, influences and subject matter of each movement up until a chapter that is called "New Media" on page 257. After each chapter, the textbook provides a few pages that relate to South African art after which a practical assessment task theme, relating to the movement covered, is suggested. It is my sense that a shift should take place involving centring the content of a South African Art History and then relate this content to the international, European context.

However, merely including or study of art historically modernism within a curriculum does not make the curriculum modernist. Nonetheless, modernism does encompass certain ideologies

that do present through these movements. Consequently, the knowledge learners gain from the Arts and the images they absorb form part of the foundation of their own creative practice.

As Duncum suggests, "by means of images we engage with widely shared social assumptions about the way the world is" (Duncum, 2008.p 126.) Visual imagery is rhetorical and forms part of asymmetrical structures of power and influence. Therefore, through images, we reproduce ideological conventions in all societal spheres. Duncum argues that "dominant forms of cultural production typically carry ideologies consistent with the interests of those in power" (Duncum, 2008.p 126.) Thereby reflecting and enforcing desired ideals.

Articles by Paul Duncum (2008) and Ralph Smith (1983) provides further insight into the history and purpose of the ideologies that inform art curriculum. Even though these are international examples, many of the points raised regarding pedagogy and ideology are applicable to the South African context.

In his article 'Ideologies, Art Education and Philosophical Research'(1983) Ralph A. Smith discusses how the critical analysis of ideologies can contribute to our understanding of theories within art education (Smith, 1983.p 24.)

Smith argues that the relationship between art and ideology is ambiguous. However, he does state that the relationship between art and ideology can be constructed through theoretical and methodological principles (Smith, 1983.p 24). But most importantly for this research, Ralph argues that art education can be used as a means to criticise ideology and can help effect ideological change'. Which is partly what this research begins to address.

Ideology manifests in the art curriculum.

If these discussions are considered in terms of the CAPS document, it is clear that ideologies have a huge influence on informing curriculum. It is my understanding that if modernist ideologies are threaded through the CAPS document, they might lead to the reproduction of colonial ideals within the art curriculum.

As there is a strong relationship between society and art, Kerry Freedman claims that in a sense art is education. This is because art fulfils the aims of broader education (Freedman, 2003, p.

27) Art education can be seen as learning, instruction and programming which are based upon the visual and tangible Arts. Art education is said to include performing Arts like dance, music, theatre, as well as Visual Arts like drawing, painting, sculpture, and design works. Furthermore, the design of jewellery, pottery, weaving and fabrics is included in this category of education.

Learning in and through the Arts provides a communitive environment in which an understanding of the world can materialise. This is because the qualities of art can be understood and learnt about from various cultural, political and economic spheres. Art can be understood without formal instruction and meaning created easily as the brain process imagery with ease (Freedman, 2003).

Freedman (2003) argues that process of creating or making comes naturally, however, the skills and concepts needed for creating understanding, valuing and critiquing in the Visual Arts can be learnt. Thereby leading to a deeper appreciation and understanding (Freedman, 2003).

Visual art as an integrated system of knowledge.

Consequently, at its core, a curriculum is an iteration of broad concepts within a system of knowledge and encapsulates this knowledge. The visuals Arts, like the sciences, embody a system of knowledge. Knowledge is a form of a system based thinking and includes methods of inquiry (Hardy, 2004, p.88).

The bases of the notion of Visual Arts as an integrative system of knowledge emphasise the following premises';

1. Fundamental perception of the world as knowing bodies.
2. Perspectival nature of our interpretations of the world.
3. The particular ways in which we achieve coherence and integration through making art. (Hardy, 2004, p. 77)

These premises can form the foundations of how knowledge is represented and devised within both modernist and post-modernist paradigms (Hardy, 2004, p .77). For the Visual Arts to be considered as a body of knowledge alongside literature, science, music and philosophy it is argued that art should be thought about in a more inclusive way.

However, in earlier centuries artists have made a large contribution to human knowledge (Hardy, 2004, p. 78). One of the ways in artists have inferred knowledge is by creating images of both animate and inanimate objects that become visual, spatial and narrative images of their socio-political context. As this is true for artists of any period these images become a means for providing a historical and global description as well as an analysis of all spheres of society (Hardy, 2004, p. 78).

Furthermore, since then, the ways in which art knowledge is 'described, categorised and formulated has changed radically' (Hardy, 2004, P. 88). This statement suggests a shift to different ways of producing, selecting and defining what constitutes knowledge in the Visual Arts. Therefore it is my argument that is necessary to consider this not only for curriculum reform but how multiple knowledge's and knowledge systems can benefit a process of decolonisation, especially in Arts education. It is my sense that by the inclusion boarder knowledge's and wider perspectives curriculum can truly aim at holistically maturing learners into the contemporary context.

This shift becomes clear in the comparison between modernisms, as one system of knowledge and post-modernism as multiple knowledge's. It is my sense that modernist notions regarding knowledge have clear boundaries as to what constitutes true valuable knowledge and what does not. When examining what knowledge and objects these knowledges embody it becomes clear that these limitations become a necessary condition in establishing an opinion or perspective on any given topic (Hardy, 2004, p. 89). Whereas, post-modern perspectives of knowledge allow for various opinions and perspectives because all types of knowledges are considered to have equal value (Hardy, 2004, p.89).

Additionally, Visual Arts are a body of interlaced historical and social knowledge as the Visual art embodies the reflections of the time. However, the postmodern position on knowledge suggests the nature of knowledge is continually in flux. Therefore, it is my sense that a shift takes place from teaching to know, recall and apply to a more interpretive, analytical framework. A framework in which knowledge essentially becomes the individual's ability to create understanding and meaning from various perspectives. Thereby Arts education becomes an injury into the embodiments of diverse knowledge in the form of processes and artefacts which arise from human participation within a global context. (Hardy, 2004, p. 89). Which suggests that Visual Arts are then understood on an interpretive and analytical basis as reflections of what constitutes various cultures (Hardy, 2004, p. 89). When art knowledges are

considered form this perspective, as various and broad, they begin to align with the decolonial aim for education.

Modernist inheritance in Curriculum.

Modern pedagogy.

However, as stated modernity is an agent of colonialism and these socio-political circumstance manifest within pedagogy. Education is a means for individuals to relate and respond to the world. A book by Robin Usher and Richard Edwards "Post-modernism and Education" (1994) sheds lights on how educational pedagogies are underpinned by the modernist ideologies and why a shift to post-modern education is necessary for social transformation.

Usher and Edwards maintain that education plays an essential part in shaping subjectivity, identity and intentional agency (Usher and Edwards, 1994, p. 24). Thereby, education allows the inner or dormant potential of the individual to become self-motivated and self-directing (Usher and Edwards, 1994, p. 24). They argue that the mere definition of Education determines a "bringing out", or to "lead someone or something out of something", which relates to the Latin etymology of the word. Further definitions of education provided are a "shedding light" on knowledge or "the truth in teaching" (Usher and Edwards, 1994, p. 24). Usher and Edwards claim that these phrases are inundated and embodied by modernity and modernism (Usher and Edwards, 1994, p. 25).

They claim that education is "the vehicle by which modernity's 'grand narrative', enlightened ideals of critical reason, individual freedom, progress and benevolent change" can be motivated and recognised (Usher and Edwards, 1994, p. 2). It is my sense that Usher and Edwards describe reasons for the educational process as inherently modernist. The Teacher being the one "enlightening" the learners to reach their full potential, thereby, as suggested by Usher and Edwards becoming free human beings (Usher and Edwards, 1994, p. 2). Furthermore, they claim that the need to educate is fundamentally a modernist notion (Usher and Edwards, 1994, p. 2).

However, even though education is a means is to learn and develop and reach an inherent potential, it can be used as an instrument of power, control and legitimisation by those who

have the power (Usher and Edwards, 1994, p. 2). Which suggests, for example, imperialist notions about knowledge, these knowledge systems and ideals are legitimised as "true" through the use of power. By doing so these powers are able to produce societies in a manner that suites these relevant ideals. In relation to imperialism and colonialism, this "true" knowledge is used push this agenda and forms part of the modernist machine (Usher and Edwards, 1994, p. 2).

Therefore, in this sense, the aim of education is to produce “legislative discourse which confers the power to fix limits and boundaries that define what is to be included and what excluded in the service of creating the rational man to live in rational society” (Usher and Edwards, 1994, p. 126). Consequently, it is my understanding that this concept is inherently modernist as the created educational policies are meant to create the framework in which the ideal member of society can be produced and shaped to ensemble the underlying socio-political agenda.

Thereby, education is not a neutral means to impart knowledge and becomes a manoeuvre of power and control that reproduce the dominant tenets of society and legitimises its authority (Usher and Edwards, 1994, p. 126).Furthermore, Richard Bagnall (1999) argues that at its core modernist educations main aim concerns the shaping of individuals into ‘appropriate functional roles within the project of modernity' (Bagnall, 1999, p. 35). Thereby continuing to aid the modernist and colonial agenda. Therefore, modernist educational ideologies are embodied in practical philosophies of social and educational development (Bagnall, 1999, p. 35).

Modernist thought in pedagogies is encapsulated through various ideas for the purpose of education. Humanism and humanistic education concern the development of individual unique creative potential. This is done through the facilitation of individual human development and the whole educational development of the individual (Bagnall, 1999, p. 35). Liberal education encapsulates the idea of liberating human minds. This is done through the enlightenment of academic disciplines and pragmatic progression (Bagnall, 1999, p. 35). The liberal notions focus on the commitment to modernist life and the process of defining and solving problems, therefore education must equip the individual with knowledge, skills and disposition that are aided by this process (Bagnall, 1999, p. 35). Behaviourism is the application of empirical science into education through the management of environmental circumstances to initiate the required behaviours (Bagnall, 1999, p. 35). Radical education focuses on the transformation of oppressive and exploitive cultural structures by educationally empowering individuals and groups with authentic knowledge of unforeseen realities (Bagnall, 1999, p. 35).

Nevertheless, modernist education encompasses programs that focus on ‘genuinely, situationally, responsive, contextually embedded, heterodox, open, diverse, ephemeral and participative (Bagnall, 1999, p. 47). Modernist mainstream education was concerned with cultural transmission and cultural induction and forms part of the modernist cultural machine with humanism, liberal, behavioural and normative beliefs (Bagnall, 1999, p. 47).

Modernism as an Ideology.

Ideologies are visible in both education and society. This is a result of societal objectives and ideas being embedded within a curriculum. As modernity presents as a model of society modernist ideology and modernism is presents in a curriculum.

"Modernism a Graphic Guide" (2001) by Chris Rodrigues and Chris Garrat is supportive in providing further understanding into the "schools of modernism" and the ideologies that underpin this era. (Rodrigues and Garratt, 2001, p. 4).

This includes all works that fall under the umbrella of modernism, or share a connection with the modern world. Thereby being peculiarly new or exceptional to any other historical state that has been seen before (Rodrigues and Garrat, 2001, p. 4). Rodrigues and Garrat argue that when asked about modernism many respond by naming modernist artists, such as Pablo Picasso (1881-1973) and Salvador Dali'(1094-89) among others. Both these artists are covered in the CAPS curriculum and extensively written about in the CAPS approved textbook. Rodrigues and Garratt claim that their frame had much to do with media notoriety, and because of this, there is a risk of confusing modernism with mainstream fashions of the time (2001, p.6). Therefore, even if something occurred or was created during the modern era that it is not necessarily modernist. However, modernism can be seen as a description of art that places emphasis on change and innovation within artistic practice. This is due to the modernist belief in progress in both scientific and technological realms. Thus, the main focus was on the painting itself that is independent of what the painting illustrates are depicts. Additionally, as "modernism expresses the new energies sweeping through from the late 19th century onward" there was an inevitable change in attitudes towards artistic means and issues which could be seen in the means modernist artists regarded subject matter, colour and line, nature and the

purpose of art in society. (Rodrigues and Garrat, 2001, p. 9).

Modernism generally represents revolutionary opinions from the thinkers and artists of the time. Marx fundamentally changed our understanding of class, Freud highlighted the transgressions of previous sexual protocols and rules for personal life, while Nietzsche determined new functions for art, architecture, music and literature (Rodrigues and Garrat, 2001, p. 9). What all these theorists have in common, and what makes them modernists is, at the time, their thoughts about art were that for art to be considered 'good' it had to be novel and original. Based on my understanding originality can only be achieved through experimentation, and during this time there was a "shared climate of experimentation" (Rodrigues and Garrat, 2001, p. 11) in all aspects of society.

This new industrial age brought with it new industrial art which expanded art mediums to allowed artists to create objects out of wood or metal using machines, tools and power. The world of the nineteenth century was dominated by constant change and innovation. This age of transition with advancements in transport, communications, the development of photography, mass production and industrial expansion. However, technology only forms part of modernity (Rodrigues and Garrat, 2001, p. 27). This is because modernism is a complex concept and can be contradictory in its response to the forces of Modernity. This is because modernity can be celebrated, resisted and rejected all at the same time (Rodrigues and Garrat, 2001, p. 28). Modernism can be seen as the continuation of the 18th-century enlightenment project (Rodrigues and Garrat, 2001, p. 28).

Modernists had a sense of self-confidence in their own abilities or "genius". This allowed them to claim their work as innovative and progressive (Rodrigues and Garrat, 2001, p. 29). This experimentalist, radical and pioneering attitude embodies the essence of modernism (Rodrigues and Garrat, 2001, p. 30). Modernists see value in exploratory work as part of unveiling the truth in the modern world, as modernist artists continued to seek new ways of looking at the world.

The term avant-garde is often associated with modernists at the cutting edge of culture and specific historical movements, whereas modernism describes a more general tendency (Rodrigues and Garrat, 2001, p. 30). The Avant-garde comes from the French military term for advance or shock troops. This term is used metaphorically to describe artistic movements

"ahead" of received ideas and traditions (Rodrigues and Garrat, 2001, p. 31). However, this raises concepts around elitism, which is further discussed in *"Avant-guard vs kitsch"* (1961) by Clement Greenburg.

Greenburg discusses the ambiguous nature of culture during the time of the industrial revolution. The terms Avant-garde and kitsch emerged concurrently during this time in history and both relate to the aesthetic value of art. These terms are discussed from a modernist perspective by categorising the Avant-garde as "High Art "and the kitsch as "Low Art" (Greenburg, 1961). Greenburg justifies this categorisation by the formalist approach. What is interesting is Greenburg's view of the aesthetic experience and how the viewer understands or interprets an artwork. Greenburg suggests that high culture or elitist culture view art as a more academic experience. In this sense, art appreciation is a reflexive, critical and demanding (Rodrigues and Garrat, 2001, p. 75). Whereas the emergence of Kitsch is linked to the masses and refers to the reproduction, enjoyment and passive consumption of art by "common" people (Rodrigues and Garrat, 2001, p. 75). Simply put, it is my understanding that Greenburg argues that due to the more educated nature of the Higher class their ability to experience art is richer than those not of this class. Which suggests that the lower classes experience of art is more superficial.

How art is experienced is central to its construction and production. Yet, art is not seen in isolation, images and words do not represent the world clearly (Rodrigues and Garrat, 2001, p. 58). It is my sense that viewing and understanding art is, therefore, a subjective practice. Modernist artists were interested in questions like "what do we see that is different? And how do we see it differently"(Rodrigues and Garrat, 2001, p. 58). Which Greenburg addresses in terms of culture and classism. But with the advance of mass consumerism and popular culture, these elitist lines become blurred.

The earliest forms of modernism are embodied in Italian Futurism. This movement embraced and celebrated the idea of a modern utopia (Rodrigues and Garrat, 2001, p. 31). This movement is characterised by machines, movement, speed, revolution and was dedicated to idealised visions of progress (Rodrigues and Garrat, 2001, p. 31).

This concept of progress is further explored in the rejection of antiquated Europe and in creating new methods of art creation. The modern world begins to form a part of modernist

works in the form of collage. Pieces of mass consumerism and the industrial revolution begin to be incorporated into modernist artworks (Rodrigues and Garrat, 2001, p. 38). Kurt Schwitters (1887 - 1948) is an example of a modernist artist who includes urban debris and collage into his artworks. Vladimir Talin (1885 -1953)"Monument to the Third International" (1919) is an attempt to represent the modern vision of socialism and fuse revolutionary ideology, technology and aesthetics (Rodrigues and Garrat, 2001, p. 38).

Pablo Picasso is noteworthy to mention not only as a modernist but because of his use of "primitivism" and a move into abstractions. (Rodrigues and Garrat, 2001, p. 38). This artwork is seen as both anti-traditional and anti-classical, as it is a move away from the past (Rodrigues and Garrat, 2001, p. 31). Primitivism can be seen as Eurocentric and in his painting "les Demoiselles d'Avignon" (1907) is recognised as specifically modernist (Rodrigues and Garrat, 2001, p. 38). This is mainly because this painting proclaims a sense of "newness" with its radical appropriation of African like masks over the faces of the women in the painting. By doing so these figures become "devoid of humanity"(Rodrigues and Garrat, 2001, p. 38) and judged from a European culturally defined perspective (Rodrigues and Garrat, 2001, p. 69).

This is implicated in colonial discourse as there is a complex interplay between theory and creative practice (Rodrigues and Garrat, 2001, p.96). The relationship between modernism and primitivism is not related to theories of philosophy but rather to an expression of feelings and ideas, which link to concepts around the irrational and subconscious (Rodrigues and Garrat,2001, p. 69). The idea of a "noble savage" and the "naive" in popular art was both the return to the innocence of childlike things and a release into the primal being (Rodrigues and Garrat, 2001, p. 70).

It is within these concepts that the European view of Africa begins to shape modern and colonial discourse within the African context. The joining of the primitive with colonial masculine sexuality can be clearly seen in the simile of Kandinsky's account of learning to paint.

"I learnt to battle with the canvas, to come to know it as a being resisting my wish, and to bend it forcibly to this wish. At first, it stands there like a pure chaste virgin with a clear eye and heavenly joy... And then comes the wilful brush which first here, then there gradually conquers it with all the energy peculiar to it, like a European colonist, who pushes into the wild virgin

nature, hitherto, untouched, using axe, spade, hammer and saw to shape it to his wishes" (Rodrigues and Garrat,2001, p. 75). The entanglement modernity and colonialism and its violent impact on Africa are clear in this description and reiterates the influence of colonialism art created during the modernist era.

Art and the Ideology of Genius.

'*Teaching the unteachable: Art and the Ideology of Genius'* (1999) is useful as it targets the manifestation of the genius- centred ideology within art curriculum. This ideology is embodied by the theory and practice of modern art.

Duddy argues that the main aim of art curricula is to teach 'certain traditional skills, including the skills of representation' (Duddy, 1999, p. 22). By traditional skills, Duddy is referring to artistic skills taught within the western and classical canon. However, Duddy claims that some aspects of art cannot be taught and are pure original talent or genius. Furthermore, he argues that curriculum developers are aware of this and understand that art is 'unteachable' (Duddy 1999, p.22). However, it is my sense that curriculum developers have moved somewhat away from this kind of thinking as evidenced in the discussion of a roadmap to Arts education.

Consequently, this perplexed discrepancy between the ability to produce representational work by learning certain skills and being able to make experimental work through raw talent becomes challenging in art education (Duddy, 1999, p. 22). This suggests that notion surrounding the creation of art in the sense of genius cannot be taught, and therefore learners who do not possess natural talent will always be sub-par as their works will not reflect the modern, avant-gardist style.

Despite this, Duddy argues that within the art classroom the emphasis is on the 'skill and the craft' whereas the world of work requires originality which 'often seem to disregard the traditional skills promoted in the art classroom (Duddy, 1999, p.22).

Duddy claims that this is due to the progression of the idea of art within history. Art was originally a form of servitude and there lay a distinction between the liberal and mechanical Arts. Duddy discusses the various forms of liberal Arts, which were practised by free citizens and required intellectualism (Duddy, 1999, p. 22). These kinds of activities included academic studies and exploration into, for example, grammar, rhetoric, music and astrology (Duddy, 1999, p. 22). Whereas mechanical Arts were, at the time, seen as menial and completed by

commission or slavery (Duddy, 1999, p. 2). Painting and sculpture were both seen as manual and therefore required no intellectual ability.

However, during the renaissance artist like Alberti and di Vinci argued that these activities required both the study of and application of knowledge (Duddy, 1999, p. 22).Which saw a rise in the status of such artists and the establishment of early academies. These academies emphasised the intellectual aspects of painting and sculpture and lead to the creation of new 'fine Arts' (Duddy, 1999, p. 22).

The Romanisation of Arts and artistic talent continued into the 18th century and the idea of genius became widespread. Romanticism emphasised originality, genius and creativity. Furthermore, the distinction that artisans learn skills and artists 'manifests his genius by departing from convection, breaking old rules and making new ones' (Duddy, 1999, p. 23) further embodied the concept of the 'original genius' as having a natural talent or gift.

Therefore the 'idea of art' has progress from being a 'menial craft' to an 'academic skills' to the expression of genius which in itself has led to the discrepancy between skilled based ethos and a genius centred modernist ideology.

It is my sense that this elevation of the artistic genius is still present in art curriculum and, as suggested by Duddy, creates a culture of elitism that only legitimises those who present natural creative talent and thereby excluding and in a sense demeaning others. The ideology of genius does not aid a process of decolonisation. This is due to this ideology fuelling unequal power relations within art education. Furthermore, it does not include and accommodate a wide variety of talents and levels of talent and skills should be taught to ensure the optimal nurturing of all talents (Duddy, 1999, p. 23).

Self –expressionism

Additionally, when examining Visual art curricula there is often a strong focus on the need for self –expression. It is my understanding that this idea of art as a means for an emotional outlet, or as a means to express thoughts and ideas is rooted in modernist ideology and Freudian concepts of the sub-conscious mind. Freud's ideas around how and why art is made mostly suggest that creative potential stems from the sub-conscious mind (Hardy, 2004, p.78).It is claimed that by becoming in tune with your subconscious mind allows for true self- expression and enables an individual to reach their creative potential (Hardy, 2004, p. 78). These kinds of

expressive aesthetics are evident in the ideas and works of artists like Klee, Pollock and Munch (Hardy, 2004, p. 78). It is my notion that these ideologies became entangled with art production and are still evident in the purposes and aims of current art curricula. The expressive aesthetic as its core is modernist in its practice and subjectivity and has been pass into contemporary contexts (Hardy, 2004, P. 78).

Furthermore, it is my sense that self- expression and creative potential are often seen as similar notions. Both these concepts have been Romanticised within the modernist framework. As a result, creativity is often linked with the ideology of genius.

Creativity.

Due to the changing nature of art education, the notion of creativity should be re-examined. Creative practice and at least the term creativity have a relationship with art education. However, Freedman (2010) claims that in recent years the term creativity is used more sparsely within curriculum policies (Freedman, 2010, p.9). Furthermore, Freedman argues that the relationship between creativity and art education has not been fully considered. Freedman uses the research of Enid Zimmerman (2009) as the only example of artistic talent or 'giftedness' and the dispositional factors of creativity' and its relationship with education (Freedman, 2010, p. 9).This statement suggests that inquiry into creativity is lacking and that few have dealt directly with concepts around creativity. Freedman suggests that this is due to the appropriation and borrowing of the term into varying fields (Freedman, 2010, p. 9). It is my sense that within so doing the term has somewhat become dilute in its adaption into different fields making it a challenging concept to not only define but to measure.

Creativity and its connection to previous iterations of art education do not align with post-modern contexts and technologies (Freedman, 2010, p. 9). Creativity does not occur in a 'historical vacuum' as implied by modernist misconceptions. It is my understanding that these misconceptions include notions around the artistic genius and the ability of the individual to produce new and innovative practices and processes.

Freedman uses the example of innovative practices in advertising as a means to dispel the modernist illusion of creativity. In advertising, innovation may be detrimental to the overall cause (Freedman, 2010, p.9). Furthermore, modernist ideologies focus on ways in which art is made. The creative process becomes the core of innovation.

However, creativity is a complex concept and even though it forms part of modernism ideas surrounding originality can be challenged. Freedman argues that ‘originality is a fiction after the fact' (Freedman, 2010, p. 10). This statement suggests that nothing is truly new or original but can become that. Freedman draws from Foucault to argue that designs are combinations of old and new ideas (Freedman, 2010, p. 10). Furthermore, there is an argument that ideas emerge from failure or chance (Freedman, 2010, p. 10)

Furthermore, it is argued that even ‘highly creative artists draw on images they have seen before' (Freedman, 2010, p. 10). This suggests that all artists take ideas or images and translate or interpret them into something unique. It is my sense that an image has been altered in some way, even if the original source is evident it has become different and is therefore something new. Yet, it becomes difficult to determine the extent of creativity. It could be said that the more altered the original images are the more creative, however, I do not conclude this to be the case. Freedman argues that we urge learners to create original work but set limits to originality, I consider assessing creativity is the above-mentioned manner as part of setting these boundaries to creativity. However, it can also be said that without clear boundaries for creativity learners can become demotivated and therefore I sense that the discretion falls to the educator. However, it has been my experience within art education that often due to the time restraints, curriculum requirements and assessment procedures that there is a preoccupation with the completion of the final product. Even though the making process is, in this sense, more valuable than the final product this crucial part is often rushed and undervalued.

Conclusion.

However, how art knowledge is created and understood is based on where we position ourselves in relation to these ideologies we find ourselves in. As explained by the "quest for relevance", this concept should become part of the cornerstone of the art curriculum. If these ideologies are critically unpacked, their colonial bones can be exposed and their influence further understood.

Therefore, it can be said that even though ideologies are not necessarily held by each individual in a community or broader society, that historically ideologies are used in the political sense to define desired behaviours within society. As South Africa was once a colonial territory and governed as such, these accompanying ideologies, such as modernism, would present in societal spheres like education. Thus, a curriculum is an educational tool that can be used to ensure required societal norms and behaviours. It is for this reason that curriculum becomes

underpinned by the ruling ideologies.

Whether intentional are not, ideologies became entangled within the purpose of education, As modernism is colonialism and the ideologies that aided the expansion of ‘western' ways of knowing and being, any curriculum designed from within these political notions would reflect and manifest these ideologies. This concept is linked to the production of knowledge's and how knowledges are understood. As ideologies shape where knowledge is positioned in a curriculum, this has an impact on how this knowledge is comprehended.

Thus aesthetics are affected by underlying ideologies of society as they manifest in Visual culture. Art education reflects these aesthetics both historically and presently. Therefore, the presence of modernist ideologies within art curriculum would define how art knowledges are understood which has negative implications for the process of decolonising art curriculum as these ideologies reproduce the underlying modern system. Consequently, it can be argued that the focus on self-expression and creativity, as modernist ideologies, has led to the neglect of possible broader functions and aims of art education. To a certain extent art does play a role in the expression of the self, however, it can play a broader function making the Visual Arts significant not only in cultural and educational terms but as part of a decolonial framework.

Chapter 3: Critical analysis of CAPS

This chapter provides a critical analysis of the CAPS document content and assessment standards by investigating this content against contemporary views of art education. It is the intention of this chapter to highlight the modernist ideologies that underpin the CAPS document for Visual art grade 10 to 12 and examine what aspects of this curriculum contain decolonial potential and which aspects do not.

Visual Arts as a Subject

Section 2 of both the NCS (2008) and the CAPS (2012) begins with an introduction to Visuals Arts as an educational subject. This introduction to the subject Visual art outlines the purpose and aims of Visual art as a subject. Furthermore, it sets the tone for the entire document. However, the definition provided for "what is visuals Arts" varies from the CAPS document in relation to the NCS.

The CAPS document defines the subject Visual Arts as

"a broad field of creative practice that involves the hand, the eye, the intellect and the imagination in conceptualising and creating two-dimensional and three-dimensional artworks, objects and environments which reflect the aesthetic, conceptual and expressive concerns of individuals or groups" Learners acquire the capacity to make practical and aesthetic decisions in the development of a coherent body of work' (DoE, 2012, p. 8).

'The subject Visual Arts is about self- expression and offers learners a way to engage meaningfully with and respond to, their world. It provides opportunities to stimulate and develop learners; intellect, engaging their creative imagination through tactile experiences and the innovative use of materials and technology is realising their ideas' (DoE, 2012, p. 8).

'It also encourages learners to develop an individual visual language and literacy which is informed and shape the study of Visual culture past and present' (DoE, 2012, p. 8).

Within this definitions the possible modernist threads that run through the CAPS curriculum become apparent. The above definitions suggest encouraging the development of intellect in Visual art through engagement with the learner's talent or creative ability. This notion can be

linked to the modernist ideology of genius. There is an emphasis on the ‘ideology of genius' in through this definition. The CAPS document suggests the nurturing of the learner's intellect and imagination. In so doing the CAPS document leans towards the notion that all learners have the natural capacity to participate in the subject Visual art as stipulated by the content in the CAPS document and does come across as inclusive. Yet, this definition uses creativity, imagination and intelligence is a general sense. The CAPS document does not consider the varied and different nuances of art production and the multiple knowledge's that can fall within the Visual art field. Furthermore, this kind of thinking can create a sense of isolation or ‘otherness' in learners who find the subject Visual Arts more challenging or different to their frame of creative reference.

As it can be assumed that as the CAPS document is an extension of the previous curriculum. It is my sense that this explanation is still intended and applicable, and that the CAPS document assumes that these concepts are understood by South African educators. However, one could suppose that in the attempt to make the curriculum easily accessible to all who use it they have lost some core underpinnings and values of curriculum 2005 by glossing over these terms.

Therefore this element of this definition perpetuates the elitism within the subject because it has not considered the diverse nature of creativity or valuing multiple ways of being, knowing and the impact of these on art production and comprehension. Additionally, self-expression and the expressive concerns of the individuals and groups stand out as significant in this definition. Self- expression is a key ideal in the modernist creative process. It is my understanding that this process is rooted in original and new ways of making and creative process that lead to unique artworks. It is stated in the above definition that in the production of ideas materials and techniques should be used innovatively. Using different or new ways in art production was punted by the modernists as Avant-Garde and necessary in the Arts. Thus the CAPS document for Visual Arts uses this modernist ideology as the bases of the conceptualising process of creative practice as well as in determining the creative potential of learners. It is my argument that the definition included in the CAPS document for Visual art is generally modernist in nature and therefore maintains Western conceptions of art.

By comparison, the NCS provides the following description.

‘Art is an indispensable component of human culture. Art is informed by and enriches culture.

The need exists in every person, consciously unconsciously to be part of a cultural heritage and to make some contribution, whether it be small or significant, to enrich this culture with new creations or Visual Arts. Its social value lies in extending the frontiers of ways of seeing and knowing through innovative Visual art' (DoE, 2008, p. 7).

'Through the subject, Visual art learner will develop knowledge, skills, attitudes and values through the study of the diverse roles and functions of the Visual Arts in contemporary life and in different times and cultures. Learners will have the opportunity to analyse the role of the Visual Arts in past and present cultures in Africa and globally, and explore the interrelationship between art and society. Learners will be encouraged to research and debate issues of cultural bias, stereotyping and discrimination embedded within images and cultural practice' (DoE, 2008, p. 7).

'Leaners should apply what they have learnt in the Visual Arts across subjects. They will develop competencies and creative skills in problem-solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers and business practices related to the Visual Arts' (DoE, 2008, p. 7).

It is my sense that the above definition is more decolonial in nature and holds more decolonial potential than the CAPS definition for Visual art. The NCS definition acknowledges up front the importance of Visual Arts as a part of human culture. Additionally, it is my understanding that by referring to 'human culture' that the statement suggests the importance of global Visual culture as an integral part of the Visual Arts. Thereby, giving equal weight or importance to the knowledge's used and produced from these cultures. However, like CAPS the NCS does not address these multiple and diverse ways of knowing and being in the art and merely hint at them.

However, it is acknowledged in the definition, that the Visual Arts inform and enrich culture and in so doing becomes an indispensable part of the social transformation. The need to belong or make a 'contribution to cultural heritage' is addressed as important to learners. It is my understanding that once this is at the core of learning, learners can begin to branch into broader cultures and multiple knowledge's. In so doing the learner's needs are centred within not only the curriculum but within their community.

The decolonial potential of the NCS becomes apparent in the way in which knowledge and culture are addressed. The NCS definition suggests that there is value in expanding the ways in which Visual art is viewed and thought of. By acknowledging that there is value in diverse knowledge and incorporating this notion into the curriculum the NCS moves into a space that can lead to social transformation and a decolonial process. The NCS further states that this can be achieved by analysing past and present cultures in Africa and globally by examining the connections between art and society as well as by addressing cultural bias, stereotyping and discrimination enclosed within images and cultural practice. In so doing, it is my understanding, that the underlying modernist system can be increasingly dismantled and replaced with the decolonial goals of education for social change.

However, while both curricula align with decolonial aims the content included in the NCS leans toward a more decolonial interpretation. For example, the NCS centres the focus on art produced from within Africa and then creating links to western art movements, whereas the CAPS curriculum suggests teaching western art movements and linking these to the South African context. The CAPS textbook, for grade 11 in particular, is content heavy with regard to western and international art movements. However, after each section, there are few pages that relate these movements back to the South African context. It is my observation that this perhaps unintentionally shifts the focus to the west as the influence and in so doing can continue to perpetuate colonial dominance.

Additionally, The NCS and the CAPS document regard learners as individuals with the ability to use e Visual Arts as a way to interpret and gain insight in their world, which would include Visual culture, comes across as a central theme in both curricula. The specific aims of the CAPS document suggest that tasks should be relevant to the learner and their world and allow for creative freedom in the expression of this through various materials and techniques. This should be done through the understanding of the social and historical role of the Visual Arts in transforming societies and exposure to the diversity of artistic traditions in both international and southern African contexts (DoE, 2012).As the NCS aimed at rooting the curriculum into the everyday life of the learner, which embodies decolonial possibilities.

However, the Curriculum and Assessment Policy Statement, Visual Arts, Further Education and Training Phase Grades 10 to 12 aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes

knowledge in local contexts, while being sensitive to global imperatives" (DoE, 2012, p. 9). The curriculum statements main purpose is to outline a curriculum that will enable school children to be well rounded and competent learners who are able to move into the workplace or into tertiary studies. (DoE, 2012).

Consequently, this curriculum focuses on the learner as an “individual” and attempts to guide the learner to reach their “own creative potential” by focusing on the holistic development of the learner through the Visual Arts. In so doing the learner is taught to be a productive member of a community and become prepared for the world of work. This pedagogical approach to education is founded within the modernist notion of humanism. Additionally, this curriculum aims to equip learners with the knowledge, skills and attitudes required to be successful in the working world. This concept form part of a liberal approach to education which is committed the progression of modern life through the process of defining and problem solving. Thus, these modernist ideologies fulfil some of the core aims within the CAPS curriculum and underpin the broad purpose of this curriculum in society.

Curriculum and Assessment Policy Statement for Visual art Grades 10 to 12.

The content overview provides an outline of what should be taught under each topic. Which is followed by teaching guidelines. This overview is presented in a table provided on pages 10 to 12 in the CAPS document (2012). This table essentially forms the scaffolding of art education in South Africa and is essential in forming the boundaries in which teaching and learning take place. The ideologies on which these topics are based underpin what is seen as valuable within this document.

The CAPS document divides the subject Visual art into three topics. Topic one; is “conceptualising through the development and realisation of creative ideas” (DoE, 2012, p. 9) which focuses on the “developmental process” and “Realisation of a concept” (DoE, 2012, p. 10) across grades 10 to 12. However grade 10 learners are required to respond to a “motivational task” (DoE, 2012, p. 10).

Learners must show engagement with their world and Visual culture to explore and realise a concept in response to the motivational task or project brief. This creative process must be

documented in a sourcebook through the use of various approaches, these approaches are listed on page 46 of the CAPS document. It is not clear how these approaches aid in the development of the concept. However, at this stage learners are expected to critically evaluate and apply their own individual approaches in the development of concepts and ideas in response to a brief.

Whereas, Topic two; "Making of creative artworks, management of process and presentation, following safe practice" (DoE, 2012, p. 9) deals with the making, management, presentation and safe practice process when making an artwork. Learners are expected to use and demonstrate skill in a range of materials process and techniques. Topic two must be integrated with Visual culture studies and allow for divergent and open-minded solutions to practical projects (DoE, 2012) As there is a strong emphasis on the development of innovative artworks, direct copying from any source is banned and any image used must go through a process of transformation (DoE, 2012).

This required transformation can be done by the use of new or traditional technology and this process must be evident in Topic one (DoE, 2012). It is also stated that "Learners can, however use appropriate images from magazines and other sources and combine them with other images to create their own interpretation's" (DoE, 2012, p. 50) as well only "appropriate media, techniques and approaches" (DoE, 2012, p. 50) should be used in the completion of a brief. It is not made clear by the CAPS document as to what is deemed appropriate. Options for practical work also state that "drawing is a compulsory part of all practical options in Visual Arts" (DoE, 2012, p. 50) but then again continues to enforce a specialised field of focus to "enrich the creative experience" (DoE, 2012, p. 50).

When considering the specific aims of the CAPS document, the suggestion is made that tasks should be relevant to the learner and their world and allow for creative freedom in the expression of this through various materials and techniques. This should be done through the understanding of the social and historical role of the Visual Arts in transforming societies and the exposer to the diversity of artistic traditions in both international and southern African contexts (DoE, 2012).

It is my sense that by creating task centred within the learner's context aligns with decolonial aims, however, the document does not state whose 'tradition' should be referred to nor

acknowledges various traditions that could occur with a culture and communities. Nuances such as these need to be addressed because by default a curriculum leans toward the colonial and western. In so doing there is the risk of reproducing these patterns that decoloniality wishes to move from. However the CAPS document does suggest that potential links between the African and Western or international art should be addressed, yet, this can perpetuate us and them notion.

Both topic 1 and topic 2 are based on the ideological bases of creativity in Visual art pedagogy. However, it is my notion that the CAPS document does not consider creativity in the contemporary sense. Freeman (2010) places creativity within this context. Freedman's claims that ‘Creativity is an open concept' (Freedman, 2010, p. 10) which suggests that creativity, in the postmodern sense, can be understood as having various interpretations. Furthermore, Freedman argues that creativity should construe cultural context. Which suggests that creativity should be practised and understood from within the culture it originated. Thereby being contextualised from within the culture and having cultural significance.

However, as creativity ‘should always be sought but can only be achieved to the extended condition will allow' (Freedman, 2010, p. 10) it becomes apparent that considering creativity in the contemporary sense become necessary (Freedman, 2010, p.10). Freedman suggests thinking about creativity as needing critical reflection, being based on the learner's interest, functionality happens naturally as a social activity, is a form of leadership and depends on reproduction (Freedman, 2010, p. 10).

Consequently, the CAPS document places originality and innovation at the core of conceptualising and making of creative artworks. It is my sense that due to the CAPS document framing creativity in this modern sense it cannot be considered as contemporary or inclusive of cultural diversity. These notions have implications for the decolonisation of the CAPS curriculum. It is my impression that creativity should be redefined within CAPS document in the postmodern sense and frame creativity within the decolonial.

Furthermore, Topic three; visual cultural studies, places emphasis on visual literacy. Topic three is the most obvious attempt by curriculum designers to move towards decolonisation. Topic 3 deals with the Visual Arts and its historical significance. The shift to renaming this content Visual culture studies is decolonial, however, the presentation of this content does not

fulfil decolonial aims.

It is suggested that teaching this process does not need to follow a chronological order (DoE, 2012). This suggests that the Art History aspect of the CAPS curriculum can either be “taught thematically for example naturalism or the human figure through the ages” (DoE, 2012, pg. 52)” As discussed previously, themes are given in each grade. These themes are chosen by the teacher. This has implications on what the learners are exposed too. Each theme chosen must be taught in relation to South African art and links created. I am unsure as to why we do not teach South African Art History as our main focus and then a link created with international Art History. On page 53 of the CAPS document it outlines possible links, however, South African has a rich history in the Arts and this is clear in this outline. There is adequate content to rather create a link to international movements and concentrate on South African art and artists. Nonetheless, it is fair to note that the grade 12 Textbook content focuses mainly on South African themes and artists. This textbook covers South African craft and spiritual artworks as well as socio-political Art, contemporary South African multi-media and South African architecture.

Additionally, the comparisons created between western art and African art become problematic for decolonisation. For example, the grade 11 CAPS textbook for Visual art, on page 87, provides a table titled "A Comparison between African and Western Art" (2012). This table contains two columns the first, "Traditional African Art" which contains an image a wooden sculpture titled "Ancestor Sculpture, Fang (no date)" which is compared to the second column containing images of the "Mona Lisa" (1503) under the heading "Traditional Western Art". In the use of the word "traditional" the textbook does not consider nuances within African and Western cultures and lumps these kinds of artwork into an established connotation that these are images which define the artistic accomplishments of these cultures are given without context or consideration to underlying ideologies.

Furthermore, the comparisons made lean toward establishing western art as "high art" and African art as "low art". The western column creates this connotation by defining the purpose of the "Mona Lisa" as being created for "art purposes" as a "masterpiece" that should be contemplated and thought about (Louw et al, 2012, p. 87). Additionally, it is stated that these kinds of "masterpieces" are seen in isolation within museums, galleries, palaces or cathedrals and should be preserved to teach future generations. Whereas the African sculpture is defined

as functional as their purposes is to be used rituals and replaceable because if a sculpture or mask decays another one can be made (Louw et al, 2012, p. 87).

Throughout the CAPS document emphasis is placed on the development of the learner's ability to interpret and understand artworks, as an individual, from both a traditional and visual cultural perspective (DoE, 2012). Yet, definitions and comparison such as the one above continue to perpetuate colonial power relations and do not necessarily allow the learner to determine meaning and understanding for themselves.

However, in contrast to the CAPS document, "*Visual culture: Developments, Definitions and Directions for Art Education"* (2001) argues that there is no "single institutional framework which is associated with Visual culture", however, Visual culture studies is about the present and not the past (Duncum, 2001, P. 6). Duncum offers a framework that aligns with decolonial aims as he proposes "examining various forms of imagery" regardless of whether its origin is considered as fine art, popular culture, vernacular or indigenous (Duncum, 2001, P. 6) which possibly suggests a global way forward for Visual cultures studies.

Furthermore, Duncum provides *"Seven Principles for Visual culture Education"* (2010) which suggest a moving away from using the formal elements and principles of art in understanding an artwork to an approach that considers a broad and adaptable means to create meaning from images and popular culture. This approach to interpreting artwork, using the formal elements and principles of art, is a pedagogic tool that is used within the CAPS curriculum. This approach is used to teach Visual literacy as well as forms the basis of the descriptions, definitions and content included in the curriculum and complimenting textbooks. However, Duncum claims that these tools help create understanding when interpreting "modernist, abstract and non-representational painting" created during it respective era (Duncum,2001, p. 6) and therefore are irrelevant in creating meaning for the contemporary sense. Consequently, Duncum argues that the formal analysis of images is only one way of interpreting an artwork and this method work well for the 20th century, however, he claims that this method lacks the insight needed to negotiate curriculum for current context

Assessment in the Visual Arts.

Elisabeth Soep explores the relationship between art and assessment with her research into assessment and Visual Arts education. Soep describes the relationship between art and

assessment as “awkward” (Eisner et al.,2004, p. 580). She further considers the impact of mandatory evaluation on imaginative practice and the use of accountability systems and testing conventions. Which are adopted from “academic subjects” (Eisner et al.,2004, p. 580). This suggests that Visual art should not be considered as an academic subject and should not be assessed as such. She further argues that the evaluation of student performance against predetermined standards is “damaging” (Eisner et al.,2004, p. 580). Especially when judgments about the quality of work "go beyond individual encounters between teachers and their students, when teachers are answerable to state-sponsored mandates or external views" (Eisner et al.,2004, p. 580). The words "view" and "sponsored mandates" advocates that other beliefs, directives and agendas place pressure on fair teacher assessment, a teacher should be able to motivate the decisions they have made based on this. I will explore this in my own research by considering what these elements are? With a focus on modern ideologies, and the extent these beliefs informs the Visual art curriculum and assessment policies in South Africa. Soep considers the impact of modernism on assessment and declares the possibility of calling assessment tradition, because, like artist tradition, it is modernist (Eisner et al.,2004, p. 582). She then leaves the reader to consider what post-modern assessment might look like in a contemporary classroom?

Soep concludes that "educational priorities and assumptions have changed since the 1970's to now". Taking into account the shift to postmodernism. (Eisner et al.,2004, p. 580) She states that “Art objects and histories, like assessment contents, structures and rationales expose who we are as individuals and societies” (Eisner et al.,2004,p. 580). She further shapes her argument by stating that there is a cultural significance to both art instruction and assessment and that both are social practices. Which is linked to the importance of culture in artistic expression and decolonized curriculum.

“Assessing learning in changing contexts: High stakes accountability, international standards and changing conceptions of artistic development” by Doug Boughton, from the University of Illinois further considers the relationship between assessment and curriculum. Boughton outlines the importance of supporting student autonomy in the development of their artistry and how internal communities play a role in this relationship (Eisner et al.,2004, p. 592). By using technology in the assessment he supports a post-modern conception of artistic development that enables multiple pathways for student achievement (Eisner et al.,2004, p. 592).

Boughton states that assessment in Visual art is underpinned by modernist philosophies because an artistic activity is assessed according to standards and therefore its products can be deconstructed into discrete components (Eisner et al.,2004, p592). I understand these components to be evidence of the creative process, for example, in CAPS the learner is expected to complete a sourcebook and artwork. These components can then be assessed individually. Boughten argues that the relationship between the components is not addressed by the standards because then "assessment becomes a mechanistic gathering of bits of information that is taken one by one" (Eisner et al.,2004, p. 592) and therefore according to Boughton has no inherent value because the organic nature of art is ignored. In an attempt to make art "easy to measure, the relationship among history, culture, context and production becomes disconnected" (Eisner et al.,2004, p. 592). In the modernist framework of standards-based assessment Boughten further argues, that life is oversimplified for teachers in comparison to the tangle of issues raised by changing conceptions of the field of art (Eisner et al.,2004, p. 592).

Boughton opts for a post-modern philosophy in art education and advocates' for the Visual culture approach (Eisner et al.,2004, p. 593). The Visual culture approach to art education is described in Approaches to Visual culture in Art Education as " a shift from modern to postmodern, we see an expansion of notions of "art" to include mass/popular culture; the inclusion of popular culture as a significant site for critical investigation in cultural studies. Visual culture studies are necessitated as a means of giving agency to students as viewers, by teaching them how to see past the mask of aesthetic pleasure, and expose the potentially corrupting underlying ideologies relayed by vehicles of Visual culture" (Duncum, 2010, p1). Boughton argues that this approach presents a challenge to the established modernist art education orthodoxies and challenges traditional formalist criteria (Eisner et al.,2004, p. 592). The value of the elements and principals of art and design in assessment.

The implications on assessment would mean that visual images are as important as form and should reflect social issues. An artwork should have social relevance and context and the value of the artwork is attributed to the viewer and understood through social-cultural forms of analysis (Eisner et al.,2004, p. 592). The relative value of Eurocentric forms of expression for students of diverse cultural backgrounds is then addressed through Visual culture (Eisner et al.,2004, p. 593). There is no distinction between fine art and popular art forms. The use of

recycled imagery is acceptable (Eisner et al.,2004, p. 592). This moves away from the modernist principles are creating artwork that is new and innovative.

New approaches to art education accept that students have a refined knowledge of the Visual Arts which has been generally defined by Visual culture (Eisner et al.,2004, p. 593). The learner's exposure to the Visual culture enables them to create their own connections and understandings in and about art. Thereby constructing new views and knowledge (Eisner et al.,2004, p. 593). A curriculum designed for this process allows the student to develop in a conceptual space under the facilitation of the teacher (Eisner et al.,2004, p592). This then changes the traditional and typical student-teacher relationship as the two become critical partners'. This suggests that the creative process becomes a joint experience and both teacher and student. The assessment in this context is of a more reflective process that looks at both the creative process and product to form a holistic judgement. This way of assessment allows for more flexibility unlike the application of standardized weighted criteria (Eisner et al.,2004, p. 592).

Assessment in the CAPS document for Visual art.

Yet as a subject, Visual art is limited by assessment criteria and curriculum content. Assessment criteria become the boundaries to which education takes place, these are the goals of both teaching and learning. Therefore, not only content should be changed to the decolonial sense but assessment practices as well. This document contains both the required curriculum content and assessment protocols.

Assessment in the Visual Arts as required by the CAPS document should take the form of both formal and daily or informal assessment (DoE, 2012). Daily or informal assessment should be the continuous collection of information that should be used to improve learner development and progress. This is mostly done through self or peer assessment and is a reflective process. This is based on observation and results that are not formally recorded (DoE, 2012). Whereas formal assessments such as PATS and examinations are formally recorded and externally moderated to ensure quality and standards (DoE, 2012).

However, what the CAPS document suggests the subject embodies and the standards learners are assessed by seem disjointed. Page 49 of the CAPS document for Visual art provides the

assessment criteria for practical work. Practical work is a combination of topics one and two and referred to as a PAT, practical assessment task. The criteria specified by the CAPS document requires learners to show high skill and an exceptional ability with their use of materials and technologies, not the suggested innovative use of materials and technologies stated in the subject aims. Learners are required to show a powerful expression of knowledge and use original and unusual visual references. The focus on innovative work is strong and an artwork is only considered outstanding if it is original and has visual impact. This is in an attempt to help develop the learner's individual visual literacy. This is based on the assumption that learners do have a sophisticated knowledge and understanding of art (Boughten, 2012). Ambiguous terms such as "glow" and "sparkle" are used to define what is considered to be a good artwork. The criteria suggest that artwork should show no inconsistencies or be uninteresting or irrelevant (DoE, 2012, p 49). Modernist views of art are apparent in this criteria and conflicts with many new approaches to Art education and assessment. The ideologies that have informed these criteria will be further analysed in the research.

The assessment criteria for Visual Cultural studies on page 45 of the CAPS document will award an outstanding assessment when a learner “demonstrates exceptional ability to respond to and analyse artworks in relation to their cultural, social, political and historical contexts. Shows outstanding ability in the use of appropriate Visual Arts terminology. Demonstrates extremely well-developed writing and research skills in the study of art. Shows exceptional insight and understanding and uses divergent approaches” (DoE, 2012, pg. 45). This suggests that learners should be responding to and analysing artworks based on their understanding of Visual culture and the contexts they are in, which links back to what is identified in the subject description. But in the guidelines and approaches, teachers are told to use past examination papers to inform teaching. Which then just reproduces insights about artworks, artists and movements in Art History in both international and South African contexts.

Conclusion.

However, even though the need for pedagogical and social change is necessary and acknowledged a decolonised curriculum with the South African context has not yet been reached. Both the NCS and the CAPS document have been positioned within a radical approach to education. This approach is meant to lead to the transformation of oppressive and exploitive cultural structures. This is done by empowering individual with “authentic knowledge” of

unforeseen realities. It is my understanding that this includes indigenous knowledge's systems, and knowledge mined form within a community, which is suggested by the CAPS document. However, this approach does come across in the decolonial sense as it acknowledges power relations within knowledge and knowledge that has been disenfranchised. Yet, when considering the overview of the three topics within the CAPS document there generally does not seem to be a linked to the context of the leaner but rather to Arts historical past. The shift from the previous apartheid curriculum to curriculum 2005 in itself was an attempt to decolonise, as it aimed at removing the colonial apartheid legacy on education.

Nonetheless, Curriculum developers realise the power of education for social transformation and have catalysed this process within the South African art curriculum. Yet, neither the CAPS document nor the NCS can be considered as decolonised. Even though, both these curricula have, in a sense, attempt to decolonise both the NCS and the CAPS do not fall into a decolonised space and are underpinned by modernist ideologies that make the processes of decolonialism problematic.

Chapter 4: The Decolonial Potential of Curriculum.

Like Modernism, decolonialism is essentially an ideology. An article by Sabelo J. Ndlovu-Gatsheni “Why Decoloniality in the 21st Century” (2013) states that decoloniality is said to be underpinned by three concepts or beliefs (Ndlovu-Gatsgeni, 2013, p. 13). The first concept concerns the coloniality of power which is defined as interconnected notions that relate to the endowment and conventions of European colonialism in society and forms of knowledge (Ndlovu-Gatsgeni, 2013, p. 12). By positioning coloniality from this standpoint it provides insight into ways in which the “current global political” was created. Furthermore, it is helpful in establishing how coloniality establishes the asymmetrical and modern power structures (Ndlovu-Gatsgeni, 2013, p. 13). The second concept surrounds the coloniality of knowledge. “Which focuses on teasing out epistemological Issues, politics of knowledge generation as well as questions of who generates which knowledge and for what purpose.” (Ndlovu-Gatsgeni, 2013, p. 12) The third concept suggested is “coloniality of being” (Ndlovu-Gatsgeni, 2013, p. 12). This concept is more philosophical and concerns beliefs around Rene Descartes “I think; therefore, I am” and on thoughts around subjectivity (Ndlovu-Gatsgeni, 2013, p. 12). Additionally, it considers how this term mutated into “I colonise therefore I am” and the production of colonisers domination of the colonised (Ndlovu-Gatsgeni, 2013, p. 12).

Yet, decolonisation is a term that describes the "withdrawal of direct colonialism from the colonies as well as the struggles raged against those empires that were reluctant to do so" (Ndlovu-Gatsgeni, 2013, p. 13) as well. However, it is important to note that decolonisation "is not a singular theoretical school of thought, but a family of diverse positions that share a view of coloniality as a fundamental problem in the modern age" (Ndlovu-Gatsgeni, 2013, p. 12). This statement suggests that decolonisation is a belief and a response to colonial notions and the impact of the power of colonialism.

Interestingly, South Africa, after its liberation from apartheid in 1994, was the last colony in Africa to “decolonise” in this sense of removing colonial power (Ndlovu-Gatsgeni, 2013, p. 13). It is my understanding that since this time the ideological significance of decolonisation has become an overarching term that defines not only the removal of colonial and imperial powers. The term represents a movement towards changing and reshaping colonial legacies by unmasking, resisting and destroying coloniality as a neutral state of the world. As claimed by Ndlovu-Gatsgeni this is because coloniality can only be sustained through a combination of

violence, deceit, hypocrisy and lies and does not aid the greater good (Ndlovu-Gatsgeni, 2013, p. 10).

Yet, Ndlovu-Gatsgeni claims that "Decoloniality arises from the context in which the humanity of the black people is doubted and emerges as one way of telling the story of the modern world from the experiences of slavery, imperialism and colonialism" (Ndlovu-Gatsgeni, 2013, p. 12). I agree with Ndlovu-Gatsgeni's statement here. However, it is my assumption that Ndlovu – Gatsgeni is referring to "black" African people and it is my claim that this argument is not fully realised. As this claim does not consider the broader sense. Colonialism has not only affected black Africans and this statement does not contemplate the effects of colonialism on other races, cultures, communities and marginalised groups that fall within this context.

Colonialism in Africa has had an immense and cruel impact on the people of Africa, but as a result of the violence's of colonialism and modernity the ripple effects span larger and are more nuanced than suggested by Ndlovu-Gatsgeni. The term "black" becomes exclusive because it becomes a predominate label that does not consider other cultures, communities, races and marginalised groups that fall within and without this term. It is my sense that for true decolonisation to occur society should move away from such dividing terms. As it perpetuates the colonial thinking of "us" and "the other[5]".

The relationship between decolonisation and education.

The Post- Colonial Studies reader (1995) edited by Ashcroft, Griffiths and Tiffin provides insight into the way in which theorists have explored postcolonial discourses and power dynamics. Nonetheless, there have been subtle shifts in the curriculum but "none have altered the unequal power relations between educational producers and the marginal consumer of education" (Ashcroft, et.al, 1995, p. 425). This statement suggests that education remains unequal and leans to the side of western knowledge constructs. This is due to education being used as a tool for colonist subjectification and a means to push for an imperial agenda (Ashcroft, et.al, 1995, p. 426).

Unfortunately, "patterns are reproduced" (Ashcroft, et.al, 1995, p. 426) and attempts to change

[5] The other is a concept of alienating or referring to a person or thing that is different or distinct from one already mentioned or known about.

the curriculum become a double-edged sword. This is because the colonial education system has carved a path for "subversive and eventually revolutionary processes" which are often reproduced in the kinds of literacies use to inform education (Ashcroft, et.al, 1995, p. 426). This is why the concept of decolonisation has emerged. There is an argument made by Mbembe, Ngugi, and others that education is the key to decolonisation.

Nguni wa Thiongo's concept of "Quest for relevance" (Ngugi, 1986) is one strategy towards the decolonisation of curriculum and can be closely linked with the value of Indigenous knowledge systems. The "Quest for relevance" as discussed by Ngugi, is a denunciation of inherited colonial curriculum's and instead deciding on curriculum content and materials with relevance to its context. This concept plays a crucial role in the selection of content as our understanding of the world stems from our relationship to it (Ngugi, 1986).

As Ngugi considers the way in which understanding and comprehension are developed based on context, he states that "How we view ourselves and our environment depend on where we stand in relation to imperialism in its colonial and neo-colonial stages" and the importance of recognising "the affects imperialism/ colonialism has had on African identity and our view of ourselves in the universe" (Ngugui,1986, p. 88). "The quest for relevance" involves a process of deciding where knowledge should be centred and what should then be included in curriculum content. He argues that in an African context knowledge systems should be centred on African in relation to the west, and other cultures should be regarded in relation to Africa. This suggests a direction for teaching and learning where South Africa's current context forms the foundation on which curriculum is designed. As a result, this concept challenges Eurocentric knowledge systems and forces and unpacking of curriculum content. By challenging these systems there can be a resurgence and shaping of indigenous knowledge.

Mbembe draws from Nguni to define decolonisation, in education, as beginning a process of reconsidering "what should be taught to the African child" and a "project of re-centring" (Mbembe, 2016, p. 6). It is my understanding that Mbembe's reference to the African "child" calls for the curriculum to be considerate and sensitive to learners who were born in an African context. Therefore curriculums should reflect experiences and content that is relatable and relevant to such a child.

Additionally, Mbembe argues that part of decolonisation is "rejecting the assumption that the modern West is the central root of Africa's consciousness and cultural heritage" as well as

"clearly defining what this centre is" (Mbembe,2016,p. 16). Mbembe does not suggest a rejection of the west, but rather advocates for knowledge with Africa at its centre (Mbembe, 2016, p. 17). Mbembe states that a site for decolonisation is the university classroom (Mbembe, 2016, p. 6). He argues that tertiary institutions are "teaching obsolete forms of knowledge with obsolete pedagogies" (Mbembe, 2016, p. 6) and further suggests that this knowledge should be taken out of the curriculum (Mbembe, 2016, p. 4). It is my sense that the same could be said for secondary education in South Africa.

However, the challenge becomes determining which knowledge and pedagogies are obsolete and once these are removed what replaces them or even do they need to be replaced? In a sense, Mbembe answers these questions with calls for the "reinvention of a classroom". Classrooms that value different forms of intelligence and changes the relationship between teacher and learner to a partnership (Mbembe, 2016, p. 6). Thereby filling these gaps through collaboration between educator, learner and the broader community. It is my sense that a similar process can begin in secondary education, within the secondary classroom.

Previous iterations of the South African art curriculum do opt for this kind of an approached. However, to an extent, this approach is lost with the implementation of the CAPS curriculum. This is because the most common form of an art project in higher secondary school classroom still panders to the idea of the artist as lone creative genius. Which leads to the idea of learners working silently and individually under the eye of the educator. The aim is to make artworks to be hung on walls and exhibited in retrospective exhibitions at the end of a school year. This is the focus, rather than exploring situational aesthetics, and working in communities of artists. Which, as Mbembe suggest, allows for a more learner-centred and collaborative atmosphere. This atmosphere allows learners to mine from not only the educator but from each other. Which I believe allows for a more creative and inclusive atmosphere that is shaped by shared knowledge.

There is an argument made by Mbembe, Ngugi, and others that education is the key to decolonisation. The Post- Colonial Studies reader (1995) edited by Ashcroft, Griffiths and Tiffin provides insight into the way in which theorists have explored postcolonial discourses and power dynamics. Nonetheless, there have been subtle shifts in the curriculum but "none have altered the unequal power relations between educational producers and the marginal consumer of education" (Ashcroft, et.al, 1995, p. 425). This statement suggests that education remains unequal and leans to the side of western knowledge constructs.

This is due to education being used as a tool for colonist subjectification and a means to push for an imperial agenda (Ashcroft, et.al, 1995, p. 426). Unfortunately, "patterns are reproduced" (Ashcroft, et.al, 1995, p. 426) and attempts to change the curriculum become a double-edged sword. This is because the colonial education system has carved a path for "subversive and eventually revolutionary processes" which are often reproduced in the kinds of literacies use to inform education (Ashcroft, et.al, 1995, p. 426).

It is my sense that, decolonisation is a step further away from colonialism. In “The Decolonisation Reader” (2003) editor James D. Le Sueur defines decolonisation as a "concept of anticolonial cleansing" and "theoretically reconsidering acts of writing about European colonialism and the end of an era" (Le Sueur, 2003, p. 2) This statement suggests that the shift away from colonialism into a decolonial era means a shift should take place in how colonialism is represented and written about.. Le Sueur states that this progression is a dialogical process based on validity rather than power (Le Sueur, 2003, p. 2) Thereby changing how colonialism is thought about and understood. These beliefs have implications for curriculum writing and the selection of content for a decolonial era.

Decolonial practice in Education.

Mignolo advocates for the concept of "epistemic delinking" (Mignolo, 2007, p. 450) as a means to address curriculum from a decolonial perspective. This concept allows for the transformation of terms, concepts and histories within the curriculum. Mignolo believes that epistemology is ahistorical, and therefore lacking in historical perspective. He claims that a decolonial epistemic shift is crucial in enabling histories and thoughts of other places to be understood without European influence (Bhambra, 2014, p. 120). This allows a process of "rethinking" and "emancipating ideas of modernity in the perspective of coloniality" (Bhambra, 2014, p. 120). Mignolo's key contribution to decolonialism is the idea of the universal within European thought. This is based on a claim of universality while at the same time eludes its own particularity (Bhambra, 2014, p. 120). For decolonisation to occur, relationships of power need to be exposed, as they underpinned both knowledge and its production (Bhambra, 2014, p. 120).

The context in which learning about and producing art takes place is influenced by where this

knowledge is centred. Decolonisation and the re-centring of knowledge are further analysed in "Mapping Interpretations of Decolonisation in the Context of Higher Education" (2015) an article by de Oliveira Andreotti, Stein, Ahenakew and Hunt. This article is useful in providing insight into interpretations and practices of decolonisation from a pedagogical perspective. Even though this article deals with Higher Education, it provides practical methods that, I sense, could be applied to the secondary art classroom.

This article attempts to outline social responses to the violence of modernity (de Oliveira Andreotti et al., 2015, p. 21). This is done by using concepts based on cartography to analyse different meanings and practice of decolonisation in context of higher education. This 'mapping' is a pedagogical and normative exercise and begins to map tensions, paradoxes and contradictions with regard to decolonisation in higher education (de Oliveira Andreotti et al., 2015,p. 21). In other words, cartography is applied to interpretations and practices of decolonisation.

The pedagogical challenges of critiquing modernity are highlighted up front. This is done through Walter Mignolo's comparison of modernity being the "bright shiny side" of colonialism. Which as previously discussed, Mignolo argues that the positive aspects of Modernity are used to hide the violent transgressions of progress on others (Mignolo, 2007). The interdependence of various violent social relations that constitute western - centric world systems create formidable pedagogical challenges for decolonization (de Oliveira Andreotti et al., 2015, p. 22.).

Based on my understanding, pedagogical ideas are encompassed by modernistic and colonial ideals. Which would lead to the reproductions of historical and systematic patterns, in education, that does not aid a process of decolonisation. It is for this reason that this article argues for 'mapping spaces of enunciation in response to modernity's shadow'(de Oliveira Andreotti et al., 2015, p. 25).

This article first highlights the 'Everything is Awesome' space (de Oliveira Andreotti et al., 2015, p. 25). As describe by this article, in this space there are no serious problems, and any problems that might arise are minor and easily dealt with by expanding the existing system or making it more efficient (de Oliveira Andreotti et al., 2015,p. 25). It is my sense that this is the societal ideal, in which society belongs to an all-inclusive system that caters equally to all

members.

However, the article argues that this space is 'distracting and damaging to the improvement of underdeveloped subjects and collectives'(de Oliveira Andreotti et al., 2015, p. 25.) It engineers projects that aim at creating the ideal society. Furthermore, there is no recognition of the need for decolonisation as a desirable project and therefore no decolonisation practice is required (de Oliveira Andreotti et al., 2015, p. 25 and 31). This article suggests that three overarching spaces exist.

The Soft reform does not require major shifts as the focus is on inclusion. Inclusion is mobilised through personal or institutional reform (de Oliveira Andreotti et al., 2015, p. 26). However, transformation cannot be fully realised as perceived inequalities result from failure of people or institutions (de Oliveira Andreotti et al., 2015, p. 25). This space seeks to identify and integrate the diverse needs and perspectives of individuals into a naturalised and normalised modern framework. Yet, it is argued that this framework, within itself, is beyond critique or visibility (de Oliveira Andreotti et al., 2015, p. 26. It is my sense that this kind of reform is then superficial by nature. As it gives the appearance of reform by 'increased accessibility and conditional inclusion into the mainstream'(de Oliveira Andreotti et al., 2015, p. 26). As there is little to no reference to structural power relations, nor recognising alternative measures of success or modes of knowing or being (de Oliveira Andreotti et al., 2015, p. 26) this approach does not begin to address decolonisation of curriculum or education.

Furthermore, there is no acknowledgement of the power structures that skew the debate towards previous colonial patterns (de Oliveira Andreotti et al., 2015, p. 26). This space allows a dialogue is strongly positioned in consensus and entrepreneurialism (de Oliveira Andreotti et al., 2015, p. 26) which is emphasised by the neoliberal context.

By merely providing resources to equip indigenous, racialized, low- income and first generation learners with the knowledge, skills and cultural capital to excel according to institutionalised standards does not allow for decolonisation (de Oliveira Andreotti et al., 2015,p. 26). This is because it is measured by the values of an existing system (de Oliveira Andreotti et al., 2015, p. 26).

In avoidance of this, the radical reform space acknowledges epistemological dominance (de

Oliveira Andreotti et al., 2015, p. 26). Both the NCS and the CAPS document recognised the colonial epistemology's that have been part of South Africa's history and is on a path of transformation within art education. Nonetheless, it is my sense that this goal is not been fully realised. Furthermore, the radical approach is 'tied to systematic analysis that highlights the historical discursive and affective dynamics that ground hegemonic and ethnocentric practices' (de Oliveira Andreotti et al., 2015, p. 26). Which suggests not only being aware of historical discourse but being it to the surface. This allows a space for not only the systematic analysis of the curriculum but leads to the recognition of how unequal power relations effect knowledge production and the distribution of resources (de Oliveira Andreotti et al., 2015, p. 26).

Yet by recognising epistemological dominance and modernity's violence's as something systematic that can be addressed by re-structuring social relations at multiple levels does not lead to decolonisation (de Oliveira Andreotti et al., 2015,p. 28). This is because these systems need to be dismantled to allow the subversive educational use of spaces and resources (de Oliveira Andreotti et al., 2015, p. 31).

Additionally, this space seeks to mend the mechanisms that produce inequalities (de Oliveira Andreotti et al., 2015, p. 28), the solutions lean towards strategies of empowerment. The article refers to this as "giving voice"(de Oliveira Andreotti et al., 2015, p. 28). This means not only recognising marginalised groups but ensuring these groups are represented in the curriculum. For reconciliation to occur resources need to be redistributed and marginalised subjects re-centred (de Oliveira Andreotti et al., 2015, p. 28).Unfortunately, as these transformations occur within the borders of the dominant system it ultimately leads to the reproduction and expansion of the existing modern system (de Oliveira Andreotti et al., 2015, p. 28) and does not lead to a decolonised system. Consequently, alternatives to the system are not enabled therefore the underlying systems continues to manifest. (de Oliveira Andreotti et al., 2015, p. 28). Therefore, this space relies heavily on empowering and centring marginalised groups through the redistribution and re-appropriation of resources (de Oliveira Andreotti et al., 2015, p. 28). However, this approach is not sufficient in a decolonial agenda.

These concepts are reverberated in the article by de Oliveira Andreotti, Stein, Cash and Hunt (2015). An argument is made that for true decolonisation to occur there must not only be the recognition of ontological and metaphysical enclosures but that these must be rejected. As expressed by Freedom, a shift must occur in terms of custodians of knowledge. As knowledge

is not neutral and influences the way in which knowledge is reserved and related too. de Oliveira Andreotti, Stein, Cash and Hunt (2015) advocate for a fourth space, beyond reform, in which decolonisation can occur. Furthermore, this space allows for, not only the recognition of ontological dominance, but the connection of different dimensions of oppression (de Oliveira Andreotti et al., 2015, p. 29) as well as making provision for the rejection of ideas that suggest merely adding other ways of knowing and being (de Oliveira Andreotti et al., 2015, p. 29). Thereby, this space will not change the current ingrained system.

As explained by the article, "dominance is exercised through conditioning of particular ways of being, that in turn prescribe to particular ways of knowing" (de Oliveira Andreotti et al., 2015, p. 29). Therefore, it can be said that being and knowing are nested, the essence of the human being is fundamentally connected to Epistemologies underpinned by ideologies. These ideologies are held by the inherited system. It is for this reason that decolonisation calls for the rejection of any and all colonial ideals. As explained by de Oliveira Andreotti, Stein, Cash and Hunt (2015) if these constructs are not allowed a space in which they can be rejected and unpacked decolonisation cannot fully occur. This is because it then occurs within the underlying modern system, which ultimately leads to a futile attempt at decolonisation. As the process comes full circle and reproduces modernity's myriad of knowing and being. I tend to agree with this article in terms of curriculum reform. Nonetheless, within the South African context, the need to reform has become apparent in educational spheres. It is my sense that the South African Visual art curriculum shifts between soft-reform and radical-reform.

But as was previously stated the South African art curriculum does not fall solely into this space. As the CAPS curriculum has stemmed from the NCS, the CAPS curriculum falls into the radical reform space. However, it is my sense that the NCS curriculum fits solely into this space. Whereas the CAPS curriculum, probably because of the negative feedback received from the NCS, has reverted to a somewhat a 'safe space' in terms of curriculum reform. But both the CAPS document and the NCS have attributes that place these curriculum documents in the radical reform.

When considering the aims and objectives if the Visual art CAPS document, it seems as though inclusion is foregrounded as a means for transformation. It is important to note that this is not the only tool used. But may not be adequate for the decolonisation of the South Africa art curriculum.

Unfortunately, the CAPS document will not initiate the change needed as it does not fall into a "beyond reform" space. Even the most radical attempts have reverted back to the underlying system. This clear in the South African curriculum landscape. Simply put, equity, access, voice, recognition, representation and redistribution is insufficient to ignite this call for decolonisation. As suggested by de Oliveira Andreotti, Stein, Cash and Hunt (2015) "In this space of enunciation, modernity is understood to be irrecoverable, as are universities at least in their current form" (de Oliveira Andreotti et al., 2015, p. 34). I believe the same is true for South Africa's current secondary school system.

It is my sense that if we see modernity as a mist that has permeated society and by proxy South African art education. It becomes apparent that the problem and the solution lie within the reshaping of the curriculum. Unfortunately, this reshaping can currently only occur within the restraints of the CAPS curriculum document. As previously stated, the CAPS curriculum does not fall into a "beyond reform space". Which according to, de Oliveira Andreotti, Stein, Cash and Hunt (2015), is the only space in which decolonisation can occur. If we apply this theory to the CAPS document it becomes clear that any attempts already made by the CAPS curriculum to initiate decolonisation will ultimately come full circle, and reproduce old modern colonial patterns. Therefore, in its current form the CAPS curriculum policy for Visual art cannot be truly decolonised. Nonetheless, decolonisation is needed within the CAPS Visual art curriculum.

Examples of Decolonisation in Education.

However, much can be learnt and applied form various attempts at decolonisation within a curriculum. For example, "Decolonizing Art, Education and Research in the Viva Project" by Deborah Barndt and Laura Reinsborough (2009), provides a case study on the decolonisation of art education in Mexico, which like South Africa was formally colonised. This research is helpful as a model for the process decolonisation of an art curriculum. The first chapter outlines the notion of decolonisation as a means to "rethink understandings of art, education and research" (Barnt and Reinsborough, 2009, p. 158) an analysis of the project is provided from the author's perspective as the project coordinators. It is my sense that this can lead to a certain amount of bias in the text, as it is not written objectively. However, this project does provide insight into the process of decolonisation in educational institutions and curriculum.

This project is useful because it discusses how even "the term art is colonised" (Barnt and Reinsborough, 2009, p.163) and the necessity to the "unpack the forms and content of colonial art process and products" (Barnt and Reinsborough, 2009, p. 163). These statements suggest breaking down current content, art process and products to begin to comprehend the extent colonialist ideologies have informed and underpinned them. As stated in the research "our concept of art comes from Europe" and the project itself is an attempt to reshape these art processes and products from within the community understanding and organisations. Thereby centring indigenous knowledge systems.

This centring of knowledge is advocated by the inside- out approach. Like the "Viva Project" (Barnt and Reinsborough, 2009) the objectives of an inside-out approach is to create opportunities for the reflection and exchange of information from the learner to the broader community. A student centred approach focuses on the empowering of learners by creating a curriculum that is not only relevant to the current context but includes them in problem- solving and decision making in regard to teaching and learning and links to the concept of relevance. The inside-out approach makes use of restorative practice to improve relationships and guides behaviour toward social change. (Community Matters, 2007:1).

Improving, restoring and transforming societal spheres in education is a common theme among attempts to decolonize. Integrating Art Education Models: Contemporary controversies in Spain, written by Manvel Belver, Ana Allan and Maria Acasco in 2005, tackles a Multi-cultural discipline based framework for Art curriculum. The model suggested is more re-constructivist in nature (Belver, Ullan and Acasco, 2005, p. 3). The authors review current social and artistic practices in School Art education in Spain. Fine Arts and applied Arts are the dichotomies explored. The main objective of this approach would be to develop the learner from a cultural perspective. Thereby creating learners who are critical and conscious of the society in which they reside (Belver, Ullan and Acasco, 2005, p. 6).

This article argues that education should be the creation of knowledge by the teachers to the learners. This is not facilitating learning because learners are not constructing their own meaning. However, in the South African context, the concept of multicultural education should be included in curriculum development in the Visual Arts. There is a wide diversity of learners in the South African Art classroom who should be using their own background and heritage as

a creative spring broad in their Art education. Works of Art created by these learners will be valued for it cultural relevance and formal characteristics as well as the artworks ability to stimulate symbolic connections in the viewer (Belver, Ullan and Acasco, 2005, p. 7).

Decolonial responses.

De Oliveira Andreotti, Stein, Cash and Hunt (2015) have formulated three primary responses to the violence's of modernity, "System walk out, Hacking and Hospicing" (de Oliveira Andreotti specific, 2015, p. 30)

System walkout is described as "enunciating a commitment to develop alternatives to modernity that will not reproduce its violence's"(de Oliveira Andreotti et. al., 2015, p. 28). Which suggests committing and articulating different approaches to change the current system. This allows for the development and re-procession of marginalised Epistemologies into the mainstream institutions (de Oliveira Andreotti et. al., 2015, p. 28). These can be a complete alternative, supplementary or transitional (de Oliveira Andreotti et. al., 2015, p. 28). However, as argued in the article, this response reproduces the same issues as modernity (de Oliveira Andreotti et. al., 2015, p. 28).

They explore and discuss creating spaces within systems that can allow for decolonisation. This is called "system Hacking" which suggests "playing the game of institutions"(de Oliveira Andreotti et. al., 2015, p. 28) and using resources to educate learners on the violence of the system. It is my sense that this approach seems to have a rather rebellious mentality. The aim is to teach the desire for this change. In a sense, bending the rules to create alternative outcomes. Nonetheless, it becomes difficult to access if these changes are indeed happening. Furthermore, this response would require the educator to be well versed in the ideologies of decolonisation, and be able to educate without bias. Therefore, even though this space can be productive and creative, there is the risk of reproducing modernity's violence’s (de Oliveira Andreotti et. al., 2015, p. 28).

Which leads to the last response, "Hospicing". Hospicing recognises that new systems are necessary for the required change (de Oliveira Andreotti et. al., 2015, p. 28). As this space identifies modernity's metaphysical enclosures on society, it highlights the problematic response to embrace or reject modernity "as a desire where modern subjects demand the world

to conform"(de Oliveira Andreotti et. al., 2015, p. 28). This space suggests that the modern system is in decline, and the palliative core to decolonisation is learning from history (de Oliveira Andreotti et. al., 2015, p. 28). It is my sense that this space requires a "reshaping" and a "cleaning up" of the system for something new.

The concept of "Hospicing" provides the following insights on the current modern global capitalist system. Firstly, that this system is unsustainable this is because current languages, identities and logic are historically inseparable and connect to modernity (de Oliveira Andreotti et. al., 2015, p. 28). Lastly, to spark change the failures and successes of the system must be unpacked and allow for space where different mistakes lead to the arrival of something new ((de Oliveira Andreotti et. al., 2015, p. 28). It is my sense that this means exploring the depths of the current system, addressing and being to the fore both the seemingly positive and negative aspects. In practice this means that to create alternatives, experimentation is not necessary to generate predetermined solutions but rather as a way to be taught by the successes and failures of the experimentation (de Oliveira Andreotti et. al., 2015, p. 28). It is my sense that this suggests a not only a retrospective but a deeply reflective process of analysis.

Additionally, colonisation can be defined as the ownership of knowledge, religion and land through imperial conquests and ideals. These conquests were often violent in nature and instilled a sense of fear within the colonised. In order to understand the impact of colonisation on Africa, one must examine the current African context. It can be said that the colonisation of Africa aided in the development of Africa, however, this has led to the marginalisation, exclusion, loss and stunted growth of knowledge systems originating from within Africa. This is due to imperial powers declaring their knowledge as truthful and correct. It is my sense that due to these notions a sense of ‘sameness' was enforced, and is so doing possible valuable knowledge systems became void as they did not align with imperial or scientific beliefs.

Therefore, due to the infiltration of colonial and modern violence's and ideals on all sectors of formerly colonised society, previously colonised communities feel a need to claim back not only their land but their knowledge systems that were lost or marginalised at this time. As claimed by Araeen the Visual culture of modern society has become a part of Africa. However, this is not the issue, the argument is that due to this various knowledge systems have been debilitated as a result and should be resurfaced.

Furthermore, modernity became a mechanism for the advancement of colonialism and modern life. There are various arguments made to substantiate the interconnected relationship of modernity and coloniality as one in the same, as both encompass the same ideals. These ideologies have become entangled within all spheres of society, especially education. It can, therefore, be said that the Arts, society and politics, are entwined and a reflection of inheriting ideologies and knowledges within education systems. Therefore Modernity embodies the culture and frames the conditions and experiences of this context.

It is for these reasons that, as argued by Bhambra (2014), there is a need for 'epistemic decolonisation' as a means to correct the injustices of modernity and coloniality. In so doing previously denied ways of knowing and being can be equally realised and restored and begin a process of decolonisation.

It is my argument that education thus becomes the key to decolonisation and ultimately social transformation as a result. However, decolonisation can only truly occur in a beyond reform space. It is my claim that the current African art curriculum does not fall into this space and will, therefore, reproduce colonial and modern patterns.

In response to this problem, various means to address decolonisation in education and specifically curriculum are discussed as 'epistemic delinking, hacking, hosping and system walk out'.

All these responses suggested that the educational system is underpinned by modernist/colonial ideologies, furthermore, that this system is no longer sustainable. Therefore space must be created that allows for the arrival of a new system. This becomes the challenges of decolonisation as the resurgence and reshaping of knowledge systems for current contexts.

Valuing ingenious knowledge systems.

On page 5 of the CAPS document, it states that the curriculum "values indigenous knowledge's systems and acknowledges the rich history and heritage of this country (South Africa) as important contributors to the nurturing values contained in the constitution". This is the only reference to indigenous knowledge systems in the CAPS document, there is no further explanation or suggestion on the relevance or incorporation of indigenous knowledge in learning and teaching.

Whereas in the NCS (2008), indigenous knowledge systems are said to be foundational in the development of the curriculum (DoE, 2008, p. 11). There is a further argument made for the importance and value of indigenous knowledge systems in acknowledging and understanding different perspectives and worldviews. Indigenous knowledge systems are defined in the NCS as "doing and thinking associated with indigenous local communities in South Africa and Africa and Visual Arts should draw from indigenous skills and technologies" (DoE,2008:11) The document claims that this concept is "crucial for affirming a great majority of our (South African) people" (DoE,2008:11).

Additional information is provided on how to promote indigenous knowledge systems in the Visual Arts. The NCS recommends:

- "working through and in Arts and cultural practices, processes and products to analyse past and present contexts, diverse traditions and heritages;
- Exploring the social and situational nature of indigenous knowledge practices in a range of cultural contexts including African culture;
- And exploring cultural practices and processes, including traditions, customs, festivals and rituals specifically in a local and African context as well as globally" (DoE, 2008, p. 11).

This would lead to Indigenous knowledge systems being at the core of the curriculum. Yet, it is only mentioned briefly in the CAPS document and there seems to be little evidence of this value in the proposed content. This is not to stay that western or non- African should be excluded, but rather seen in relation to South African art rather than superior to it, which is what is continuously suggested throughout the NCS. However, the term indigenous knowledge is complex and problematic in nature.

Indigenous knowledge as discussed by Letseka (2013) considers arguments surrounding the revival of indigenous knowledge as a means to reverse academic dependency on the west (Letseka, 2013, p. 266). This article has been written with tertiary education in mind, however, many of the concerns raised are applicable to the CAPS curriculum for Visual art. More specifically whether or not valuing indigenous knowledge as a form of knowledge or knowledge's in the CAPS curriculum can insight the desired transformation of the curriculum.

The inclusion of African epistemology into the curriculum and using African philosophy to inform curriculum is an attempt at correcting imbalances and unequal power relations.

However, further argument is made that calls for Africanisation and ‘African ways of knowing' might not ‘constitute an appropriate theoretical framework for conceptualising the change required' (Letseka, 2013, p. 266). Even though the South African Visual art curriculum has undergone constant reform to include these notions, this statement suggests, that Africanisation and indigenous knowledge systems might not adequately address the desired change in curriculum.

Consequently, this is due to the possible entanglement of indigenous knowledge systems and identity politics (Letseka, 2013, p. 266). This becomes problematic because ‘dichotomous discourse equates that ‘African with indigenous ethnic identity, there is no place for significant groups of intellectuals whose African identity has other grounds’. Thus suggesting that indigenous knowledge systems may not consider pan African circumstances or descendants with other heritages who identify as African (Leskeka, 2013, p. 266) and in so doing can marginalise other forms of knowledge and ways of being. Thus, that even though Africanisation considers both the foregrounding of African knowledge and education it is limited in considering the global implications of curriculum and transformation.

Additionally, a human rights approach is considered as a possible means to address transformation (Letseka, 2013, p. 266). The human rights approach is suggested as an alternative to depending on indigenous knowledge systems. The reasons being is due to challenges of relying on indigenous knowledge systems.

Furthermore, instead of indigenous knowledge endogenous knowledge is suggested as a possibility. This is due to the more inclusive nature of endogenous knowledge as endogenous knowledge concerns knowledge systems created within the continent (Leseka, 2013, p. 227). Leseka claims that ‘higher education must be made relevant to the material, historical and social realities of the communities in which universities operate' (letseka, 2013, p. 227). In so doing positioning education in the decolonial sense by making it relevant and mining context and knowledge from the surrounding community. Thereby centring knowledge within community culture.

As argued by Letseka, ‘this forms part of creating a learning environment free of academic dependency and ethnocentrism' (Letseka, 2013, p. 227). Which suggest representing multiple knowledge on equal footing, not giving superiority to one kind of knowledge over others. But

rather seeing value in all ways of knowing. It is my sense that a similar strategy should be applied to secondary art education to aid in the decolonising process.

Consequently, while both the NCS and the CAPS curricula have decolonial aims, the content in the NCS appears to meet more decolonial criteria. The NCS and the CAPS document regard learners as individuals with the ability to use the Visual Arts as a way to interpret and gain insight in their world, which would include Visual culture, comes across as a central theme in both curricula. The specific aims of the CAPS document suggest that tasks should be relevant to the learner and their world and allow for creative freedom in the expression of this through various materials and techniques. This should be done through the understanding of the social and historical role of the Visual Arts in transforming societies and exposure to the diversity of artistic traditions in both international and southern African contexts (DoE, 2012).Additionally, the NCS aimed at rooting the curriculum into the everyday life of the learner, which embodies decolonial possibilities.

Conclusion.

Kerry Freedman, the Head of Art and Design Education presently at Northern Illinois University, is a forerunner on postmodern art education. Her article 'Curriculum change for the 21st Century: Visual art in Education' (2004) provides insight into the need for curriculum reform to meet the current pedagogical and social needs. Furthermore, this article highlights the possible challenges of current contexts. Even though this article is not founded within the South Africa context, many of the matters and notions addressed are relevant to this study. The South African curriculum landscape show evidence of understanding that as curriculum echoes societal and political circumstances that as these circumstances change, so curriculum should follow suit. However, this can prove challenging due to ingrained ideologies that manifest through socio-political agendas and their legacies.

Freedman claims that globally art educators have begun to 'move away from the emphasis on traditional fine Arts disciplines toward a broader range of Visual Arts and cultural issues' (Freedman and Stuhr,2004, p. 815). By using this term 'traditional fine Arts' it is my impression that Freedman is referring to the ways and means the Visual Arts have been taught and learnt within a more classical, westernized and European sense. As Freedman's statement suggests teaching art within this context is beginning to transcend into wider content that includes not only the classical and western canon but into a version of art education that includes different knowledge systems and cultures. Thereby giving equal voice to all forms and origins of knowledge.

Furthermore, Freedman argues that the changing conditions of the current world which include both Visual Arts, contemporary fine Arts and popular culture form a fundamental part of daily life. It is for this reason that, as stated by Freedman, a curriculum is transformed with an 'expanded vision' that succeeds older curriculum views and includes all human experience (Freedman and Stuhr,2004, p. 815).

The call for decolonisation, in the curriculum, has spread across institutes of higher education in South Africa. However, as education is an interconnected system, it seems logical to include decolonisation within the secondary curriculum. Consequently, what has become apparent is the need for curriculum reform and educational transformation within all educational

institutions. This is not only to meet the needs of contemporary and current contexts but as a means to incite social change.

However, this research focuses on the secondary art education system within South African schools with reference to the prescribed curriculum and assessment policy standard (CAPS) document for Visual Arts grade 10 to 12 and the prescribed textbooks. All aspects of this document which include teaching, learning and assessment practices are considered within a decolonial structure. There is evidence that the CAPS document contains decolonial potential, however, an analysis of the CAPS document content in relation to the CAPS approved textbook expose the modernist ideologies that predicate this document. This argument is set up by defining ideologies and discussing their purpose with political, social and cultural spheres. It is my claim that modernist ideologies are present in the Visual art CAPS document for grades 10 to 12.

Therefore, this study is an inquiry into the content of the CAPS policy document for Visual art in the further education and training phases and its reverberation within the prescribe CAPS textbook. This was not a study of teacher practice. However, there is an opportunity for this research to advance into such a study. This research provides a brief discussion on the curriculum reform that has taken place within secondary schooling in South Africa. Curriculum development from 1994 until the implementation of the CAPS document in 2012 and foregrounds that curriculum developers are sensitive to South Africa's s anterior, as well as the commitment of the government in attempting to rectify the social and political injustices of the past.

However, the pedagogical approach contained within the CAPS document for visual presents only one form of knowledge as "truth" or "correct". It is on this foundation that assessment criteria are formed and the subject Visual art either passed or failed in terms of educational promotion. However, when this "truth" is inundated and embodied by modernity and modernism there is a tendency in the curriculum to marginalise other forms of knowledge.

When considering the examination of the CAPS curriculum for Visual Arts South Africa's colonial and imperially dominated past cannot be ignored. Historically, education has played a role in establishing colonial notion within the South African education system and elevated the agenda of the Apartheid regime by advancing white supremacy not only politically but

educationally through the Buntu education act. Additionally, imperial notions about knowledge legitimise this "truth" through creating a framework that enforces their ideal society. Thus, these power relations assert this dominance which ultimately leads to these ideologies being ingrained within all social spheres.

There is a need to begin to transform curriculum by identifying and dismantling these ideologies and legacies that disenfranchise cultures and knowledge systems that no longer aid and include the heterogeneity of both global and South African schooling systems. An excavation of knowledges that have been suppressed or lost due to unequal power relations can prove valuable within in a multicultural classroom as the aim of curriculum and education begins to shift into the postmodern. Strategies in education that attempt to create ‘sameness' and teach one way of knowing and being as correct should be challenged as they are exclusive and perpetuate social injustice and dominance of certain groups.

The examination of both modernism and modernity has ideological significance within the curriculum. The characteristics of modernist ideologies have been deliberated both politically and historically to determine the purpose of these notions within the curriculum. Tenets of modernism in the art are discussed as they form part of the Visual culture aspect of the CAPS curriculum content. As ideologies are interlaced both politically and socially they dictate the purpose of education. Thus, the curriculum is an expression of the purpose of education within broader society. Therefore, curricula are moulded within a specific system and absorb the ideologies that are determined by dominate ruling powers. Furthermore, these ideologies prove to be problematic for the process of decolonisation and continue to manifest through the education system. Thus any attempts at the decolonisation of a curriculum on a foundation that still holds these modernist and colonial ideologies will only end up reproduces these ideologies. Therefore, due to the modernist ideologies that underpin the CAPS document for Visual art grades 10 to 12 this curriculum is not decolonial. However, the CAPS document does contain decolonial potential, yet the inclusion of these ideologies undermines attempts to transform the curriculum Visual art.

This is problematic for the decolonisation of the CAPS curriculum due to the interconnected relationship between modernism and colonialism. Furthermore, as stated modernist ideologies are colonial ideologies. This is because the underlying modernist and colonial system will be reproduced through the curriculum, education system and ultimately society.

The process of decolonisation is a form of social transformation. Indigenous knowledge systems as a means to incite decoloniality is explored as it is included and motivated within the CAPS document as a means to social transformation. It is clear that the curriculum values the impact Visual Arts can have on society. However, the document does not suggest how to challenge, or affirm or offer a means to remove the prejudice, bias, stereotyping and bigotries from South Africa's past. However, both the NCS and the CAPS suggests valuing indigenous knowledges within the curriculum as a means to address the imbalances of the past. However Indigenous knowledge systems are determined to be insufficient in addressing decolonial aims. Furthermore, for decolonisation and educational reform to occur it requires a space in which it can transpire.

Therefore, examples of these types of spaces are discussed and possible decolonial responses and practices suggested and the relationship between art education and decolonialism is broadly discussed and possible solutions suggested. This is done by providing examples of decolonisation within education and drawing possible strategies that can aid the decolonial process in the South African context. Currently, the CAPS curriculum falls into the radical reform space which relies largely on empowering a centring marginalised groups through the redistribution and re-appropriation of resources. It is my understanding that, as the critical analysis of the radical reform space suggest, restructuring social relations and acknowledging power relations at multiple levels does not lead to decolonisation. As both curriculum 2005 and the RNCS attempted to mend the mechanisms that produced the inequalities caused by the apartheid education system, yet these inequalities continue to present.

However, for decolonisation to occur in this curriculum the curriculum will need to shift into the “beyond reform space”. Within this space, the Decolonial responses of systemic delinking, hospicing, hacking and system walk out provide a practical means to addressing decolonisation. Furthermore, there is a lot of room within the CAPS curriculum for the teacher to interpret and make links to the life of the learner. This generality or vagueness of the document leaves it open for multiple interpretations which may be helpful in relating ways of knowing and being to the learner and including the above mentioned decolonial responses into the curriculum. Consequently, an argument can be made that even though African and South African artists are included within the curriculum this knowledge is not at the core of the curriculum and perpetuates the notion of "other". Therefore, this space leads to the reproduction and expansion of the existing modern system the adoption of endogenous knowledge's systems

within curriculum could be a solution as it is more inclusive of different forms of knowledge created within the African continent. This approach allows for a wider scope of knowledge and due to the nature of this type of knowledge, this approach allows relevant knowledge to be explored and understood. Furthermore, endogenous knowledge stems from learners world.

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